Benefits of creating and participating in an original creative musical production on the self-esteem of adolescents in a residential care institution

by

Karabo Lucy Mogane

04383257

A thesis submitted in fulfilment for the requirements for the degree

Doctor of Music
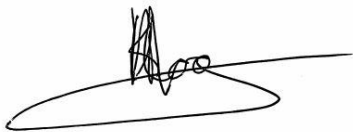
In the Faculty of Humanities

University of Pretoria

Supervisor: Professor Meki Nzewi

2021

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DEDICATION

This thesis is dedicated in memory of my late father, Mr Sydwell Moruti Mogane and to my mother, Dr Maria Gadifele Mogane.

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ETHICS STATEMENT

I, Karabo Lucy Mogane, student number u04383257, the author whose name appears on the title page of this dissertation, have obtained, for the research described in this work, the applicable ethics approval.

I declare that I have observed the ethical standards required in terms of the University of Pretoria's code of ethics for researchers and the policy guidelines for responsible research.

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I, Chanté de Klerk (MMus, University of Pretoria; Certificate: Copy-editing and Proofreading, South African Writers College), declare that I edited the following thesis:

Benefits of creating and participating in an original creative musical production on the self-esteem of adolescents in a residential care institution

By Karabo Lucy Mogane

Submitted in fulfilment of the requirements for the degree Doctor of Music

In the Faculty of Humanities,

University of Pretoria

I declare that careful attention was paid to all linguistic components of the original text. No edits were made to change the meaning or intention of any content written by the author.

Chanté de Klerk

22 June 2021

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ABSTRACT

The purpose of the current research was to investigate the benefits of creating and participating in an original creative musical production on one's self-esteem. The investigation was done by assessing the effects of creating and participating in an original creative musical production on the self-esteem of adolescents residing in a residential care institution. The objectives that guided the study were to determine the levels of the participants' self-esteem before and after staging their original musical arts production; to explore elements of their original musical production which exhibited creativity; and to determine the adolescents' perspectives regarding participating in their production. Observations, performance analysis and group discussions were used for data collection. The results revealed that engaging adolescent children in creating an original musical production and staging it enhanced their self-esteem and confidence, and brought feelings of self-worth. Through creating and participating in their original musical production, the adolescent participants were able to learn social skills, learn to express their views, and showcase their creativity through a musical performance. The current study therefore adds to the existing knowledge which advocates that participating in creative artistic activities enhances self-esteem.

Keywords: residential care institutions, adolescents, self-esteem, creativity, creative arts, musical arts, musicality, participating

CHAPTER 1

INTRODUCTION

1.1   INTRODUCTION AND BACKGROUND TO THE STUDY

South Africa is home to an estimate of 57.7 million people, of which approximately 21.7 million are children under the age of 19 (Stats SA, 2018a). The total population of children in South Africa is therefore 37.7% (Stats SA, 2018a). In the study of Hall and Mokomane (2018), it is reported that nearly 20% of South African children do not reside with their biological parents. As a result, some of these children are admitted to various residential care institutions where professionals are entrusted with fulfilling the responsibilities of raising them and meeting their various needs (Malatji & Dube, 2015).

Many children residing in residential care institutions come from dysfunctional families (Knutsson in Perumal & Kasiram, 2008). The Johannesburg Children's Home (2019) asserts that most of the children under their care have low self-esteem due to various issues such as the traumas they have endured. Self-esteem is a simplistic term for varied and complex mental states pertaining to how one views oneself (Bailey, 2003a). This psychological construct may influence an individual's aspirations, personal goals and how one interacts with others (Mann et al., 2004). In general, people with a high self-esteem are usually open to criticism, acknowledge mistakes, are comfortable giving and receiving compliments, are unafraid to show and discuss their experiences and ideas, and are open to attempting new tasks and challenges – amongst other characteristics (van den Heuvel, 2018). This is because people with high self-esteem usually believe in themselves and in what they do. On the other hand, people with a low self-esteem usually have little or no belief in themselves or in their abilities, are highly sensitive to others' opinions and might have regular emotions of sadness and worthlessness. In addition, van den Heuvel (2018) asserts that people with a low self-esteem may avoid taking risks and trying new experiences, may hold a negative or pessimistic outlook on life, doubt their chances of success, and often give more attention to their weaknesses – amongst other characteristics. The most common causes of low self-esteem in adolescents include past failures, parents or caregivers' patterns of reinforcement, trauma, abuse, poor performance at school, being bullied, feeling lonely, having negative friends or peers, ongoing medical issues, stressful life events and even mood disorders (Harter, 1993). These are among the life experiences that adolescent children at a residential care institution endure.

Some research reports that artistic social activities such as dance, music, drama and visual arts could be used as a tool to engage people in a common goal that could show some elements of self-esteem (Guetzkow, 2002). During arts-related activities, self-esteem may be enhanced as the participants create new inventions, have opportunities for self-expression, assume responsibilities, feel a sense of belonging while working with others, learn to accept criticism and praise from each other, improve thinking skills and feel enhanced pride as certain tasks are accomplished (Cane, 2015). When creativity is exercised, one can dismiss negative preconceived beliefs about oneself and about one's inabilities as one gains the confidence to tackle many problems in a creative and innovative manner (Cane, 2015). Ruppert (2006 as cited in Cane, 2015) adds that adolescents partaking in such activities could learn how truly capable they are and that they can build on each experience, creating confidence with each task.

These artistic experiences can have positive results not only on self-esteem but on one's physical, cognitive and emotional well-being. Dance and dramatic play can help enhance the development of children physically. Social engagements such as entertaining others' points of view, listening, sharing, and exchanging ideas and thoughts, help develop emotional social skills. Fox and Schirrmacher (2012) also point out that engaging children in creative activities in the musical arts encourages many higher-level thinking skills such as discovery, testing, analysis, problem solving, observation, communicating, predicting and hypothesising – amongst other cognitive skills. Promotion of creative arts participation involves stimulating children's curiosity and imagination, raising self-esteem and encouraging confidence to try new activities and experiences.

Stimulating creativity is believed to be the primary principle of indigenous African education of the young (Nzewi & Nzewi, 2007). One way that African indigenous education stimulates creativity is by engaging one to partake in musical arts activities. Nzewi and Nzewi (2007) state that musical arts are the holistic creative thought in Africa, which is a combination of music, dance, drama and visual arts activities. It is therefore important for children to be engaged in musical arts activities. Engaging children to partake in musical arts activities is at times regarded as inferior to some academic subjects by some teachers and parents in contemporary African societies. In the school environment, most attention is given to Mathematics and Science subjects as there are misconceptions that creativity is not as important. However, musical arts principles assert that stimulating creativity should be one of the most important objectives of education (Nzewi & Nzewi, 2007). An involvement and participation in the musical arts engages children in the making of artistic creations, which stimulate creative thinking and literacy development that enables understanding of

the musical arts as cultural products. An early exposure to the musical arts initiates the development of invaluable life skills in children while providing joyful memories that will be cherished.

Several studies have shown the benefits of participating in creative arts activities on issues such as social skills, self-esteem and achievement (Lobo & Winsler, 2006; Nicolopoulou et al., 2009; Ritblatt et al., 2013; Qasim, 2015). Other studies have shown that participating in recreational activities has an impact on job satisfaction and better quality of life (Aksoy, Çankaya & Taşmektepligil, 2017), children's well-being (Amerijckx & Humblet, 2015) as well as general health and well-being (Lehmberg and Fung, 2010; MacDonald, 2013). Lehmberg and Fung (2010) conducted a study to assess the benefits of active music participation on the psychological, physical and social well-being of heathy senior citizens. The results indicated that the senior citizens who took part in the writing of music enhanced their quality of life through the reduction of their stress levels and boosting of their sense of belonging in the community. With regard to adolescents, Crawford (2008) has shown that art can be used as therapy. In that inquiry, Crawford conducted a case study on an adolescent child enrolled in a residential treatment centre due to mood disorder. The qualitative results indicated that art therapy could be used as an intervention measure for individuals who are diagnosed with mood disorders or other psychiatric disorders. Diket (2003) reported that arts education can equip adolescents, in particular, with more knowledge, understanding of the world, and tangible artistic skills. In the study of Qasim (2015), the level of self-esteem of people with impaired vision was measured after they participated in martial arts. The results revealed an improved global self-esteem of the martial artists among the participants which was due to being part of the team, trustful relationships that were formed, and the feeling of respect they got from others.

The majority of the studies done were based on the benefits of music and the other arts on the general psychological being of people of different age groups. This research proposes to investigate the effects of creating and participating in an original creative musical arts production on the self-esteem of adolescents residing in a residential care institution.

1.2   PROBLEM STATEMENT

There are reports from studies that the creative arts have the potential to enhance the self-esteem of adolescents who participate in such activities. However, to my knowledge, there is no report about the effects of creating and participating in an original creative musical arts production on the self-esteem of adolescents residing in residential care institutions. The study that was conducted most recently on participation in creating novel and original ideas by children, by Köster, Yovsi and

Kärtner (2020), focused on the capacity of children aged 8-9 to develop and generate novel ideas, as a key component of being innovative and creative.

1.3 RESEARCH QUESTIONS

The main research question of this study is as follows:

What are the effects of creating and participating in an original creative musical arts production on the self-esteem of adolescents in a residential care institution?

The secondary questions are as follows:

1) Which elements in the adolescents' original musical arts production build-up and performance exhibits creativity?

2) What are the adolescents' perspectives regarding participating in their original musical arts production?

1.4 AIM AND OBJECTIVES OF THE STUDY

The primary aim of the study is to investigate what the effects of creating and participating in an original creative musical arts production will be on the self-esteem of the adolescents who reside in a residential care institution. The secondary aims are: 1) to identify the elements that show artistic creativity in the adolescents' original musical arts production build-up and performance, and 2) to obtain the perspectives of the adolescents' participation in their production.

The objectives of the study on the other hand are: 1) to determine the levels of self-esteem of adolescents residing at an institution before and after staging their original musical arts production; 2) to explore which elements of the adolescents' original musical arts production build-up and performance exhibit creativity; and 3) to determine the perspectives of the adolescents residing in a residential care institution regarding participating in their original musical arts production.

1.5 SIGNIFICANCE OF THE STUDY

Some of the major challenges faced by adolescents who reside in childcare residential care institutions include unemployment, HIV/Aids, teenage pregnancies, poor self-esteem, abuse, neglect, exploitation, crime, and broken down families (Department of Social Development, 2008). As a result, these stressful life experiences may further impact the adolescents' self-esteem, as well

as their ability to develop and learn, and impede social skills to get along with other children and adults. However, the U.S. Department of Education (2005; 2008) affirm that much can be done to help improve the development of adolescents and help them handle their feelings and behaviour in appropriate ways.

Children in South African residential care institutions are often offered recreational, developmental and therapeutic programmes. These programmes are aimed at bettering the children's well-being and general functioning, and combatting certain dysfunctionalities that have arisen from their circumstances. Research has proven that children who partake in (musical) arts activities can benefit physically, emotionally and socially (Chen, 2016). Through participation in creative musical arts activities, adolescents can experience positive feelings and encounters such as having a sense of belonging, being afforded opportunities for self-expression and creative thinking, developing confidence, learning problem solving skills, having opportunities to communicate and collaborate with others, having a sense of dedication, as well as accountability to the project at hand (Phillips, 2012).

The results provided by the current study are aimed at gaining an insight into the effect that creating and participating in an original musical arts production have on self-esteem levels of adolescents residing in a childcare residential institution, as well as insight into the adolescents' application of artistic creativity to write, stage and perform their own musical arts production. Through this study, it is also hoped that policymakers will obtain the relevant information that could be used in designing initiatives of using creative musical arts productions as a method of intervention in helping adolescents. Caregivers and education authorities could also be informed of the role that musical arts can play in the lives of the children they care for. The outcomes of this study could also be used as a guide that will help in designing musical arts programmes, activities and environments that may be beneficial and relevant to adolescents that reside in childcare residential institutions. The parents and the community at large can use the outcomes of this study to motivate children, irrespective of their knowledge or experience, to use their creative minds. Vulnerable children will see that despite their circumstances, they too are capable of being creative, that their opinions do matter and that they also have skills needed to thrive.

1.6   ORGANISATION OF THE STUDY

The study is divided into six chapters.

Chapter one consists of the introduction and background of the study, the problem statement, research questions, aims and objectives, significance of the study, as well as the organisation of the study.

Chapter two presents an expanded range of the literature on which the study is based. The main points that are focused on are: residential environments, adolescents, self-esteem, creativity, creative arts and musical arts, musicality, and the benefits of partaking in creative arts creativities.

Chapter three discusses the research design and methodology of the study and consists of the detailed actions that were taken during the course of the study. The following are discussed: the research paradigm; research design; population and study sample; research setting; data collection plan and procedure; data collection instruments; data analysis; bias, reliability and validity; as well as ethical considerations are discussed.

Chapter four presents the results of the study: the write up of the creativity displayed in the build-up of the adolescents' production, the pre and post-performance self-esteem questionnaire results, the results of the creativity exhibited in the production performance, and the focus group discussion of their participation in the production.

Chapter five analyses the findings of the study.

Chapter six presents the limitations, implications and conclusions of the study.

The chapter headings are as follows:

Chapter 1: Introduction

Chapter 2: Literature Review

Chapter 3: Research Design and Methodology

Chapter 4: Results and Findings

Chapter 5: Analysis of the Findings

Chapter 6: Summary and Conclusions

1.7   SUMMARY

This first chapter introduced the study and gave the study's background. This chapter also presented the problem statement, research questions, aims and objectives, significance and the organisation of the study. The chapter that follows presents an expanded range of the literature , on which the study is based. The main points that will be focused on are: residential environments, the

adolescents, self-esteem, creativity, creative arts and musical arts, musicality, and the effects of partaking in creative artistic activities.

CHAPTER 2

LITERATURE REVIEW

Prior to reporting on the current research study, it is important to explore a literature review of residential environments, adolescents, self-esteem, creativity, creative arts in a South African school setting, musical arts, and the benefits of participating in creative artistic activities.

2.1   RESIDENTIAL ENVIRONMENTS

Humans have always organised themselves into intimate social groups called families, where children are usually cared for. These family groups are conventionally related by marriage, blood, adoption, non-marital union, state care and other various affiliations (Hall et al., 2018). Family groups have various characteristics in their functions, forms and roles. Although children generally reside in households with a biological connection (such as their married biological parents, cohabiting biological parents, a single father, a single mother, stepfamilies, extended families [aunts, grandparents, etc.], child-headed households or non-biological foster care families [Brown, Manning & Stykes, 2015]), their residential environments constitute communities, which could be diverse and not necessarily only consist of biological relationships.

2.1.1   Residential environments of the children of South Africa

Statistics South Africa (2018b) categorises South African families of children into the following six household groups:

- childed couple – a partner or spouse couple with their own children and no other members, typically known as a nuclear family;
- lone parent – a single parent without a partner or spouse, with their own children and no other members;
- couple – only two members who are either spouses or partners;
- one-person – where only one household member exists;
- composite – any household with at least one unrelated member;
- extended – any household that does not fit into the abovementioned categories, but all members are related.

These South African family household are distributed as follows:

Table 1: Distribution of household types in South Africa by percentage

Household type	Share per household type
Childed couple	19%
Lone parent	11%
Couple	10%
One person	22%
Composite	2%
Extended	36%
Total	100%

The above table shows that people living in an extended family situation are much more common and typical in South Africa, seconded by people living by themselves. A more detailed analysis of South African children's household types was conducted by Statistics South Africa (2018a) in the categories of nuclear, lone parent, composite and extended household and the result are as follows:

Table 2: Children's household types in South Africa by percentage

Household type	Children share of household
Nuclear	25%
Lone parent	10%
Composite	2%
Extended	62%
Total	99%

From the above table it is evident that most South African children live in an extended family arrangement and that only 25% of children live in a nuclear family. Hall et al. (2018) state that the decline of children living in nuclear families is a global trend that South Africa seems to be following. Other global trends that South Africa follows include a decrease in marriages and an increase in non-marital childbearing (Hall et al., 2018). It is further stated that extended family arrangements are

also common in the Middle East, Central America, South America, Asia and sub-Saharan parts of Africa. Furthermore, Amoateng et al. in Amoateng and Heaton (2007:45) urge that "because African culture put a high premium on communal ethos, Africans and their descendants prefer to live in extended households".

According to Statistics South Africa (2018a), in the absence of biological parents, 68% of children are cared for by their grandparents. Moreover, 19% of these children live with their aunts or other relatives, 7% with their siblings, 4% with their step, adoptive or foster parent, while 2% live with other members of society. However, the fact that biological parents do not reside with their children does not mean that children never see their biological parents (Hall et al., 2018). It is reported that some parents remain in contact with the family and child, and that some may stay in the child's household during weekends, some may be financially supporting the child and that may also be involved in the child's life (Hall et al., 2018).

Historically, the apartheid policies on urbanisation, industrialisation and labour migration forced many parents to live away from their children (Sooryamoorthy and Makhoba, 2016). Many African men were forced to leave their children and wives at home as they left for work in the cities in mines and factories while residing in single-sex hostels far from home (Amoateng et al. in Amoateng and Heaton, 2007). Some African women also left their homes to work and be live-in domestic workers in urban areas away from their children and families. Forced removals and a lack of suitable family accommodation in cities presented huge obstacles to family life, some which still persist in the post-apartheid South Africa (Hall, 2018).

Some of the reasons for children living without their parents in modern, post-apartheid South Africa include non-marital childbearing, limited affordable care, urban housing constraints and education opportunities, to list a few (Parker, 2018). Another reason for parental absence in South Africa is orphaning. Hall and Sambu in Hall et al. (2018:133) define an orphan as "a child under 18 years whose mother, father or both parents have died". South Africa is home to roughly 2.3 million orphans (Statistic South Africa, 2018a) and as a result of the breakdown of the family system, orphans live in various households; and Hall and Sambu (2018) report that a vast majority of orphans live with adult family members. Residential care institutions also accommodate and provide a homelike living environment to orphans and other vulnerable children (Schimd in Malatji and Dube, 2015).

2.1.2 Residential care institutions

Residential care institutions are defined as facilities that provide residence for six or more children who are not living with their biological families (Jamieson, 2013:9). The Department of Social Development (2010:29) further states that residential care institutions "provide alternative care to children in need of care in a therapeutic, developmental milieu with focus on all the needs of the children in terms of their physical, spiritual, social, emotional and educational needs". Strijbosch et al. (2015) describes it as a form of group care for children who are unable to live with their birth families due to various reasons and are cared for and looked after by paid individuals. According to the Save the Children organisation (2016), some families are unable to care for their children due to poverty, globalisation, HIV/AIDS, socio-economic issues, armed conflict, parental death, neglect, violence, abuse, disability, natural disasters and/or abandonment.

Section 150 of the South African Children's Act states that the government has a right to place any child that is in need of care and protection in a residential care institution (Jamieson, 2013). This includes children who:

- have been exploited, abused, degraded, maltreated or neglected;
- exhibit behaviours that are uncontrollable by the parent or caregiver;
- are at or have been at risk of tremendous mental or physical harm;
- are abandoned or orphaned with no means to be cared for and supported;
- have been trafficked;
- are in a state of mental and physical neglect;
- beg, live or work in the streets; or
- are addicted to substances with no means to get treatment.

Faith to Action Initiative (2016) estimates that there are between 2 and 8 million children that reside in residential care institutions globally. This wide range in estimation is owed to the fact that there are a large number of care institutions that lack systems to accurately track the number of these children and that there is a large number of residential care facilities that operate outside official registration systems (Faith to Action Initiative, 2016). Residential care institutions include children's homes, shelters for street children, schools of industry, secure care centres, places of safety and reformatories. The primary purpose of such institutions is to (Jamieson, 2013):

- protect and nurture children in order to provide a positive, healthy and safe environment;

- help provide permanent homes for the children, with first preference being to reunite them with their families, or other safe and nurturing family relationships that will possibly last a lifetime; and

- respect the children by demonstrating a respect for ethnic, cultural and community diversity.

Although sometimes challenged by inadequate infrastructure and limited resources, registered residential care institutions in South Africa are required to offer therapeutic, recreational and developmental programmes to help children deal with emotional, psychological and behavioural difficulties (Republic of South Africa, 2006). Therapeutic programmes usually focus on attaining a positive self-concept and self-awareness, and cognitive and behavioural reconstruction (Department of Social Development, 2010). They are provided by professionals such as social workers, psychologists, and occupational therapists, to name a few. Such programmes are offered individually or in a group setup. Life skills, income generation, family preservation, independent living and victim empowerment are focused on in development programmes. Development programmes include hard and soft skills that could possibly assist children adjust in their different environments. These skills could include bricklaying, computer skills, carpentry, arts and crafts, baking, etc. (Department of Social Development, 2010). Recreational programmes are used to occupy children through recreation and play whilst developing their physical and mental capabilities. Sports, music, indigenous games, drama, dance, board games and many others are some recreational activities that are offered at residential care institutions. These various programmes are important for children as they help empower children emotionally, psychologically and socially. Not only this, but they help develop children to get ready for life outside the institution so as to be ambitious, resilient and independent despite their past or current circumstances (Malatji and Dube, 2015).

2.2 THE ADOLESCENTS

Adolescence is described as a period of transition between childhood and adulthood which includes physical body changes and well as the way the individual relates to the world (Allen and Waterman, 2019). Age is one way to define adolescence. Historically, the adolescence age group has been defined as between the ages of 12 and 18 years, but some current research has expanded the timeframe to about 25 years of age to include young adulthood. Although the behavioural profile, brains, social demands and roles of a developing 12-year-old and a 24-year-old differ enormously, the broad timeframe is consistent with a sociological and biological phenomenon known as the prolongation of adolescence as more individuals are delaying traditional adult responsibilities such

as buying property, starting a family and full-time employment in contemporary societies (Jaworska and MacQueen, 2015). The Department of Social Development of South Africa, Statistics South Africa and many other official South African government organisations define the adolescence timeframe according to that of the United Nations (UN) and World Health Organization, being individuals between the ages of 10 and 19.

The adolescence years are described as a time when these youngsters develop social skills, forge new relationships, become independent individuals, and learn behaviours that might last their whole lives (World Health Organization, 2015). These years have also been linked with many personal, social and psychological challenges. It is imperativeor adolescent to have a healthy self-esteem as self-esteem affects many of the developmental challenges that adolescents have to deal with (Masselink, Van Roekel & Oldehinkel, 2018). A low self-esteem may increase the risk of developing psychological and physical health issues in children, and especially adolescents (Masselink et al., 2018).

2.2.1 Adolescents' development

The adolescence stage often coincides with puberty, a biological phenomenon defined by increases in adrenal and gonadal hormones, transitions and changes in the appearance of physical features and secondary sexual characteristics, and the ability to reproduce (De Silva and Tschirhart, 2016). Although the order of physical changes of humans appears to be universal, the speed and timing vary depending on the individuals' characteristics and external factors such as the environment, human relationships, nutrition, etc.

The World Health Organization (2020) describes the adolescence stage as one of the most rapid phases of human development. It is a time when adolescents learn to manage relationships and emotions, develop new skills and knowledge, and a time when these individuals acquire abilities and attributes that will impact how they enjoy life and assume adult roles. It is during this time that crucial neuronal developments take place in the pre-frontal cortex area of the brain which is responsible for impulse control, decision making and organisation (WHO, 2020). Not only this, but changes also take place in the limbic system, a part of the brain responsible for emotional responses, sleep regulation, as well as pleasure seeking and reward processing (WHO, 2020).

Adolescence co-occurs with changes to the school and social environment as these individuals spend more time with peers than parents and caregivers. This stage is also associated with a period of increased autonomy, emotional reactivity, risk-taking behaviour and an increase in cognitive and intellectual capacities (Jaworska and MacQueen, 2015). It is during the course of the second decade that stronger reasoning skills, rational judgment, moral thinking, abstract thinking and logical thinking skills are strengthened. These changes occur as a result of both internal factors and the external environment. The World Health Organization has suggested the following factors for consideration when dealing with adolescents (WHO, 2020):

- Adolescents are not all the same.
- Certain external factors result in some adolescents being particularly more vulnerable than others.
- Adolescents need explicit attention.
- The changes happening during the adolescence stage affect how they think and feel.
- Adolescents need to understand the processes taking place during adolescence.
- In order to contribute positively, adults also need to understand the processes that take place during the adolescence stage.

2.2.2   South African adolescents

According to Statistics South Africa, South Africa is home to over 10 million adolescents, individuals between the ages of 10 and 19 (Toska et al., 2019). Although most adolescents experience immense social, physical and emotional challenges, South African adolescents face several key health and well-being challenges that are more severe and unique. For example, South African adolescents are uniquely negatively affected by various economic and social inequalities as a result of the legacy of apartheid (Atmore, van Niekerk & Ashley-Cooper, 2012). The resultant socio-economic inequalities has created a childhood of adversity for a majority of black South African adolescents, including quality nutrition, inadequate access to healthcare, education and social services. Another example is that morbidity and mortality amongst South African adolescents are driven by communicable diseases such as tuberculosis and HIV/AIDS, as well as violence and injuries. Toska et al. (2019) assert that adolescents that are affected by HIV/AIDS, living with an AIDS-ill caregiver, or orphaned due to AIDS are most likely to have multiple experiences of trauma, drop out of school, engage in high-risk sexual activities, have poorer mental health and live in unstable households. Although HIV prevalence in adolescents has decreased over time, the rates of incidents remain high, particularly with females having three times more HIV infections than males (Miller et al., 2017). Miller et al.

(2017) affirm that this disproportionate rate is influenced by gender-based economic inequalities, unequal power within intimate relationships and sexual violence – amongst other reasons.

The number of unintended pregnancies is high in South Africa, with more than 30% of adolescents falling pregnant, and 65% to 71% of these pregnancies being unplanned (Odimegwu, Amoo and De Wet, 2018). These alarming rates have attributed to local initiatives such as the LoveLife programme, Men as Partners campaign, the Gender Policy framework of SA, the Born Free dialogues and other like programme to address unplanned pregnancies and to curb HIV infections amongst adolescents (Odimegwu et al., 2018). Although there was a decline in adolescent pregnancies from 35.1% in 1998 to 27.1% in 2003 (Pretorius, 2016), South African adolescent pregnancy rates are far higher than other high-income countries (Odimegwu et al., 2018).

Suicide is one of the leading causes of mortality amongst adolescents globally and in South Africa (McKinnon et al., 2016 in Sui et al., 2018). The World Health Organization (2020) reports that suicide mortality rates in South Africa have increased drastically with age, from 0.2 – 0.7 suicide per 100,000 adolescents aged 10 – 14, to 4.4 – 11.4 suicides in older adolescents aged 15 – 19 (Toska et al., 2019). Adolescents who experience adversities such as physical, emotional and sexual violence, living in AIDS-affected households, experiencing a parent's death, physical illness, experiencing parental divorce, being cyberbullied and having financial issues are prone to high levels of post-traumatic stress disorder and depression. In a study to find the association between adversities and suicidal behaviour amongst South Africans, it was reported that more than a third of respondents with suicidal behaviour had experienced at least one adversity – sexual abuse, parental divorce and physical abuse being the most prevalent adversities for the onset and persistence of suicidal behaviour in childhood and adolescence (Bruwer et al., 2014).

Toska et al. (2019) report that South African adolescents have low rates of high school graduates; live in households and communities challenged with unemployment, over-burdened care-givers, crowding and migration; as well as high rates of violence, victimisation and perpetration. More than a third of South African adolescents have reported experiences of violence, while one in five reported being perpetrators of violence (Toska et al., 2019). Interpersonal violence encountered by South African girls and boys is 5 and 8 times higher than the global average (Norman et al., 2007 in Sui et al. 2018). The exposure to violence disrupts the adolescents' adaptive psychological functioning in many ways. For example, violence may dampen an individual's goals and aspirations;

disrupt normative daily adaptation processes; elicit feelings of hopelessness, depression and anxiety; increase the risk of suicidal ideation, as well as impact mental health of adolescents (Sui et al., 2018).

South Africa is signatory to numerous international frameworks which set ambitious targets for improving education, security, health and livelihoods for children and adolescents. These international frameworks include the African Union's Agenda 2063, the African Charter on the Rights and Welfare of the Child, the United Nations Convention on the Rights of the Child and the Sustainable Development Goals. The table below summarises the latest South African adolescent health and well-being tracker on Sustainable Development Goals (SDGs).

Table 3: Adolescents' health and well-being tracker on Sustainable Development Goals for South Africa (Toska et al. 2019:83)

Adolescents health and well-being domain and related SDG	Indicator	Adolescent data	Age | year
Poverty (SDG 1)	Adolescent living below poverty line	62.2%	15 – 24 years old | 2016
Food security (SDG 2)	No food in the house for breakfast	33.3%	10 – 14 years old | 2011
	Overweight	4% males 4% females	10 – 14 years old | 2011
	Obesity	8% females 1% males	10 – 19 years old | 2016
Health (SDG 3)	Adolescent mortality rate	128.7/100,000	10 – 19 years old | 2015
	Suicide mortality rate	4.2/100,000	10 – 19 years old | 2016
	Suicide ideation (ideas)	17.6%	13 – 19 years old | 2011
	Adolescent fertility rate	68/1,000	15 – 19 years old | 2017
	HIV-prevalence rate	11.3% females 3.7% males	15 – 24 years old | 2018

	HIV-incident rate	1.59% females 0.49% males	15 – 24 years old | 2017
	ART-initiation rate (amongst those living with HIV)	39.9%	15 – 24 years old | 2017
	Viral suppression rates (those on ART)	47.7%	15 – 24 years old | 2017
	TB prevalence rate	107/100,000 305/100,000	10 – 14 years old | 2016 15 – 19 years old | 2016
Education (SDG 4)	Completed primary education	95%	20 – 24 years old | 2014
	Completed secondary education	49%	20 – 24 years old | 2014
	Proficient in mathematics and language in Grade 9	Maths 3% Language 48%	Grade 9 learners
Clean water and sanitation (SDG 6)	Access to improved sanitation	82.5%	15 – 24 years old | 2016
Gender equality (SDG 5)	Contraceptive use (any modern method)	24.9%	15 – 19 years old | 2016
Decent work and economic growth (SDG 8)	Unemployment	27%	15 – 24 years old | 2018
	Not employed, education or training	36.6% females 31.2% males	15 – 24 years old | 2018
Peace and violence prevention (SDG 16)	Homicide mortality rate	8.22/100,000	10 – 17 years old
	Physical abuse by adult	34.8%	15 – 17 years old
	Lifetime sexual abuse	35.4%	15 – 17 years old
	Lifetime forced sex (attempted or took place)	11.7%	15 – 17 years old

Although South Africa has made progress in some SDGs more than others, South African adolescents still face major challenges. The most prevalent challenges are: closing the gap of the number of adolescent living below the poverty line; decreasing the mortality rate of adolescents by promoting good mental health; decreasing the rate of HIV incidents, especially in females; encouraging adolescents to finish secondary education; increasing the rate of decent employment, as well as preventing violence amongst adolescents and children as a whole.

There are several social protection programmes that are targeted directly at adolescents, aimed at addressing issues adolescents are faced with in communities, households and schools (Tasko et al., 2018 in Shung-Kind et al., 2019). These programmes include the Child Support Grant, fee-free schools, caregiver support programme, school feeding scheme, job-seeker support for young people, and housing support, to name a few. South Africa also has policies that focus directly on adolescent and youth development, such as:

- National Adolescent and Youth Health Policy
- National Strategy for HIV, TB and STIs 2017 – 2022
- National Contraception Clinical Guidelines; National Contraception and Fertility Planning Policy and Service Delivery Guidelines (2018)
- Integrated School Health Policy
- Children's Act
- National Development Plan 2030: Our Future, Make it Work
- National Youth Development Policy 2015 – 2020
- National School Safety Framework

These policies recognise the risks and challenges that adolescents face and unite in their vision to realise the potential of young people.

Several adolescent programmes acknowledge the importance of creating supportive community-based programmes that provide comprehensive psychological support, help young people access opportunities beyond the classroom, as well as involve adolescents in sports, arts and culture (Toska et al., 2019). In the study of Elpus (2013), it is reported that in many respects, adolescents who partake in arts programmes achieve significantly more positive developmental outcomes than their peers who do not, they are more optimistic about attending school and university, and they are less likely to be suspended from school. The study of Guddal et al. (2019) asserts that adolescents who participate in team sports have much more life satisfaction and a higher self-esteem with reduced

psychological distresses. Team sport participation amongst adolescents should be encouraged as it has a positive impact on mental health.

Although much work still needs to be done to ensure that the programmes and policies are well implemented and that they reach the adolescents who need them, Toska et al. (2019:85) emphasises that "increasing concerted efforts are in place to implement intersectoral policies".

2.3   SELF-ESTEEM

Self-esteem is a simplistic term for varied and complex mental states pertaining to how one views the self (Bailey, 2003b:388). Rosenberg (1965), being one of the pioneers of the study of self-esteem states that self-esteem is one's overall positive evaluation of oneself. He adds that a high self-esteem consists of how one respects oneself and thinks of oneself as worthy. Murphy, Stosny and Morren (2005) define self-esteem as a global barometer of self-evaluation that involves affective experiences of the self and cognitive appraisals of self-worth. On the same note, Wang and Ollendick (2001) describe self-esteem as an evaluation of oneself plus an emotional reaction towards oneself. Kalliopuska (1990) affirm that self-esteem is the result of a long process of appraisal which is influenced by evaluations of oneself and the others. These evaluations are not constant, they vary over time and these changes are greatly affected by the life experiences one has across a lifespan.

There are three ways in which self-esteem can be viewed according to Brown, Dutton and Cook (2001), namely: 1) as a global trait – the way one feels about oneself; 2) as a way to refer to a momentary emotional state – how one would feel after achieving a goal, or how one would feel about a loss; and 3) as a means of self-evaluation – how one evaluates their attributes and abilities. Another way to view self-esteem would be a summary of judgements of everything one can assess about oneself and those judgements include the following five concepts: 1) who one is – character, morals and philosophy of life; 2) what one does; 3) what one has – acquired qualities and quantities, inherent attributes; 4) one's appearance – personality, physical and reputation; and 5) to what or whom one is attached – God, money, power, possessions, person/people (Bailey, 2003a). Although the above mentioned attributes of viewing self-esteem are different, each category has a negative or positive aspect attached, and if the positives outweigh the negatives, a positive self-esteem is assumed, and if the negatives outweigh the positive attributes, a negative self-esteem is assumed, according to Bailey (2003a).

There are three theories in regards to the concept of self-esteem according to Lordello et al. (2014). These theories were described by Brown and Marshall (2006) as: global self-esteem, self-evaluations, and feelings of self-worth. Global self-esteem is a personality variable that captures the way one generally feels about oneself. Self-evaluation on the other hand refers to how an individual evaluates his/her various abilities and attributes, while feelings of self-worth are momentary emotional states that arise from negative or positive outcomes, which is also referred to as 'state self-esteem', according to Brown and Marshall (2006).

Self-esteem is an important attribute of adolescent development and mental health (McClure et al., 2010). The Marbella International University Centre (2017) assert that experiences such as rejection, abuse of any manner, conditional love, prejudice, lack of attention, constant criticism, pestering and having unrealistic expectations have a negative effect on one's self-esteem. These experiences can have the following results, amongst others (Lavoie, 2002):

- consistently communicating self-derogatory statements to oneself;
- feelings of helplessness;
- practice of perfectionism;
- being overly dependent;
- demonstrating an excessive need for acceptance;
- having difficulty making decisions;
- exhibiting low frustration tolerance;
- becoming easily defensive;
- having little faith in own judgment; and
- being highly vulnerable to peer pressure.

McClure et al., (2010) state that a low self-esteem in adolescence has been associated with a number of physical, social and psychological consequences that may result in depression, suicide, violent behaviour, eating disorders, earlier initial sexual activity, substance abuse and anxiety.

Conversely, being spoken to respectfully, having high attainable expectations, being listened to, honouring uniqueness, being given deserved affection and attention, having a sense of purpose, and having achievements as well as failures adequately acknowledged, may have a positive effect on self-esteem amongst other experiences according to the MIUC (2017). This results in the following positive manners (Lavoie, 2002):

- feeling capable of influencing others' opinions or behaviours in a positive way;

- being able to communicate feelings and emotions in a variety of situations;
- approaching new situations in a positive and confident manner;
- exhibiting a high level of frustration tolerance;
- accepting responsibility; and
- keeping situations (positive and negative) in proper perspective.

In early childhood and during the adolescent stage, parents and guardians are considered as the main source of positive or negative experiences and as such, make the biggest impact on their children's self-esteem. However, self-esteem continues to form into adulthood through successes or failures and how the messages are received from family, friends, teachers, partners and colleagues (MIUC, 2017). Furthermore, it is stressed that the identification of modifiable risk factors for self-esteem in adolescents is important in developing interventions to enhance adolescents' self-esteem (McClure et al., 2010).

2.3.1   Characteristics of self-esteem

Each individual has a sense of self which may be positive or negative based on life experiences and one's assessments and perceptions about themselves (Frank, 2020). People who have positive feelings about themselves are often said to have a high self-esteem, and those with negative feelings about themselves are often said to have a low self-esteem. According to Heatherton and Wyland (2003), individuals with high self-esteem are believed to be psychologically happy and health; they feel good about themselves; they cope effectively with challenges and negative feedback; they lead happy and productive lives; and believe that other people respect and value them. Conversely, people with a low self-esteem are sometimes psychologically distressed and depressed; see the world through a negative filter and do not enjoy life as much as they could (Heatherton and Wyland, 2003). Having a positive self-esteem is regarded as important. Maslow's pyramid categorises esteem as the fourth basic need in the hierarchy of needs. Thoits (in El et al. 2017) argues that a positive self-esteem can help children respond positively to mentally challenging events and help them cope with stressful situations when nurtured from early childhood. Veselska et al. (2010) state that it is important for adolescents to develop a healthy sense of self and the ability to care for themselves before entering adulthood by establishing an identity, accepting physical characteristic changes, as well as learning skills for a healthy lifestyle and separating from care-givers and family during the adolescent stage. The World Health Organization (2002) reports that a positive sense of self protects children and adolescents from mental despondencies and distresses, and helps them cope well with difficult life situations.

There are certain distinct characteristics that distinguish how low or high an individual's self-esteem is. Examples could be whether one acknowledges mistakes, is open to criticism and being comfortable receiving and giving compliments, to name a few (Ackerman, 2020). Individuals with a high self-esteem are unafraid to discuss their ideas, experiences, curiosities, and opportunities. Furthermore, people with a high self-esteem (Ackerman, 2020):

- recognise and accept positive and negative feelings;
- accept challenges and take risks in order to grow, and learn from mistakes when they fail;
- are able to take criticism without taking it personally;
- appreciate themselves and others;
- are able to be creative;
- make own decisions boldly;
- communicate without the fear of expressing feelings, likes, and dislikes; and
- value others and accept them without trying to change them.

Conversely, people with a low self-esteem tend to exhibit the follow characteristics (Ackerman, 2020):

- are highly sensitive to the opinions of others;
- avoid taking risks and trying new experiences;
- often give more attentions to their weaknesses;
- constant negative self-talk;
- regularly experience emotions of worthlessness, sadness, fear, depression or anxiety;
- needing constant approval or validation;
- often please others;
- are easily angered and irritated;
- feel their opinion isn't worthy;
- find it hard to say no, and
- hold a negative or pessimistic outlook on life.

Hirsch and DuBois (1991) report that a third to a half of adolescents struggle with low self-esteem more during early adolescent years. Although adolescents' self-esteem can fluctuate, many studies have reported that self-esteem stabilises or increases mostly during middle and late adolescence, and early adulthood (Harter, 1990).

2.3.2 Gender, ethnicity, socio-economic status, relationships and self-esteem in adolescents

Studies have shown that adolescent males tend to have a higher self-esteem than their female counterparts (Pipher, 1994). Reasons owing to such reports may be due to the fact that boys tend to find themselves in situations that encourage competition, power, excitement and conflict, whereas girls encounter situations of intimacy, self-disclosure, support and co-rumination. With respect to abilities, girls are usually better with verbal skills and social competence, and boys better at spatial tasks and mathematical word problems (Agam, Tamir and Golan, 2015). A three-year long cross-sectional study by Adams, Kuhn and Rhodes (2006) of more than 4000 adolescents from three ethnic groups (African America, Hispanic and European American) revealed that African American girls did not have a higher self-esteem than African American boys. Ornstein (1995, in Adams et al., 2006) argues that African American girls derive their personal self-worth in part from their sense of family, ethnic pride, community, racial pride and responsibility for younger siblings.

It is reported that physical appearance satisfaction is a large component of adolescent self-esteem, and adolescent girls tend to have greater dissatisfaction than boys (Harter, 1990). Lawler and Nixon's cross-sectional study (2011) of 239 adolescents (46% male and 54% female) with a mean age of 16 reports that 80.8% of the girls desired to alter their body size as compared to 54.8% of the boys. Body image issues affect adolescents' self-esteem and this is especially more prevalent in girls. In the Western society, the ideal body frame for females is a thin body, whereas for males, a muscular and lean body. Puberty brings characteristics that are perceived less laudable in females as they gain body fat and characteristics that are typically admired in boys – height, breadth, strength and speed (Agam et al., 2015). Adams et al. (2006) report that African American women may be less susceptible to feeling pressure from beauty ideals represented in the media that are usually based on white women, as they often derive their personal worth through tenacity and strength of character.

Harter (in Veselska et al., 2010) states that the development and maintenance of self-esteem in adolescence and childhood is influenced by: 1) competence in areas of importance and 2) experiences of social support. Veselska et al. (2010) report that socio-economic position has a clear impact on an adolescent's self-esteem and middle-class and upper-class adolescents have a higher self-esteem than less affluent adolescents. According to Santo et al. (2013), adolescents from upper-middle class often consider social skills as an important factor when evaluating their self-esteem, whereas those from lower-middle class focus on evidence of their cognitive competence.

Peers, family and partners play a crucial role in the development of adolescents' self-esteem (Veselska, 2010). The family initiates an important foundation for the development and creating of a sense of self. A dysfunctional family contributes towards inner nervousness, anger, inability to form and sustain friendly relationships, trust issues and dependent personalities in adolescents which in-turn contributes to adolescents' low self-esteem (Al Ubaidi, 2017). On the other hand, studies have found a positive correlation between self-esteem and supportive family relationships (Veselska, 2010). A random sample study of 2261 adolescents by Gunnarsdóttir (2014) reports that adolescents that received parental and peer support scored higher on the Rosenberg self-esteem scale than peers who did not receive support. In a study to investigate the relationship between parenting and self-esteem by Kokkinos and Hatzinikolaou (2011), it is reported that adolescents who had warm and caring parents had better body images and experienced more positive emotions which lead to a higher self-esteem. Contrarily, adolescents who experienced rejection from parents had a lower self-esteem. Likewise, support from peers, partners, siblings and teachers also have the potential to influence adolescents' self-esteem development positively or negatively.

2.3.3   Measuring self-esteem

Research shows that some of the instruments for measuring self-esteem in younger populations include; Rosenberg Self-Esteem Scale, State Self-Esteem Scale and the Coopersmith Self-Esteem Inventory.

The Rosenberg Self-Esteem Scale was developed in 1965 by Rosenberg to measure global self-esteem and consists of 10 items rated from 1 = strongly agree; 2 = agree; 3 = disagree, and 4 = strongly disagree (Rosenberg, 1965). The scale is considered highly consistent and reliable, and according to Ackerman (2020), the scores correlate highly with other measures of self-esteem and negatively with measures of anxiety and depression. It is one of the most cited scales created to date, has been widely used by researchers throughout the decades and is still widely used today (Ackerman, 2020).

The Coopersmith Self-Esteem Inventory is another commonly used reliable and valid measure for global self-esteem (Ackerman, 2020). This scale consists of 58 statements which are to be responded to by indicating, "like me" or "not like me". This scale was initially developed to measure the self-esteem of children but was later altered by Ryden (1978) to have two versions of the scale; one for children and another for adults. The adult scale has a 50 item evaluation criteria (Hosogi, Okada and Fujii, 2012).

The State Self-Esteem Scale was developed by Heatherton and Polivy (1991) to measure the short-lived changes in an individual's self-esteem, known as, state self-esteem. The scale consists of 20 items modified from the Janis-Field Feelings of Inadequacy Scale. Four items are selected in the five areas of social, academics, appearance, performance and general self-esteem (Heatherton and Polivy, 1991). Each item is score on a five-point scale: 1 = not at all, 2 = a little bit, 3 = somewhat, 4 = very much, and 5 = extremely. Heatherton and Polivy (1991) state that the scale can be used to measure clinical changes in self-esteem, as a valid manipulation check index and to untangle the confounded relation between self-esteem and mood.

Although self-esteem research has been conducted for many years, a consensus for measuring self-esteem has not been reached (McClure et al., 2010). For the purpose of this study, the Rosenberg Self-Esteem Scale will be adopted.

2.4   CREATIVITY

This section of the chapter will explore the definitions of creativity, the characteristics of creativity, the importance of creativity, as well as how creativity can be measured.

2.4.1   Defining creativity

There are many debates and definitions as to what creativity is. Shi et al. (2017) define creativity as the ability to produce original, unusual, flexible, and valuable ideas or behaviours that override an established mental habit. On the other hand, Griffiths (2008) defines creativity as a mental journey between ideas or concepts that involves either a novel route or a novel destination. Although experts do not agree on a single definition, originality seems to be a common characteristic to the definitions. The Cambridge Advanced Learner's Dictionary (2017) describes originality as the quality of being special and interesting, and as not the same as anything or anyone else. Originality may also be explained as the ability to come up with ideas and products that are novel, if not unique (Sharp, 2001). Runco and Jaeger (2012) assert that in order for something to be labelled as creative, it has to be both original (unique, unusual or novel) and effective (appropriate, useful or fit). Kaufman and Sternberg (2007) describe three components of creative ideas: 1). the idea should represent something new, different and innovative; 2). the idea needs to be of a high quality, and 3). the idea should be appropriate and solve the problem to the task at hand.

Creativity can also be defined using Mel Rhodes' model, The Four Ps of Creativity, which is a framework of what goes on when one is creative (Rhodes, 1961). These four Ps are: Person, Process, Product and Press, and they are defined as follows in detail (Rhodes, 1961):

- Person: in order to understand what creativity is, we must understand what makes the person creative; their characteristics, thoughts, generic disposition, knowledge, skills and habits.
- Process: the process defines how creative people think; this can include the modes of convergent and divergent thinking.
- Product: the product is the outcomes of the creative task at hand and the assessment thereof.
- Press: press refers to the environment in which the individual finds themselves, as well as the social and physical aspects of the environment that 'press' on the individual.

This model is summarised in the table below.

Table 4: The Rhodes Four Ps of creativity (Rhodes, 1961)

Person	Who is creating the creative product?
Process	How is the creative product being created?
Product	What is being created?
Press	Where and when is the product being created?

These four elements overlap, but offer a useful way to think about how creativity can be understood.

Kaufman and Beghetto (2009) have identified four developmental levels of creativity, The Four-C Model of Creativity: Mini-c, Little-c, Pro-c and Big-c. These four stages help show that creativity is a continuous process. They are defined as follows (Kaufman and Beghetto, 2009):

- The mini-c creativity level is defined as the dynamic, interpretative process of constructing creativity which is personal; what one creates might not be revolutionary but it is meaningful and new at that specific time to that individual.
- Little-c level of creativity is where advancements in creativity are made from a personal to local community level.
- Pro-c level of creativity includes solutions of expert and professional level knowledge.

- The Big-C level of creativity is one that brings significant change to the society at large, to culture, or even the world.

The Four-C model is summarised below (Kaufman and Beghetto, 2009).

Figure 1: The Four-C model of creativity
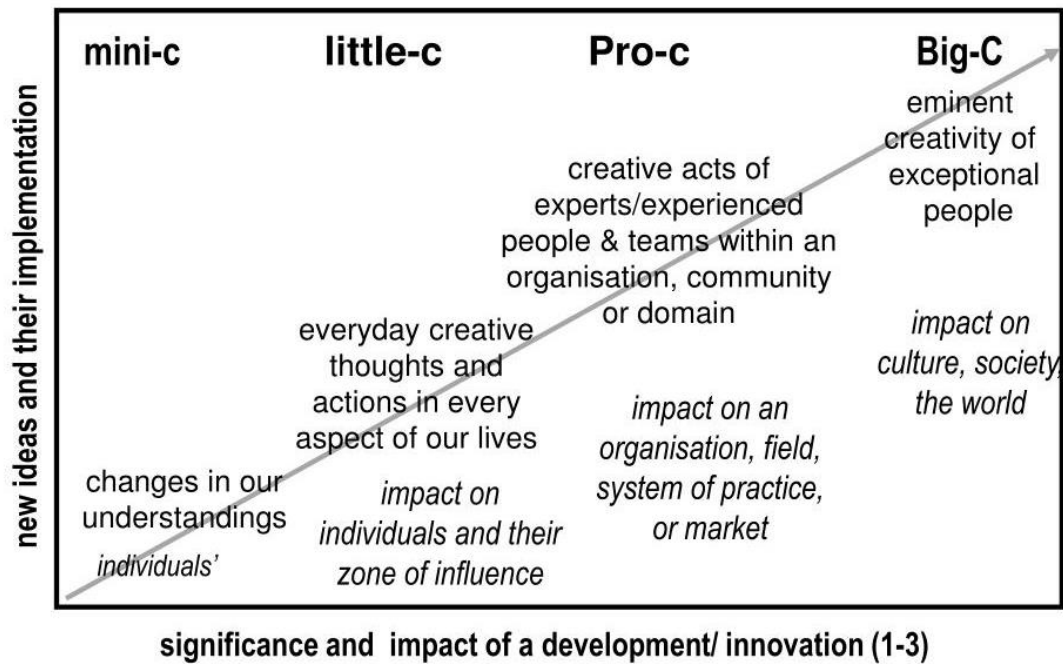
From the figure above, it can be seen that encouragement to use and claim the mini-c and little-c can prepare one to eventually get to the expert level of creativity.

2.4.2   Characteristics of creativity

The characteristics of creativity vary from person to person. Renzulli and Reis (1997) describe the following elements as characteristics for creativity:

- displaying a great curiosity in many interests;
- generating a large number of ideas and solutions to various questions and problems;
- being able to come up with unusual and unique solutions, ideas or answers;
- willing to take risks;
- being nonconforming;
- exhibiting a great deal of intellectual playfulness and a willingness to fantasise and manipulate ideas;

- having a keen sense of humour;
- having the ability to adapt, improve or modify objects or ideas; and
- not having the fear of being different.

The levels of creativity in people differ. Guilford (1973) states that it is characteristic of creative people to have the following traits and abilities:

- Complexity: the ability to have multiple interrelated ideas and the ability to manipulate them at once;
- Being sensitive to problems - seeing problems where others do not;
- Having novel ideas - having unusual but appropriate ideas;
- Varying range of interests;
- Fluency - having many ideas that are of value to the problem at hand;
- The ability to synthesise and analyse;
- Flexibility - the ability to go beyond the normal, traditional, the obvious and habits;
- Tolerance of ambiguity - accommodating contrasting values and ideas; and
- Evaluation - assessing the feasibility of new ideas.

These traits and abilities of creative individuals are not all-inclusive, but seem to be predominant in most research.

Gomez (2007) argues that all individuals are creative in different measures. He further argues that although a small part of this difference may be due to heredity, a large part is likely to result from the failure of individuals to express their creativity potential. The arts have the potential to encourage creativity and this potential has been documented in many research studies. Through the arts, individuals learn that problems can have more than one solution and that questions can have more than one answer. In drama, a monologue can be recited in multiple ways; paintings may be created to represent an individual's thoughts and feelings about a particular matter in visual art; a composition of new music may be created using new and original musical ideas, and a dance piece may be performed for self-expression.

The arts celebrate multiple perspectives as there are various ways in which thinking is developed, refined and evoked through the arts (Eisner, 2002). Through using creativity in the arts, individuals are able to express themselves individually, develop individuality, interpret the rapidly changing

world in unique ways, develop new skills, and develop the potential to think and solve problems in many different ways.

2.4.3   The importance of creativity

Nakano and Wechsler (2018) emphasise that every achievement in this world is because humans had the ability to use their creativity to do so. Without creativity, there would be no innovation, transformation and new ideas in society. The latter depends on individuals who are able to express their creative energies and ideas in order to bring about advancement into the world.

Potgieter (2017) states that machines and automation are becoming standard practice in today's world and in order for people to survive and thrive, creativity needs to play a huge role in the economy and occupations. New technologies and automation may eliminate the need for certain forms of work and labour, but they will also open up opportunities in industries that thrive on creativity and innovation. The World Economic Forum further assert that by the year 2020, creativity will be third on the list of the most important skills needed to survive and thrive in the fourth industrial revolution.

The need and importance of creative thinking for humanity is further emphasised by Jean Piaget who emphasises that, "the principal goal of education is to create men who are capable of doing new things, not simply of repeating what other generations have done – men who are creative, inventive, and discoverers" (Yount, 2010:116). Through the practice and participation in the arts, creativity, inventions and discoveries are obtainable.

2.4.4   Measuring creativity

There are a variety of scales and tests that are used to measure certain cognitive and non-cognitive processes of creativity. Some tests are used to measure non-cognitive processes such as positive attitudes, motivation, independence, risk-taking, flexibility, impulse expression and desire for novelty; while other tests measure cognitive aspects of creativity such as making associations, divergent thinking, combining and constructing a variety of ideas simultaneously to, name a few (Cropley, 2000).

The Guilford Measure is used to measure how creative a person is by testing their divergent thinking production. The creativity is scored in terms of four aspects (Guilford, 1968):

- fluency - the number of responses;

- flexibility - the types of responses;

- originality - the unusualness of the responses, and

- elaboration - the detail of the responses.

A similar divergent thinking test is the Alternate Use Test which has a fifth measure; the appropriateness measure which measures how useful the responses are (Runco & Jaeger, 2012). The scoring method for the Alternate Use Test is summarised in the figure below.

Figure 2: Scoring methods for the Alternate Uses Test (Chamorro-Premuzic, 2016:139)

- **Originality:** Each response is compared with all other responses from all of the people to whom you gave the test. Responses that were given by only 5 percent of the sample are unusual (1 point), responses that were given by only 1 percent of your group are unique (2 points).
- **Fluency:** Quantity regardless of quality (the higher the fluency, the higher the originality; this "contamination" problem can be corrected by using the formula originality = originality/fluency).
- **Flexibility:** Use of different categories.
- **Elaboration:** Amount of detail, for example, "a doorstop" = 0 whereas "a doorstop to prevent a door slamming shut in a strong wind" = 2 (one for explanation of door slamming, two for further detail about the wind).
- **Appropriateness:** How useful (according to experts) the response is.

Another way to measure creativity is by using the Remote Associations Test. The idea of this psychometric test is that unusual and remote association is able to indicate an individual's capacity for generating novel ideas. Chamorro-Premuzic (2016) gives the following example:

Identify a fourth word that can be associated with the following word combinations.

a) birthday–line–surprise –???

b) dog–out–call???

c) cottage–blue–rat–???

d) high–electric–wheel–???

e) class–girl–railroad–???

The Word Association Test is used to measure how many meanings one can find for certain words (Getzels and Jackson, 1962). For example, to write as many meanings as you can for the following: a) book; b) treadmill; c) glasses.

The Torrance Test of Creative Thinking uses three picture-based exercises and six word-based exercises to assess one's originality, flexibility, elaboration and fluency (Chamorro-Premuzic, 2016).

Although the abovementioned standardised tests are widely used to measure creativity, Kaufman, Russell and Plucker (2013) also suggest other methods such as: expert raters; assessments by peers, parents and teachers using various checklists; as well as self-assessment techniques.

2.5   CREATIVE ARTS AND MUSICAL ARTS

There seems to be an overlap when it comes to defining creative arts and musical arts. This section of the chapter will define what the creative arts are within the South African school setting and what the musical arts are, as well as their practices, components and purposes.

2.5.1   Creative arts in the South African school setting

In the South African school context, the exposure of music, drama, visual arts and dance is labelled as the subject, "Life Skills, Creative Arts" (Department of Basic Education (DBE), 2018). The purpose of this subject is to develop learners as creative, imaginative individuals. Furthermore, the subject aims and intends to (DBE, 2011 and 2018):

• provide learners with the opportunity to express their feelings through drama, visual arts, dance and music;

• expose all learners to artistic experiences;

• nurture and identify artistic enthusiasm, talent and aptitude;

• teach basic knowledge and skills so that learners can participate in creative activities;

• encourage and develop learners to be creative, imaginative individuals with an appreciation of arts;

• develop learners with artistic literacy;

- enhance learner attainment through the arts;
- develop the learners as future audiences and arts consumers;
- prepare learners for possible further study in the art forms of their choice beyond the school level;
- develop life skills through the arts;
- let learners connect with their natural creativity and interaction through the creative arts;
- improve basic literacy and reduce education dropout levels; and
- help develop learners' self- confidence and self- esteem.

The creative arts engage learners' minds, bodies, and senses as they discuss, listen, observe, create, think, solve problems, move, talk, narrate and imagine using multiple modes of thought and self-expression.

In visual arts, learners are encouraged to understand and develop a rich visual language through creating in 2D and 3D, as well as learning visual literacy (DBE, 2018). Reflective and critical thinking skills are developed through constant exposure to the concepts, skills and content of visual arts. Learners also attain satisfaction as they express themselves in symbolic, visual ways.

Music, dance and drama are classified as the performing arts and as an African arts practice where integration is fundamental (DBE, 2018). The skills and concepts that are taught in music, dance and drama, individually and integrated, include (DBE, 2018): literacy of the art form; using arts' skills spontaneously to demonstrate learning, individually and collaboratively; preparing the body and voice, and using games as tools for learning skills; as well as interpreting and performing artistic products in the classroom.

In dance, learners are given the opportunity to experience the joy of dance. They learn how to use their bodies safely and they develop the skills of endurance, coordination, flexibility, strength, control and stamina through continuous practice. Learners are also afforded the opportunity to explore and create their own movements through improvisation and composition.

Through a wide range of published dramatic works alongside dramatic work created in class, dramatic arts learners are able to creatively explore issues and represent human experiences through participation, exploration, collaboration and presentation in the safety of the drama classroom. These learners also explore the motivation and the relationships between people in an

imagined, real, or even historical context, to help them understand humanity and the world at large (DBE, 2011).

The study of music in Creative Arts aims to develop the ability to perform vocal or instrumental music in a solo and in a group context (DBE, 2011). Learners are also exposed to the aural and written language of music; they develop their ability to compose their own music and develop the skill to be informed music listeners of a variety of music genres.

The South African Department of Basic Education (2018) emphasise that it is important to expose learners to the creative arts because this provides them with the opportunity to express their artistic creativity and develop skills individually and together with others, in an environment which fosters a foundation for a balanced emotional, creative, cognitive and social development. This creative and imaginative artistic expression also results in learners being able to explore and express themselves and their experiences, thoughts, concepts and ideas in a supportive and safe environment. To support these notions, learning and teaching in the creative arts is thus experimental, explorative, encouraging, enthusiastic, experiential, constructive and perceptive.

2.5.2   Musical arts and musical arts practices

M. Nzewi (2009) states that the musical arts are the creative embodiment of music, dance, drama and plastic (visual) arts discipline. Thompson (2015) adds that storytelling, folk tales, proverbs, sculpturing, pottery, weaving, basket making, wood and iron workings also form part of traditional artistic expression of musical arts. According to Jensen (2001), musical arts is more than music making; it also includes rapping, producing musicals, as well as recording, analysing, notating, reading and arranging music. UNESCO (n.d) urge that musical arts combine singing, masks, costume, acting, dance, music, dialogue, narration, recitation, puppetry, pantomime and body decorations used in dance. Although these art forms can be practised separately, indigenous African arts practice affirms the importance of integration of these art forms (DBE, 2012). According to M. Nzewi (2009) there should be no hierarchy in the different art disciplines in indigenous African musical arts performance.

In performance practice and creative thinking, musical arts are never used for mere entertainment; they always have a function and purpose with an objective to be fulfilled. In Africa, music is an important part of everyday life. Aesthetic elements of performances are often exhibited in a way that referents values to the society at large (Omojola, 2019). Manganye (in Herbst, 2005) further

states that (musical arts) performances are not for fun, but a time when powerful messages are conveyed to members of the community, therefore becoming educational vehicles to transfer life skills and social values. Music plays an integral role at rituals, birth, weddings, funerals, war, in healing and during visits of important people, to name a few. M. Nzewi (in Herbst, 2005) emphasises that musical arts in indigenous practice evokes not only secular emotions, but both secular and sacred emotions and that musical art is a science and art of non-verbal communication. Musical arts include numerous cultural expressions reflecting human creativity which are found in intangible cultural heritage domains that play critical roles in culture and society (UNESCO, n.d). These performances are also holistic in nature as they involve one's emotional, physical, spiritual, cognitive and sensual being (Manganye in Herbst, 2005).

In most indigenous African societies, musical arts performances or music-making activities are communal and cooperative activities, with no one considered a specialist. For the Blackfoot and Sioux native Americans, gender roles and specific responsibilities were delineated in music-making activities used for ritual purposes, but the larger community could participate in the second-most common use – social dancing. Similarity, the Mbuti and Aka equatorial African Pygmies' songs specifically relating to hunting are usually performed by men. Performances related to rites of passage are typically performed by women, while other persons of any gender and age can participate in other music and dance performances (Trehub, Becker and Morley, 2015).

Although there are some variations in the permissible roles of genders and individuals during music-making activities from culture to culture, these activities and performances are often inclusive, with not so much difference between performers and audience as all who is present participates in the activities in one way or another.

2.5.3   Components of musical arts

Musical arts are very diverse in components and include many cultural expressions that reflect human creativity found in tangible and intangible cultural heritage (UNESCO, n.d.). Music is a component of musical arts that is found in diverse contexts of many societies.

Oral traditions and expression are an art form commonly found in musical art performances. The domain encompasses spoken forms such as riddles, tales, nursery rhymes, myths, poems, legends, proverbs, prayers, songs, chants, dramatic performances and many more. They are used to pass on cultural values, knowledge and collective memory while playing a crucial role in keeping cultures alive (UNESCO, n.d). African storytellers play a crucial role in preserving the history of their

communities through storytelling (Thompson, 2015). These storytellers would even dramatise their stories as means of communicating them.

2.5.4 The purpose of musical arts

Musical arts practices and skills are usually performed within a cultural context which could be a religious setting, during therapy and healing, in recreational activities or at social events (Osman, 2009). Omojola (2019) states that during activities such as funerals, weddings, religious ceremonies and the installations of royalty, musical performances are important as they articulate the religious and social norms that hold societies together.

Trehub et al. (2015) describe events, ceremonies or rituals of conjoining of music, dance and ritual language which address communal issues as the most universally valued of musical activities, and an enhancer of community spirit. This notation owes to the fact that making music together simultaneously builds a community. Indigenous African musical arts practices have always been an important part of culture and everyday life experiences of Africans. Every occasion of life is celebrated in Africa – the coming of age, marriage, death, harvest, to name a few (Thompson. 2015). When rain is needed, before and after war, and even when there is an illness, musical arts performances are vital to the outcomes (Thompson, 2015). When a child is born, the women gather around to sing, dance and recite clan names to welcome the baby (Manganye in Herbst, 2005). These experiences carry on to when a mother nurses her baby; she sings songs to soothe her baby whilst making subtle body movements (O. Nzewi, 2009). As the child grows older, more focused musical arts opportunities are available for active participation. Although these opportunities are open to any member of the society, some are specifically meant for certain groups. For example, during a pre-marital initiation ceremony of the Venda people, only young women perform the "domba". The domba is performed annually during the female coming of age ceremony where the chief chooses a wife. The young women form a long, winding line, forming a chain by holding the forearm of the person in front. They dance fluidly, like a snake, to the beat of a drum while they also sing (Sting Music, 2007). The domba's other purpose is to secure good rains for the following season. In Kenya, the married women of the Lou community perform "dodo", a dance that serves as an avenue for these women to voice issues and concerns of social, political and religious connotations to educate young girls and the general public (Agak in Herbst, 2005). These performance opportunities and many others also serve as a time to transmit cultural principles, values and skills to the members of society through performance (Manganye in Herbst, 2005). For the BaYaka

Pygmies of the Central African Republic, storytelling, singing and dancing during rituals plays an important part in the intergenerational transmission and maintenance of their egalitarian and cooperative values and practices as a people (Trehub et al., 2015). In contemporary times, the "ABC" song and counting songs play an important didactic role in early childhood education, while in rural Vietnam, a number of traditional songs provide detailed guidance for planting and harvesting crops (Trehul et al., 2015).

According to Trehub et al. (2015), the Pintupi-speaking Aborigines of Australia's music-making activities during the dry season are a very integral part of interactions with neighbouring groups. Different hunting groups gather with the belief that their music-making activities directly influence the world around them and that they are akin to the fauna in their environment. The Yupik of southwest Alaska achieve 'socially lubricating' functions through music whose lyrics and dance actions diffuse tension through teasing or relating comic events.

It can thus be deduced that communal musical arts-making experiences and rituals enhance social cohesion and behaviour in general for many different cultures throughout the world, presumably through jointly experienced elation.

2.6   THE EFFECT OF PARTICIPATING IN CREATIVE ARTISTIC ACTIVITIES

Ample research from multiple studies highlight the benefits of participating in the arts. This section will report on the benefits that partaking in creative artistic activities has on scholastic ability, creativity, communication, social skills and on self-esteem.

2.6.1   On scholastic ability

Ruppert (2006) asserts that participating in creative arts related activities contributes to the development of academic skills. Different arts can enhance and complement skills such as basic reading, writing and language skills. Partaking in creative arts activities can help facilitates average standardised achievement tests (SAT) scores (Vaughn & Winner, 2000), improve recall and retention of verbal information (Ho, Cheung & Chan, 2003), advance mathematical achievement (Helmrich, 2010), and help boost reading and English language arts skills (Baker, 2011) – amongst other benefits. The National Educational Longitudinal Survey collected thirteen years of data in 2009 to examine the effect of education in visual and performing arts on the achievement and values of

children. The study found that children who were actively involved with the creative and performing arts outperformed less-involved peers (Bamford and Wimmer, 2012).

The University of Sydney's Faculty of Education and Social Work along with the Australian Council for the Arts' longitudinal study tracked the academic and personal well-being of 643 primary and high school students who participated in dance, drama, music, and visual arts activities from fifteen Australian schools over a period of two years. Academically, participating in the arts resulted in higher motivation, homework completion, class participation, enjoyment of school, and educational aspirations (Martin et al., 2013). On the other hand, it was discovered that personal well-being measures of self-esteem, life satisfaction, and a sense of meaning or purpose scored higher for students who spent high amounts of quality time in creative and performing arts participation.

One way of assessing how the arts contribute to academic development is through the outcomes of standardised exams. The University of California's national study of over 25 000 school-going adolescents found that students who were involved in the arts-related activities performed better on their SATs than students with a lower arts involvement (Ruppert, 2006). Ruppert (2006) also reports that arts-involved students also participated more in community service, watched TV less and also reported less boredom in school. Other studies report that there is a positive correlation between arts involvement and higher achievement in verbal and Maths SAT scores (Vaughn & Winner, 2000). Furthermore, students who partake in arts activities longer, outperform those with a lesser number of years involved. This relationship is shown in the illustration of 2005 results presented below.

Table 5: SAT scores of students who study the arts (College Board, 2010)

Arts Course-taking Patterns and SAT Scores, 2005		
	MATHS	VERBAL
4+ years arts	540	534
4 years	541	543
3 years	516	514
2 years	517	508
1 year	515	501
½ year or less	502	485

Average for all SAT Test Takers	520	508

It is notable that students who took over four years of arts courses outperformed their peers who had less than half a year of arts course work by 38 points in Maths and 49 points in Verbal SAT scores. From this evidence, it is discernible that the longer students are involved in arts activities, the better their SAT scores.

2.6.2   On creativity

Creativity is widely recognised as an essential 21st century skill and it involves the capacity to create and imagine unique and new solutions to problems (Kupers et al., 2018). Studying or partaking in the arts involves creative thinking skills such as reasoning ability, imagination, perception, intuition, problem solving skills, inventiveness and expression (Ruppert, 2006). When engaged in creative arts activities, the National Association of Gifted Children (2017) asserts that children's abilities in analytical and abstract thinking are heightened; they are receptive to thinking 'out-of-the-box'; their visual-spatial acuity is sharpened; they demonstrate self-discipline; they have high degrees of autonomy; they are more able to suspend judgement and criticism about others; they can tolerate ambiguity; they are able to delay gratification; they avoid stereotyping better and also demonstrate self-control. Such skills are acquired as children make connections to real life experiences through the arts.

Participating in and exploring creative arts activities and play triggers the use of imagination which in turn expands and stimulates mental capacities (Chen, 2016). In an experimental study by Minton (2002), high school aged dance learners scored higher than their non-dancer peers on creative thinking measures of originality, abstract thought and fluency. A study by Tishman, MacGillivray and Palmer (2002) showed that a group of 162 children aged 9 and 10, who were trained to look at visual art works and reason what they saw, developed the ability to use reasoning skills and make references about images in science. The study by Karakelle (2009) found that a ten-week creative drama course was able to enhance divergent thinking skills of fluency and flexibility in its adult participants as compared to the control group. Another study that supports the notion of the arts enhancing creativity is that of Luftig (2000) where 615 children participated in an arts-infused programme for a year to investigate its effect on their self-esteem, thinking, academic achievement and appreciation of the arts. The children in the programme scored significantly higher in the areas of social and parental self-esteem, appreciation of the arts and creativity as compared to their peers

in the control group. From these investigations and many others, it is evident that the arts can indeed enhance creativity which is important for adaptation and innovation in the 21st century. Through creativity, one is able to see the possibilities of multiple solutions to a problem, have diverse ways of thinking and judging the world, use original thought, have unique responses to problems and employ imagination and skills that are used when participating in creative arts activities.

2.6.3   On social skills

Participating in the arts usually involves a variety of activities that require one to be in social settings. These social activities include but are not limited to the following activities with peers, teachers and parents: singing, playing instruments, creating compositions, moving to songs and/or music, listening to a musical performance, dancing, story acting, improvising, miming, playing with puppets, storytelling, creating fictional places for role play, watching performances, building blocks, playing with sand, drawing, colouring in, painting and creating sculptures – amongst others. During these activities, one learns to help, listen, share, empathise, care and collaborate with others, as well as exercise conflict resolution, self-control, empathy, team work and social-tolerance skills (Ruppert, 2006).

Several studies have shown the benefits of participating and engaging in creative arts activities on social skills, for example:

- Children that had biweekly dance sessions for an eight-week period exhibited stronger reduction in anxious, shy and aggressive behaviour from their pre and post assessments as compared to the control group (Lobo & Winsler, 2006).
- An increased level of school readiness skills of social cooperation, independence and interaction was reported in toddlers who participated in a four to eight-month class music programme as compared to those that did not participate in the music programme (Ritblatt et al., 2013).
- Participation in a nine-month long drama programme showed some relation to enhanced social relationships of the participants (Joronen et al., 2012).

It is during participating in such arts activities that the creative process of searching, trying and discovering develops social skills.

2.6.4   On self-esteem

Research shows that participating in the arts results in having a generally higher self-esteem (University of Sydney, 2013). During creative and performing arts activities of peers, the feedback they give to each other build self-respect by helping them learn to accept criticism and praise from others, which in turn builds their self-esteem (Koster, 2012). When adolescents participate in creative arts activities, they learn to appreciate their work as they develop skills of self-reflection, as well as appreciation and respecting the work of their peers. Kanter (1983) adds that adolescents can "learn persistence and higher level thinking through creative problem solving when given the opportunity to spend time creating a completed, invested work of art".

Adolescents can also experience a sense of belonging by working with their peers on a common artistic goal. This will encourage social and creative activities while feeling part of a larger community. Whilst working towards a mutual artistic goal, adolescents can appreciate that their ideas, opinions and interests are heard and understood by others. This will help in creating a sense of secure acceptance which is critical in the development of positive self-esteem (Gurney, 2000). A study involving a group of boys aged between 8 and 19 years, from juvenile detention centres and residential homes reported that learning to play the guitar and performing for their peers boosted their self-esteem and confidence as they learnt that they can succeed and overcome fears (Kennedy, 2002). Ross' study reports that sixty adolescents acquired significant gains in confidence, self-esteem, tolerance and persistence after partaking in jazz and hip hop dance classes biweekly for ten weeks (Ross in Deasy, 2002). In the study of Barry, Taylor and Walls (2002), adolescents cited their motivation to stay in school as a result of gains in self-esteem from partaking in the arts. This is because they were in an environment that was supportive, which promoted constructive criticism, and they felt safe to take risks and make mistakes. Wilhelm (2002) reports that a group of Grade 7 learners gained more confidence and self-esteem from partaking in a nine-week course of "visual-training", after which they were further able to interpret text better, rather than passively reading it – and they were more actively involved in reading.

Ruppert (2006) asserts that as one participates in creative arts activities and develops gains in self-esteem, a motivation to learn is emphasised by persistence, taking risks, sustained and disciplined attention, and active engagement. Being able to take risks and perform or present works of art to an audience helps one to trust their abilities and these self-esteem gains translates into not only school and society, but into life in general.

2.7   SUMMARY

This chapter dealt with an expanded range of the literature on which the study is based. The next chapter will address the research methodology that was followed in the study and will address the research paradigm; research design; study population and sample; research setting; data collection plan and procedures; data collection instruments; data analysis; bias, reliability and validity; as well as ethical considerations.

CHAPTER 3

METHODOLOGY

Research methodology is the theoretical analysis of the procedures that are applied to a field of study done in a systematic way (Kothari, 2004). In the research methodology, actions that are taken in the investigation of a research problem, including the rationale for the application of specific techniques or procedures used to select, identify, process, and analyse information applied to understanding the problems, are described. According to Labaree (2003), methodology in research aims to answers two main questions: 1) how was data collected? and 2) how was the generated data analysed? The current chapter will include the following: the research paradigm; research design; study population and sample; research setting; data collection plan and procedures; data collection instruments; data analysis; bias, reliability and validity; as well as ethical considerations for the current study.

3.1   RESEARCH PARADIGM

The current study was situated within the critical paradigm. Cohen, Manion and Morrison (2011) describe the critical paradigm as one where the researcher is aiming not only at describing and understanding the world in terms of the people involved but also at trying to enhance fairness and justice in the society. According to Asghar (2013), the critical paradigm's focus brings change that helps those groups of people among society who have little power, few choices or opportunities based on their circumstances. Since the focus of this study was to investigate the benefits that will result on the self-esteem of adolescents who reside in a residential care institution by being involved in the creation of and participation in a creative musical production of their own, by adopting this paradigm, the aim of the researcher was to transform the ideology of the society with regards to the creative skills of vulnerable children that reside in a residential care institution.

3.2   RESEARCH DESIGN

Research design is described differently in research. According to, Taylor (1975 in Tichapondwa, 2013), research design is constructed strategies and plans that are developed during research investigations to seek and discover answers to research questions. Kenpro (2012) on the other hand indicates that research design is a method that provides the roadmap of a study in terms of the sample, population, data collection instruments and analysis procedure.

For the purpose of this study, an exploratory research design which employed a mixed method was followed. According to Creswell (2012), mixed methods research is both a method and methodology for conducting research which involves collecting, analysing, and integrating quantitative and qualitative research in a single study or in a longitudinal programme of inquiry. The purpose of adopting a mixed method research is for the qualitative and quantitative approaches in combination, to provide an understanding that is better at addressing the research problem than either research approach alone (Maree, 2007).

For the current study, the qualitative method employed was a participatory research strategy where observational field notes and a focus group session were used. This approach was selected in order to enable the researcher a chance to determine the elements which exhibited artistic creativity of the children during the creation of their original musical production using observation data collection methods. The process included writing up of the script, building up of the production and the performance of their original creative musical production. A focus group session was also included for collection of the data. This data collection method was used to engage the children in a discussion that would reveal their perspectives on their experience of being a part of the creation of and participation in their own musical production. The quantitative method employed was used to analyse the results of the self-esteem levels of the children before and after being part of the creation of the production, including its staging. Pre and post questionnaires were used to measure the self-esteem levels of the participants before writing up the production and after staging it. A quantitative analysis method was also used to determine the level of creativity exhibited in the production performance according to the three observers using the creativity rating scale.

3.3   POPULATION AND SAMPLE

In research studies, population is defined as the complete set of individuals, objects or events that have common characteristics in which the researcher is interested (Fraenkel & Warren, 2003). The population might be very large in some instances and in such cases, the researcher makes use of a manageable number of participants which are taken from the population in order to obtain information. The information from this portion of the whole group of people is then called a sample. Conclusions about the population are then drawn from the sample which was selected using various methods.

For the current study, a non-probability purposive sampling method was employed for sample selection. This sampling method involved selecting units from a population the researcher was interested in studying. Furthermore, when population elements are selected for inclusion in the sample based on the ease of access, it is called convenience sampling (Kothari, 2004:16). This sampling method was selected for this study as it was easy, quick and cost effective.

All adolescent children from Good Hope Community Organisation (Good Hope Home) were invited and encouraged to form part of the fourteen session long study. Initially, the sample consisted of eighteen children who voluntary agreed to partake in the study and who had consent from their legal guardian. However, due to the Children's Court moving some of the children to different places of safety, only 15 children formed part of the study from the beginning until the end.

3.4   RESEARCH SETTING

Good Hope Home is a place of safety for vulnerable children who come from different walks of life; some are abused, orphaned, lost (non-South African and South African), disabled and abandoned. The home was by founded by Mary Lwate who initially looked after four children in her own home in 1976. It was only in 1994 that the Good Hope Home was formally recognised as a child residential care centre and was later registered as a non-profitable organisation in the year 2001. The home has two houses for both boys and girls and can cater for up to two hundred children. These children are placed at the centre by the Children's Court as children in need of care and protection while there are pending investigations into their circumstances.

During the time of the study, there were approximately thirty-five children residing at the centre with ages ranging from three to twenty years. These children are not permanent at the home; they leave when they get older, when they go to tertiary institutions and if they are reunited with their families. All school-going children go to nearby local schools for their education while smaller children attend a crèche at the home. There are several recreational activities in which the children could partake when they are off school. These activities include sewing, baking, traditional dance, gumboot dance, music lessons, beading and Bible classes.

3.5   DATA COLLECTION PLAN

Data collection is a systematic approach of gathering and measuring information from a variety of instruments. Data collection instruments may include interviews, questionnaires, focus group discussions, observations, surveys, ethnographies, oral history, case studies, tests, documents and recordings (Johnson and Turner, in Tashakkori and Teddlie, 2003). The mixed methods of this study used self-esteem questionnaires, observational field notes, an audio-visual recording of the performance and analysis rating scales, as well as focus group discussions for data collection.

The administration of the self-esteem questionnaires, most of the observational field notes and focus group discussion were conducted at the Good Hope Home hall. The home's outdoor hall was preferred because it was a familiar environment for the children and because of legal concerns. In this space, the children felt safe, free and comfortable – elements which are required for better participation (Sim and Waterfield, 2019). The data collection process initially had twelve sessions in total but due to the South African national lockdown, two more sessions were added after the lockdown restrictions were eased approximately seven months later from the initial start of the research data collection, totalling the sessions to fourteen. The sessions were three to five hours long with breaks in between. Nine sessions were conducted at Good Hope Home with the exception of session seven, eight and nine which were held at a camp site in Magaliesburg over a weekend. This was done in order to afford the children enough time to rehearse. The twelfth and thirteenth sessions were the dress rehearsal and actual performance respectively. Both these sessions were held at the Tshwane School of Music (TSOM) in Eersterust, Pretoria.

The researcher and two research assistants were present during all these sessions as observers. One of the research assistants is a qualified drama teacher with a master's degree in drama therapy. This individual was selected by the researcher for the role of observer because of his skills and expertise in drama, drama therapy, play therapy, stage production skills and the creative arts in general. The second research assistant is a registered and qualified research psychologist with a master's degree in research psychology. This research assistant was selected because of her expertise in psychology and research, and because of her experience of working with adolescents in residential care. The assistants and researcher collected the data of the sessions by means of observational field notes which were used to analyse the study's data in order to strengthen the inter-rater reliability of the study results. In addition, a professional theatre practitioner as well as a local singer, music producer and musician availed themselves for some sessions to help and guide the participants to refine their original musical production.

3.5.1 Data collection procedure

Data were collected over weekends. The first session started with the collection of the consent forms which were given to the participants' legal guardians previously. The participants were then called to the hall and briefed about the purpose of the study and their rights. All the participants who were present and wanted to form part of the study and whose consent forms were signed by their guardian were then asked to fill in their own assent forms. Each participant was then given a self-esteem questionnaire and the researcher explained its purpose and how it should be completed. The participants were asked to spread out in order for them to fill in the questionnaire. Each child was asked to write a unique letter instead of their names on the filled questionnaire which was also written on the second questionnaire at the end of the study. This was done in order to match the self-esteem ratings before and after. The self-esteem questionnaires of the 3 participants who left the study due to relocation were discarded. Each statement from the questionnaire was read and explained to the participants in their home language, Setswana one after the other and the participants were asked to complete the questionnaire as the statements were read and explained. This was done until all the questions were filled. The questionnaires were collected by the researcher immediately after they were completed.

After collection of the questionnaires the researcher played the musical Africa Umoja for the participants to watch. Since there were participants among the group who had never been exposed to musical arts production performances, the researcher found it better to give the participants an idea of what they are asked to do by showing them a practical example of what a musical production is. The subsequent thirteen sessions consisted of the creation of the production, the rehearsals, staging of the production and focus group discussions. The session continued with the initial stages of the creation of the production. The participants were asked by the researcher to decide on a theme and storyline for their production. After agreeing on the theme and the storyline, the participants discussed the various roles that each one of them should take. Nzewi and Nzewi (2007) suggest the following roles for musical arts production: producer, director, musical director, scriptwriter, composer, production secretary, technical director, stage manager, actors, actresses, dancers, musicians, singers, instrumentalists, production crew and any other role relevant to their unique production. These various roles were used to guide the participants in selecting their roles in the production. Each of the roles from the study of Nzewi and Nzewi (2007) were explained to the children before they made their selection. Some of the participants chose roles for themselves while others were assigned to roles by their peers based on their capabilities.

The script writing process started from session one. The participants started by suggesting what they wanted to relay to the audience. An older female participant took the role of the scriber and wrote the ideas as the children were stating them. The children debated and negotiated until they reached agreement of what theme and ideas they wanted to disseminate in their production. During session five, one of the participants asked the researcher to include some external adolescents whom they regard as being talented instrumentalists to join them as instrumental accompanists to their chosen music. This was agreed to by the participants, the external instrumentalists and the researcher. These adolescent musicians do not reside at Good Hope Home, but take instrumental and music theory lessons with five of the children (which is how the children got to know them) and hence were not part of the participants. When the participants' script was complete and all of them had roles, the local musician and theatre practitioner were invited to help guide the participants from session six. The musician and theatre practitioner attended some of the sessions from session six.

Sessions seven through nine were held at Parnassus Farm in Magaliesburg over a weekend starting on a Friday until Sunday. The participants were accompanied by their caregiver, the researcher, the two research assistants, the three external adolescent musicians, the professional local musician and the theatre practitioner. The research assistants were there as the observers while the caregiver was there for legal reasons. The participants were able to rehearse their production in a bigger hall which had door entrances similar to the initial performance stage theatre (University of Pretoria's Musaion).

During session eight, at the camp, the participants chose and fitted some of the performance wardrobe clothes and decided on what props they would use for the performance. Apart from rehearsing and refining their production at camp, the participants also enjoyed activities such as mountain climbing and river walking, fun team building activities, swimming, movie watching and bonfire storytelling. At the end of the camp, the participants were to stage their production at the University of Pretoria's Musaion hall on the 29th of March 2020. However, due to the COVID-19 pandemic and national lockdown, this did not happen. At that stage, the participants were left with three more sessions, the dress rehearsal and performance at the University of Pretoria's Musaion, and the focus group discussion at Good Hope Home. When the lockdown regulations were eased months later, the participants had two sessions at Good Hope Home in order to refresh their roles. A physical audience was required for the children's performance to feel real and thus a new venue which could accommodate an audience had to be selected as the Musaion was not permitted to host performances or an audience. The Tshwane School of Music's Creative Industries Incubator Hall

did not have the features of a professional theatre, however it complied with all the COVID-19 regulations set in South Africa. Research highlights valuable benefits for having an audience for arts performances. According to Heim (2015), an audience for a live arts performance is important as they drive some of the content of performance as they react to the performers, who in turn react to the audience's cyclic interchange. Diddens (2017) asserts that performing for a live audience develops individual confidence as well as teamwork, boosts quick-thinking and improvisation skills, creates unforgettable experiences, as well as promotes creative thinking and self-expression

Sessions twelve and thirteen were therefore conducted at Tshwane School of Music where the participants were able to perform for an audience. The researcher, the theatre practitioner, the audio/visual team, as well as University of Pretoria's wardrobe and props department set up the sound, lights and stage, and prepared the props and wardrobe for the participants prior to their arrival at TSOM. The participants started the day-long session by fitting the clothes that were provided by the University of Pretoria's wardrobe and props department. The participants' rehearsal then commenced and they had a few runs of their production with full sound, lights, props and wardrobe.

The final performance was staged at the Tshwane School of Music's Creative Industries Incubator during the thirteenth session. The participants arrived in the morning and had one last run through of the production. They then had a long break before commencement of the production performance. The physical audience for this performance was limited due to the compliance of COVID-19 social distancing protocols, in that regard, a virtual public audience was also invited to livestream the performance. The physical audience consisted of some of the children from the home, their caregiver, children from the music school that some of the participants attended, the research assistants and the researcher's family and close friends. This performance was audio-visually recorded by a professional videographer.

During the last session of data collection, all the participants who completed the self-esteem questionnaire during the first session completed the same questionnaire. After completion of the questionnaire, the focus group discussion was held. The research assistants and the researcher were all present during the focus group discussion, and as before, took in the role of observers. The research assistants and the researcher commenced the focus group session by communicating the overview of the topic, the purpose of the discussion and ground rules for the discussion session to

the participants prior to starting the discussion. This was done for clarity and to avoid unnecessary comments and information. This session was audio recorded by the researcher.

The focus group discussion was conducted in English as well as in the participants' everyday language (Setswana, which the researcher and assistants know very well). This was done in order to encourage intense participation and to allow all participants the chance of expressing their thoughts. The researcher also audio recorded the discussion using her phone as backup. The recording was transcribed independently by one of the observers for the sake of consistency and later reviewed by the researcher and the other research assistant. The questions guiding the focus group discussion are listed in Appendix A. This session ended with the watching of the audio-visual recording of the performance as requested by the participants.

3.6 DATA COLLECTION INSTRUMENTS

For the current study, data were collected using four instruments: the self-esteem questionnaires, observational field notes, the creativity rating scale, and the focus group discussion.

3.6.1 Self-esteem questionnaires

Self-esteem is described by Lordello et al. (2014) as a personal judgment which is revealed through an individual's attitudes regarding themselves, as well as personal beliefs about social relationships, capacities and abilities. Rosenberg (1965) on the other hand regards self-esteem as a positive or negative attitude towards one's self. In that case, self-esteem could be regarded as being of two connotations – high or low. An individual who doubts his/her capabilities or abilities has a low self-esteem, while one who is confident about his/her capabilities or abilities has high self-esteem. In the current study, all these definitions of self-esteem guided the selection of the instrument and analysis of the questionnaire.

Questionnaires are research instruments for generating information from respondents by means of including a series of questions (McLeod, 2018). According to McLeod (2018), a questionnaire is a quick, effective and relatively cost-effective way of obtaining information to measure attitude, opinion, behaviour, intention and even preference from a selected sample of interest. A questionnaire may include open or closed ended questions to gather data. Closed questions require the respondent to fit their answer into a pre-decided category. Although closed questionnaire questions are easier to answer, allow the responses to be speedy and data to be recorded and

analysed quicker, they do not allow in-depth responses from respondents (Hyman and Sierra, 2016). On the other hand, open ended questions allow the respondents to give elaborated answers but it is time consuming to gather and analyse the data (McLeod, 2018).

For the current study, a closed ended questionnaire was chosen as a data collection method for the measurement of the children's self-esteem. This instrument was chosen because closed ended questionnaires are simple to administer and because the coding, analysis and interpretation are simple and straightforward (Malhotra, 2004). The Rosenberg Self-Esteem Scale is one of the most widely used scales for measuring global self-esteem. The instrument has ten statements on a four-point scale ranging from "strongly agree" to "strongly disagree" (Rosenberg, 1965). The scale developed for this study consisted of seven of the ten statements from the Rosenberg Self-Esteem Scale and an additional eight statements which were prepared by the researcher, as shown in Appendix B. This was done in order to cover the objectives of the current study. The possible scores from each participant ranged from 0-60. The scores were divided into three levels of low, average and high as according to the Rosenberg self-esteem questionnaire. According to this scale, "low" represents a percentage between 0% and 50%; "normal", a percentage between 50% and 83% and "high" self-esteem, a score above 83% (Garcià, Olmos, Matheu & Carreño, 2019).

3.6.2 Observational field notes

Observational notes were used to determine the elements that indicated creativity in the participants' production build-up. Thomas (2015) states that observational field notes are the records of the phenomenon under study that a researcher creates during qualitative fieldwork when the behaviour, activities and events are studied. The observational field notes for this study included both the descriptive and reflective data as guided by Emerson, Fretz & Shaw (2011). Descriptive data documents are the factual data of the setting, actions, behaviours and conversations observed among participants. Some of the data collected were the silent actions of participants such as their mood of the day, actions and gestures.

In the current study, the field notes were used starting from the build-up of the production until the last day of the actual performance. The researcher and two research assistants were responsible for collecting observation field notes. The researcher was a participant-observer and the research assistants were non-participant-observers. For this study, the information included as guidelines that were followed when collecting descriptive content information by the research assistants and the researcher were:

- description of the physical setting;

- description of the social environment and the interactions among participants – this included patterns and frequency of interactions as well as any non-verbal communication among the participants;

- description of the participants and their roles;

- records of the exact comments or quotes that relate directly to the purpose of the study made by the participants.

The reflective data are the recorded thoughts, ideas, concerns and questions from the participants during the observation. For the current study, the information included as guidelines that were followed when collecting reflective content information were:

- notes of thoughts, ideas, criticism, and/or any impressions of the participants observed by the researcher and research assistants;

- notes of questions or concerns that arose from the participants observed by the researcher and research assistants; and

- insights about what was observed and a speculation of why that specific phenomenon occurred.

3.6.3 Creativity rating scale

To assess the elements of creativity in the participants' performance, the following eight creativity categories were used in the creativity rating scale: originality, effectiveness, elegance, elaboration, integration, abstractness, flexibility and emotionality. These rating categories are described as follows according to Besemer & O'Quin (1987) and Taylor (1975, in Kaufman & Baer, 2005):

- Originality – how novel, original and unexpected the production's elements are, from a variety of art forms;

- Effectiveness – the production's ability to achieve the purpose, its functionality and artistic relevance;

- Elegance – how polished, understandable, elegant, finished and aesthetic the production is;

- Elaboration – the production's ability to develop, elaborate or embellish ideas in an existing or new manner;

- Integration – how well the arts have been integrated and how the production operates as a "whole";

- Abstractness – the ability to sense the essence of the issue or problem with the plot; and

- Flexibility – how well new ideas, opportunities or perspectives generate new creativity and emotionality, by the production's capacity to generate uplifting and positive reactions and emotions in its audience.

These eight elements of creativity were rated on the following five levels of creativity: 1) not creative; 2) imitative; 3) ordinary; 4) creative and 5) very creative. Each observer wrote an explanation of their ratings of each element using a descriptive analysis method. Descriptive analysis is described as summaries of meaningful and accurate samples of data (Loeb et al., 2017).

3.6.4   Focus group discussion

The focus group discussion was used to gather the participants' perceptions regarding their participation in their original musical production. As a qualitative method for gathering data, a focus group discussion is a technique used to gather information by means of an informal discussion amongst a group of people with mutual interest to themselves and the researcher (Morgan & Spanish, 1984). In addition, Acocella (2011) indicates that the discussion should focus on a topic selected by the researcher, whose aim is to analyse it in detail. During the discussion, the participants answer a number of questions posed by the researcher, where the answer of one participant might encourage other participants to contribute their ideas and thoughts (Appendix A). According to Acocella (2011), there are advantages and disadvantages of collecting data using a focus group discussion. The advantages are that it is easy to conduct, takes little time, is cost effective, and it allows the researcher an opportunity to collect data from the group interaction – among others. Leung and Savithiri (2009) state that collecting data from focus group discussions can be difficult to analyse as the volume can be large and that could result in the research not being able to generalise. In addition, outspoken participants may dominate the discussion. In spite of these reported disadvantages, the use of a focus group discussion was important in aiding and enabling the researcher to gain a deep understanding of the participants' views and perspectives. The main purpose of using the focus group method, according to Morgan & Krueger (1993), is to draw upon the feelings, attitudes, beliefs and experiences of the participants in a way that is not possible through other methods such as one-on-one interviews, observations and surveys. In another study, Krueger and Casey (2000) indicate that the focus group method is able to tap into the multiple realities of the experiences of individuals effectively. A focus group discussion was the most appropriate method of data collection for this sample.

The researcher and the two research assistants were present during the last session. The researcher started with a question that asked them how they felt generally on that particular day. This question was used an icebreaker to stimulate the participants as they started to engage in the discussion.

3.7   DATA ANALYSIS

The data collected for the current study came from four main sources. These sources were: the 1) self-esteem questionnaires, 2) the field notes of observations made from the build-up of the production until its staging, 3) the audio recording of the group discussion, and 4) the creativity analysis of the audio-visual recording of the production.

The self-esteem questionnaire, observational field notes, the audio-visual recording of the performance and the audio recording of the focus group discussion were analysed in order to reach findings and to draw conclusions for the study.

The questionnaires taken at the beginning of the sessions and during the last session were analysed through descriptive statistics. This was done by adding the rating scores of all the submitted questionnaires for each statement. As the current study's questionnaire had adopted some of the statements from the Rosenberg self-esteem scale, the same levels were used to score and interpret results. In this regard, participants with scores of 30 or less were rated as having a low self-esteem, scores between 30 and 50 an average self-esteem, while scores of 50 and above indicated a high self-esteem. The effect of the production on the self-esteem of the adolescents residing at the residential care institution was determined by the percentage of participants in each category before and after the production. If there are more participants with a high self-esteem score after participating in the production, then it will be concluded that this could be due to their participation in the production.

To determine the elements that exhibited creativity in this study, observational field notes were used in a narrative analysis method to report the creative elements. Furthermore, the results of the creativity analysis rating scales of all three observers for the actual performance were also used to report creativity of the participants' performance. The reasons given for their ratings were reported as written content and interpreted according to the explanations of each element as indicated by the observers. To analyse the elements exhibiting creativity in the original musical arts production performance, participants were awarded the creativity status if two or more of the observers rated an element with a level of 3 or more. Lack of creativity is awarded when two or more observers

rated an element with level 2 or less. Ordinary rating is awarded when all observers rated an element with a rating of 2. The children's' overall creativity is determined by the number of creativity awards.

The participants' focus group discussion, which was about the participants' perceptions of their participation in the music production, was analysed using a narrative analysis method based on the participants' inputs, experiences, knowledge, opinions and feelings. These were reported by gathering similar themes under overall impression.

3.8   RELIABILITY, VALIDITY AND BIAS

Reliable and valid results are vital aspects that differentiate good research from poor research (Brink, 2000). According to Lakshmi and Mohideen (2013), reliability ensures that the outcomes and results of the study are credible and trustworthy (Lakshmi and Mohideen, 2013). In the current study, all data from the observations was collected by three individuals who are knowledgeable about the arts.

Validity of the self-esteem results was ensured through using words that were not degrading to the participants, as well as explaining each statement and the meaning of the rating scale in their everyday language. In order to avoid sharing of the results, the questionnaires were completed by all participants at the same time. To encourage the participants to answer the questionnaire, the participants were informed that there were no correct nor incorrect options. Validity of the self-esteem results was also insured by using the same questionnaire, pre and post study. The observational field notes recorded were extremely important as they were also used to draw up the conclusions of the study. To ensure validity of the observations made by the observers, notes were recorded immediately after each session. In order for the observers to provide relevant information that was consistent with the focus of the study, observational forms were tabulated to provide a guide for recording information as well as for data coding and analyses (Appendix C). Since ensuring generalisability of results from a qualitative research study is very difficult, the outcome of the current study was therefore not generalised. They served as the basis for future research on creativity among adolescents. To ensure transferability of the results, the collected data were analysed and reported using methods that are known. Field notes were also compared and consolidated in order to report the results as accurately as possible.

To obtain information that is reliable from the participants during the focus group discussion, this process was conducted at the centre where they are comfortable. The participants were also allowed to engage in the discussion using their everyday language for efficient conversation. Before the start of the data collection process, the study aims and importance of the results were explained to the participants in order to encourage them to provide responses that are truthful. To make the participants feel free, the researcher and research assistants did not interfere in anyway in the discussions of the participants. The participants guided how the discussion was flowing while the researcher made sure that the participants were not deviating from the focus of the study.

Bias usually occurs when researchers choose one method, procedure or sample over another. In the current study, participants were selected using a purposive method. This allowed all the individuals who met the inclusion criteria the chance of being part of the study. Good Hope Home was selected only on the basis of convenience and not for any other reason.

3.9   ETHICAL CONSIDERATIONS

One of the most important steps to consider when conducting research is gaining approval from the relevant authorities and gaining trust of those who are part of the study, especially when dealing with minors and vulnerable children. In the current study, approval was sought from the University of Pretoria's research ethics committee and the social workers responsible for the social welfare of the children. Approval from the University was sought through submission of the protocol, which was accepted (Appendix D). Approval to involve the children in the study was gained through signing of the consent forms and assent forms, while approval to use the facilities at the home was granted by the owner and legal guardian of the children.

The ensure confidentiality, all the information provided by the children in the process of data collection was regarded as collective from all the participants. This includes the lines, musical ideas and other original artistic concepts used in the production. The poems and the entire script will not be used for any commercial purposes by the researcher without consent from those who wrote them. Although the name of the centre is mentioned, the children's names do not appear in any section of the study; where needed, pseudonyms were used.

3.10 SUMMARY

This chapter presented the research methodology that was followed in the current study, addressing the research paradigm; research design; study population and sample; research setting; data collection plan and procedures; data collection instruments; data analysis; bias, reliability and validity; and the ethical considerations.

The purpose of this study was to explore the effect of participating in an original creative musical production on the self-esteem of adolescents who reside in residential care institutions. The chapter that follows presents the research results and findings of the data obtained from the adolescents' pre and post self-esteem questionnaires, the observers' and researcher's field note observations, the participants' focus group discussion, and the analysis of their production performance.

CHAPTER 4

RESULTS AND FINDINGS

This chapter presents the results and findings from the adolescents' self-esteem questionnaires that were taken at the beginning and at the end of the data collection process; the researcher and two observers' observational field notes of the build-up of the production; the analysis of the creative elements in the audio-visual performance of the production by the researcher and two observers, as well as the transcripts from the adolescents' focus group discussions.

4.1   SELF-ESTEEM QUESTIONNAIRE RESULTS AND FINDINGS

Prior to the commencement of the study, all the adolescent participants were required to complete a self-esteem questionnaire in order to measure their self-esteem levels. The same questionnaire was taken again at the end of the production process in order to see if there was any change in their self-esteem levels from when they began participation in the study. The participants who agreed to form part of the study had to choose a random letter from a hat in order to label their individual questionnaire so as to anonymously identify each participant should any of them decide to quit participating in the study.

In the questionnaire results, a "low self-esteem" level was awarded should the score be 337.5 points or less, a "normal self-esteem" was awarded if the score was between 338 and 555, and "high self-esteem" was awarded if the group scores between 556 – 675. The table below presents the abridged pre and post study results of all 15 participants. The unabridged results can be found in Appendix H.

Table 6: Questionnaire results of the participants in the first and last sessions

Statements	Pre scores	Post scores
1. On the whole, I am satisfied with myself.	36	34
2. At times, I think I am no good at all.	20	30
3. I feel that I have a number of good qualities.	41	37
4. I am able to do things as well as most other people.	39	37

5. I feel I do not have much to be proud of.	27	27
6. I certainly feel useless at times.	19	34
7. I feel as smart as others.	40	36
8. I am worried about whether I am regarded as a success or failure.	32	21
9. All in all, I am inclined to feel that I am a failure.	35	35
10. I take a positive attitude toward myself.	35	32
11. I feel confident about my abilities.	36	42
12. I feel frustrated or rattled about my performance.	25	26
13. I am worried about what other people think of me.	20	40
14. I feel that I have less scholastic ability right now than others.	22	26
15. I feel like I'm not doing well.	40	36
TOTAL SCORE	467	493

The results of the self-esteem levels of the participants before and after taking part in creating and staging their own production are given in Table 6. According to this table, there are instances where the ratings of the level of self-esteem of the participants did not change. These instances include five statements (1, 5, 9, 10 and 12) where the level of self-esteem was "normal" before and after the children participated in the process of building up and participating in the production.

For the remaining statements, interesting results emerged. There was an increase in the rating scores: from a "normal" to "high" self-esteem level in statement 11; "low" to "high" (statement 13), and from "low" to "normal" (statements 2, 6 and 14). The statements where there was an increase in rating are mostly concerned with feelings of doubt about oneself, what others think and their scholastic abilities. The greatest increase was on statement 13 where the increase in rating was from "low" to "high". This statement was about participants feeling worried about what people think about them as individuals.

The remaining statements had their ratings decreased from a higher score to a lower one. These statements are statements 3, 4, 7 and 15 which decreased from being a "high" to a "normal" rating, and statement 8 which was initially rated "normal" before, to "low" after the participation in the

study. These statements are generally about participants doubting their cognitive abilities, their confidence, good personal qualities and concerns about how they are regarded by others which are of different dimensions. The self-esteem results of this study are in agreement with the multidimensional theory of self-concept which is at times used interchangeably with terms such as self-worth, self-esteem, self-identity, self-regard, self-acceptance, and self-evaluation (Reynolds, 1993). Self-concept in the current study is a construct that includes how one perceives oneself, which includes knowledge, attitude, feelings about abilities, appearance and social standing. According to the multidimensional view of the construct of self-concept, an individual could have different perceptions of themselves in different situations.

In general, the results in Table 6 indicate that for the entire sample, there was a general increase of the level of self-esteem of the participants, from a total rating score of 467 to 493. This, however, does not change the general self-esteem rating of the participants which is on the "normal" level.

4.2   OBSERVATIONAL FIELD NOTES RESULTS AND FINDINGS

The observational field notes of sessions one to fourteen by the researcher and two observers are presented as Observer A, Observer B and Observer C. All the names used in this chapter have been changed in order to protect the identity of the participants.

4.2.1   Observation session 1

During the first session, adolescents residing in a residential care institution were informed about the researcher's study and asked to voluntarily partake in the study as participants. They were required to fill in a questionnaire at the start and end of the data collection process, to write, direct and stage an original creative musical production, and to constitute a focus group discussion.

4.2.1.1 Session 1: Observer A's observations

The first session began at the adolescents' home in a hall which was secluded from the rest of the home. All adolescents aged between 10 and 19-years-old were invited to the briefing session by the researcher. The researcher first introduced herself and the two observers; she then explained why she was there, what her study project was about and what was required from the adolescents. The adolescents were assured of anonymity in the presentation of the results. Eighteen of the adolescents indicated that they were interested in partaking in the study.

The adolescents seemed to be concentrating very hard and attentively as the researcher was briefing them. Others were smiling and looked rather excited.

The process started as the researcher handed out the consent forms and the questionnaires. The participants were asked to pick a letter randomly from a hat in order to label their questionnaires. The participants were told to take note of their respective letter in order to label their questionnaires the same way when they complete the questionnaires again at the end of the production process. Each question was explained in English and in the Setswana language as the participants answered the questions. The process went smoothly and the questionnaires were handed back to the researcher.

The participants had to watch the musical production uMoja. Almost all the participants were intrigued as they watched. Others seemed impressed as they uttered words such as, "wow", "I could do that", and "imagine us doing this; it would be so nice". Other phrases that were uttered by the participants included the following:

- Lebo: "Mary could do this, plus she has the voice for it". Mary responded by saying, "No ways".
- "This is lovely".
- "Vusi can act as well as this guy" (referring to a character on the DVD recording).
- "I can dance".
- Thando: "I can't dance". Lebo responds by saying, "We'll teach you".
- One participant asked the researcher what their production will be about. The researcher responded that it had to be their own and original, so any theme or topic could be used. Lebo responded by saying that she had an idea already.

At the end of watching the DVD, most of the participants seemed excited and eager. They went to have lunch and when they returned, the participants had to then begin formulating a theme and storyline of their own as instructed by the researcher. Lebo was first to give her idea and more ideas went around the group. It seemed that the younger participants were shy and did not contribute as much. It was the older adolescents that had most of the ideas; nonetheless, they kept encouraging the younger participants to have their say and to give ideas to contribute to the story. This seemed to have helped as some of the younger participants give some ideas as the story theme was being formulated. Two of the younger participants did not contribute to the story at all on this day but gave an indication of which character they would like to play in some of the scenes.

A total of six scenes were formulated with some music chosen too. The participants choose their respective characters for some of the scenes. When Vusi was asked to take the role of the main

character, he refused and said he would not be able to do it and asked that Mary should rather play the role. Mary agreed to take this role as the session ended.

4.2.1.2 Session 1: Observer B's observations

On the first day, the researcher and research assistants arrived at the residential facility and all the adolescents were asked to go to the hall. The purpose of the researcher's visit and study was explained and the adolescents who agreed to be a part of the study were asked to sign consent forms. Eighteen of the twenty adolescents present wanted to form part of the study. The questionnaires were then handed out, explained in English and Setswana and filled in by the adolescents. The adolescents asked a lot of questions regarding the meaning of the statements and the researcher explained each statement to the participants' satisfaction. After filling in the questionnaires, the adolescents watched the musical uMoja. They seemed very intrigued and amazed as they watched. Some of them indicated that they do gumboot and Setswana dance on Saturdays at the home and that they would be able to add those dances to their own musical. It seems that watching the musical triggered eagerness and excitement.

After a break, the participants were informed that they needed to think of a theme and storyline on which their musical would be based. They were informed that the storyline should not merely be for entertainment but should convey a message to their audience, just as the musical uMoja did. The participants decided to base their musical on their departed brother who lived in the home with them a few years ago. This brother had previously attempted suicide multiple times as he could not handle the stresses and traumas of his life prior to coming to the home; after multiple suicide attempts and interventions, he sadly passed on. The adolescents decided that they wanted a happy ending to their story and that the main character would successfully get help and that his dreams would be realised. Not all of the adolescents participated in the build-up of the storyline; it seemed that the older adolescents contributed the most as they personally knew the young boy whose story the musical would be based on.

The session ended with the participants having consensus of the storyline.

4.2.1.3 Session 1: Observer C's observations

The session started with an ice-breaker activity in the hall where the children were asked to introduce themselves to the researcher by stating their names and the kinds of activities they liked being engaged in. Some of the children were very shy, especially the younger children but a few volunteered to start with the introductions. The items that were mentioned included dancing, singing, reading, Bible study, doing their schoolwork, writing, joking, playing, exercising and reading. After the ice-breaker activity, the researcher explained the research and the purpose of the

research. Thereafter, the consent form was explained to all of the adolescents and they were asked to fill it in. Two of the adolescents did not want to be a part of the research and those that were interested filled in the consent forms. A questionnaire was explained to the children in their mother tongue, Setswana and in English; they were then advised to fill it in. The researcher administrated the questionnaire and collected it afterwards.

The researcher explained that they were to watch a known production, uMoja, so as to have an idea of what was required from them. As they watched the production, the children were pushing each other; were laughing; some watching attentively; others smiling; others dancing to the songs in the productions; others clapping hands with excitement; others tapping their feet to the rhythm of the music while another commented that he wished he could dance with the characters in the production. One of the children suggested a role to her peer and for herself but one of the kids said that everyone should be comfortable in whichever role they choose and suggested that she had poems that she could use. Other suggestions were also uttered to be included in their own production. The children seemed excited and motivated.

After watching the production, they started contributing their own ideas for their production. The storyline was based on some of their own experiences. At first only three participants were giving ideas and suggestions and then one of the three decided that everyone should contribute to the storyline. Those that were quiet started to also contribute their suggestions shortly. The children laughed and teased each other a lot during the formulation of the storyline. From the eighteen participants, six actively contributed to the write-up of the storyline on this day.

4.2.2   Observation session 2

Observation session 2 included scripting and practicing the first scene of the adolescents' production and a detailed refinement of the rest of the scenes.

4.2.2.1 Session 2: Observer A's observations

When the researcher arrived, the participants ran toward the researcher and research observers to greet and give hugs. These gestures suggested that the participants were excited with their project and eager to be participating.

After a few random small talks between the participants, researcher and observers, the session began as all the participants sat in a circle around a table in the hall. The participants then went through their storyline in order to recap what was discussed in the previous session. Lebo further prompted Vusi to take the main role and encouraged him that he would excel and that the rest of

the group would support him. After some hesitation, Vusi agreed and the group started scripting each character's lines for scene 1. The dance, djembe drumming, and acting of scene 1 were rehearsed. The younger participants who did not contribute many ideas to the storyline build-up were more talkative and participated with much energy during the acting and dancing. Vusi also participated but was not as enthusiastic as most of the participants; he nonetheless thrived in his solo singing for scene 1.

The participants went through the acting, drumming and dancing of scene 1 three times. The session was dismissed as the participants were about to script scene 2.

4.2.2.2 Session 2: Observer B's observations

During session two, the participants were really ecstatic when the researcher and research assistants arrived. After some time, all involved in the study gathered in the hall. The session commenced with a revision of the storyline, choosing characters for scene 1 and trying to convince one of the boys identified for the main role in the first session to take the lead role. He agreed to taking the main role and the scripting of scene 1 began. The adolescents indicated that they had a song as well as a dance they wanted to put in the first scene. This dance would be accompanied by djembe drumming. They then practised scene 1.

Although the adolescents seemed very happy, they seemed to have discipline issues as they would laugh as others were contributing ideas and they would not give each other chances to talk. The researcher explained how this behaviour was not encouraging to others, how unkind it was, and also explained the importance of teamwork and being nice to one another. The discipline seemed a little better after this brief talk. The session was later dismissed as the adolescents were scripting the beginning of the second scene.

4.2.2.3 Session 2: Observer C's observations

During the second session, the children laughed at each other much less and did not tease each other as much as in the first session. The children seemed enthusiastic and were participating a little more. During the story formulation discussions, there were less arguments. More ideas for the storyline were formulated and they were able to omit those ideas that would not work and kept those that would work. Stage arrangement ideas were also discussed as the write up of the plot continued and was rehearsed.

4.2.2 Observation session 3

The participants acted out the first three scenes of their musical, practised their choral singing for scene 2 and Setswana dancing for scene 4.

4.2.2.1 Session 3: Observer A's observations

The third session began by going through suggestions and ideas for scene 2's acting, and scripting words for the acting. The participants then acted out the end of scene 1 so as to connect it to scene 2 and practised their choral songs for scene 2. A lot of time was spent on learning lyrics of the second hymn for the choral songs and figuring out the stage directions for this scene. Mary was given the role of choir leader and she seemed to have taken this role seriously as she took lead of the singing and guiding the others.

After a run through of scenes 1 to 3, the participants practised their Setswana dancing which they knew from some of the home's extra mural activities. The participants were confident and very enthusiastic during their dancing which they all knew very well. The session ended after one take of the dancing.

4.2.2.2 Session 3: Observer B's observations

At the start of this session, the participants scripted the text for scenes 2 and 3. They chose their own characters for those scenes, rehearsed the acting, sang their chosen choir songs and they ended the session with practicing their Setswana dance.

The discipline was better on this day, though there were two instances where the participants had to be reminded not to laugh but encourage one another instead. The younger participants did not want to take any solo dancing in the Setswana dance; this was perhaps a result of the fear of being laughed at by their peers. Nonetheless, more than half of the participants volunteered to do solos, duets and trios in the dance. The practicing of the dance concluded the session.

4.2.2.3 Session 3: Observer C's observations

In this session, it seemed that the children were a little confused in the beginning, but soon started to warm up. Later on, almost all the participants were contributing their ideas to the build-up of the production and those that were shy during the first two sessions were less shy. The older children were still participating more than the younger ones.

While they were rehearsing scenes 1 – 3, there were less interruptions; they were able to listen to each other better and they took turns in suggesting the scripted dialogue by raising hands.

4.2.4   Observation session 4

During this session, the participants divided themselves into two groups. One group of the participants went to one side of the hall to learn the gumboot dances and three participants were at a different side of the hall scripting the rest of the scenes.

4.2.4.1 Session 4: Observer A's observations

This session started by gathering the participants around the table to try script scenes 4 to the end of the production. Morgan indicated that the moral of the story had taken a different turn and that the moral of the story was lost. Brainstorming was suggested to try align the story to the intended meaning. The three eldest participants, Lebo, Morgan and Given, were taking lead in this role as some of the younger participants were chatting and not focused. Morgan then asked that the group split into two; the younger participants who were dancers in their production went to one side of the hall and learnt the gumboot dance for scene 4 while Lebo, Morgan and Given finished refining and redirecting the musical.

Vusi who is a gumboot dancer took lead of teaching the gumboot dance routine. When he demonstrated the routine, mixed reactions were observed. Some participants said that the routine was too difficult and they would not be able to learn it but three of the participants indicated that they were confident and that they could learn and master it. It was further observed that those who had a positive mindset were the first to master the routines and those who were not as positive struggled to learn the routines. Nonetheless, all the dancers seemed to enjoy learning the gumboot dance routine as there were many laughs and much excitement from their side of the hall, despite some struggles with the routine for the others.

The story brainstorming session carried on with the three participants at the other side of the hall; the researcher and observers kept moving between the two groups. The older participants asked to bring in three of their peers who did not reside with them to add instrumental accompaniment to their songs. This was discussed with the rest of the participants and the researcher, and everyone agreed to this suggestion. The participants were to make these arrangements themselves for the following week. At the end of the session, the gumboot dance routine was presented to the three participants who were refining the script and some of the children that reside at the home who were not a part of the study. The presentation was well received with some suggestions from the three that were scripting the musical, and this seemed to have boosted the morale of the dancers. The session was dismissed after this.

4.2.4.2 Session 4: Observer B's observations

Session four began with a recap of the first three scenes. It was then decided that the participants split into two groups; one group would finish the dialogue of the rest of the musical scenes while the other group practises the gumboot dance. The splitting seemed to have been productive as the musical script was finished and the gumboot dance was learnt. The older participants who wrote the rest of the script explained those scenes, stage directions, the characters and made suggestions of who should play which part. They also presented their idea of adding two violinists and a keyboard player to the songs that are sung throughout the musical. Those who were practicing the gumboot dance did not have any objections to these suggestions; they seemed happy. The gumboot dancers presented what they had learnt, and those who struggled with the dance said they would practise some more during the week with the help of the participant who taught them the dance as those who were writing the dialogue of the script were not entirely happy with the short performance that was rendered to them at the end of the session. They suggested that they must become livelier, smile more, have more energy and seem more enthusiastic when dancing.

4.2.4.3 Session 4: Observer C's observations

During session four's rehearsal, one of the older children observed a lot of disorder and suggested that the dancers should practise their dances at one end of the hall while the rest finish the write up of the scripted lines for the sake of progress. After a while, all the participants came together to rehearse and that was how the day's session ended. It was suggested that they should "spice up" the music by including three of their friends who play classical musical instruments, who do not reside with them but are in the same music school. This was agreed to and these musicians were to join the rest of the participants in the following session.

4.2.5   Observation session 5

In session 5, the participants rehearsed all acting scenes, the singing with instrumental accompaniment, and the dances.

4.2.5.1 Session 5: Observer A's observations

This session started with the participants practising their singing with the violinists, keyboard player and drummers. Setswana and gumboot dances of scene 4 then followed. One of the participants, Lucky, was struggling with using the correct foot for the gumboot dances. She indicated multiple times that she is unable to, but nonetheless got harsh backlash from the others as they told her that she was lazy and just did not want to do what she's supposed to. After much struggle, Vusi slowly

helped her till she got it right. When she did get it right, she wasn't too pleased, probably owing to the harsh backlash she got from the others prior.

This session continued with running through the production from the beginning to the end. The three eldest participants led the session by playing the role of directors.

The participants were then given all the information they would need for the weekend camp that would follow in the next two weeks.

4.2.5.2 Session 5: Observer B's observations

This session commenced with the researcher giving each participant a printed copy of their scripts and the participants were asked to highlight their parts. The participants then moved to the hall to commence with their rehearsal. They first rehearsed their choral singing with the three instrumentalists who joined them. These instrumentalists seemed to know the songs and only struggled here and there trying to find the key signature of the songs. There was not much energy during this session after rehearsing the songs, and the participants argued a lot for others' lack of enthusiasm. Lebo and Morgan were the most energetic and seemed to be giving their all, more than the rest. The participants referred to their scripts a lot and this might have caused a lack in flow as compared to the other sessions. The researcher advised that the scripts were for mere reference and that the participants could alter their lines as they wish, and that they also need to be spontaneous and creative enough to improvise should they forget their lines on stage. This session ran from scene 1 to the end and the participants rehearsed their Setswana dance more thoroughly. The participants were given the task to learn their lines off by heart and this session ended with the participants very excited when the camp arrangements were discussed.

4.2.5.3 Session 5: Observer C's observations

The session started with a dull mood, however, as the instrumentalists started practicing the songs with the children, the mood became better. The older children were more active than the younger ones. Everyone was given printed scripts and they started practicing their acting lines. At the end of practicing lines from the different scenes, the children then practised the Setswana dance and most of them were now more enthusiastic and active. The session ended with the children given a task to memorise their lines for the following session.

4.2.6   Observation session 6

In session 6, a local singer-songwriter and music producer, as well as a theatre practitioner were present to observe the production and give feedback and advice to the participants.

4.2.6.1 Session 6: Observer A's observations

A local musician and music producer, and a theatre practitioner were present during session 6. The participants were called to the hall and were introduced to these two individuals. Morgan indicated that he led an extra rehearsal session for scenes 1 to 3 in the week and that a few new elements were added to the production. He also indicated that two of the participants did not attend that session.

The participants then ran through their sections from scenes 1 to 3. The theatre practitioner indicated that she would only observe the rehearsal on this day, make notes and would give her feedback during the following week's camp. The singer gave constructive feedback to the participants and indicated that he wanted to engage the participants in three teambuilding activities in order to strengthen their focus and concentration skills as this was a point of great concern for him. The participants participated in these activities with great energy and eagerness. At the end of the activities, the participants were asked to run through the 3 scenes again. There seemed to be an improved focus from the participants. The participants with solo music items were then asked to render their items and musical advice was given to those participants. The singer then gave Morgan the task to lead the teambuilding exercises during the coming week so as to help better their focus and concentration. The session ended with the researcher giving more details to the participants regarding the upcoming camp, what it would entail, as well as what would be expected from them during the camp.

4.2.6.2 Session 6: Observer B's observations

Session 6 began with an introduction of the day's guests – a local singer and a theatre practitioner. The adolescents rendered a performance of the first three scenes to them. The performance was observed by the guests and the younger children from the home who were not a part of the study also formed part as an audience. The participants were then engaged in teambuilding games and exercises and then asked to render the three scenes again. The point of the games and exercises, as stated by the singer, was to help the adolescents focus better, be more engaged in their various characters and to start rehearsing with the mindset of being on an actual stage and performing for an audience. To conclude the session, the participants together with their peer instrumentalists rendered all the musical items to the singer for feedback.

The theatre practitioner was an observer during this session but had said that she would contribute her suggestions during camp as the singer might not be available at camp and she wanted to give him as much time as possible during that session.

The session ended with the researcher briefing everyone about what to expect during the next weekend's camp and giving all participants and their instrumentalist friends letters detailing items to bring to camp (APPENDIX I).

4.2.6.3 Session 6: Observer C's observations

During session 6, a local musician and a theatre practitioner were present and it seemed that their presence brought a mood of excitement to the children. They listened attentively as the guests were explaining what was expected from them and some of the children were smiling and nodding their heads. As they started to rehearse, new phrases were added to some of the scripted text and dances, and this brought some confusion to other children. The children had a few teambuilding exercises and this seemed to have helped with focus when they went through the acting and dances again.

4.2.7 Observation session 7

Sessions 7 until 9 were at Parnassus Farm in Magaliesberg, where the participants went to rehearsal camp for a weekend in order to prepare for their upcoming performance. In the following observations, the researcher and observers summarise only the rehearsals that took place during camp. All other activities that took place during camp, which were not directly related to the study, are summarised in the picture in Appendix J.

4.2.7.1 Session 7: Observer A's observations

Session 7 took place on the first evening of the camp weekend. The participants seemed very excited and happy to be in a different environment and mentioned that they looked forward to enjoying the facilities and activities that were planned for the weekend. The rehearsal was a run through of the whole musical from the beginning to the end. None of the participants had their scripts; they had memorised all their lines and only improvised here and there. The theatre practitioner was present and gave her expert opinion and suggestions relating to their acting. After the run through and giving her suggestions, she asked the participants to act out certain scenes for refinement and for them to try out some of her suggestions. A lot of the stage directions were also rehearsed. All the participants seemed happy with the suggestions and agreed to implement them in their musical. They were later dismissed, apart from three characters. The main character was taken aside to

practise his singing and acting for his solo scene in scene 1. Morgan and Lebo were also taken aside to practise scene 2 with the main character. This mini rehearsal went well and the three characters were later dismissed.

4.2.7.2 Session 7: Observer B's observations
During the first day of camp, the participants had their session straight after supper in the evening. The rehearsal was run by the theatre practitioner; she gave the participants a lot of advice and directions, but they were told that they were at liberty to take and use whatever they felt they wanted. The participants welcomed a lot of the advice suggested to them. The rehearsal session ended with three of the participants being required to work on their part together, with the rest of the group dismissed.

4.2.7.3 Session 7: Observer C's observations
In the 7th session, when the children arrived at camp, they seemed very happy. When the rehearsal started, there was more cooperation amongst the children and almost all of them adhered to the expectations set for rehearsals. A majority of them knew their lines, although not as fluently as expected. After being given a chance to rehearse all scenes together, the lead actors in scene 2 rehearsed by themselves.

4.2.8   Observation session 8

On this day, the session was split into three sections: the first section was a dress rehearsal, the second was a peer criticism session, and the last was a peer praise session.

4.2.8.1 Session 8: Observer A's observations
After a morning of mountain climbing and river walking, the participants had their first rehearsal with the theatre practitioner for the day. The participants were required to put on their costumes for all scenes and use actual props where possible. The participants made suggestions to the researcher and theatre practitioner as to what props and costumes were still needed for the actual performance. These props and costume were to be sourced at the University of Pretoria's wardrobe and props department.

Section two of this session was a peer criticism session where the participants pointed out to each other what they could do better. The adolescents seemed to take on the criticism from their peers well. Most of the criticisms mentioned were stage discipline, laughing and talking on stage, as well as not being fully in character throughout the scenes.

In the last section of this session, the participants were to praise each other. As mentioned by the researcher, this was done to help build their confidence. Some of the acclamations mentioned included: the ability of two of the participants to act out multiple characters very well in the same scenes; being able to cry on the spot when required; the energy levels that the dancers kept throughout the dance scenes; the ability to improvise on the spot without losing the intended meaning when needed, and the solo singing in the church scenes.

4.2.8.2 Session 8: Observer B's observations

Session 8 of the study was divided into three parts. The first part was rehearsing with all the costumes that the participants brought. It was in this session that they realised that they did not have a lot of time to do wardrobe changes in between scenes and that they needed to be less playful and talkative when backstage as there were some delays due to wardrobe changes. Props were also utilised during this session. The participants were advised that the other props and costumes that they required would be available during the dress rehearsal at the Musaion.

In the next part of session 8, the participants rehearsed the musical from beginning to the end. They then sat in a circle afterwards and were required to give constructive criticism to each other so as to help better one another. When they had the last part of session 8 in the evening, they had to implement the advice given by their peers in that run through. At the end, they had to give compliments to one another for what each excelled in.

4.2.8.3 Session 8: Observer C's observations

As the children were gathered and tried on their costumes, some of them were laughing and teasing each other in a playful manner; this brought a sense of joy to most of them. Rehearsing with costumes seemed to have brought some reality to the production and the costumes also helped separate the real person from the character. The participants were less playful and more focused; even the pastor characters were much more convincing with their attires. This was the first part of session 8.

In the next two parts of session 8, the participants were more focused. They assessed their progress thus far; they were not only critical to others, but also started to realise their own shortfalls. There were some disagreements here and there, but in the end, they were able to accept the criticism from their peers. This was evident in the last part of session 8 when the majority of them incorporated the suggestions given to them. Unlike in the previous sessions, the children were more confident in what they were doing as they were now looking at the theatre practitioner less and less for approval when they were rehearsing "on stage".

4.2.9 Observation session 9

On the last day of camp, the participants acted out their musical from the beginning to the end without any interference from the theatre practitioner. Costumes were not used; only the available props were used.

4.2.9.1 Session 9: Observer A's observations

The participants seemed to be very tired from all the extra activities that took place on the previous day and the early morning swimming. Nonetheless, they were able to run through the musical from the beginning to the end with minimal mistakes. The theatre practitioner seemed very happy with the outcome. The session ended with her giving each individual praises for their contributions to the production, one at a time.

4.2.9.2 Session 9: Observer B's observations

This was the last session before going on stage for a dress rehearsal and then finally, the performance. The participants were required to run through the production from beginning to the end, and were able to do so successfully. When mistakes were made, they were able to improvise and include the mistakes as though those mistakes were scripted.

4.2.9.3 Session 9: Observer C's observations

On the last day at the camp, the children rehearsed the musical from the start to the end with minor mistakes. The singing was more vibrant, there was no laughing at one another whilst on stage, there were no interruptions from the theatre practitioner, and the participants seemed more confident and ready for the upcoming performance. There was cheering and clapping for each other during the debriefing session at the end of the rehearsal.

4.2.10 Observation session 10

Session 10 was initially supposed to be a dress rehearsal at the University of Pretoria's Musaion theatre; however, due to the South African national lockdown, the data collection process paused for about seven months as a result of the COVID-19 pandemic. When lockdown regulations eased, the University's management advised that the University theatres could possibly be open for final year students to complete staging any practical work, but only performers would be allowed. Meeks, Shryock and Vandenbroucke (2018) emphasise that live art depends on the interactions between performer and audience. A venue which would allow an audience was therefore needed to suit the current study. A venue was sourced and the Tshwane School of Music's Creative Industries Incubator

Hall was identified. Although it did not have any of the aspects of a professional theatre, it allowed an audience for the participants. The participants needed to be flexible and adjust.

Session 10 and 11 were therefore additional rehearsals to run through the musical and to help the participants recap all that they had done seven months earlier. Three participants were moved to different places of safety, making the total number of participants fifteen.

4.2.10.1 Session 10: Observer A's observations

The session was at the participants' home, in the hall. The session started with the participants negotiating who would replace the parts of those who were not a part of the study anymore. They then rehearsed the new parts and they were in agreement after some discussions and auditioning each other for those parts.

The script seemed to have developed from the initial sessions; some scenes were longer, the dances had new aspects, and some of the music evolved. This session was longer than the usual three hours, but a lot seemed to have been achieved during this session.

4.2.10.2 Session 10: Observer B's observations

This session was a recap of the full production after a seven month break. The challenges of this day were that the participants forgot most of their stage directions and dialogues, and three of them had left the home. Nonetheless, some participants volunteered to take over those roles. The highlights of this day were that dance scenes had more variety and that new songs were added. This session was relatively long, but the participants mentioned that they were very excited to be participating in the study again.

4.2.10.3 Session 10: Observer C's observations

After a long wait of seven months, the children were happy to be continuing with preparations for their performance. As they were to start with the rehearsal, it was mentioned that three of the children were no longer present. This did not hinder the rehearsal as some of the children volunteered to take on multiple characters. There were some disagreements as to who was more suitable for the vacant parts, but mini auditions were held, votes were cast and the majority of the votes finalised those decisions. The rehearsal then commenced. It was not as fluent as some months earlier; however, the dances were more active and there were changes to some songs in order to suit the plot of the story better. Although this session was relatively long, the children did not seem to mind; they were rather happy.

4.2.11 Observation session 11

This session was the last rehearsal at the children's home before the performance. The theatre practitioner was present to observe.

4.2.11 Session 11: Observer A's observations

The session was a run through of the musical with the practitioner present. The participants were more focused and mentioned that they had rehearsed by themselves during the week to help remember songs, dialogue, dances and acting. The session ended with the researcher briefing the participants about the following weekend's dress rehearsal and performance.

4.2.11.2 Session 11: Observer B's observations

During session 11, the theatre practitioner was present to observe the progress. The participants remembered most of their lines and stage directions as compared to the week before. The session was a happy one filled with lots of laughs and good discipline. The session ended with the researcher discussing what should be expected in the next three sessions, what they should bring to the dress rehearsal and performance, and showed them pictures and videos of the hall that they would be performing in. The participants had an opportunity to ask questions at the end of the session.

4.2.11.3 Session 11: Observer C's observations

On this day, the children performed their production from the beginning to the end with little mistakes. Where there were some mistakes, they were able to improvise; although this hindered the flow of the performance a bit. The children seemed much more serious as they knew that this was the last rehearsal before they went to the performance venue. It seemed that practising by themselves during the week had helped.

4.2.12 Observation session 12

This session was the dress rehearsal at the performance venue.

4.2.12.1 Session 12: Observer A's observations

The dress rehearsal at TSOM started in the morning with wardrobe fittings. The stage was already set up and props in place by the researcher, theatre practitioner and the University of Pretoria's wardrobe and props department the day before.

After fittings, the participants had two run throughs. The production company was also present with lights, cameras and sound set up and running for technical tests. The production company did a lot of sound checks in the second run through which had many stops due to visual and sound technical

issues. The participants seemed very understanding and adhered to the production company's instructions when they did sound and visual tests. The session ended early in the evening.

4.2.12.2 Session 12: Observer B's observations

Session 12 had two run throughs – the first being a wardrobe fitting and the next one being a technical one with sound tests. The participants seemed to be enjoying all these new experiences and were well disciplined. This rehearsal took a couple of hours with a few breaks in between.

4.2.12.3 Session 12: Observer C's observations

When the children arrived at the performance venue, they seemed fascinated by the performance venue space, the stage setup, sound equipment, lights and cameras. The younger children were running around a lot with excitement.

The rehearsal started with wardrobe fittings and when the children went on stage, the performance rehearsal was flawless. The emotionality of some scenes was much more accented in the acting and singing. The camera and sound crew members commended the children on this as they did technical checks.

4.2.13 Observation session 13

Session 13 was the performance of the musical production with a YouTube virtual audience and an actual live audience at TSOM.

4.2.13.1 Session 13: Observer A's observations

The performance session started early in the morning with a single run through of the musical without any costume. After this run through, the participants had to check their costumes and put them on standby for show time. They then had a long break before commencement of the performance.

The performance started with the researcher welcoming the audience members, giving house rules and giving a short overview of the study to the audience members.

The participants then performed and at the end of the performance, a few of the participants, some audience members and the researcher did short informal interviews with the production company (these do not form part of the study but were done for the DVD recordings of the participants).

4.2.13.2 Session 13: Observer B's observations

During the performance session, the participants started the day with a run through on stage with technical checks. They had a break and fifteen minutes before the performance, they had a final sound check with the production company. The performance then commenced and it went very well. The audience seemed well impressed with the performance. There were a lot of laughs and they also engaged with the performers when such opportunities were presented in the performance.

4.2.13.3 Session 13: Observer C's observations

The run through of the performance went well; the children were much more serious and focused. During the performance, some participants seemed to have forgotten some lines, but were able to improvise to help maintain the flow of the performance. At the end of the performance, the children seemed very excited and proud of themselves. They all thanked the researcher on stage and when they were packing up backstage, they asked the researcher to carry on performing their production some more.

4.2.14 Observation session 14

During this session, the participants completed the self-esteem questionnaire, did a focus group discussion and watched the recording of their performance.

4.2.14.1 Session 14: Observer A's observations

The last session of the study was at the adolescents' home. It started with the researcher handing out the questionnaires that were to be filled in. The researcher explained each statement in English and Setswana and the participants completed their individual questionnaires.

The researcher then explained that they were to participate in a focus group discussion. Ground rules were given and the discussion (which was recorded) commenced. At the end of the focus group discussion, the participants asked the researcher to watch their performance from the previous weekend and this concluded the observation data collection process.

4.2.14.2 Session 14: Observer B's observations

The last session started with the participants filling in their self-esteem questionnaire as in session one. They then participated in the focus group discussion. During the discussion, most of them shared their views and unlike in the earlier sessions, they did not laugh at one another. The session ended with the participants, observers, researcher, caregiver and the other children at the home watching the performance of the production together.

4.2.14.3 Session 14: Observer C's observations

The last session started with completing the self-esteem questionnaire. The researcher went through all questions with the children, how to fill it in and all the children were given the sheet to fill in individually. After the questionnaires were collected, a focus group discussion was held. During the discussion, the older children were giving their opinions much more than the younger ones. As they were reflecting on the production process, they were able to talk about their experiences and aspects where they could improve, they applauded themselves as well as others, and suggested improvements.

As they were watching the recording of their performance, they could not believe what they saw. One of the participants was overly excited. She repeatedly kept saying, "Look, that's me! That's me!" The pride on her face was evident. Others were giggling, clapping hands and laughing a lot as they watched themselves. The children were evidently excited.

4.3   RESULTS AND FINDINGS OF THE ARTISTIC CREATIVE ELEMENTS IN THE MUSICAL PRODUCTION PERFORMANCE

This section consists of the analysis of the creative elements exhibited in the production performance, conducted by the researcher and two observers. The researcher and observers watched the live performance and the audio-visual recording in order to rate the creativity levels on either: very creative, creative, ordinary/routine or imitative. The aspects that were assessed were: originality, effectiveness, elegance, integration, flexibility, emotionality, elaboration and abstractness.

4.3.1   Observer 1's results of the analysis of the creativity of the production

Table 7 below presents the results of the creativity displayed by the participants, according to the first observer.

Table 7: Observer 1's results of the analysis of the creativity of the production

	VERY CREATIVE	CREATIVE	ORDINARY/ROUTINE	IMITATIVE
ORIGINALITY	X			
EFFECTIVENESS	X			
ELEGANCE	X			
INTEGRATION	X			
FLEXIBILITY	X			
EMOTIONALITY	X			
ELABORATION		X		
ABSTRACTNESS	X			

Originality

The plot was based on real life experiences of the participants, but with modifications to suit the theme and title of the production, "The cave is dark, but my dreams are bright". The participants were able to portray many of the challenges that they personally endure as adolescents (specifically as adolescents who reside in a place of safety) artistically in one production, and these themes included: physical abuse, drug abuse, alcoholism, homicide, suicide, homelessness, crime, living in a residential place of safety, spiritual faith, being bullied, triumph, friendship and hope. These correspond with some of the challenges faced by adolescents as described by Harter (1993).

The production was also able to successfully convey a message: that even though one might have a tragic start to life, a happy and successful future is possible. Just as the main character Sizwe, who had killed his abusive parents during a fight, was able to achieve his lifelong dream of being a doctor – through spiritual and psychological counselling, love from the pastor who found him in the streets, friendship, partaking in the children's home arts activities, having a true friend, and attending school.

The participants' dual-role/ironman casting (one person playing multiple characters in one production) was also creatively done by the participants; for example, in scene 1 the narrator had to do the opening for the musical and in less than two minutes, play the role of the school teacher; in scene 2, the neighbour who discovered the homicide of Sizwe's parents had to also play the role of the pastor for their funeral in the same scene. Although playing dual roles is not an original concept,

the manner in which these two characters were able to switch between the different characters within the same scene was portrayed in a creative manner.

The use of classical instruments to South African spiritual praise songs and the modifications of well-known tunes from different genres also added to the originality of the music.

In the Setswana dance scenes, originality was added by including solos, duets, trios and the boys quartet dancing to show uniqueness of the different groups, while common dance moves acted as a unifier for the whole group. The gumboot dance songs were original and added humour to the scenes. Sizwe's solo gumboot dance was also well done and expressed his individuality.

Overall, the ability to portray personal real life experiences on stage using music, dance, drama, poetry and visual arts is what scores the originality of the musical production in the "very creative" category.

Effectiveness

The production was able to show a glimpse of the study participants' reality to the audience, as well as successfully convey the messages it hoped to convey to the audience. These are some of the messages that were portrayed to the audience:

1. Your past may be hard, but what you choose to do in the present determines your future, not your past:

    a. This was shown in the life story of the main character Sizwe.

2. Genuine love, kindness, spiritual faith and care can help save one's life:

    a. Shown when the pastor met Sizwe and helped him get a home, counselled him spiritually and kept contact with him.

    b. Shown in Sarafina befriending Sizwe when he first came to the new school.

3. Artistic experiences can help with one's mental state of mind:

    a. Shown when Sizwe was invited to showcase his gumboot dance moves and later joined the traditional Setswana dance group as he lived in the home.

Elegance

The script was able to clearly explain the storyline throughout. The participants' portrayal of their different characters was well presented; even dual roles could have been mistaken for single roles. The music was also able to portray the mood of each scene and as with some of the songs, explained what was happening through the lyrics. The energetic dancing in the various dance scenes was able

to portray the moods that it hoped to show, for example, the cheeky behaviour of the typical 21st century South African high school children as observed by the participants in scene 1; the Setswana and gumboot dances portrayed happiness and created a jovial mood; and the unified movements during the singing in the church scenes also suggested oneness amongst the characters.

Visually, the characters' choice of wardrobe and props added to the realness of their characters and actuality of everyday life – theirs specifically.

Integration

The participants were able to integrate the required art forms appropriately in the musical so as to add to the storyline. The original poem by one of the participants in the last scene was able to creatively conclude the musical (Appendix K). She also used small extracts of her poems and modified some of them to suit the musical in the opening of the performance and in the funeral scene.

Adding a performance of the dances at the children's home when Sizwe first arrived was appropriate and was able to flow with the storyline. The chosen music was able to accent the messages in the various scenes, and so did the text of the dialogues throughout the musical.

Flexibility

Having the opportunity to write, produce and direct an original musical production gave the participants the opportunity to apply their own ideas to something that would be of value to them. The musical was not based on a totally new perspective but rather, on the real life experiences of the participants; however, new ideas are evident in:

- the creative use of the given space in the acting;

- although the dialogues between the characters use everyday language, playing those characters afforded the participants the opportunity to choose for themselves certain aspect of their characters, such as their character's voice, their mannerisms, behaviours, clothing, hairstyles, etc.;

- modifying existing songs – like the South African National anthem in the funeral scene;

- solos in the Setswana dance scenes;

- the school children's freestyle dancing in the first scene at school; and

- other times when what was rehearsed did not happen as planned and scripted – for example, the pastor had to improvise on his preaching during the funeral scene as he forgot his scriptures and lines. The participants were able to support one another during such times

without straying from their characters or making it obvious to the audience that things were not playing out as scripted.

These participants were able to use and modify different stories from their everyday lives and their lived experiences to suit the theme of "triumph and realised dreams after enduring hardships". This is perhaps what they too hope to achieve later in their lives when they eventually leave the residential place of safety – an academic qualification, their own nuclear family, happiness, and the ability to inspire and give back to other children that reside in the kind of environment they currently find themselves in.

Emotionality

The audience were able to be emotionally engaged with the plot of the musical and the characters. They laughed at the comic moments, seemed saddened and concerned at sad moments and were also joyful at triumphant moments. The drama, music, dance, poetry and visual effects of the production helped portray the various emotional aspects to the audience.

Elaboration

Through the use of poetry, drama, music, dance, wardrobe, props and technology, the message of the musical was well portrayed to the audience. The creative intertwining of these art forms enabled the story to be told clearly, creatively, humorously and effectively. The audience's reactions, focus, applause, concentration, and interest in the development of the musical from the beginning to the end were evidence to this.

Abstractness

The storyline was well written and it seemed that the audience were able to follow as the scenes flowed into one another from different locations and time frames. The text of the dialogue, as well as some lyrics of selected songs helped to keep the audience informed and engaged into what was happening; for example, the children's home caregiver's text when Sizwe came to visit ten years later showed that it was now years later; the lyrics of the songs sang at the school's Bible study in scene 5 conveying the children's joy; Sizwe's solo singing in scene 1 portraying his pain.

4.3.2 Observer 2's results of the analysis of the creativity of the production

Table 8 below represents the results of the participants' creativity as analysed by the second observer.

Table 8: Observer 2's results of the analysis of the creativity of the production

	VERY CREATIVE	CREATIVE	ORDINARY/ROUTINE	IMITATIVE
ORIGINALITY		X		
EFFECTIVENESS	X			
ELEGANCE		X		
INTEGRATION	X			
FLEXIBILITY	X			
EMOTIONALITY		X		
ELABORATION		X		
ABSTRACTNESS		X		

Originality

The musical may not be original in its entirety; however, the children narrated and projected it in a manner that reflects their own unique lived experiences. This display of vulnerability allowed the audience to journey into a world and environment that most people are not necessarily familiar with or ignorant to. The children told their own story to an audience which perhaps has become numb to the difficult day-to-day life of orphaned and/or abandoned children living in foster care in South Africa – one of the most unequal societies in the world.

Effectiveness

The intended message was powerful and effective. The production's intense display of emotions by the children made the musical even more relatable to both older and younger audience members. The children took all audience members on a journey with powerful lessons of life delivered with the appropriate dose of humour. These lessons included, but were not limited to, the fact that one does not choose where they are born and/or the circumstances into which they are born; however, with perseverance, endurance, and determination, one has the power to change the outcome. Indeed, the odds may as well be stacked against one, but with the strongest of wills, one can change the future for the better.

The use of African spiritual music made it possible for the message to come out with the intended intensity.

Elegance

The use of different instruments brought sheer elegance to this piece written by the children and allowed the audience to remain captivated. The use of relevant props created a believable setting for each scene by depicting the environment from which the children come. However, the stage presented a space limitation issue and did not allow enough room to enable all the children/characters room to bring out their individuality and presence to the production. The stage limitation also impacted on the seamless transitioning of some of the scenes which left the audience hanging in anticipation for the next scene.

Integration

The production uses the different forms of art, some more prevalently than others. This kept the audience engaged throughout.

- The storyline was written in a simple language and projected out clearly.
- The music was child appropriate, common, and very easy for the young and older audience to sing along to.
- The visual art was not prominent given the stage limitation, but some consideration thereof was made.
- The dances were delivered nicely, with a modern flare to it, which was noticeably enjoyed by both the performers and audience alike.

Flexibility

I must commend the children for successfully telling the story in an authentic voice from their lived experiences and difficult environment. They were able to reach the audience without losing the message behind the uniqueness of their story. In instances where a character forgot a line or to bring an item on stage (e.g. the preacher forgetting to bring his Bible), the character was able to quickly improvise and recover without making it obvious to the audience.

Emotionality

The narrator, through the poems, played a pivotal role in maintaining the intended emotions of the production throughout; this is particularly important to keep the audience's emotions connected to the play, the message, and individual characters.

The use of African spiritual music was hugely successful in carrying and lifting the intended emotions throughout the play and allowed the audience to remain attuned to the play.

Elaboration

The story was elaborated well by the children and the message was kept simple and relatable to the audience. The different creative art forms were present in the production; however, some were more prevalent than others. In future, it is recommended that all forms of art should be given equal attention to bring forward the fullness and wholeness of the musical. The visual art aspects of the musical were hindered a lot due to the choice of hall used.

Abstractness

The storyline was well written and delivered through the different scenes; however, the performance should have been slowed down to allow for each character to come through without outshining the main character. This will allow the production to demonstrate the strength and role of each individual character and how they fit in without losing identity. This will also give the audience enough time to process the different scenes, and identify with each character and the intended lesson and contributions they bring to the musical. This will also allow the hidden messages and lesson of each character to come through and leave the audience with a much fuller, rich experience.

4.3.3 Observer 3's results of the analysis of the creativity of the production

The results of the creativity of the participants as analysed by the third observer are displayed in Table 9 below.

Table 9: Observer 3's results of the analysis of the creativity of the production

	VERY CREATIVE	CREATIVE	ORDINARY/ROUTINE	IMITATIVE
ORIGINALITY		X		
EFFECTIVENESS	X			
ELEGANCE			X	
INTEGRATION		X		
FLEXIBILITY		X		
EMOTIONALITY	X			
ELABORATION		X		

ABSTRACTNESS	X			

Originality

The production highlighted the struggles of the main character well, and what was original was how the audience got a clear view of a hopeful and positive outcome of his life throughout the performance.

Effectiveness

The actors, artists and musicians were very clear in showing that one's upbringing does not necessarily define who and what you become in life, because even when one is clouded by darkness when growing up, a bright future is possible if one meets and is exposed to the right kind of people.

Elegance

In my opinion, there was lack of elegance in most areas of the production: there was a lot of improvisation done as compared to the scripted text intended. This compromised some quality in the dialogues as well as the principles underlying the work, or rather, the performance. This also caused some confusion in some of the scenes, and it was evident if one read and knew the written script (Appendix L).

Integration

Bringing together traditional African spiritual musical items and the modern choreographed African dance routines worked well. The live band's sound effects also helped to add to the effectiveness of the scenes. This was well thought out and quite refreshing.

Flexibility

Most of the audience engaged with the performance and responded by wanting to be a part of the next production by the performers, or hoped to include the performers in their own productions. This meant that the audience connected with the characters even though the storyline was not as original as it could have been, but rather adapted in such a way to portray the performers' issues as uniquely and currently as possible.

Emotionality

Positive and constructive feedback from the audience members is one of the best ways to indicate that one has properly conveyed the message to the audience and that it was warmly received. This was the case in this production.

Elaboration

The development of the main character was well written and the storyline was brought forth successfully to the audience; from Sizwe being troubled, working through his internal struggles, releasing his pain and communicating with those that were willing to listen, and him eventually making a success of himself after fighting all the odds that were against him. This message was clearly elaborated in this regard. This story of the main character was also encouraging to the younger people walking the same journey he travelled.

Abstractness

The concept was distinctively illustrated and the acting clearly explained the characters, their roles and issues faced, as well as how they resolved their issues. The production can improve on the multi characters and their wardrobe changes.

4.4   FOCUS GROUP DISCUSSION RESULTS AND FINDINGS

The transcripts of the participants' focus group discussion are presented in this section and their responses are numbered as Participant 1, 2, 3, etc. Any names that appear in this section have been changed in order to protect the anonymity of the children.

4.4.1   How do you feel about last week's performance?

Participant 1: Ehhh… It was amazing.

Participant 2: I feel good.

Researcher: Okay.

Participant 3: For me, it was okay.

Participant 4: Exciting

Participant 5: I feel overwhelmed.

Researcher: Please explain, overwhelmed how?

Participant 5: Overwhelmed in a positive sense.

Participant 6: It was okay, it was good.

4.4.2 How do you feel about being a part of the production?

Participant 1: I feel good being a part of the production because I've learnt a lot of things from it that I didn't know I could do.

Researcher: For example?

Participant 1: Like, if you tell yourself that you can do something and you give your energy and your strength, you will be able to do that thing. That's what I learnt.

Participant 2: I feel good because I didn't know that I could act, but now I know that I can.

Participant 3: I feel good that I was the main character. I was initially not up for it, but I was able to.

Researcher: Who choose you to be the main character?

Participant 3: Ehh… People around me.

Researcher: Why do you think you were chosen?

Participant 3: Because I was the perfect man for the job.

Participant 4: I feel good because ummm… I love acting wholeheartedly, drama made me connect with people who motivated me and helped me see things in a different perspective.

Participant 5: I feel good to be part of the production because firstly, when we performed, I was nervous but as time went by I knew that being nervous is not necessary.

Participant 6: Ma'am, I felt happy that I was able to do things I did not know that I could do, I didn't know I could act but now I know I can. Again, I felt innovative and creative.

4.4.3 How do you feel participating in the production has benefited you?

Participant 1: I benefited from the experience of knowing how actors feel when acting on stage because I've always thought that actors just pretend to be someone but when I was acting my part, I felt that actors don't pretend but they become the person they are portraying. So that's how I feel I benefited, knowing what actors really feel on stage.

Participant 2: Uhm… Like, (giggles) I benefited that when acting you don't become you, but the character that's been assigned to you, and that you must portray that character well… Yah.

Participant 3: Ehh… I benefited feeling happy on stage and showing people what I'm good at.

Participant 4: I benefited knowing that being on stage isn't as easy as it seems on TV, so I benefited knowing that I can do it.

Participant 5: I benefited joy and seeing people being happy while we were dancing; you could tell that we touched them deeply.

Participant 6: What I benefitted was being confident in front of people.

4.4.4 What in particular did, and did you not, enjoy most about being part of the production?

Participant 1: I enjoyed the Setswana dance; in fact I enjoyed everything.

Participant 2: I enjoyed acting my happy scenes and I did not enjoy my sad scenes. Like the scene where I shot my parents and where I had to be emotional, I didn't enjoy that.

Participant 3: I enjoyed it when I was told that I could do it... I didn't know that they are people that believe in me so that made me believe in myself even more. What I didn't enjoy was being physically pushed onto stage when I was a little late for my scene because I wasn't fully prepared for my character.

Participant 4: I enjoyed all my parts except when Aobakwe disturbed me backstage just before my hobo character.

Researcher: How did he disturb you?

Participant 4: Ahh… Aunty, he was still occupying the changing room when it was my turn to change into my next outfit.

Participant 5: I enjoyed that the audience enjoyed our performance; they laughed at all our jokes and things like that. I don't know what I didn't enjoy. I also didn't like the part where I improvised in the church scene and the other characters were saying that I'm being forward whilst improvising.

(Participants laugh)

Researcher: But that was actually good because there was an awkward silence and you thought of something to do to keep the momentum going.

Participant 6: I enjoyed the Setswana dance, the gumboots dance, the school scenes and the Jozi street scenes. The scene I didn't enjoy was the children's home scene because we were a little late to go on stage as I was delayed backstage.

Participant 7: I enjoyed the way the audience was cheering us on when we were doing our duet in the Setswana dance. There's nothing I didn't enjoy

Participant 8: I enjoyed playing the drum.

Participant 9: I enjoyed the Setswana dance but I didn't enjoy the dancing in scene 1.

Participant 10: I enjoyed scene 2 until the last scene. I didn't enjoy the first scene because I was still nervous.

4.4.5   How have you contributed to the success of the production?

Participant 1: I contributed in the write up of the storyline, even the songs in scene 1 as I am the one who gave the ideas which were accepted. That's how I feel I've contributed

Participant 2: I felt that I contributed by playing my character well. I don't remember what else I contributed to in the production.

Participant 3: I contributed my time, and I also helped guide some of the characters' roles; they listened to me and my suggestions actually worked out. Yes!

4.4.6   What creative elements do you identify within this play?

Participant 1: What I saw as creative was our improvisations when we forgot our lines, just like in the church scene when I forgot my Bible backstage, then I said that I needed to go to the toilet and Sizwe took over – that's something we never practised.

Participant 2: Our mistakes seemed as though they were part of the script. And again, the visual aspect of the set – that shack on stage and the props.

Participant 3: What I saw as creative was the Jozi street scene which seemed realistic.

Participant 4: I saw creativity in the school scene when Sizwe and Sarafina were having a conversation. The improvised part of the church scene was not practised.

4.4.7   What were your highlights and lowlights?

Participant 1: Can I be honest? When we had our own rehearsals during the week without you (the researcher) some people would not attend those rehearsals, some wanted to be begged to attend those rehearsals so that was very disappointing.

Participant 2: As brother Morgan has stated, some people had to be forced to attend midweek rehearsals and I am guilty of that too because I wanted special attention. While at camp, we had to rehearse a lot while we preferred to go swimming.

Participant 3: I loved it when brother Morgan would call us to practise the Setswana dance during the week, however not everyone was enthusiastic.

Participant 4: During rehearsals, at times, people didn't know their parts and it was draining to have to cue them all the time.

Participant 5: I enjoyed rehearsing the Setswana dance scene.

4.4.8   What have you learnt?

Participant 1: Confidence.

Participant 2: Not to be anxious on stage.

Participant 3: Ma'am, from sister Given I learnt that being confident is good from when she was reciting her poems, and from sister Lebo I learnt to be confident in front of an audience even if the audience doesn't laugh, and from brother Morgan I learnt to be disciplined during rehearsals, and then from brother Tebogo, I learnt confidence from him just like I did from sister Given.

Participant 3: I learnt not to be shy and I learnt to be happy.

Participant 4: I learnt not to be shy amongst people.

Participant 5: I learnt not to be shy amongst people.

Participant 6: I learnt that being angry and stubborn does not benefit you as a person because at the end of the day, whatever you do, you actually do it for yourself and not anybody else.

Participant 7: I learnt that whatever you do, you must do it with enthusiasm.

Participant 8: Yoh… I learnt that everything starts with you and as long as you believe in what you believe in, anything is possible.

4.4.9   What could we change or omit in order to get better results?

Participant 1: We could add more music and creativity.

Participant 2: How we deal with each other during rehearsals.

Participant 3: We should not go to rehearsals with negative energy as well as improve our acting to a point that anyone is able to play the lead character.

Participant 4: Even more rehearsals.

Participant 5: We need to respect each other and stop pointing fingers.

Participant 6: Have a positive attitude towards others.

Participant 7: Stay in character all the time; for example, some people were biting on the nails and scratching their heads during the funeral scene during rehearsals.

Participant 8: When someone makes a mistake, we should stop laughing at their mistakes but rather uplift them.

Participant 9: I would like for us to have rehearsals at different venues.

4.5   SUMMARY

This chapter presented the results and findings of the collected data. This data included the questionnaire results gathered before and after commencement of the study's musical production process, observational field notes by the researcher and observers, an analysis of the production, and the transcripts of the focus group discussion.

The next chapter will conclude, summarise and give recommendations of the current research.

CHAPTER 5

ANALYSIS OF THE FINDINGS

The fifth chapter of the study includes the analysis of the self-esteem questionnaire results before and after staging the musical production; the production observational field notes by the researcher and two research assistants; an analysis of the creative elements found in the audio-visual recording of the performance of the musical; as well as the participants' focus group discussion.

5.1 ANALYSIS OF THE SELF-ESTEEM QUESTIONNAIRES

Living conditions have an effect on self-esteem (Basaran, 2016). Self-esteem is mostly taken as the level of how one perceives themselves as being valuable, adequate, capable and important – among others. Rosenberg (1965) reported that people with high levels of self-esteem have feelings of being valuable and esteemed by others. In the current study, the majority of the participants were initially worried about what others thought about them (statement 13, Appendix H). However, after taking part in creating and staging their own production, their rating changed from a "low" to a "high" self-esteem level. Similarly, Basaran (2016) found that being active in recreational activities had a positive effect of increasing the self-esteem level, including decreasing loneliness levels, among prisoners. Yigiter, Sari, Ulusoy and Sore (2011) conducted a study on university students to determine the effect of their participation in a twelve-week long programme of recreational activities which included volleyball, swimming, and salon football. The results confirmed that recreational activities positively affect the self-esteem of university students. Similar results were also obtained in a study conducted by Bayazit (2014) among adolescent girls using the Coopersmith self-esteem scale.

In the observation notes, it was revealed that the participants became more focused and serious about their participation when other people, such as the instrumentalists, the local singer and theatre practitioner were present during the production build-up process. This is in line with the opinion of Fedorenko & Bykova (2016) who indicated that positive influences such as encouragement from an adult and taking part in interesting activities positively influence the self-perception of an individual. The positive impact of being involved in creative arts on self-esteem was also found in the study of Fraser and Keating (2014).

Statements 1, 5, 9 and 10 were rated "normal" at the beginning and at the end of the sessions. From those statements, it emerged that there was no change of self-esteem among the participants on

statements about their self-being. In the focus group questions, participants mentioned some of the aspects of their behaviour that need to change.

According to the participants' perceptions of their self-esteem on statements 12 and 14 (which are about academic performance) were rated "normal" and "low" respectively before taking part in the study, and both "normal" after taking part in the study. These statements revealed that taking part in the creative arts activities did not have much influence in convincing the participants about their academic performance self-esteem. These results corroborate the view of Phan and Ngu (2018) who acknowledged that there are some interactions, as well as the presence of domain-specific factors of self-esteem. These interactions were revealed when performance was related with academic self-esteem, while non-academic self-esteem was correlated with factors that were non-academic. Barbot and Webster (2018) have shown that it is not only self-esteem that is domain specific, but also creativity.

Drama is defined as the re-enactment of ideas, past events or an abstract concept by a group where improvisation, roleplaying or drama techniques are used. One of the skills acquired by people taking part in drama is self-confidence according to Palavan (2017). During session 12, one of the observers reported that the emotions of some of the participants seemed real during their dress rehearsal, and the camera and sound crew even commended the participants on this. The confidence and other skills gained were even evident to the participants themselves. This was shown by their disbelief of what they saw about their capabilities when they were watching the recording of the performance. They also talked about the confidence which they had gained through the whole process. Participating in creative drama was shown in the study of De la Cruz, Lian and Morreau (2010) to impact positively on the social skills of children aged 5-11 who had some learning disabilities. The results of the study indicated that when these students were asked about what they had learned, the majority indicated that they had learned aspects of courtesy, as well as better interrelationship skills. In addition, they mentioned that taking part in drama had equipped them with better listening and speaking skills.

5.2   ANALYSIS OF THE OBSERVATION NOTES BY THE RESEARCHER AND TWO OBSERVERS

During the first session of the data collection process, the participants watched the musical production uMoja – a practical example of what was required of them. This, as was noted by Observers B and C, helped connect the participants emotionally to some scenes and helped them to

visualise themselves with those characters. The participants enjoyed the performance and it was noted that it also helped trigger some ideas, inspiration and excitement for their own task. Meeks et al. (2018) emphasise that when one watches or experiences artistic performances, cognitive stimulation, enhanced well-being, a sense of belonging and an increase in positive emotions can be experienced. Although the participants did not watch a live performance of uMoja, they were able to experience positive benefits.

Research asserts that encouragement and affirmation can help promote self-growth and help boost self-esteem (Vonk, 2006). This was evident when one of the participants was encouraged by his peers to take on the lead role of the production, as noted by Observers A and B. All the observers also noted how words of affirmation were able to boost the self-belief and self-esteem of some of their fellow, younger participants when they were encouraged to voice their ideas and suggestions during the creation of the plot of the musical. According to Vonk (2006), self-esteem may decline if the positive words of encouragement and affirmation stops and if the feedback is conditional; a positive mindset is required in order to maintain self-esteem that was increased by encouragement from others. This theory of having a positive mindset is also evident in the observation field notes of Observer A in session 4: those who had a positive state of mind were able to master the gumboot dance routine and those who had a negative mindset struggled and did not master the dance moves on that particular day.

Sharp (2001) asserts that there is a need in research for professional artists working with children. In session 6, a professional musician and theatre practitioner were invited to help guide the participants in the write up, build-up and performance of their production. This collaboration is deemed as important in research. Flottman, McKernan and Tayler (2011) assert that through the multidisciplinary approaches of professionals, children are able to draw from the professionals' skills and expertise, learn and develop more holistically, have a new understanding of certain aspects, and build experiences and develop learning. In the study of DeAngelis (2011), collaborating young people with professionals is also emphasised. It was reported that through engaging juvenile offenders with people who are experienced in the offender's various fields of interest such as computers, dance, drama and the likes, decreased the rate of the offenders being rearrested by 50% to 65% as compared to their peers who did not partake in such a programme.

Bentley (1966) argues the importance of a positive environment for the development of musicality; it is urged that one cannot fully develop if the environment that they find themselves in is not conducive. Suzuki (1981) further states that both the environment and training can influence musicality. In the current study, it was observed by Observers A and C that the participants were happier, better disciplined, more focused, enjoyed themselves more and and enjoyed themselves

more when they were in an environment more conducive than where they come from, for example the campsite facilities. This shows that enjoyable and comfortable environments are indeed essential (Phillips and Awotidebe, 2015).

Kim and Lee (2019) assert that feedback is an important factor that helps to enhance one's ability to judge their performance, as well as the ability to perform a certain task. With feedback, be it positive or negative, one is able to improve, determine any gaps, indicate what was demonstrated, and reinforce success – amongst other benefits (Kim and Lee, 2019). When the participants had a peer criticism and peer praise session during session 8 at camp, they were able to accept peer criticism and this was demonstrated by them implementing the suggested changes in their performance, as noted by Observer C who also noticed an increase in confidence in their performance. Observer A noticed an increase in confidence in the participants during session 9 after the theatre practitioner mentioned positive aspects to each and every performer. The ability to accept criticism, acknowledge mistakes and being comfortable to receive and give compliments is reported as some of the characteristics of people with a high self-esteem (Ackerman, 2020).

After a long break of 7 months in the data collection process, the participants refined some aspects of their production. The dialogues, music and dances were developed, as reported by all three observers. The ability to come up with meaningful solutions by changing, improving and modifying the artistic elements of the production, and the willingness to take risks demonstrates the adolescents' high levels of creativity.

During session 14, Observers B and C reported that the participants exhibited better discipline in general as they were able to share the platform when voicing their opinions, give praises to themselves and others, not laugh at each other as with previous sessions, and feel a sense of pride for the performance they had rendered. These are some of the social benefits that are described by Ruppert (2006) when adolescents participate in creative artistic activities.

From the observational field notes of the three observers, the following can be deduced:

- Words of encouragement and affirmation help boost self-esteem, but inner self-belief is what will help sustain this boost of self-esteem.

- Watching professional productions can help encourage, inspire and motivate one when creating one's own production, as with the current study.

- A positive mindset can help attain desirable outcomes when engaged in an activity.

- There are many positive developmental benefits for collaborating professionals with adolescent and possibly younger children too.

- Conducive environments have a positive influence in the outcome of the activities of adolescents.

- Negative and positive feedback from peers, self and adults help accent what is being done well, as well as what still needs improvement.

- The social benefits of adolescents participating in creative artistic activities include listening to others, sharing, teamwork, encouragement, empathy for others, social tolerance, care, and a love for the creative artistic experiences.

5.3 ANALYSIS OF THE OBSERVERS' ANALYSIS OF THE PERFORMANCE OF THE PRODUCTION

The two observers and the researcher watched the live performance as well as the audio-visual recording of the music performance in order to analyse the artistic elements that exhibit creativity in the performance. These creative artistic elements are summarised and concluded in this section.

Table 10: Summary of the observers' ratings on the learners' creativity

	OBSERVER 1	OBSERVER 2	OBSERVER 3	AVERAGE RATING
ORIGINALITY	very creative	creative	creative	creative
EFFECTIVENESS	very creative	very creative	very creative	very creative
ELEGANCE	very creative	creative	ordinary	creative
INTEGRATION	very creative	very creative	creative	very creative
FLEXIBILITY	very creative	very creative	creative	very creative
EMOTIONALITY	very creative	creative	very creative	very creative
ELABORATION	Creative	creative	creative	creative
ABSTRACTNESS	very creative	creative	very creative	very creative

Originality

Originality is described as the quality of being not the same as anything or anyone else (Cambridge Advanced Learner's Dictionary, 2017). In the production performance, Observer's 2 and 3 rate the

artistic elements in the musical as "creative" while Observer 1 gave the performance a "very creative" rating. It is reported that the plot of the musical was not an original one; it depicted the real life experiences of the participants who wrote the story. The storyline was that which portrayed the adolescents' personal lived experiences – coming from broken homes, being physically abused, being addicted to various substances, attempting suicide, murder, crime, Christianity, being bullied, love, hope and living in residential care institutions. The plot was nonetheless modified to suit their desired outcome. The presentation of this story is reported to have been successfully portrayed with the creative use of the arts, as described by Observers 1 and 3. The originality portrayed is also highlighted in the dual-roles as played by some of the participants, the use of classical musical instruments in their music, as well as the solos in the dances. All observers are in agreement that the participants were able to tell their life stories in a creative manner by creatively using the arts. The average rating of the "originality" element is thus "creative"

Effectiveness

All three observers were in consensus that the message in the musical was well conveyed to its audience. Observer 2 reported that this message was also presented humorously. Having a keen sense of humour is described as one of the elements of creativity (Renzulli and Reis, 1997). The plot's message was clear – that with positive surroundings, one can overcome one's challenges and have a successful future. Suzuki (1981:1) states that "success depends upon the quality of cultivation which a seed receives from the time it is planted", while Sloboda (1985) further argues that this success depends on aspects such as emotional support from parents or other adults and warm relationships with teachers. These were clearly demonstrated in the plot of the musical. All observers rated the effectiveness as "very creative".

Elegance

The average rating for the elegance creativity element is "creative". Elegance describes how elegant, polished, finished, understandable and aesthetic the production is (Besemer & O'Quin, 1987; Taylor, 1975 in Kaufman & Baer, 2005). Observers 1 and 2 were in accord that the use of props and costumes helped create a sense of realness to the musical. The use of the different musical instruments is reported to have captivated the audience, as reported by Observer 2; while Observer 1 urges that the music helped explain what was happening in the plot of the story and that the music also created the necessary mood, just as the dances created the required atmosphere in those scenes. Observer 3 argues that the improvisation of the text "compromised some quality in the dialogues as well as the principles underlying the work". Another hindrance to the elegance of the

production pointed out by Observer 2 was the type of stage that the participants were performing on; the stage did not allow enough room to bring out each character's presence and individuality.

Integration

The South African Department of Basic Education (2018) defines integration in the arts as a fundamental African practice where learners have the opportunity to express and develop artistic skills. M. Nzewi (2009) describes the equal intertwining of dance, drama, music and plastic (visual) arts as musical arts. The average rating given by the observers for "integration" of the art forms in the production was given as "very creative". The dance is reported by the observers to have worked and flowed well with the storyline. The music, which was mostly known tunes, helped accent the message of those scenes as described by Observer A; the use of poetry in various scenes also helped in this regard. Observer C commended the participants on the use of the "band" as this helped with those scenes' effectiveness. Although some considerations were made, the visual arts in the opinion of Observer B, was hindered considerably due to the type of stage and space of the hall; the visual arts did not have as much prominence as the other art forms. Visual aspects are important as they help create the circumstance, atmosphere, character, scenery, time and place.

Flexibility

Flexibility is described as how well new ideas, perspectives and opportunities generate new creativity (Besemer & O'Quin, 1987; Taylor, 1975 in Kaufman & Baer, 2005). In this production, all observers agreed that the participants were successful in telling their own unique story authentically. Artistically, new ideas were evident in the use of the given space (Observer 1), the modification of the songs (Observer 1), portrayal of characters (Observer 1), solos in the dances (Observer 1) and spontaneous thinking on stage when mistakes were made or lines were forgotten (Observers 1 and 2). The ability to generate ideas and solutions to problems, coming up with unusual solutions, taking risks, adapting and modifying ideas and being different are reported as some characteristics of being creative (Renzulli and Reis, 1997). The overall rating for flexibility in the production was given as "very creative".

Emotionality

The observers' average rating for the production's ability to convey positive emotions to the audience was "very creative". It was agreed that the audience was emotionally invested in the story and that they received the message that was portrayed. Observer 2 stated that the use of African spiritual music helped to carry the emotions of the story while Observer A emphasised that all art forms helped carry multiple emotions to the audience. "Positive emotions promote discovery of novel and creative actions, ideas and social bonds, which in turn build that individual's personal

resources; ranging from physical and intellectual resources, to social and psychological resources" (Fredrickson, 2004:1367).

Elaboration

The elaboration of the production was the adolescents' abilities to develop and embellish ideas in a new or existing manner and the observers rated the production on the "creative" level. There is a consensus that the characters were able to narrate the storyline using the various art forms in a way that interested (Observer 1), related (Observer 2) and encouraged (Observer 3) the audience.

Abstractness

Abstractness is defined as the ability to sense the essence of the problem with the plot of the story (Besemer & O'Quin, 1987 and Taylor, 1975 in Kaufman & Baer, 2005). The observers felt that the plot of the story was clear to its audience and the average rating is thus "very creative" for this aspect of creativity. Observer 3 suggested that the visual aspects of costumes and dual-role characters could have been improved so as to help carry the story; while Observer 2 suggested that the overall story could have been slowed down so as to allow the audience to digest the hidden message behind every character's purpose.

An average of the eight elements of creativity were analysed by the observers; a total of three elements were rated "creative" and five elements of creativity were rated "very creative". The "creative" elements were aspects of originality, elegance and elaborateness while the "very creative" elements were effectiveness, integration, flexibility, emotionality and abstractness.

5.4   ANALYSIS OF THE FOCUS GROUP DISCUSSION

This section summarises the adolescents' feelings regarding their performance and participating in the study, as well as how they felt they benefited from being a part of the production; their thoughts regarding what was enjoyable and their experiences for the duration of the study; a discussion of what input they contributed, what creative elements were present in their production and what they had learnt from being a part of the current study; and lastly, a disclosure of their opinions of what could be done better in the future. Nine questions were posed in discussion in order to obtain the data.

The participants were asked three questions intended to elicit a sense of how they felt about their performance, their participation, and how they felt they had benefited from being a part of the current study.

Positive feelings were expressed regarding how the participants felt and perceived the performance; words such as, "exciting", "good" and "amazing" were used. In terms of participating in the study, two of the participants reported that they got to learn new things that they would not have known had they not been a part of the study. One of these two participants' further stated that he learnt that if one is mentally prepared to work for something and puts all their energy into it, success is possible. It was also expressed that having peers and others believe in you was encouraging to fulfil the task that was at hand. Another participant stated that participation in this study helped him to be "innovative and creative". Three participants described that they benefited the experience of feeling what it is like to be on stage and what it is like to play a certain character. "Happiness", "joy" and "confidence" were also used to describe some of the benefits of being a part of the production. The participants' overall feelings for forming part of the study were relatively positive.

The adolescents were asked to voice their thoughts regarding what was enjoyable and what was not enjoyable during the course of the data collection process. The adolescents indicated that the dances, acting out of happy scenes, drumming, being given praise, and the audience's reactions were aspects that they enjoyed the most during the process and performance of the production. Aspects that were not enjoyed were listed as the backstage rush during the performance, being late to go on stage, having to improvise on the spot, freestyle dancing in scene 1, and nervousness when walking on stage for the first time just as the performance started. Although there were positive and negative thoughts regarding being a part of the production, the positive thoughts outweighed the negative thoughts. This ability to self-reflect, and to appreciate and respect one's work and that of one's peers, is reported to help build self-esteem (Koster, 2012).

Ackerman (2020) lists the ability to recognise and accepts positive and negative feelings and being able to communicate likes and dislikes without fear as some of the qualities that people with a high self-esteem possess. The adolescents were asked to express their highlights and lowlights in order to know how they experienced the production process. It was indicated that not making efforts outside of the rehearsal sessions with the researcher, a lack of enthusiasm and being absent from the extra sessions the adolescents set for themselves was draining as it seemed that effort was only put in when the researcher was present. Nonetheless, one participant reports that the extra rehearsal sessions without the researcher is what she regarded as a highlight for her.

The South African Department of Basic Education (2011 and 2018) assert that through participating in the creative arts, learners engage their mind, body and senses to use multiple modes of self-expression and thought. Three questions were posed to the participants in order to what they felt they contributed to the success of the musical, what creative elements they identified in the performance, and what they learnt from being a part of the production. Regarding their

contribution, the overall write up of the musical; commitment, time and effort; as well as helping others were the aspects mentioned as the participants' contributions. Three of the participants found that the improvisation which took place on stage when lines were mistakenly not followed, as a creative aspect during the performance. In the opinion of one of the participants, the set of the stage was a creative element that helped create a believable scenery in the performance. Overall, the participants felt that they learnt to be confident and overcame their shyness, and one mentions that she got to realise that whatever effort she put out was a direct reflection of her.

Self-assessments have the ability to increase motivation and interest when analysing work as well as develop critical thinking skills (Sharma et al., 2016). In the last point of discussion, the adolescents had to assess the production on a whole and express their opinions regarding what could be omitted or changed in the production so as to get better results in future.

As the participants were evaluating the process of the making of the production, they reported that they needed to have better social skills amongst each other; they needed to have a positive mindset during rehearsals; needed more rehearsal time for the benefit of readiness; needed to stay focused when on stage, and that they could have added more creativity and more musical aspects to their performance. These points of view are evidence that the adolescents were able to self-assess themselves, their peers and the production constructively.

The focus group discussion was successful in expressing the adolescents' perspectives regarding participating in their original musical arts production. The adolescents expressed positive feelings for being a part of the study. They voiced their opinions regarding what they enjoyed the most and what was not as enjoyable, their highlights and lowlights, what they felt they contributed in the production and what they gained from the experience. They expressed the elements that they regarded as creative in their performance, as well as conveyed their opinions regarding what worked well and what can be done better in future.

CHAPTER 6

SUMMARY AND CONCLUSIONS

The final chapter of the study concludes with the limitations, implications and conclusions of the study.

6.1 LIMITATIONS OF THE STUDY

The intention of this study was limited to the determination of the benefits of participating in the creation and staging of a musical production of adolescent children residing in a residential care institution. Issues such as time, financial constraints as well as ethical considerations limited the sample of the study to fifteen participants. The number of participants also limited the study to one production. This limitation therefore does not allow for the findings of this study to be generalised to different contexts. The effect of the COVID-19 pandemic and the strict regulations also put a strain on the collection of the data which might have affected the results somehow. While many aspects of creativity can be found, the current study only dealt with the exhibited creativity in the adolescents' production, focusing on the creativity elements of originality, elaborateness, effectiveness, emotionality, abstractness, elegance, integration and flexibility only. The production clearly revealed the lived experiences of the children in safety places, a reality that can be used to help these children to have a better perception of themselves. For the benefit of research in the arts field, it is recommended that:

- Children should be exposed to recreational activities as part of their social skills development and for their psychological well-being, for both at school and in the communities they reside in.

- Creative arts should be included and taken seriously in the school curriculum as it enhances learners' creative thinking skills

- Creative arts can be used as a therapeutic strategy which could be used by troubled children to express their life experiences in a creative manner.

- Engaging children in artistic activities should start as early as possible for the greatest benefit.

Research has indicated that self-esteem is one of the major factors that can break or make the lives of children of all ages. In the current study, it was shown that participation in the creation of an original artistic production and taking part in its staging enhanced the levels of self-esteem of children living in a place of safety. The suggestions for future research could include:

- Conducting a similar study with a bigger sample, using statistical analysis procedures in order to test the degree of change.

- Assessing the benefits of engaging children in artistic activities over a longer period of time.

- Identifying the artistic elements that are more effective in improving the self-esteem of vulnerable children.

- Assessing the effect of participating in the creation of a production on the academic performance of students.

- Conducting a similar study in different contexts.

- Using creative arts as an intervention for enhancing the students' academic performance.

6.2   IMPLICATIONS AND CONCLUSIONS OF THE STUDY

Creative arts is a form of art which is multi-dimensional due to the combination of all the arts such as drama, music, dance, movement, rhythm, puppeteering, mask making, drawing, role playing and communication. In education, creative arts were shown to have contributed to stimulation of students' curiosity, support self-esteem, reduce insecurity, and encourage participation in class (Bailey, 1993). The current study has revealed that engaging adolescent children in creating their own production and staging it has enhanced their self-esteem and confidence. In addition, these activities have brought some self-worth and the ability to critique themselves and what they do – what makes them nervous, happy or what brings joy to them. Taking part in creative arts activities such as dancing, singing and performing are of great importance to vulnerable children because through these activities they are able to learn social skills and to express their views, respect other peoples' views and to develop their resilience when under pressure. The current study has pointed out the importance of engaging vulnerable children in recreational activities in order to help develop their self-esteem withincommunities. According to Kohn (1994), when students are engaged in important activities and when they are made to participate in their education, they acquire a sense of importance. The current study therefore adds to the existing knowledge which advocates the fact that allowing vulnerable children to participate in their own musical production could develop their self-esteem.

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APPENDIX A: Focus group questions

1. How do you feel about last week's performance?

2. How do you feel about being a part of the production?

3. How do you feel that participating in the production has benefited you?

4. What in particular did, and did you not enjoy most about being part of the production?

5. How have you contributed to the success of the production?

6. What creative elements do you identify within this play?

7. What were your highlights and lowlights?

8. What have you learnt?

9. What could we change or omit in order to get better results?

APPENDIX B: Self-esteem questionnaire

Instructions: Below is a list of statements dealing with your general feelings about yourself. Please indicate how strongly you agree or disagree with each statement

STATEMENTS		STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE
1.	On the whole, I am satisfied with myself.				
2.*	At times, I think I am no good at all.				
3.	I feel that I have a number of good qualities.				
4.	I am able to do things as well as most other people.				
5.*	I feel I do not have much to be proud of.				
6.*	I certainly feel useless at times.				
7.	I feel as smart as others.				
8.*	I am worried about whether I am regarded as a success or failure.				
9.*	All in all, I am inclined to feel that I am a failure.				
10.	I take a positive attitude toward myself.				
11.	I feel confident about my abilities.				
12.*	I feel frustrated or rattled about my performance.				
13.*	I am worried about what other people think of me.				
14*	I feel that I have less scholastic ability right now than others.				

15*	I feel like I'm not doing well.				

Scoring: SA=3, A=2, D=1, SD=0. Items with an asterisk are reverse scored, that is, SA=0, A=1, D=2, SD=3. The higher the score, the higher the self-esteem.

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Humanities 100.
— 1919 - 2019 —

Research Ethics Committee

13 August 2019

Dear Ms KL Mogane

Project Title: The benefits of creating and participating in an original creative musical production on the self-esteem of adolescents in a residential care institution
Researcher: Ms KL Mogane
Supervisor: Prof AF Johnson
Department: Music
Reference number: 04383257 (HUM019/0519)
Degree: Doctoral

I have pleasure in informing you that the above application was **approved** by the Research Ethics Committee on 25 July 2019. 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 Maxi Schoeman
Deputy Dean: Postgraduate and Research Ethics
Faculty of Humanities
UNIVERSITY OF PRETORIA
e-mail: PGHumanities@up.ac.za

Fakulteit Geesteswetenskappe
Lefapha la Bomotho

Research Ethics Committee Members: Prof MME Schoeman (Deputy Dean); Prof KL Harris; Mr A Bizos; Dr L Blokland; Dr K Booyens; Dr A-M de Beer; Ms A dos Santos; Dr R Fasselt; Ms KT Govinder Andrew; Dr E Johnson; Dr W Kelleher; Mr A Mohamed; Dr C Puttergill; Dr D Reyburn; Dr M Soer; Prof E Taliard; Prof V Thebe; Ms B Tsebe; Ms D Mokalapa

APPENDIX D: Parent/guardian information consent form

INFORMED CONSENT FORM FOR RESEARCH PARTICIPANTS' LEGAL GURDIAN/CAREGIVER

Information Sheet

Name of the study. The benefits of creating and participating in an original creative musical production on the self-esteem of adolescents in a residential care institution

Purpose of the Study. As part of the requirements for the Doctor of Music degree, at the University of Pretoria, I have to carry out a research study. The study is concerned with investigating the benefits of adolescents residing in a residential care institution creating and participating in an original musical arts production on their self-esteem.

What will the study involve? The study will involve the participants working in a group to create and participate in their original musical production involving music, drama, dance and visual art at their residence during school holidays and/or weekends. The sessions will be between 3 – 5 hours long. The participants will be required to complete a self-esteem assessment questionnaire before and after staging and performing in the production in order to measure their self-esteem before and after staging the production. Their performance will be performed at a theatre at the Tshwane School of Music for the public and will be audio-visually recorded to be analyzed by the researcher and two research assistants. The researcher and research assistants will be present at all sessions and will be taking observational notes to investigate which elements in the participants' build-up to the

performance exhibits creativity. A professional theatre practitioner as well as a local singer, music producer and musician will avail themselves for some sessions to help guide the participants in creating their original musical production should the participants require help or assistance. After the performance, a focus group discussion will be formed to determine the perspectives of the participants regarding participating in the musical arts production. This discussion will be audio recorded. Debriefing services will be availed to the research participants by a registered social worker, should there be a need.

All costs including but not limited to, refreshments, transport, costumes, props, musical instruments will be carried out by the researcher.

Risks involved. There are no identified risks from participating in this research.

Benefits of participating in the study. The participants involved will be given the opportunity to express their artistic creativity through writing, staging and producing an original musical production; they will be given the opportunity to perform for an audience and will get a copy of the audio-visual recording of their performance.

What will happen to the information which you give? The letters of consent, focus group discussions recording, audio-visual recording of the performance and any other information collected from this study will be stored in a password protected format at the Department of Music, at the University of Pretoria. The thesis will be stored in the Department of Music

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library. The DVD that will be produced will only be seen by the students' supervisors and the examiners.

What will happen to the results? The results of this study will be presented in the thesis. They will be seen by my supervisors, the examiners and bursaries or external companies or persons that may be funding the research. The thesis may be read by future students on the course. The study may be published in a research journal and may be used for further research.

Any further queries? If you need any further information, you can contact me: Karabo Lucy Mogane, on 073 020 2149 or at missmogane@yahoo.com.

If you agree to let the child under your care take part in the study, please sign the consent form overleaf.

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I have had adequate time to ask questions and I have no objections for the child to participate in this study.

I have received a signed copy of this informed consent agreement.

_____   _____
Legal Guardian/Caregiver's name (Please print)   Date

_____   _____
Legal Guardian/Caregiver's signature   Date

_____   _____
Researcher's name (Please print)   Date

_____   _____
Researcher's signature   Date

APPENDIX E: Permission to conduct study at Good Hope Community Organisation

TO WHOM IT MAY CONCERN,

We, Goodhope Community Organisation, agree that Karabo Lucy Mogane may conduct her research at Goodhope Community Organisation for the duration of her study for the degree of Doctor of Music, at the University of Pretoria. We also agree that she may involve the children who voluntarily agree to participate in her study. We also agree that we will assist her with every possible resources that she might need.

The nature, purpose, process, possible risks, and the benefits of the study has been explained to us verbally and in writing. We understand that our participation is voluntary and that we can withdraw from participating from the study at any time. We agree for the questionnaires to be administered at our venue and for discussions of the participants to be recorded at our venue.

We understand that anonymity will be ensured by disguising the identity of the participants as well as the name of the residential institution. We understand that extracts from the questionnaires, discussions and audio/visual performance may be quoted in the thesis and subsequent publications which will however not reveal the identity of the home or the children.

We also give our consent for the participants and one of the staff members to travel to the University of Pretoria for the dress rehearsal and for the performance using the home's transport.

Owner and legal guardian of the children of Goodhope Community Organisation:

Dr. Mary Lwate

Signed _____ Date __28 July 2019__

At: __MABOPANE__

APPENDIX F: Participants' assent form

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ASSENT FORM FOR RESEARCH PARTICIPANTS

I am aware that I am voluntarily participating in the musical production and know that I can quit at any time.

YES   NO

☺   ☹

I know that there are 14 sessions for this research and that 9 sessions will be at my residence, 3 at Parnassus Farm in Magaliesburg and the 2 other sessions which are the performance practice and actual public performance will be at the Tshwane School of Music. I am aware that each session is 3-5 hours long.

YES   NO

☺   ☹

I know that I have the right to ask questions at any time and can view the information that I give to the researcher.

YES   NO

I am aware that there will be questionnaires that I must complete, that I will be required to participate in a focus group discussion which will be audio recorded and that the musical performance will be recorded on DVD.

YES   NO

I know that my name will not be mentioned when the researcher writes about my participation in her research.

YES   NO

I am aware that data will be stored in a password-protected format at the University of Pretoria's Department of Music.

YES   NO

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I, _____ would like to be in the musical production.

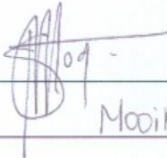YES   NO

☺   ☹

Date: _____

APPENDIX G: Social worker's letter to provide debriefing services

To whom it may concern,

I, Kgomotso Mantepu Mogane, a registered social worker with the South African Council for Social Service Professionals (1037354) hereby state that I will provide debriefing services to the participants in the study of Karabo Lucy Mogane (student number 04383257), for her Doctor of Music degree conducted at the University of Pretoria.

I have read the research study proposal, and I did not identify anything that would compromise or harm the participants. However, I will conduct the debriefing services to the participants should there be any need throughout the duration of the data collection period.

Signed: _____ Date: 24/07/19 _____

At: _____ Mooiklooftridge _____

APPENDIX H: Unabridged pre and post self-esteem level results

Pre study self-esteem questionnaire results

STATEMENTS		STRONGLY AGREE	DISAGREE	DISAGREE	STRONGLY DISAGREE	TOTAL SCORE
1.	On the whole, I am satisfied with myself.	21	14	0	1	36
2.*	At times, I think I am no good at all.	0	6	8	6	20
3.	I feel that I have a number of good qualities.	33	8	0	0	41
4.	I am able to do things as well as most other people.	34	4	1	0	39
5.*	I feel I do not have much to be proud of.	0	2	10	15	27
6.*	I certainly feel useless at times.	0	8	8	3	19
7.	I feel as smart as others.	30	10	0	0	40
8.*	I am worried about whether I am regarded as a success or failure.	0	4	10	18	32
9.*	All in all, I am inclined to feel that I am a failure.	0	3	8	24	35
10.	I take a positive attitude toward myself.	27	6	2	0	35
11.	I feel confident about my abilities.	24	12	0	0	36
12. *	I feel frustrated or rattled about my performance.	0	6	10	9	25
13.*	I am worried about what other	0	5	6	9	20

	people think of me.				
14*	I feel that I have less scholastic ability right now than others.	3	5	8	9	25
15*	I feel like I'm not doing well.	0	1	6	33	40
TOTAL OVERALL SCORE					470

Post study self-esteem questionnaire results

STATEMENTS		STRONGLY AGREE	DIAGREE	DISAGREE	STRONGLY DISAGREE	TOTAL SCORE
1.	On the whole, I am satisfied with myself.	24	8	2	0	34
2.*	At times, I think I am no good at all.	0	6	6	18	30
3.	I feel that I have a number of good qualities.	27	8	2	0	37
4.	I am able to do things as well as most other people.	27	8	2	0	37
5.*	I feel I do not have much to be proud of.	0	2	10	15	27
6.*	I certainly feel useless at times.	0	2	8	24	34
7.	I feel as smart as others.	24	10	2	0	36
8.*	I am worried about whether I am regarded as a success or failure.	9	4	8	0	21
9.*	All in all, I am inclined to feel that I am a failure.	0	3	8	24	35

10.	I take a positive attitude toward myself.	21	6	2	3	32
11.	I feel confident about my abilities	27	6	0	9	42
12. *	I feel frustrated or rattled about my performance.	0	3	8	15	26
13.*	I am worried about what other people think of me.	0	1	6	33	40
14*	I feel that I have less scholastic ability right now than others.	0	3	8	15	26
15*	I feel like I'm not doing well.	0	2	4	30	36
TOTAL OVERALL SCORE						493

APPENDIX I: Camp letter

What to bring?

Comfortable clothing
Costume for all scenes
Setswana dance clothes and rattles
Gumboots
Overall if available
Closed shoes for hiking
Swimming costume
Toiletries

YOUR AWESOME ATTITUDE 😃

APPENDIX J: Non study related activities at camp

APPENDIX K: Poem summarising the plot

Poem: The cave is dark, but my dreams are bright

Wayfaring to the cave

Only darkness reflects,

Dark complexioned skin

The eyes being blindfolded

The body shaking in fear

That's the beast in the dark.

Don't overtake the race

You might fall

Only sounds of the unknown creatures can be heard,

But not seen.

The cave is dark, but my dreams are bright!

I live in a place of harmony called paradise

Full of bright colours

And that's where the room for creativity takes place.

I am one in 7.2 billion of homo sapiens

An individual, a dreamer

My dreams are bright

I can tell!

I am creatively rich in mind

So I believe a random verse of poetry can inspire people

And a piece of art can attract the nation.

And so it is with the voice that can sing into good music

Can make a difference.

I do not dream below, but above

With confidence

So the dark is dark, but my dreams are bright!

I'm a work of art

So I believe paints make pictures bright,

And so are my dreams!

APPENDIX L: Script of the musical

THE CAVE IS DARK, BUT MY DREAMS ARE BRIGHT

SCENE 1: At school

Stage directions: School children freeze on stage as they are having a dance off in class and playing the drum as the narrator does her introduction. Lights are dim and a spotlight is focused on the narrator. Lights slowly get brighter as the narrator finishes her introduction.

Narrator *singing kwela kwela and dancing*: I remember those days of the kwela kwela melodies. I remember them like it was yesterday when they used to sing these songs, but today, we have ama 2000.

School children dancing and singing loudly. Teacher comes in.

Teacher: Yes Sizwe the boy, you little rat, I did see you. It's my first day of school but I already know who you are. I'm going to tell the principal of this nonsense behaviour of yours. *walks out of class*

Sizwe: She's crazy, let's carry on.

School children carry on singing and dancing. Principal and teacher walk in and find Sizwe in action as the other managed to sit down.

Principal: *shouting* Sizwe, come here! What do you think you're doing? How old are you? You are the ancestor of this school, yet you behave so childish. More nonsense from you and I'll call your parents in.

Sizwe: I'm sorry…

Principal: Shut up! Go sit!

Principal leaves class.

Teacher: Good morning, class.

Learners: Good morning, Ma'am.

Teacher: I greet you all in the name of Life Orientation. I am your new teacher, teacher Maria, your new Life Orientation teacher and today we will be learning about reproduction. Who can pronounce that for me?

Learner 1: Reproproduction.

Class laughs

Teacher: No, nonsense. You, I did see you laugh, can you say it?

Learner 2: Reproduction.

Class claps.

Teacher: Well done… Stop clapping. Now, what is sex?

Class remarks with disbelief.

Teacher: Stop it, your mama and papa… Yes, you know. Yes, my girl.

Learner 3: When a male and female…

Teacher: Male and female do what? Yes, Sizwe the boy?

Sizwe: Sex is a sensation, caused by temptation, when a boy sticks his location, into the girl's destination, to increase the population, of the next generation.

Teacher: No Sizwe, utter nonsense! All I heard was the temptation and sensation. Sit down Sizwe. Let's move on. What is a condom?

Class murmurs in disbelief.

Learner 4: Ma'am, at my house, when my mother has a birthday, me and my father we go to the clinic and we take condoms. We take different flavours, we take strawberry, banana and makhamaflash, and we blew it until it is big big, and we decorate with it.

Teacher: So you use a condom as a balloon? That's rubbish…

Class laughs.

Learner 4: But it's free, Ma'am…

Teacher: No, stop misusing government resources! Yes, Sizwe the boy, let's hear.

Sizwe: Ah, condoms are used to prevent diseases during sexual intercourse.

Teacher: Well done, clap hands for Sizwe the boy.

Bell rings and learners run out to line up for food.

Bell rings for end of break.

Teacher: Okay class, enough with this reproduction story, let's talk about careers. What would you like to be when you grow up?

Learner 1: A teacher.

Teacher: You're going to be a good teacher, just like me. Next!

Learner 2: I want to sell veggies so I can go around screaming, "Ya, randa tamatie, randa mazambane, randa khabeche" (One rand tomato, one rand potato, one rand cabbage)

Class laughs

Teacher: So you think you're funny, stupid boy. I won't even buy your veggies. They'll cause me to have diarrhoea. Next, Sizwe the boy.

Sizwe: I'd like to be a doctor.

Teacher: Please be, and help me from the diarrhoea caused by this one's veggies. Another better cabbage… Yes my girl.

Learner 3: An engineer.

Teacher: *laughs* Good luck.

Learner 4: Me, when I grow up, I want to be a social worker.

Teacher: Please be, so you can help Sizwe the boy over there. He's got serious problem in life. Next!

Learner 5: A taxi driver. I will go around saying, "Ba Sosha, ba Mabopane, tsenang tsenang" (Those going to Soshanguve, those going to Mabopane, come in, come in).

Class laughs

Teacher: Shut up, shut up! Stupid boy. I won't even get into your taxi, even if my car breaks down… Never, you'll cause accidents. Bell rings… Everybody, go home.

Sizwe sits behind.

Teacher: Sizwe my boy, everyone was present today right? Now go home already.

Sizwe: Yes Ma'am, I just want to finish my homework first.

Sizwe sings "Semphete moloki waka" (Pass me not oh gentle Saviour). He holds a gun to his head, puts it away then slowly goes home. Lights get dark and spotlight on Sizwe.

****

SCENE 2: Sizwe's home

Sizwe's mom singing "Ma'Dlamini" and dancing.

Sizwe's mom: My darling, my sweetheart, my yonkinto. Do you remember those days before we had this stupid boy called Sizwe, it was so nice.

Sizwe's dad: Yes my lovie, we would eat, drink and dance. Now this boy eats all our food. And I think he steals our chibuku too…That little stupid.

Neighbours walk past and greet. Mom carries on dancing as Sizwe's dad watches. Sizwe comes home after a while.

Sizwe: Good afternoon.

Sizwe's dad: Good afternoon who? Good afternoon what? Good afternoon where? Good afternoon when? Good afternoon how? Good afternoon for the why? We were living so nicely till you came home, stupid boy.

Sizwe's mom: Sweetheart, leave this thing. Get me my chibuku, please lovie.

Sizwe's dad gets up and finds nothing in the kitchen

Sizwe's dad: *shouting* Sizwe, Sizwe! Where's your mother's chibuku? You drank it, didn't you? You stupid boy.

Starts hitting Sizwe, Sizwe points his gun at his dad, and shoots him dead.

Siwe's dad: Sizwe, what did you do? *as he takes his final breath*

Sizwe's mom comes rushing and starts hitting Sizwe but Sizwe shoots her dead too.

Both parents die and Sizwe is left there crying and traumatised. A neighbour comes in the house, witnesses this and rushes out for help

The funeral service starts and "Nkosi Sikelela" (Lord Bless Africa) is sung.

Narrator: Pingileng…ngileng…ngileng… (Sound of shattered glass) there were too many glasses that were broken, too many pieces to pick up. There laid dead bodies covered in veil, and the congregation was singing "Nkosi Sikelela iAfrika".

Priest: Earth to earth, ashes to ashes, dust to dust. Let the congregation say… AMEN!

Priest ad libs a funeral service, prays and the choir sings "Morena o tseba se re se tlhokang" (The Lord knows what we need) as they leave. Lights darken, background sound plays. Sizwe runs around on and off in terror as he hears voices of his parents in his head. Parents led out as stage darkens. Mixed lights.

****

SCENE 3: Jozi streets

Street kids smoking and using drugs by the streets. They invite Sizwe to join them and he agrees. Shebeen Queen and tuck-shop lady greet each other and go to their respective shops.

Street kid 1: Hello sis Poppy.

Shebeen Queen: Girls, girls, girls… How are you?

Street kid 2: We are fine, sis Poppy. And we have a new boy here, his name is…

Street kids mumble his name, trying to remember what is it.

Shebeen Queen: Hey new boy, welcome to Jozi Maboneng. The streets are always buzzing, bright and so dangerous. Be sure not to get swallowed by Jozi, it knows no mercy.

Sizwe: I'm so hungry.

Shebeen Queen: Not to worry my boy, go over there and get yourself a nice kota (township burger).

Sizwe goes to the tuck-shop lady only to get shouted at and sent back empty handed.

Sizwe: We need to make some money, I have an idea. We should dance for money.

Street kid 3: Yah, neh.

They start dancing as people pass back and forth. Some giving them money and some not. A priest passes and gives some money as Sizwe does a solo. The other kids take the money and run off with it. Sizwe carries on dancing by himself and the priest returns with some food.

Priest: Boy, come here. You dance so lovely. Where did you learn to dance like that?

Sizwe: I taught myself.

Priest: Okay, so where is home?

Sizwe: You go straight and turn left, then turn right, then straight again and you'll see an ''M''.

Priest: Okay, where do you sleep?

Sizwe: Here, there and everywhere.

Priest: Okay, let me take you somewhere where you can sleep. Here…*gives food*.

Sizwe: What must I do with it? Hold it?

Priest: No, eat it.

They go off stage as Sizwe eats the food aggressively.

SCENE 4: Children's home

Priest makes a call to Mama.

Priest: Hello, is this Mama?

Mama: Hello, how are you?

Priest: I'm good Mama, it's Priest Mkhaya, I have a troubled boy here with me that needs a home. He's been with me for a week but he really needs a home.

Mama: You know all children are welcome here, any day and any time. Just come to the home and I'll let the social worker know about your situation.

Priest: Okay Mama, thank you very much.

Priest and Sizwe go to the children's home to meet the social worker.

Social worker: Hello Priest Mkhaya, hello Sizwe. Welcome to our home.

Sizwe: Hi.

Social worker: Let me show you around, we have so many activities going on here. We have kids that dance, play chess, drama, play musical instruments, bake and so much more. You'll really love it here. You're so lucky because they are performing today, let's go sit over there and watch them.

Gumboot dance begins. Sizwe watches and they call him to join.

Child 1: Come show us what you can do.

Sizwe joins and they are impressed. Priest smiles with pride. Jazz instrumental solo followed by Setswana dancing.

Priest: My boy, how do you like it here?

Sizwe: It's okay, I hope I make friends.

Priest: Don't you worry, I'll pray for you. All will be well and the social worker will have some counselling sessions with you, enrol you at a school and I'll always come see you.

Sizwe: Okay.

Priest: I'll come see you twice a week. I have Bible classes here.

Sizwe: Okay.

Children get ready for bed on other side.

Priest: It's nearly night time, you must go and sleep.

Sizwe: Okay.

Priest departs and Sizwe goes to the other children only to be kicked out of bed.

Child 2: Hai hai hai, who are you? Get away from here? Sies, you even smell, go take a bath, sies!

Sizwe goes to sleep by himself. He is restless and gets nightmares and hears his parents' voices and other voices. He attempts suicide but doesn't not to go through with it. He falls back to sleep.

SCENE 5: NEW SCHOOL

Children playing and Sizwe sits by himself. A new girl befriends him.

Sarafina: Hi, I'm Sarafina. What's your name?

Sizwe: Sizwe.

Other kids come to mock Sizwe but Sarafina chases them away.

Sarafina: You little rats, get away from here and don't bother my new friend. Do you want to play a game?

Sizwe: No!

Sarafina: Then what do you want to do?

Sizwe: Nothing.

Sarafina: Fine, I'll sit here and do nothing with you.

Sarafina tries to talk and Sizwe stops her.

Sizwe: Shh...

Rest of the kids keep playing as they watch them, pointing and smiling. Bell goes off and kids go to class.

Sarafina: Okay, bye, I'll see you tomorrow.

Sizwe is late and gets called for Bible study.

Child 1: Sizwe, Priest Mkhaya is here for Bible study.

Priest: Good afternoon wonderful, magnificent, glorious children of God. Today's word comes from Jeremiah 29 verse 11. Sizwe my boy, my dear future doctor. Please come read it for us.

Sizwe: For I know the plans I have for you, declares the Lord. plans to prosper you and not to harm you, plans to give you a hope and future.

Priest: Everybody say "AMEN".

All: Amen!

Priest: Please lead us into song.

The children sing worship songs.

Priest: May the blessing of God be with you always children.

All: Amen.

Children depart and priest calls Sizwe aside.

Priest: My boy, how have you been?

Sizwe: I'm not sure, I nearly did something very bad. I have been having nightmares and I feel lonely here. But I have a friend, her name is Sarafina.

Priest: Okay that's positive, and is she a good person?

Sizwe: Yes Priest, I think so.

Priest: Perhaps you should invite her to next week's Bible study. I'd like to meet her.

Sizwe: Yes, I will.

Priest: I will pray for you like I always do, and keep attending your counselling sessions, they are very important. And do not worry about anything; remember, God gives his strongest soldiers the toughest battles, I know you'll make it.

Sizwe: Thank you, I appreciate you.

They depart from each other. Song plays.

****

SCENE 6: 10 years later

Mama is busy with her moringa. And Sizwe walks in wearing his doctor's coat.

Sizwe: Hello Mama.

Mama: Oh my boy, look at you, 10 years later and you are still so handsome. I always knew that you would be what you've always said you would be. Dr Sizwe Chabalala.

Hugs and kisses Sizwe.

Sizwe: It's good to see you Mama, it's good to be home. I was with Priest Mkhaya and he sends his greetings.

Mama: Oh my lovely boy, I'm really happy to see you. Let me call the other kids, I want you to meet them.

Sizwe: Okay, Mama.

Mama calls the other kids and they all gather around Sizwe.

Sizwe: Hello children, I'd like to tell you to meet Uncle Sizwe and tell you a story about him…

Once upon a time… (The cave is dark, but my dreams are bright poem)

Mama leads everyone into song and they sing "Our God is an awesome God".

The end!!!