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INTRODUCTION

This thesis is the documentation of an empirical study using quantitative methods to identify variables that are impacting on the delivery of Music in the learning area Arts and Culture in South Africa extrapolated from surveys, interviews and questionnaires.

1.1 Rationale of the research

The restructuring of South African education has been part of a larger – and still unfinished – post-apartheid process of creating a democratic society. The realisation of the restructuring has been fostered in Curriculum 2005 (C2005) (South Africa 1997a), which is an attempt to align what happens in schools with both the demands of the global workplace as well as the social and political aspirations of the new South Africa. In the words of Taylor (1997), C2005 aims to:

- develop citizens who are active and creative, inventors and problem solvers, rather than meek and unthinking followers; and
- inculcate an appreciation for diversity in the areas of race, culture and gender (1997:1).

The arts are well entrenched in C2005 in the form of the learning area Arts and Culture, which is one of the eight compulsory learning areas for all learners from Grades 4–9. The very nature of the outcomes stated in the learning area (South Africa 1997d: AC8 - AC21) allows for them to be attained through the medium of music, the visual arts, drama and/or dance, depending on the area of expertise or interest of the educator. As the former Education Specialist in the Johannesburg North District and the current Education Specialist in the Tshwane South District for the learning area Arts and Culture for the Gauteng Department of Education, I observe daily that Arts and Culture does not feature on the timetables of many schools. Principals appear not to be interested in this learning area, teachers are

uncertain of what or how to teach, with the result that the learners are not taught about the arts in the learning area Arts and Culture. During the moderation of portfolios (a collection and selection of learners' work) every term, it becomes apparent that there is little substantial evidence of effective teaching and learning. Learners' portfolios are filled with written activities and little if any reference to learning processes in the arts. The majority of portfolios illustrate a few visual art works, scripts for dramas and slight references to performances of drama and dance, but hardly ever a reference to Music. The lack of musical experiences in the classroom places the new curriculum strategy at risk. When discussing the situation with the educators, I am often told that "We don't know about Music!" or "We don't have resources to teach Music" or "I never studied Arts and Culture". It is therefore evident that research is needed to quantify **variables that are impacting on the delivery of Music in the learning area Arts and Culture in South Africa.**

Policymakers and education leaders are facing challenging issues related to educational governance, finance, policymaking and management (South Africa 1994, 1995a, b, c & d, 1996a, b, c & d, 1997a & d, 2000 and 2002a & b). As the Director of the Music Action Team Research Cells (MAT cells) for the Pan African Society for Musical Arts Education (PASMAE), I coordinate the findings and discussions of musical instruction and activities of the MAT cell leaders of their respective regions in Africa, including South Africa. At the 3rd Biennial Conference of PASMAE held in Kenya 2003, four main issues were evident in all the countries' research (Klopper 2003:3). Certain elements of education reform and transformation are not unique to South Africa but rather generic throughout the African continent. The four issues are:

- Curriculum issues with regard to changes in policy;
- Lack of facilities and resources;
- Skills, training and methodology of practising art educators in schools and higher education institutions; and
- The societal role of Arts Education.

These findings of the MAT cells and issues highlighted here are supported further by the documentation of factors that influence the implementation of policy and therefore curriculum development (Victoria 1998:19):

- Current government education policy;
- Educational philosophy and tradition of the school;
- Expectations, support and facilities of the local community;
- Expertise, interests and values of teachers;
- Prior experiences and expectations of the students; and
- Physical resources, facilities and time available for the arts.

The situation in South African schools offering the learning area Arts and Culture is by no means different from these concerns raised in Africa and internationally. Professor Kader Asmal, former Minister of Education, was inspired to convene the Music in Schools Symposium (May 2000) as a result of his experiences while travelling across the country, when he realised that the enormous music potential was not allowed to flourish. Speaking at the Music in Schools Symposium held on 19-20 May 2000 he stated:

> Given the declining budgets and prominence afforded to learning areas like mathematics, science and technology, there is a danger that music education will be relegated to the margins of the teaching and learning process. However, the value of music in the general learning experience of learners cannot, and dare not, be underestimated (Asmal 2000).

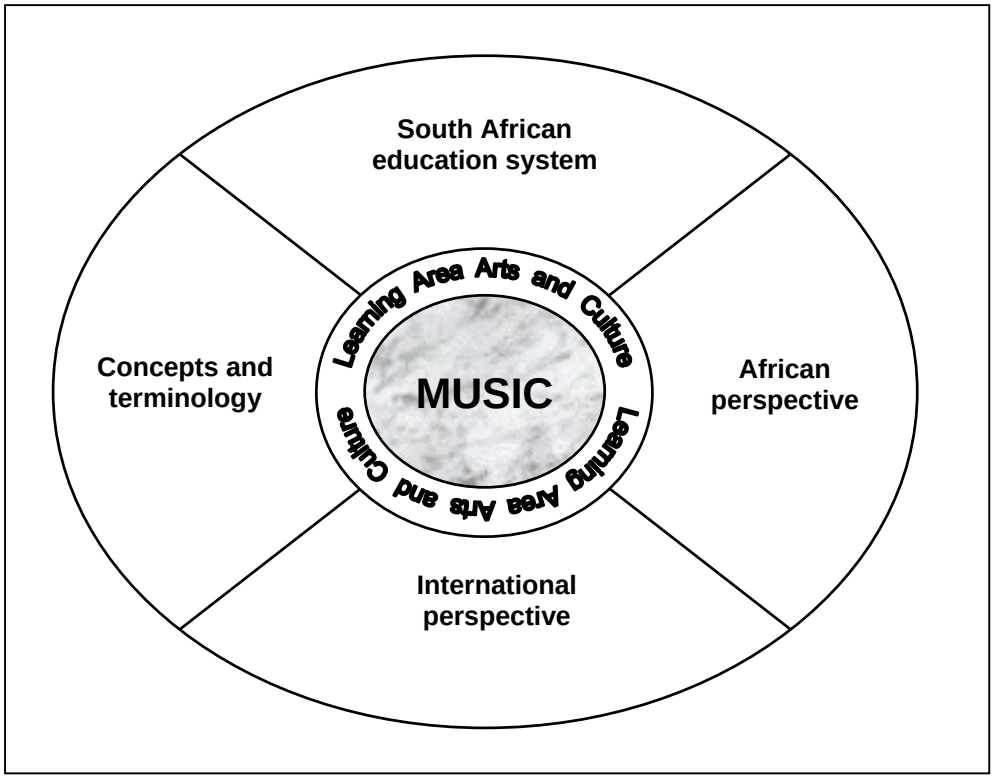
Asmal's statement fittingly describes the situation in many schools. In general the value of Music is never disputed, but the apparent lack of financial or human resources for this valuable component of the learning area Arts and Culture is a major issue of concern. Furthermore, the concerns raised by Asmal (2000) are echoed by the findings of the MAT cells in Africa. Such findings and documentation at grassroot levels by practicing educators, principals and learners exposes the situation in schools in South Africa and reveals the variables impacting on the delivery of Music in the learning area Arts and Culture.

1.2 Defining core concepts and terminology

It is necessary to define the core concepts and terminology of this research in order to facilitate as wide an understanding of the issues as possible. The explanation of core concepts and terms in the present context is systematically presented and aligned to the logical progression of the thesis. Music and Music Education are defined within the context of the learning area Arts and Culture. The South African education system is then explored, after which Music is defined from an African perspective and then in relation to international viewpoints. The core concepts and

terminology essential to the research are identified and the variables impacting on the learning area Arts and Culture in South Africa are quantified. This progression is represented in **Figure 1**.

Figure 1: Core concepts and terminology



- **Music -** is defined as the art of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion (*Illustrated Oxford Dictionary* 1998:538) (see MUSIC). It is a comprehensive term making no distinctions between different cultural groups or interpretations. Hoffer (1983) explains further:

> … the organising of sounds in a span of time is something that human beings do. The cosmic laws of the universe did not preordain music and therefore something people find. Music is created by humans for humans. It is a human activity, and it varies in the forms it takes as much as human creations like language, clothing and food (1983:6).

The term "music" not only encompasses all the music types which has been created by people, such as folk, classical, instrumental, vocal, electronic, rock, traditional, gospel, to name but a few, but it also encompasses the musical activities associated with these types such as singing, listening, analysing and

creating. It can therefore be stated that music is not only an object in the product, which is heard or seen, but also a process.

The concept of music can be summarised as being organised sound; it is therefore the music educator's responsibility to facilitate the understanding of organised sound. It is the process of performance and creating music which can develop the understanding of organised sound.

- **Music Education -** in order to define Music Education, the opinions of leading international music educators are given.

Swanwick (1999:2-7) claims that Music Education prevails in all cultures and finds a role in many educational systems, not because it services other activities, nor because it is a kind of sensuous pleasure, but because it is a symbolic form. It is a mode of discourse as old as the human species, a medium in which ideas about others and ourselves are articulated.

Elliot (1996:12-13) describes Music Education as having at least four basic meanings:

- education **in** music, involving teaching and learning of music, and music listening;
- education **about** music, involving the teaching and learning of formal knowledge about music making, music listening, music history, etc.;
- education **for** music, involving teaching and learning as preparation for making music, or becoming a performer, composer, music teacher, etc.; and
- education **by means of** music, involving teaching and learning of music in direct relation to goals such as improving one's health, mind, soul, etc.

Odam (1995:1-4) advocates that Music Education is not confined to the school curriculum. Its principles cover pre-school, further and higher education and all instrumental teaching. He is of the view that Music is a unique schooling for the brain; involving both right- and left-brain processes wedded together through fine and disciplined movement. Understanding Music as a metaphor, or identifying in music those procedures that have clear analogies with other life areas, can help musicians to place their art alongside other arts and begin to perceive connections between them. A balanced approach to embodied meaning and

designative meaning must be adopted to access musical meaning and experience.

Reimer's (1989) opinion is that of Music Education is subject to the nature and value of the subject. In his view it is important to regard Music Education philosophy as **a** philosophy and not **the** philosophy. "A philosophy, then, must be conceived as being *of a time* and must also give recognition to the fact that it can only provide a point of departure for practitioners of that time" (1989:2).

Peters and Miller (1982) suggest that the general function of Music Education in schools can be aligned with the general function of education; however, Music Education offers more than a heightening of the general quality of life. It offers an aesthetic experience to all.

> If the general function of schools is to provide students with the capabilities for independent action that heightens the general quality of life, then the general function of music in schools can be no less (1982:7).

To strengthen the argument that Music Education should be included in the curriculum, Abeles *et al*. (1994) offer the following interpretation of the use of the word "aesthetic":

- possesses no practical or utilitarian purpose; it is an end in itself;
- involves feelings; there is a reaction to what is heard or seen;
- involves intellect; the mind consciously contemplates an object;
- is experienced; no one can successfully tell another about an aesthetic experience; and
- makes life fuller and more meaningful (1994:90).

Regelski (1981:33) defines Music Education as the invention and establishment of musical and pedagogical environments, situations and events for the purpose of inducing fruitful music actions. These musical actions, commonly referred to as skills, involve singing, listening to music, playing on instruments, being creative, moving to and reading music. Knowledge is thus conveyed through active involvement in the learning process as learners gradually develop their skills.

I view Music Education as systematic instruction in helping learners and educators toward becoming music teachers, composers and performers. Music Education offers both intrinsic and extrinsic values and should not be seen as

only offering three basic domains of learning: the cognitive, the affective and the psychomotor, but also includes aesthetic values. The term Music Education as used in this research incorporates *group music* and *class music* as these terms are generally used as synonyms of Music Education.

- **Learning area -** some degree of specialisation in a particular field or grouping of similar subject fields.

- **Arts and Culture learning area -** covers a broad spectrum of South African arts and cultural practices. It encompasses four strands: Music, Dance, Drama and Visual Art.

- **Learners -** is the collective term used for describing the children receiving education in the South African education system.

- **Educators -** is the collective term used for making reference to the facilitators or teachers of teaching and learning in the school curriculum in the South African education system.

- **Musical Arts -** Nzewi (2003:13) conceptualises African cultures as ones in which the performance arts disciplines of music, dance, drama, poetry and costume are seldom separated in creative thinking and performance practice, and he proposes the term musical arts. However, he does add that each performance art discipline has distinctive features with unique theoretical or descriptive terms in every culture area.

- **Arts Education -** is a collective term that denotes learning and instruction in distinctive subject areas.

- **Curriculum -** denotes either a “plan for education” or a field of study (Zais 1981:32).

- **Education -** is viewed as systematic instruction.

- **A system -** Ossenbruggen (1994:1) defines a system as an organised, integrated unit that serves a common purpose. Churchman (1968:62-63) identifies three kinds of objects in a system: **inputs**, **processes** and **outputs**.

- **Education system -** is viewed as an organised, integrated unit for systematic instruction involving inputs, processes and outputs.

1.3 Background to the research

During the years since the democratic elections in 1994 there has been a profound restructuring of the South African education system. The process of moving away from the apartheid education model has produced a very different structure for the schooling system at all levels, from the National Department of Education (DoE) to Provincial Departments of Education to the Districts contained in the Provincial Departments of Education to individual schools.

The Preamble to *The Constitution of the Republic of South Africa* states that the aims of the national transformation process have been to build a society based on "democratic values, social justice and fundamental human rights", to "lay the foundations for a democratic and open society", to "improve the quality of life of all citizens and free the potential of each person" and "to build a united and democratic South Africa" (South Africa 1996d). The former President of South Africa, Nelson Mandela, highlights this:

> The imbalances created by apartheid education demanded urgent and immediate correction, not only in the provision of resources and infrastructure, but also by restoring the culture of learning and teaching (Education Africa Forum 1997:5).

Breidlid (2003) confirmed this when he describes the educational scenario in South Africa as follows:

> The former disadvantaged schools are more or less in a deadlock situation where the only definite outcome is that they are marginalized, whatever course they choose. The situation today is that even though segregation in schools is outlawed, the gap between the affluent schools and the poor schools is as big as, and in many cases bigger, than before 1994. The children in South Africa are not given equal opportunities in schools, also because the authorities still allow differentiated school fees, resulting in enormous disparities in school budgets and effectively preventing children from disadvantaged backgrounds from attending the affluent schools (2003:100).

The process of, and route towards, the implementation of C2005 started in 1997. Without placing this process and route of implementation into the context of the

developments that necessitated the change to the present situation, it is difficult to position Music in the learning area Arts and Culture within the education system in South Africa.

1.3.1 Overview of the learning area Arts and Culture

In the intermediate and senior phases of schooling, termed Intersen, Grades 4 to 9 (10–16 year olds) of the General Education and Training Band (GET) of the learning area Arts and Culture proposed for C2005 (South Africa 1994:9) includes the following sub-fields: music, dance, drama, visual arts, media, communication, technology, design, literature and sport. The inclusion of these sub-fields is seen as an affirmation of the integrity and importance of the various art forms found in South Africa. The reference to culture is to the broader framework of human endeavour, which includes behaviour patterns, heritage, language, knowledge and belief, as well as forms of social organisation and power relations.

The legitimisation of the arts within C2005 in South Africa is a double-edged sword. The arts are well entrenched in the curriculum in the form of the learning area Arts and Culture (South Africa 1997d: AC1-AC21), but the irony is that this documentation does not secure a place for any one of the art forms. The very nature of the outcomes stated in the learning area allows for them to be attained through any of the art forms. Depending on the area of expertise or interest of the educator, or financial resources for physical resources, or societal role of arts in the school, these outcomes could be attained through the medium of music, the visual arts, drama or dance. For the survival of the individual art forms under this new dispensation, a concerted effort must be made to establish how they can possibly survive and coexist productively.

It is with this vision and knowledge of the transformation in education that Fullan is quoted in South Africa (1997a:Foreword) challenging educators:

> The conditions required for the new paradigm of educational change to succeed cannot be created by formal leaders. Each educator has the responsibility to help create an organisation capable of individual and collective inquiry and continuous renewal, or it will not happen … As more people in schools … administrators and teachers alike take action to alter their environments, they will have greater chances of intersecting and forming the critical mass necessary for system change (1997a:Foreword).

This research is the realisation of the collective inquiry of educators, principals, learners and myself to intersect and make a contribution towards attaining the critical mass necessary for system development or change.

1.3.2 Origin of the research

During my career over the past ten years I have become acutely aware of the challenges facing Music in the learning area Arts and Culture and the need for identifying and addressing the variables impacting on the delivery of Music in the learning area Arts and Culture through my involvement in South African Music education in the following capacities (**Table 1**):

Table 1: Origin of the research

Time Frame	Description
1995-2000	Class music teacher for Grades 1 – 10
2001-2002	Arts and Culture Educator at Pretoria Boys High School for Grades 8 and 9
2001–2002	Temporary part-time lecturer in music education at the University of Pretoria
2002–to date	First Education Specialist: Arts and Culture for the Gauteng Department of Education
2003–to date	Director of Music Action Team Research cells for the Pan-African Society for Musical Arts Education
2003–to date	Co-ordinator of Music Action Team Research cells for "Mother's Milk; Mother's Muse" Indigenous Knowledge Systems project
2003–to date	Co-opted member of the *Afrikaans Taal en Kultuur Vereniging* action group addressing the learning area Arts and Culture
October 2003	Co-opted participant in *Many Musics Survey* conducted by John Drummond for the Montevideo Conference: Australia
December 2003	Presenter to *People to People* delegation from United States of America on *The Music Education situation in South Africa*
March 2004	Convenor of Arts and Culture session for National Union of Educators Conference
June 2004	Member of Provincial Core Training Team for the orientation of the Revised National Curriculum Statement Intermediate Phase
July 2004	Presenter for the advocacy roundtable discussion for the International Society for Music Education 2004 conference in Tenerife, Canary Islands

Through these involvements, I have

- deepened my understanding of the dynamics of South African music education;
- become aware of and acquainted with the demands that music educators face within the learning area Arts and Culture from the broader education and arts education environments; and
- gained valuable first-hand experience of the urgent need to address the demands Music faces within the learning area Arts and Culture.

Such insight and involvement have stressed the need for me to investigate what is happening in Music and to plot a way forward for the survival of Music in the learning area Arts and Culture in the school curriculum.

1.4 Outlining the research question

Real-life problems or variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa can be identified as objects in the form of social, political, economic and health-related problems (Mouton 2001:52). These objects (real-life problems) are only solved through human action. It is suggested that a research problem is not "resolved" through "action", but through the practice of research. Interaction with the world of meta-science allows for critical reflection on scientific endeavours in order to continuously improve the nature of scientific inquiry.

1.4.1 Research problem

Hauptfleisch (1997:21) proposed "the systems approach [as] an optimal approach to addressing problems". Ossenbruggen (1994:1) defines a system as an organised, integrated unit that serves a common purpose. Hauptfleisch (1997:23) adopted this definition and suggested that a system can be defined as "a set of objects with specific attributes, related to one another and to their environment, that work together for the overall objective of the whole". Churchman (1968) identified three kinds of objects in a system: inputs, processes and outputs. He defined the three identified objects as follows:

- inputs provide a system with its operating necessities (resources) such as energy, human beings and information;
- processes transform inputs into outputs;
- outputs are the purpose for which a system exists (1968:62-63).

Churchman (1968:39) noted that a component for increasing resources may be the most important one in many systems. The research in the field of Music and Arts and Culture in South Africa is outlined in Chapter Two and through this outlining process it became apparent that almost all prior research has focused on the processes or outputs. Hauptfleisch's challenge to the music community was to embrace the situation as a system to achieve its full potential. It is evident from the research outlined that this has not happened and that the outlook for Music Education is not a

favourable one. Taking heed of Churchman's (1968:39) point "that a component for increasing resources may be the most important one in many systems", a closer examination and investigation of the inputs and not the processes or outputs is necessary. The recommendations made by Rijsdijk (2003:8) strongly suggest that attention be focused on operating necessities. Furthermore, a report entitled "Evaluation of C2005 Implementation in Gauteng Province – Challenges, Constraints, Innovations and Successes of 1998 to 2001" revealed the study findings of Khulisa Management Services (2002), which indicate the variables outside the classroom that impact on the implementation of outcomes-based education/Curriculum 2005. That research culminated in the presentation of findings, which were broadly classified into four indicators. In a similar study undertaken by Harvey Research, Canada in 1988, the factors affecting curriculum implementation were documented. The report supports the earlier research that I documented which identified some factors appearing to influence the implementation of policy and therefore the curriculum from a theoretical perspective and not just in terms of practical needs (Klopper 2003). Vakalisa (2000) cites obstacles in implementing C2005, supported by the sentiments of Breidlid (2003) and Friedman (2003) regarding the difficulty of understanding the new concepts in South African education reform.

Since the processes are defined as transforming inputs into outputs, and that the output is the reason for a system to exist, if the inputs are not beneficial to the system the system cannot function effectively or even at all. Quantification of the variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa provides the means to address the real-life problem.

1.4.2 Research question

To address the research problem the following research question has been formulated:

What is the impact of the identified variables on the delivery of Music in the learning area Arts and Culture in South Africa?

The following **sub-questions** are derived from the main question on the basis of the findings and recommendations documented by Rijsdijk (2003), Klopper (2003), MAT cells, Khulisa Management Services (2002) and Hauptfleisch (1997):

(a) To what extent do the educator's skills and training impact on the delivery of Music in the learning area Arts and Culture?

(b) To what extent do facilities and resources impact on the delivery of Music in the learning area Arts and Culture?

(c) To what extent does the societal role of the arts impact on the delivery of Music in the learning Arts and Culture?

1.5 Aim of the research

To be able to address the research questions, the following aims are outlined:

- To review the learning area Arts and Culture through the delineation and discussion of the relationship of Music to this learning area in Curriculum 2005;
- To examine research findings from MAT cells from South Africa, Zimbabwe, Malawi, Uganda, Nigeria, Kenya, Botswana, Namibia, and Zambia;
- To describe, interpret and communicate annotations of empirical data secured through surveys, interviews and questionnaires completed by educators, principals and learners; and
- To present recommendations to address such identified variables.

Each aim has been tabulated against the research questions in the following table (**Table 2**) to ensure that the aims of this research have been met through addressing the research questions and, in turn, that the research questions have been aligned to the aims of the research.

Table 2: Tabulation of addressing research questions by aims

Aims	Main research question	Sub-question (a)	Sub-question (b)	Sub-question (c)
To review the learning area Arts and Culture through the delineation and discussion of the relationship of Music to this learning area in Curriculum 2005	√			
To examine research findings from MAT cells from South Africa, Zimbabwe, Malawi, Uganda, Nigeria, Kenya, Botswana, Namibia, and Zambia		√	√	√
To describe, interpret and communicate annotations of empirical data secured through surveys, interviews and questionnaires completed by educators, principals and learners	√	√	√	√
To make recommendations to address such identified variables	√	√	√	√

1.6 Research design and methodology

I decided to follow the research design of surveys as the most appropriate manner to approach this empirical study. Surveys are usually quantitative in nature and aim to provide a broad overview of a representative sample of a large population. A survey has several characteristics and several advantages: typically it is used to scan a wide field of issues, populations and/or programmes in order to measure or describe any generalised features. The content of the surveys in the form of questionnaires and interviews centred on the following three groups of respondents:

- The **educators** who implement Music in the learning area Arts and Culture;
- The **learners** in the Senior Phase (Grade 7–9) who experience the learning area Arts and Culture as one of the compulsory learning areas in this phase; and
- The **principals** who manage the curriculum in their schools.

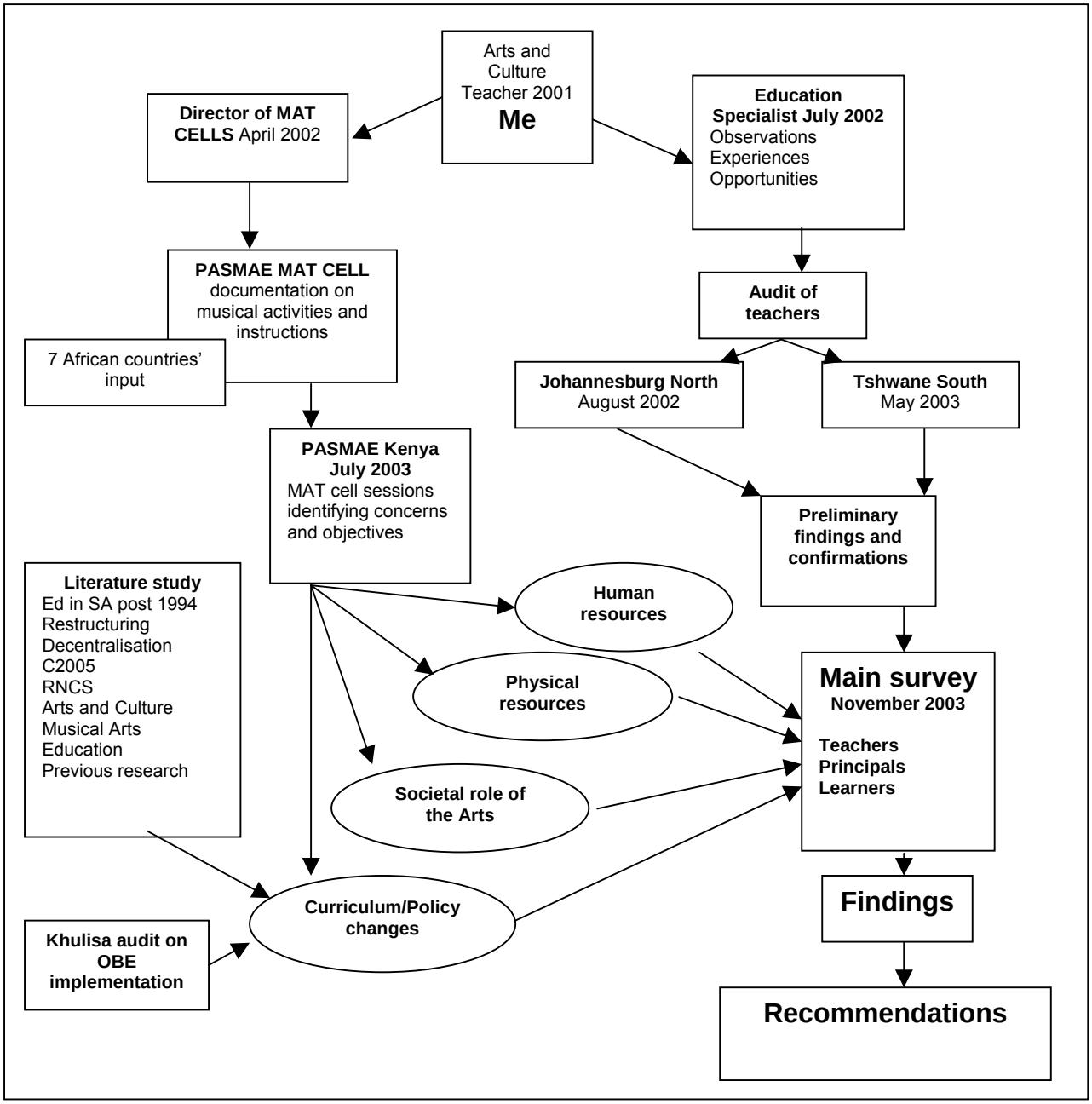
The following three objectives, aligned to the research sub-questions, were set for each of the questionnaires and interviews:

(a) To what extent do the **educator's skills and training** impact on the delivery of Music in the learning area Arts and Culture?
(b) To what extent do **facilities and resources for Music** impact on the delivery of Music in the learning area Arts and Culture?

(c) To what extent does the **societal role of the Arts** impact on the delivery of Music in the learning Arts and Culture?

The hierarchical representation of the development of this research is graphically presented in **Figure 2**. The following figure represents how my research was informed by the literature and personal observations prior to embarking upon the research.

Figure 2: Hierarchical representation of the development of this research



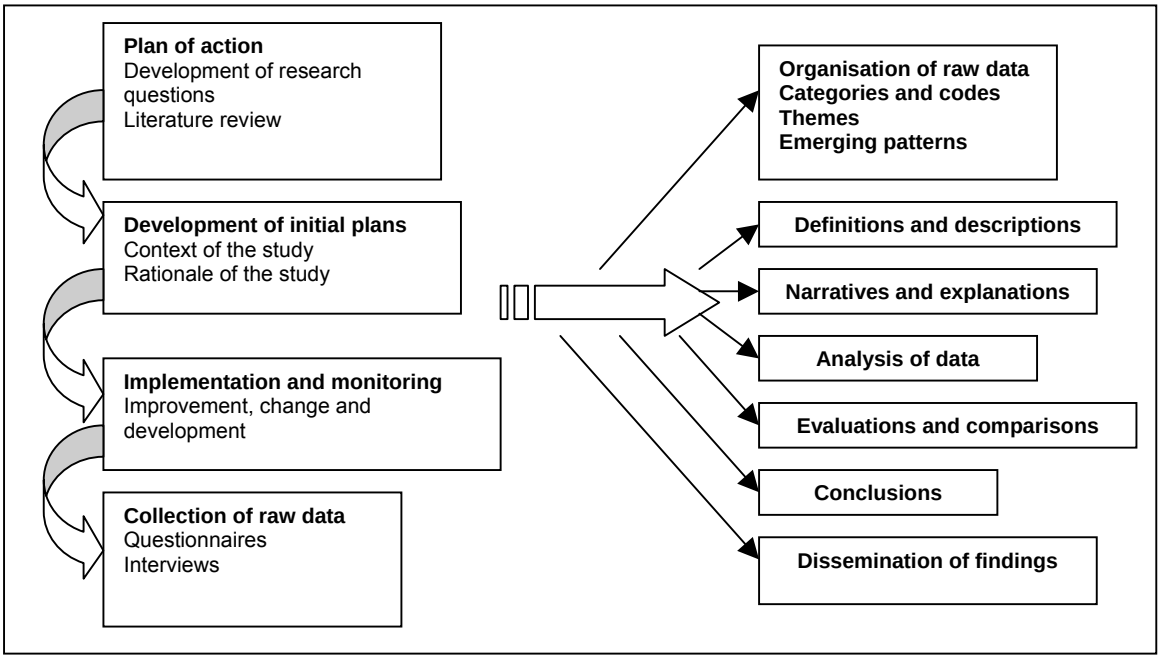
Although surveys exhibit limitations in the criticism of "surface level" analyses and survey data are sometimes very sample and context specific (Mouton 2001:153), such limitations were thoroughly explored prior to the final execution of the main survey through the employment of pilot studies and surveys. **Table 3** illustrates which method was employed when addressing the research questions.

Table 3: Tabulation of addressing research questions by method employed

Research questions	Questionnaires/ Surveys	Interviews	Literature Study	Source of Input
What is the impact of the identified variables on the delivery of Music in the learning area Arts and Culture in South Africa?				
To what extent do the **educator's skills and training** impact on the delivery of Music in the learning area Arts and Culture?	√		√	Educators
To what extent do **facilities and resources for Music** impact on the delivery of Music in the learning area Arts and Culture?	√		√	Educators
To what extent does the **societal role of the Arts** impact on the delivery of Music in the learning Arts and Culture?	√	√	√	Learners Principals Educators

Input from selected international sources obtained through the literature study, MAT cells in Africa, and pilot studies in Gauteng, South Africa was collated. Collectively these inputs informed the evolvement of this research. **Figure 3** graphically represents my evolvement in identifying variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa.

Figure 3: Evolvement of this research

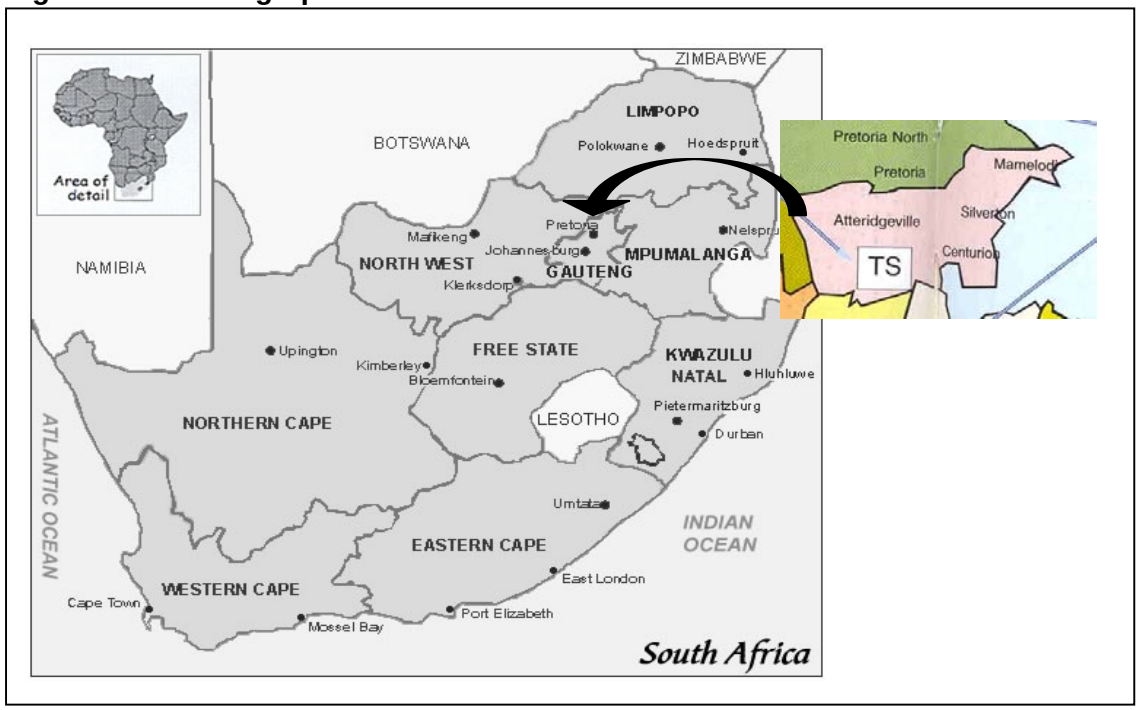


1.7 Geographical demarcation of the research

The MAT cells have been utilised in this research as a mechanism of reflection on the situation of Music in the learning area Arts and Culture in other parts of South Africa and Africa. This reflection assisted in delineating the research sub-questions.

Gauteng is considered to be the most industrialised province and the economic hub of South Africa, yet it is still faced with the challenges of unemployment, crime, illiteracy, disease, homelessness and lack of basic services such as water and electricity (http://www.gauteng.net/home/fact.asp). The Gauteng province is the smallest of South Africa's nine provinces, measuring 18 810 square kilometres. The population of Gauteng is the second largest of all provinces, totalling about 8,8 million. Its three main cities are Johannesburg, Soweto and Tshwane. The Gauteng Department of Education is divided into twelve smaller districts. Each district is compromised of no fewer than 150 schools from Grade R through to Grade 12. The two districts selected and involved with the pilot study were Johannesburg North and Tshwane South. This allowed for access to 375 schools. The main study was executed in the Tshwane South district, which amounted to 228 schools being involved. District Tshwane South is one of the twelve districts in Gauteng and is positioned primarily in Pretoria and the surrounding areas including Mamelodi, Eersterus, Atteridgeville, Silverton, Centurion and Laudium. The physical boundaries of Tshwane South are illustrated in **Figure 4** in relation to its location in South Africa.

Figure 4: Geographical boundaries



1.8 Limitations and strengths of the research

This research interprets the context and practice of Music in the learning area Arts and Culture in the senior phase (Grades 7-9) in the Gauteng province and more specifically in the Tshwane South district. The research work of the MAT cells was not initiated or originated by myself, but permission was granted by the MAT cell leaders for their findings to be interpreted for academic purposes. Such investigations are necessarily limited and omissions are inevitable. Because the main research is confined to one district in the Gauteng Department of Education, the findings of why Music is not being taught effectively in the learning area Arts and Culture and the perceptions of educator, principal and learner attitudes cannot necessarily be applied to other provinces in South Africa.

The learning area Arts and Culture is only featured in the curriculum in the Intermediate and Senior phases of schooling, namely Grades 4–9. Furthermore, Arts and Culture is not a self-standing learning area in the intermediate phase as it is linked to Life Orientation as a learning programme, but in the senior phase Arts and Culture is a self-standing learning area and was therefore chosen for this research.

I have placed myself as a positivist for this research. It is important to note that the literature review describes the world in this view by stating the facts without any interpretation of language or stance.

1.9 Organisation of thesis

1 An introduction discusses the rationale, origin, background and motivation for choosing to research the topic. The research question with accompanying sub-questions is outlined, followed by the research design and methodology being briefly addressed, informing the reader of how this research was executed. The chapter concludes with a discussion of the geographical demarcation and limitations of the research.

2 Chapter Two introduces to the reader a number of sources that have information relevant to this research. Key issues in the research are defined and the theoretical framework of the research is detailed. The chapter closes with a summary of the main findings.

3 Chapter Three defines the research perspective both ontologically and epistemologically by defining the research question. Issues of measurement in terms of validity and reliability are discussed along with procedures involving sampling methods, data collection, capturing, editing and analysis. The chapter also includes shortcomings and sources of error when employing such a research design and methodology.

4 In Chapter Four the thesis presents and discusses in a descriptive manner the pilot surveys and studies, which were undertaken in the Johannesburg North and Tshwane South districts. The documentation of the MAT cells is also included here, confirming and reflecting the concerns of the initial pilot survey and further explored in the second pilot survey. The refinement process which informed the main study is documented.

5 Chapter Five forms the culmination of this research and the sample profiles are elaborated prior to the presentation of descriptive and inferential results. These results are explored and elaborated with reference to the research question, and ultimately the accompanying sub-questions. The chapter ends with remarks on the findings of the main study.

6 A summary of the salient points of this research is presented in Chapter Six. The researcher then interprets the results, relating the findings of the study to the limitations and relevance and value of the study. On the basis of the conclusions reached, a series of recommendations is presented as the conclusion of the thesis.

2

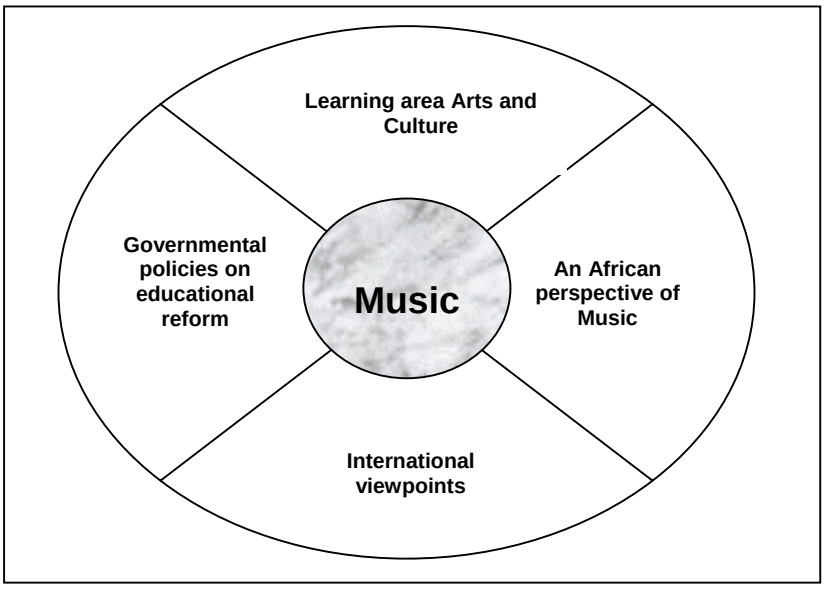
A LITERATURE REVIEW OF MUSIC IN THE LEARNING AREA ARTS AND CULTURE

2.1 Introduction

Chapter Two provides a number of sources that have information regarding the investigation and compilation of data. Key issues are defined and the conceptual framework of the researcher is detailed. The chapter closes with a summation of the main findings.

"Science, like other human activities, is one response to our need to understand the world" (Rosenberg 2000:20), and in order to understand the world or reality a researcher employs a particular framework or epistemology. **Figure 5** graphically represents the approach and context of Music in which this research has been undertaken. Four dominant approaches to Music are identified and therefore defined as key issues: governmental policies on educational reform, the learning area Arts and Culture, international viewpoints and an African perspective of Music.

Figure 5: Influences on music in this research



2.2 Historical background

The process of devising, and the route towards the implementation of, C2005 started in 1997. Without placing this process and journey into the context of the conditions that initially necessitated the change to present developments, it is difficult to position Music meaningfully in the learning area Arts and Culture within the education system in South Africa.

2.2.1 The governance of education prior to 1994

In the period preceding the establishment of South Africa's first democratic government in 1994, the governance of the education system consisted of nineteen separate departments of education. Policy in areas such as curricula, examinations, teacher training and employment, and school organisation and construction, were centralised within each department – within the norms and standards set by the Minister of National Education. Aside from this there were no local or district governance structures with any significant level of power or any accountability to a local constituency. Neither was there any real decision-making power at school level. According to Buckland and Hofmeyer (1993:17), such structures – at least until the early nineties – were advisory and their activities centred on fundraising.

After the government's unbanning of the liberation movements in 1990, pressures began to mount for the desegregation of white schools – approximately 7% of the total number of schools in South Africa (South Africa 1995a:8). In the declining days of the apartheid government, a significant step was taken towards decentralising the white education system.

The reasons for the change in status of the white schools appear to have been two-fold. First, the state was increasingly unable to provide the same level of financial support to white schools as previously. This was due both to the slow economic growth of the eighties and early nineties, and to the changing political climate that obliged government to move towards greater equality in spending on black and white education. Thus, the National Party government realised that white communities would have to contribute substantially if conditions in their schools were to be maintained (Karlsson, Pampallis and Sithole 1996). Secondly, the change was an attempt to ensure that white communities could continue to control their schools

rather than allowing them to fall into the hands of a democratically elected government that was imminent.

2.2.2 The position under democratic governance

South Africa's first democratically elected government took power in 1994. This was the realisation of a long process of negotiation between representatives of the older order and those of liberation movements who had fought against it for decades. The new government under the auspices of the African National Congress (ANC) was overtly committed to building a society based on equity, people's participation in decisions that affected their lives, and abolishing the racist divide and overcoming its legacy.

The negotiations resulted in an Interim Constitution, which became effective after the elections held in April 1994. A Constitutional Assembly developed a more permanent Constitution, which was adopted in May 1996. The 1996 Constitution established and defined the relationship between different democratic institutions and levels of governance, and entrenched a Bill of Rights, which, among many other things, defined citizens' rights to education (Haysom 2001).

In line with the Constitution, South Africa established a single national system of pre-tertiary education, which is largely organised and managed by nine provincial systems. The national Minister of Education determines "national policy for planning, financing, staffing, co-ordination, management, governance, programmes, monitoring, evaluation and well-being of the education system …" (South Africa 1996b). Provincial governments make provincial policy within the parameters of national policies, frameworks, norms and standards. The provincial departments of education are responsible for establishing, managing and supporting schools and other pre-tertiary educational institutions in their provinces. They are financed through the provincial budgets voted by the provincial legislature, based on monies received in the form of bloc grants from the national government.

Financing provincial departments through this method results in education in the different provinces being unequally funded on a per capita basis that is partially the result of the differential proportions allocated to education by the different provinces. It also reflects the unequal share of national funding that goes to the different provinces. This is largely due to the unequal qualifications of educators and,

therefore, their remuneration. Provinces with above-average educator costs also tend to have a more favourable learner/educator ratio, which also increases their education expenditure (Edusource 2001:10).

Table 4: **Provincial per learner budgets (in rands) for personnel and non-personnel items 2000/01 (amounts expressed as a percentage of the national average)**

	Personnel		Non-personnel		Total	
	Rand	%	Rand	%	Rand	%
Eastern Cape	2870	**92**	304	**78**	3174	**90**
Free State	3399	**109**	539	**138**	3939	**112**
Gauteng	3711	**119**	645	**165**	4355	**124**
Kwa-Zulu Natal	2650	**85**	293	**75**	2943	**84**
Mpumalanga	2852	**91**	272	**70**	3124	**89**
Northern Cape	3885	**124**	831	**213**	4717	**134**
Limpopo Province	3085	**99**	323	**83**	3408	**97**
North-West	3509	**112**	321	**82**	3830	**109**
Western Cape	3682	**118**	551	**141**	4233	**121**
Average	**3121**	**100**	**390**	**100**	**3511**	**100**

(Edusource Data News No. 33, June 2001:11)

Table 4 illustrates the per-learner budgets for personnel and non-personnel costs as well as the total costs of education in the provinces. Although per-learner spending became more equitable over the course of the 1990s, in 2000/2001 the province with the lowest budgeted per capita expenditure was Kwa-Zulu Natal, which received 84% of the national average, while the province with the highest per capita expenditure was the Northern Cape, which received 134% of the national average. For non-personnel expenditure (which includes items like textbooks, stationery, learning support materials and infrastructure), the inequalities between provinces were even greater, with Mpumalanga getting 70% of the national average and Northern Cape getting 213%.

In order to deal with the heterogeneity of the school system, the South Africa Schools Act (SASA) of 1996 (South Africa 1996c) replaced the multiple school models of the various apartheid education departments. This has resulted in two legally recognised categories of schools – public (government) schools and independent (private) schools.

2.3 Government policies

Decentralisation in education has become a key aspect of educational restructuring in the international arena. It is at the centre of the current wave of education reform

everywhere and has become a means to allow for maximum participation and more effective policy implementation (Cishe and Jadezweni 2002:41). It is thus a response to the problems faced by the public in education systems. The process of educational reform in South Africa is characterised by decentralisation of education systems.

The first step towards decentralisation in South Africa was giving provinces autonomy over their own education department (South Africa 1996b). This demands that provincial ministries determine educational policies, manage educational institutions as they see fit and use education budgets, as they deem necessary.

The role of decentralisation in education cannot be underestimated. Cishe and Jadezweni (2002:41) state that it is understood worldwide that decentralisation strengthens democracy as it transfers power from central to local bodies. It brings the decision-making process closer to the people at the grassroots level. It is whether the people know what to do or not that determines whether it is beneficial or not. Chapter One referred to decentralisation in education in the discussion of the background to the study. No research undertaken during this time of educational reform that South Africa is undergoing would be complete without reviewing what has been said about decentralisation in education; this is also necessary in order to be able to contextualise Music within in the learning area Arts and Culture within the education system. The School Education Act (Gauteng) 6 of 1995 states in Chapter 2 section 5 (1):

> *(k)* There shall be **democratic and decentralised** governance of public schools and school education.
> *(m)* Education policy shall be aimed at achieving cost efficient and effective use of educational resources, eliminating wastage, inefficiency, maladministration and corruption.
> *(n)* Educational policy shall be aimed at improving quality and availability of educational opportunities and resources to the people of the Province (South Africa 1995b) (emphasis added).

The dynamics of decentralisation and the contradictions between the different rationales for decentralisation have been best put together by Hans Weiler (1990), cited by Hoopers (2002:25), who defines decentralisation as “a means to ensure a wider representation of legitimate interests in education”. He argues that behind most decentralisation reform initiatives there lie three core rationales: a redistribution impulse arising from demands for power sharing; an efficiency rationale that seeks

more efficient deployment and management resources; and a culture of learning imperative that focuses on the decentralisation of educational content.

Decentralised governance therefore introduces the interests of parents and local communities, which disturbs the relatively smooth and privileged interaction between the state and the agencies of capital accumulation. Genuine redistribution of authority undermines the state's control over shaping policy. When this happens, one can see instead, "decentralisation games and gimmicks" and uses of rhetorical tropes such as "community participation" being used without further attempts being made to define what community means, or even what the new degree of authority should be (Hoopers 2002:25).

Cishe and Jadezweni (2002:42) advocate that decentralisation has an impact on the system of education in many ways. They suggest that it can be proved that decentralisation improves the quality of teaching and learning as decisions are made at the point of implementation. They further argue that, although decentralisation could address the principle of equity, in many cases it has actually exacerbated rich-poor gaps. Where there is an abundance of financial and human resources, it is possible to make greater use of decentralisation than where resources are few.

However, Fullan (1991) argues that decentralisation is problematic as individual schools lack the capacity to manage change. He mentions the following problems of school-based models of empowerment:

- Inadequate time, training and technical assistance;
- Difficulties to stimulate consideration and adaptation of inconvenient changes;
- Unresolved issues involving administration;
- Reluctance of administrators to give up traditional prerogatives;
- Restrictions imposed by school-based and state and by contracts and agreements with teacher unions (1991:201).

Decentralisation of service delivery and financial control to the provinces, and from there to the individual schools, was justified as a democratic response to the need for devolution of power and to participation by all concerned in educational decision making. A prime objective of the new dispensation is to provide equity of access and improved quality to redress the backlogs of formerly disadvantaged groups. Douglas (2002) depicts this scenario as:

> In effect all schools are given a basic provision of staff and resources, but are expected to collect school fees to contribute to their running costs. At the extreme of advantaged, well-resourced former Model C schools have expected learners from other races to integrate into the dominant culture and pay relatively high fees. At the other extreme, though now in theory better resourced and funded, many rural and township schools still operate in spartan conditions without power or water and with a minimum of frequently poorly qualified staff (2002:236).

In 1990 the then Minister responsible for white education, Piet Clasé, announced that white state schools would be allowed to change their status from the beginning of 1991 if a majority of parents voted to do so. Three new school models were proposed by the Department of Education:

- Model A would result in the privatisation of the school;
- Model B would remain a state school, but could admit black students up to a maximum of 50% of its total enrolment;
- Model C would receive a state subsidy, but would have to raise the balance of its funds through fees and donations. Model C schools could only admit up to 50% black students of the total enrolment.

The parent body in Model C schools had to elect a school governing body (SGB). The school was given the title to fixed property and equipment of the school by the state, to be administered by the school governing body. The schools gained a high degree of autonomy, including the right to charge compulsory school fees and to determine their own admissions policy. The SGB and the Department of Education are responsible for major resources. Buildings and educators are examples of such resources. One of the pre-requisites for a good learning programme is a satisfactory building in which children have plenty space to learn and explore, and where adequate “playing” equipment can be set out (Tindall 1993:16). In the schools that have resources and expertise, lack of support from the government is less of a hindrance. However, where there are few resources and little expertise, the results can be catastrophic (Pace 1998:9). Grey (1998) states that:

> The conditions they are forced to work under and the government’s failure to address these conditions are largely the reason for the failure of both students and teachers to be committed to their work. Two examples illustrate this point. The first is a chronic shortage of furniture and the other major need is the shortage of classrooms (1998:5).

However, not everyone is of this opinion. Orton (1994:10) firmly states, “it is the teacher who plays the most important part and not the teaching materials, the classroom or the syllabus”.

Regardless of one’s own intentions or views, decentralisation is clearly an attempt to overcome the problems associated with inadequate human and material resources in poor rural areas, while continuing to involve communities in democratic forms of local governance within the framework of the South African Schools Act 84/1996 (South Africa 1996b).

Decentralisation results in a wider distribution of power, with the power being shifted from a central authority to lower levels. Various reasons are given by Nzimande (2002:14) for decentralisation, amongst them increasing democracy by shifting power closer to the people, increasing efficiency by cutting bureaucracy, and increasing available resources through the greater use of local resources.

The potential for decentralisation to repair apartheid inequalities also means that for democratic decentralisation to be effective, we have to address the huge infrastructure backlogs. Nzimande (2002:16) claims the fact that we need to consistently argue for additional funding for education to deal with these backlogs. Although there are many competing priorities in health, social security and other areas, there is a strong argument for prioritising our schooling system for targeted assistance to equalise infrastructure.

From the perspective of participation, it is true that decentralisation has been linked to shifting decision-making to lower levels in the system. Indeed, the classic liberal-democratic argument for decentralisation often rests on the assumption that all the participants of an institution have a right to participate in decision-making. With regard to educational change, this notion promoted the idea of “improvement from below” and the nurturing of a climate of open debate and shared problem-solving: the “institution-communalist” tradition (Lauglo 1995:14-15). This is what I term a bottom-up structure as opposed to the perhaps somewhat traditional approach of top-down management.

2.4 Curriculum 2005 and school governance

Curriculum 2005 (South Africa 1995a) is the unifying vision for transforming apartheid education. The vehicle by which transformation is taking place is an outcomes-based approach to education and training. The Department of Education, in consultation with the nine provinces, drafted the National Education Policy (South Africa 1997a) that specified the main aspects of C2005 that all provinces are to adhere to. The main aspects of C2005 are the twelve critical outcomes, eight learning areas and sixty-six specific outcomes. The broadest outcomes, and those considered to be most important for all learning, are the critical outcomes. C2005 is organised around eight learning areas. They include:

- Language, Literacy and Communication (LLC)
- Mathematics Literacy, Mathematics and Mathematical Sciences (MLMMS)
- Human and Social Sciences (HSS)
- Natural Sciences (NS)
- Technology (TECH)
- Arts and Culture (AC)
- Economics and Management Sciences (EMS)
- Life Orientation (LO).

For the foundation phase (Grade R-3) all eight learning areas are integrated into three learning programmes: literacy, numeracy and life skills. In the intermediate phase (Grade 4-6) it is generally accepted that there are six learning programmes: LLC, MLMMS, NS and TECH, AC and LO, HSS and EMS. The senior phase (Grade 7-9) observes all eight learning areas as self-standing.

In the document *A lifelong learning development framework for general and further education and training in South Africa* (South Africa 1996a:6) reference is made to the different approaches to outcomes-based education, namely traditional OBE, transitional OBE and transformational OBE. An in-depth analysis and study of these is beyond the scope of this research. **Table 5** is included to outline the characteristics, differences and identity of South African education.

Table 5: Three approaches to outcomes-based education

Traditional OBE	Transitional OBE	Transformational OBE
Not outcomes-based	Lies between traditional subject-matter and the Transformational OBE	Is a collaborative, flexible, transdisciplinary, outcomes-based, open-system, empowerment-orientated approach to learning
Curriculum-based objectives	Priority to higher-level competencies	Aims at equipping all learners with knowledge, competence, and orientations needed for success after they leave school or have completed their training
Outcomes do not relate to real-life demands and experience	Broad attitudinal, affective, motivational and relational qualities or orientations emphasised	Has a guiding vision of a thinking, competent future citizen
	Subject matter becomes a vehicle to assist in the cultivation and integration of higher order competencies	Success to learning environment is the transfer of knowledge to life in a complex, challenging and transforming society

Transformational OBE is identified as the approach preferred by South Africa (South Africa 2000) and the important characteristics of this approach are:

- Involves the integration of concepts in a cross-curricular approach which embraces not only the structure of the curriculum, but also the methods by which instruction is delivered and meaningful assessment made;
- Curriculum development should put learners first, recognising and building on their knowledge and experience, and responding to their needs;
- Learner-centeredness is an important principle to the approach and gives considerable emphasis to constructivist approaches to learning;
- Promotion of co-operative learning, which is regarded as one of the key elements to learning success;
- Progress is demonstrated through integrated tasks and the application of skills to real-world problems and is monitored through multi-dimensional methods of assessment;
- Includes all learners;
- It remains the responsibility of the educators to construct meaningful learning experiences that lead to the mastery of outcomes; and
- Learners do not fail but progress towards the mastery of outcomes at their own rate, and therefore at different rates (South Africa 2000:9).

The government's empowerment of unity is realised in the diversity of the provinces' implementation strategies and ultimately the drive and initiative of the school. This realisation is largely the responsibility of each educator, who in turn has to interpret the critical and specific outcomes for their learners per learning area.

The *Lifelong Learning through a National Qualification Framework* document (South Africa 1996a) was the first major curriculum statement of a democratic South Africa.

It was informed by principles derived from the White Paper on Education and Training (South Africa 1995d), the South African Qualifications Act (South Africa 1995c) and the National Education Policy Act (South Africa 1996b). The Department of Education introduced the first National Curriculum Statement in 1997, and it was reviewed in 2000. In 2001 a draft National Curriculum Statement was published for public comment. All stakeholders – parents, educators, learners, non-government organisations and higher institutions of learning – were given the opportunity to participate in the curriculum process by making comments, contributions and submissions until the beginning of October 2001. In the interim the provinces are implementing Curriculum 2005. Haroon (2002:15), writing about Curriculum 2005, suggests that if "properly understood and implemented, it holds the potential of enabling all learners, but particularly the disadvantaged, to find space and support for achieving high-level educational goals". The National Curriculum Statement is a framework for the implementation of outcomes-based education. The National Department of Education is responsible for policy-making that provides a framework. The nine provinces implement the policy and the South African community now has a sense of ownership in the education policies. Right at the forefront of policy implementation is the school and classroom.

A school is regarded as an organisation or society that consists of administrators, parents, educators, learners and the community (Khumalo and Miser 2002:230). Parental participation in school activities and in the decision-making relating to the education of their children is vital. The school governing body is not only a democratically elected structure that allows parents to participate actively and fully in the education of their children, but it also allows parents to take decisions about the education of their children (South Africa 1996c). The school governing body should have the capacity to take decisions on all school matters, especially the curriculum, which is the core of a school. Such structures support the drive for decentralisation in education and support the necessity for research to be based on grassroots data or, as previously stated, it should be based on a bottom-up approach.

Research being undertaken during this time of dynamic educational reform would not be complete without reference to the Revised National Curriculum Statements. The Revised National Curriculum Statement Grades R-9 (Schools) (South Africa 2002b) builds on the vision and values of the Constitution and Curriculum 2005. These principles include:

- Social justice, a healthy environment, human rights and inclusivity;
- Outcomes-based education;
- A high level of skills and knowledge for all;
- Clarity and accessibility;
- Progression and integration.

According to *Government Notice 710, Government Gazette No 23406,* 31 May 2002 (South Africa 2002a), the phasing of the Revised National Curriculum Statement Grades R-9 (schools) as policy in terms of Section 3 (4) (1) of the National Education Policy Act, 1996 (No 27 of 1996) will be as follows:

- Foundation Phase 2004
- Intermediate Phase 2005
- Grade 7 2006
- Grade 8 2007
- Grade 9 2008

It is for this purpose that the scope of the Revised National Curriculum Statement Grades R-9 (schools) is briefly documented, as the implementation dates for the senior phase are still to be determined.

The streamlining of Curriculum 2005, confirmed by Potenza (2002:19), has resulted in the learning area Arts and Culture being described as an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society. The approach towards the Arts in this Learning Area Statement moves from a broad experience involving several art forms within diverse cultural contexts towards an increasing depth of knowledge and skill by the 8th and 9th Grades. The integrity of the discrete art forms and the value of integrated learning experiences are recognised. The Learning Area Statement strives to create a balance between developing generic knowledge about Arts and Culture, and specific knowledge and skills in each of the art forms (South Africa 2002b:25). The eventual implementation of this Learning Area Statement will reveal its effectiveness as a whole and its effectiveness for each of the art strands: Music, Dance, Drama and Visual Art.

2.5 Arts and Culture

The Department of Education describes the learning area Arts and Culture in the *White Paper on Education and Training* as:

> A crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated (South Africa 1995d:9).

The *Arts and Culture Education and Training discussion document* expanded further on this description by listing seven principles for the learning area Arts and Culture:

- non-racism, non-sexism;
- democratic practice;
- nurturing the protection of freedom of expression;
- the affirmation of all cultural expressions;
- equal access to resources and redress of imbalances;
- quality provision relevant to the lives of learners;
- the promotion of inter-cultural exchange (South Africa 1997b:2).

These principles epitomise the Constitution of South Africa and thus play an important part in the growth and development of all students. Due to the fact that the country is now a democracy, the learning area Arts and Culture is intended to include all types of forms of "art". In the past Western and European Arts and Culture practices dominated the lives of students and impacted those ideals on them. Joseph (1999:60) suggested, because of this imposition, the bias determined the value and acceptability of certain cultural practices over others.

Based on the restructuring of the education and training system in South Africa, the Arts and Culture learning area, which encompasses all art forms, is said to form an integral part in life and it claims to be fundamental in all learning. The rationale of Arts and Culture education and training states that it develops the learner in the following areas:

- the ability to make, recreate and invent meaning;
- the specific use of innovation, creativity and resourcefulness;
- effective expression, communication and interaction between individuals and groups;
- a healthy expression of self, exploring individual and collective identities;
- a deepened understanding of our social and physical environment, and our place within that environment, practical skills and different modes of thinking, within the various forms of art and diverse culture;
- career skills and income-generating opportunities that lead to enhanced social, economic and cultural life;
- respect for human value and dignity; and
- insight into the aspirations and values of the nation, and effective participation in the construction of a democratic society

(South Africa 1997d:11).

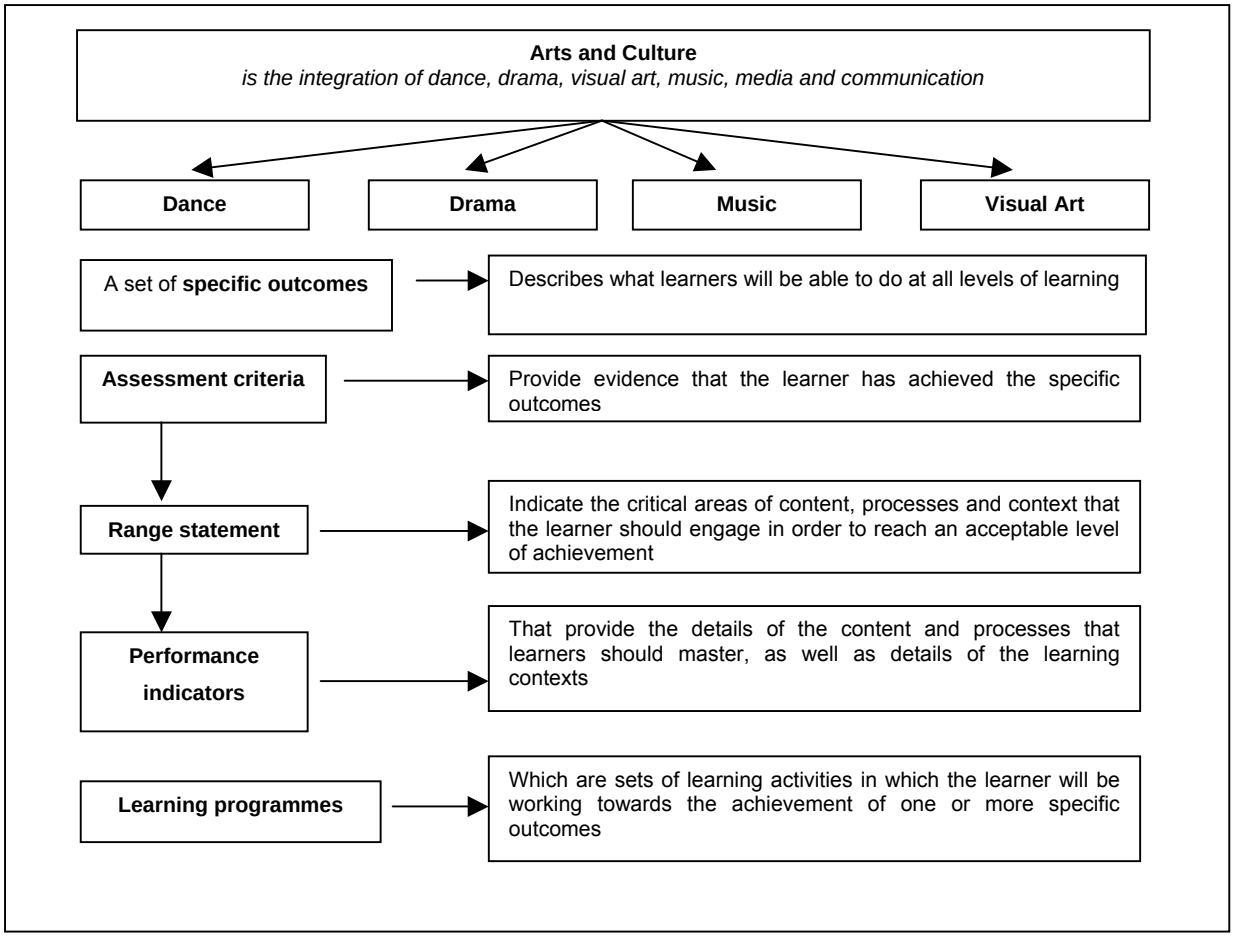
It is widely documented that the arts provide a balance in the curriculum that is particularly important for the development of the whole person. The *White Paper on Reconstruction and Development Programme* (1994) in South Africa suggests that:

> Arts and culture are a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage, and assuring that adequate resources are allocated (South Africa 1994:9).

This is an impressive component in the development of South Africa's human resources. In the attempt to develop a unified national culture, the above quotation expresses the desired intent of the Arts and Culture learning area. The inclusion of all art forms under one comprehensive umbrella is commendable, since the arts are now being considered seriously within the totality of curriculum design and implementation. However, the insufficiency of common goals and assessment could result in careless and short-lived arts education practices jeopardising the intent of the Arts and Culture learning area.

Arts education is the integration of differing art forms into one term. South Africa terms this integration in the naming of the learning area Arts and Culture. The structure of the learning area Arts and Culture is presented in **Figure 6**.

Figure 6: The structure of the learning area Arts and Culture



This structure will be used for the purpose of a comparative analysis of international viewpoints on Arts Education, where some countries integrate different art forms. Bolwell (1997:38), who documents the identification of individual art forms within the framework of arts education, reveals considerable international variation.

2.5.1 International viewpoints

To develop the learner, a medium of instruction is needed. This is how the integration of differing art forms into one comprehensive category, arts education, has been derived in other countries. Arts education programmes endeavour to develop the learner through the medium of different art forms. The different countries explored in this research illustrate which art forms have been identified and are currently in use in those countries.

The question “What is art?” has been debated for thousands of years. However, it is generally acknowledged that:

- the arts are, and always have been, part of our life and culture. They have been present in all known societies, whether in the form of symbol, tribal dance, body painting, a totem pole, a ritual mask, a sea shanty, an opera, a photograph, a play or a film;
- the arts provide us with intense pleasure and enjoyment, a deepened insight and awareness of life and consciousness, and a sense of community;
- the arts allow us to explore our own feelings and ideas in ways that are not possible in other forms, and of expressing them in ways that can be readily communicated to others;
- the arts are a means of developing and establishing our cultural identity. They function as both a mirror and a lighthouse for society;
- the arts provide opportunities to appreciate the artistic expressions of other people;
- the arts have been used both as means of preserving traditions and of breaking them;
- the arts provide unique ways of seeing, thinking and knowing about the world and ourselves;
- the arts contribute to the development of aesthetic awareness and perception (Victoria 1988:9).

Each of these points is important for an understanding of the nature of the arts. They provide a clear insight into the reasons why the arts are considered essential to the education of all students. The ultimate purpose of providing educational programmes in the arts is to produce aesthetically responsive citizens with a life-long interest and involvement in the arts.

It is therefore assumed that schools, which provide integrated arts programmes in conjunction with subject-centred arts instruction for all students, can help cultivate a positive attitude toward learning and toward an attitude that is transferred to the entire programme. The challenge to educators is to empower learners through a broad range of arts experiences in a regular, planned and co-ordinated fashion. The development of an effective arts curriculum is dependent upon the establishment of a compatible and consistent basis. The rationale for arts education provides this. An understanding of why the arts are important for all learners and how they learn in the arts directly influences what activities and experiences educators provide for them.

Arts policies reflect the individual characteristics and needs of each school on a micro level and cultural identities on a macro level. A national arts policy reflects a broad spectrum from which educators can fashion their arts policy according to the individual characteristics of the locality of the school and the needs of the school community.

A curriculum is best described as a framework or premise from which a well-designed syllabus can be fashioned. An arts framework is based on the premise that fundamental relationships exist among dance, drama, music and visual arts and other areas of the curriculum. A number of deductions follow from this premise:

- the arts are important in the education of all learners to provide for balanced learning and to develop the full potential of their minds;

- the arts provide the sensory and perceptual input essential to the development of non-verbal and verbal communications;

- the arts can be used to vitalise and clarify concepts and skills in all curriculum areas;

- the arts can be a vital part of special education;

- the arts in general education provide an avenue for the identification of gifted and talented learners whose special abilities may otherwise go unrecognised; and

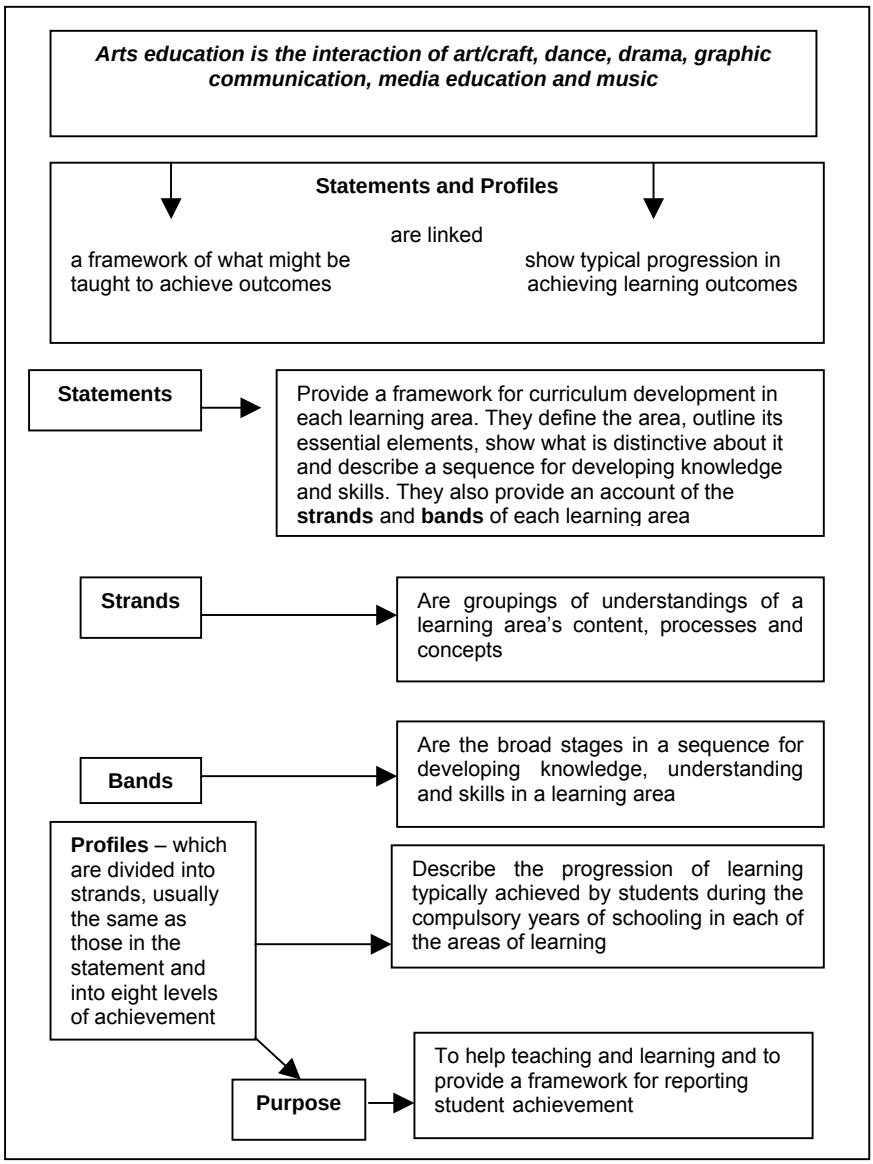
- the arts provide avenues for accomplishment, media for non-verbal expression, and opportunities for verbally limited or bilingual students to learn the English language.

The field of arts is open to much interpretation simply by the nature of the art forms being an expression of emotions. The open-ended framework, which is offered by the countries reviewed in this research, leaves much opportunity for individual interpretation. Individual interpretation is daunting even to the most experienced educator. Within the frameworks are placed the curriculum structures. Such structures help to define what the framework outlines generically (South Africa 2000). The select international frameworks of the most recent, available and accessible Arts Education syllabi are explored. Each framework uses a variety of terminologies to communicate the envisaged outcomes of the framework. In order to facilitate the comparative analysis of the frameworks, the terminology is explained by means of flow diagrams of curriculum structures.

2.5.1.1 Australia

Australia adopts an interactive approach to arts education incorporating art, craft, dance, drama, graphic communication, media education and music (http://www.gsa.gld.edu.au/yrs1-10/kla/arts/syllabus.html). Statements are provided as a framework for curriculum development defining essential elements and describing a sequence for developing knowledge and skills. **Figure 7** illustrates the Australian Arts Education framework.

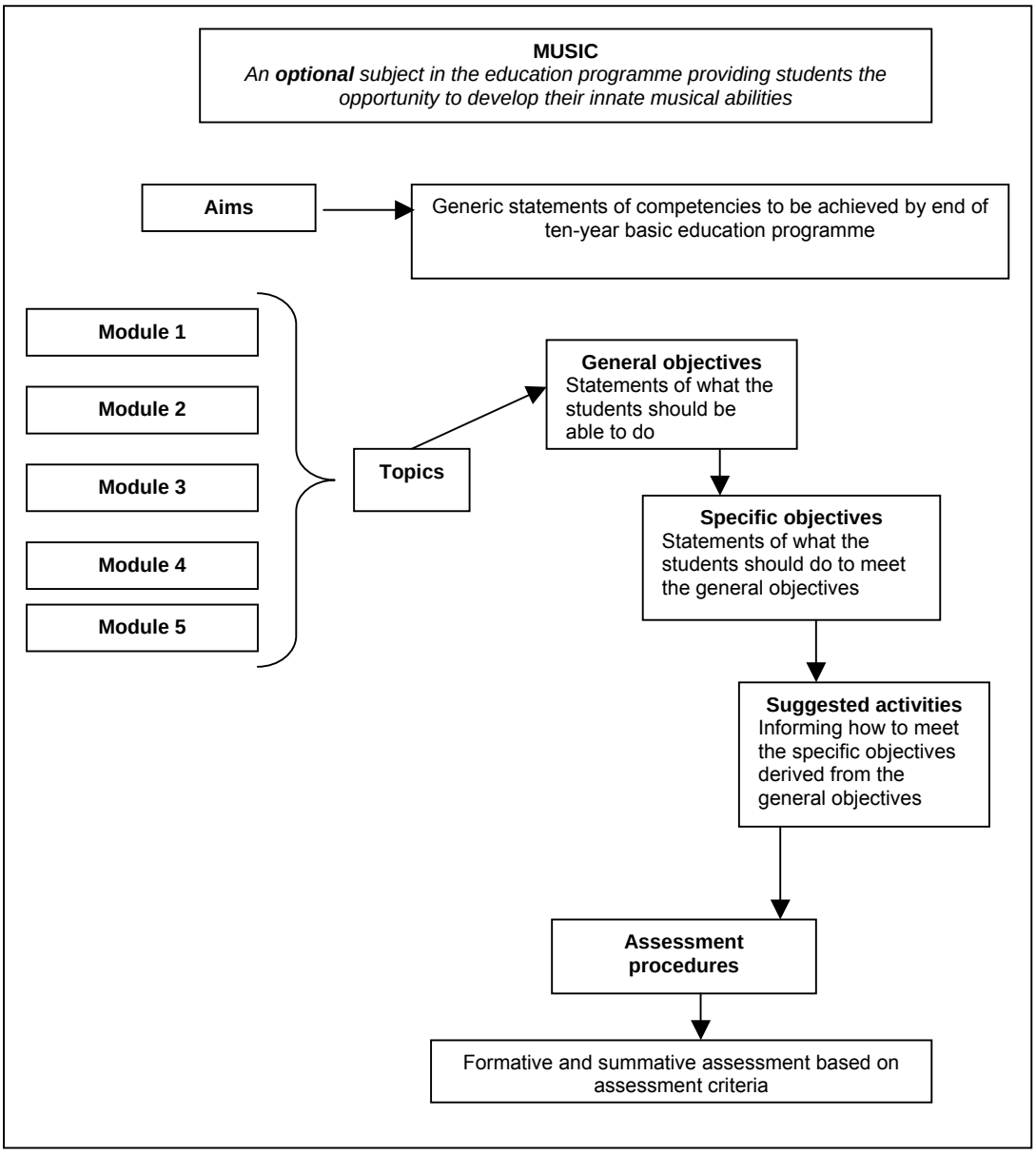
Figure 7: The Australian Arts Education Framework



2.5.1.2 Botswana

The inclusion of Music as an optional discrete subject in the education programme provides students with the opportunity to develop their innate music abilities. One of the most important aims of the Music Education programme is to contribute to the preservation and transmission of the cultural heritage of Botswana (Botswana 2000:I). The syllabus consists of modules and units spread over the three-year Junior Secondary phase of schooling. **Figure 8** illustrates the approach to Music in Botswana.

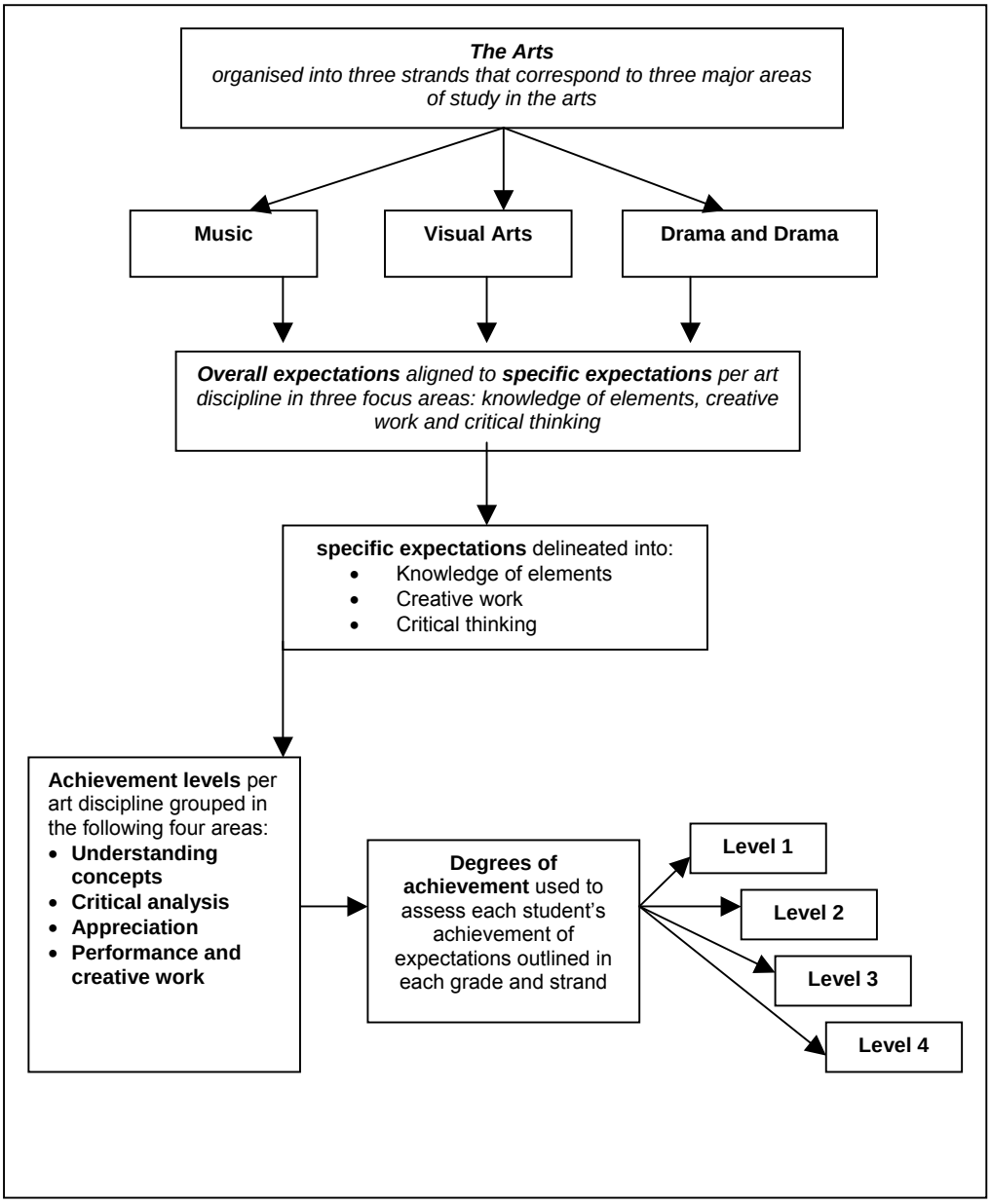
Figure 8: The approach to Music in Botswana



2.5.1.3 Canada

The arts expectations are organised into three strands that correspond to the three major areas of study in the arts. The three strands are: Music, Visual Arts, and Dance and Drama. All the knowledge and skills outlined in the expectations for the arts programme are mandatory (http://www.ncpublicschools.org/CURRICULUM). The programme in all grades is designed to develop a range of skills in practical and creative activity in the various arts, as well as an appreciation of works of art. **Figure 9** illustrates the arts curriculum of Canada.

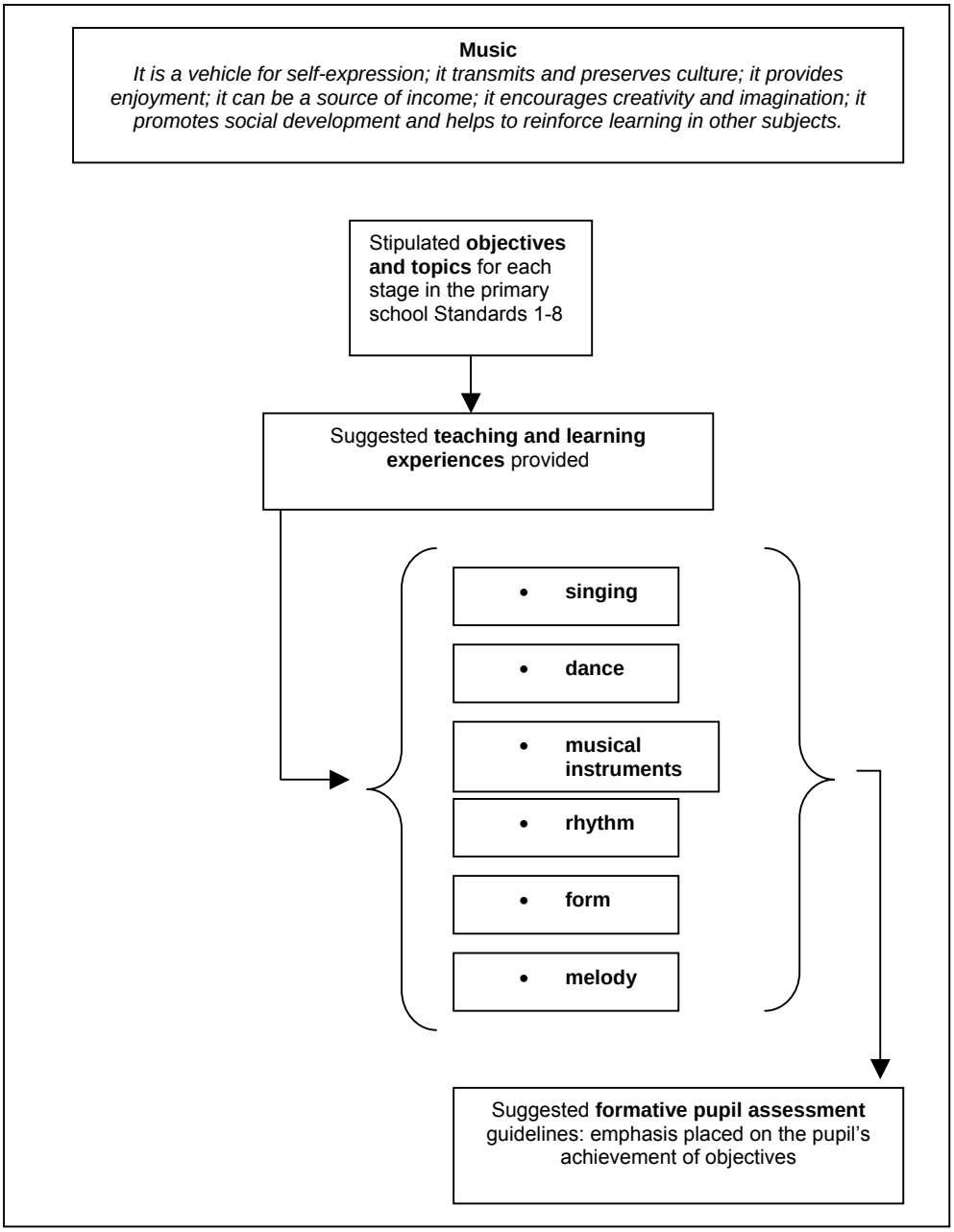
Figure 9: The arts curriculum of Canada



2.5.1.4 Malawi

Music is a vehicle for self-expression; it transmits and preserves culture; it provides enjoyment; it can be a source of income; it encourages creativity and imagination; it promotes social development and helps to reinforce learning in other subjects (Malawi Institute of Education 1991). Music is offered as a subject in Malawi with suggested teaching and learning experiences provided through singing, dance, musical instruments, rhythm, form and melody. **Figure 10** illustrates the framework of the Music curriculum in Malawi.

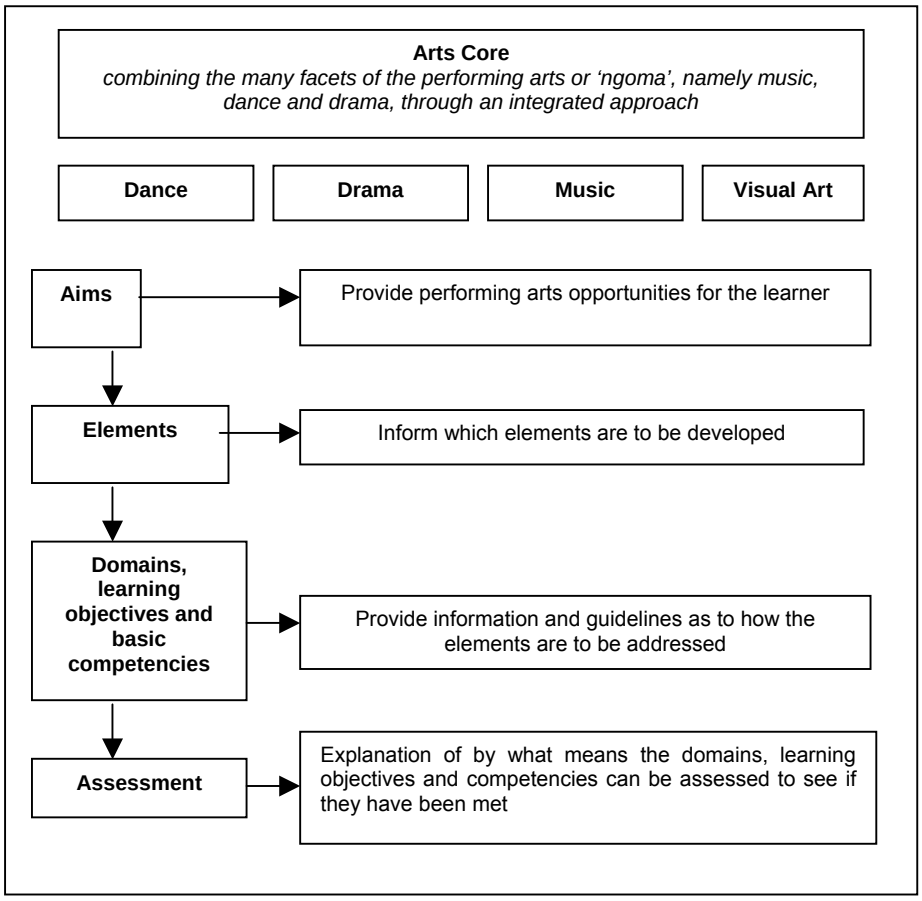
Figure 10: The framework of the Music curriculum in Malawi



2.5.1.5 Namibia

The Primary Arts Core provides a broad general arts perspective for all learners in Namibia. The term core refers to the development of basic knowledge and skills, which should be common to all schools in Namibia (Namibia 1999). Over and above the core syllabus, elective modules are offered which can be selected according to the abilities of the school's teaching staff and available materials. The syllabus promotes an integrated arts approach of dance, drama, music and visual art that allows learners to explore a variety of performing arts media. **Figure 11** illustrates the Primary Arts Core of Namibia.

Figure 11: The Primary Arts Core of Namibia

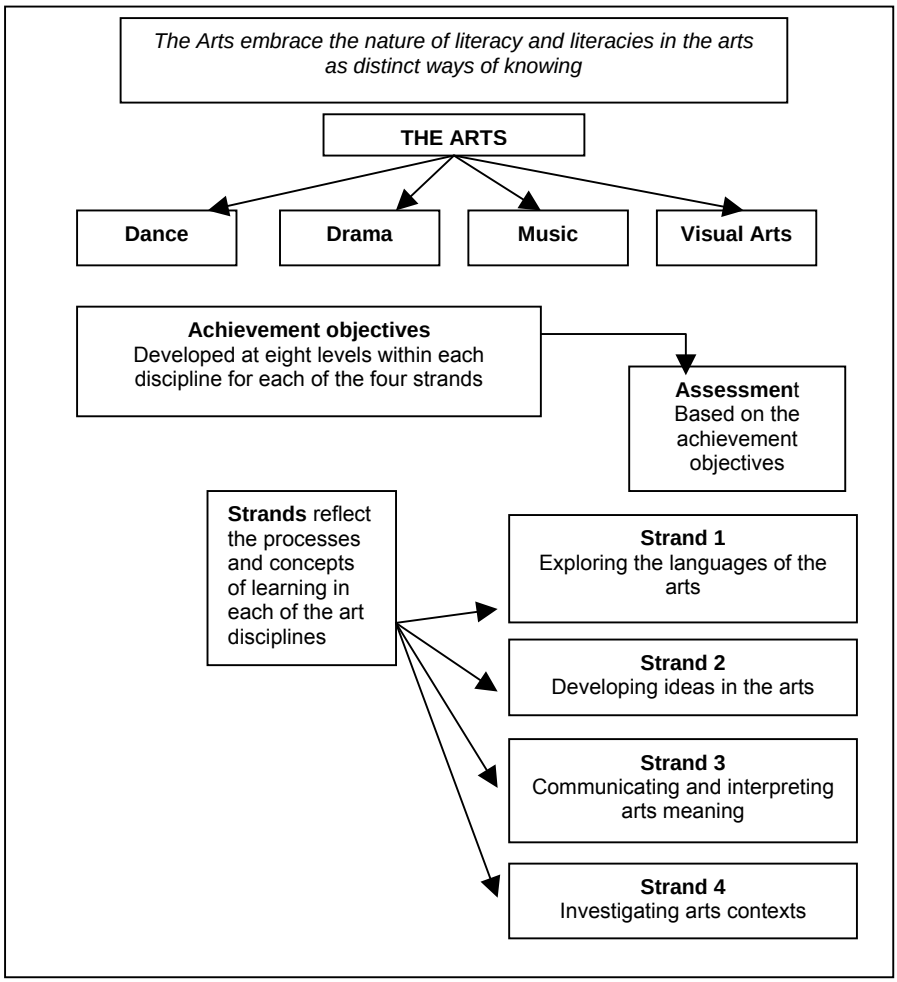


2.5.1.6 New Zealand

The curriculum in New Zealand fosters the development of knowledge, understanding, skills and attitudes that aim to empower students to take responsibility for their own learning. It provides students with satisfying and

worthwhile experiences that motivate the students to continue learning throughout life (New Zealand 1993:7). Dance, drama, music and the visual arts are separate disciplines under the umbrella of the arts. Achievement objectives are developed at eight levels within each discipline for each of the four strands. The strands reflect the processes and concepts of learning in each of the arts disciplines. Music in the arts in the New Zealand curriculum emphasises the notion of aural development across all four of the interrelated strands. **Figure 12** illustrates the arts in the New Zealand curriculum.

Figure 12: The Arts in the New Zealand Curriculum

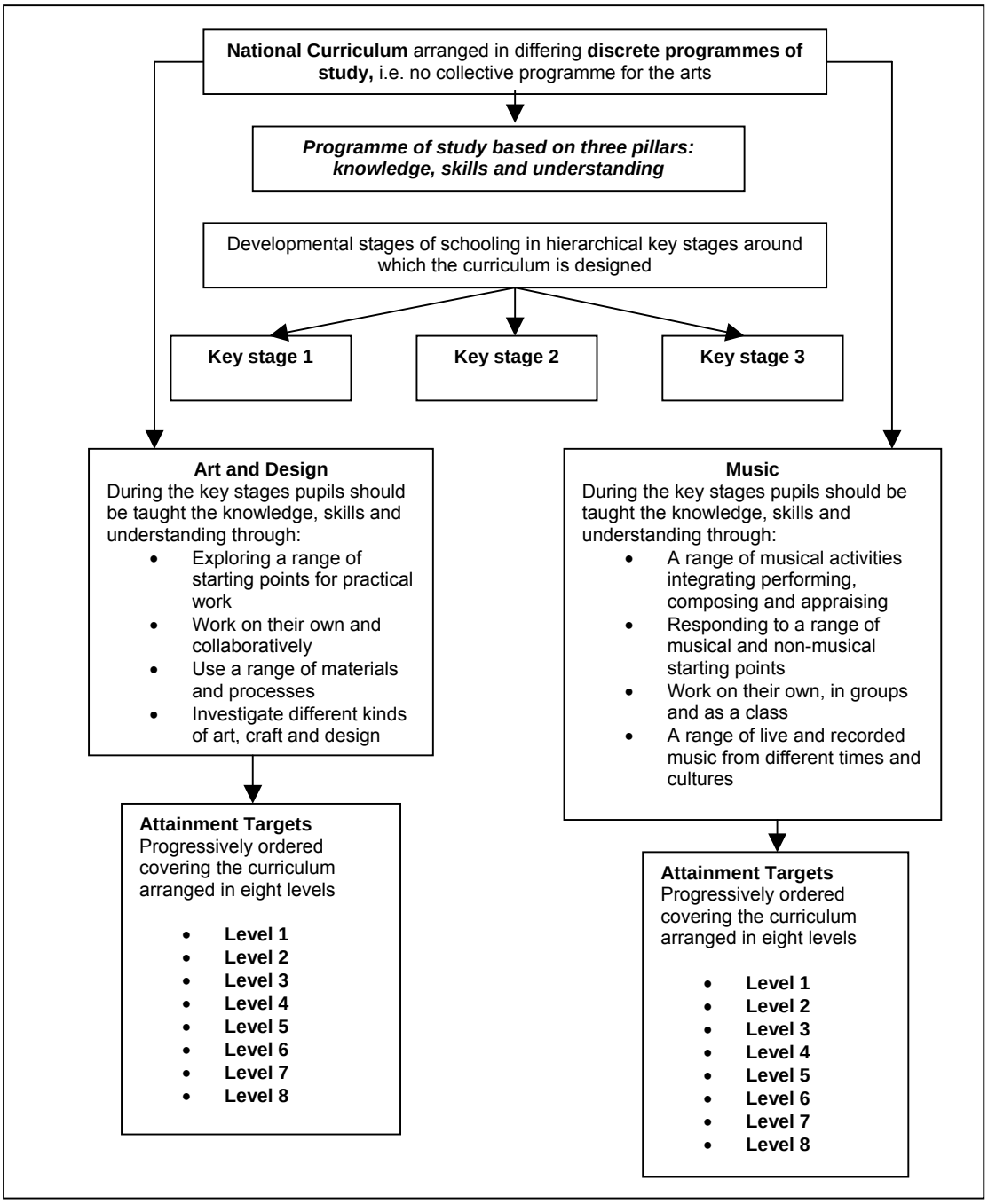


2.5.1.7 United Kingdom

The National Curriculum is arranged in differing discrete programmes of study. No collective programme is suggested for the arts (http://www.nc.uk.net/nc/contents). Developmental stages of schooling are arranged in hierarchical key stages around which the curriculum is designed. Programmes of study are based on three pillars:

knowledge, skills and understanding. During the key stages of Music pupils should be taught the knowledge, skills and understanding through a range of musical activities integrating performing, composing and appraising, responding to a range of musical and non-musical starting points, work on their own, in groups and as a class, and be exposed to a range of live and recorded music from different times and cultures. Attainment targets progressively order the curriculum arranged in eight levels. **Figure 13** illustrates the programme of study in Music of the United Kingdom.

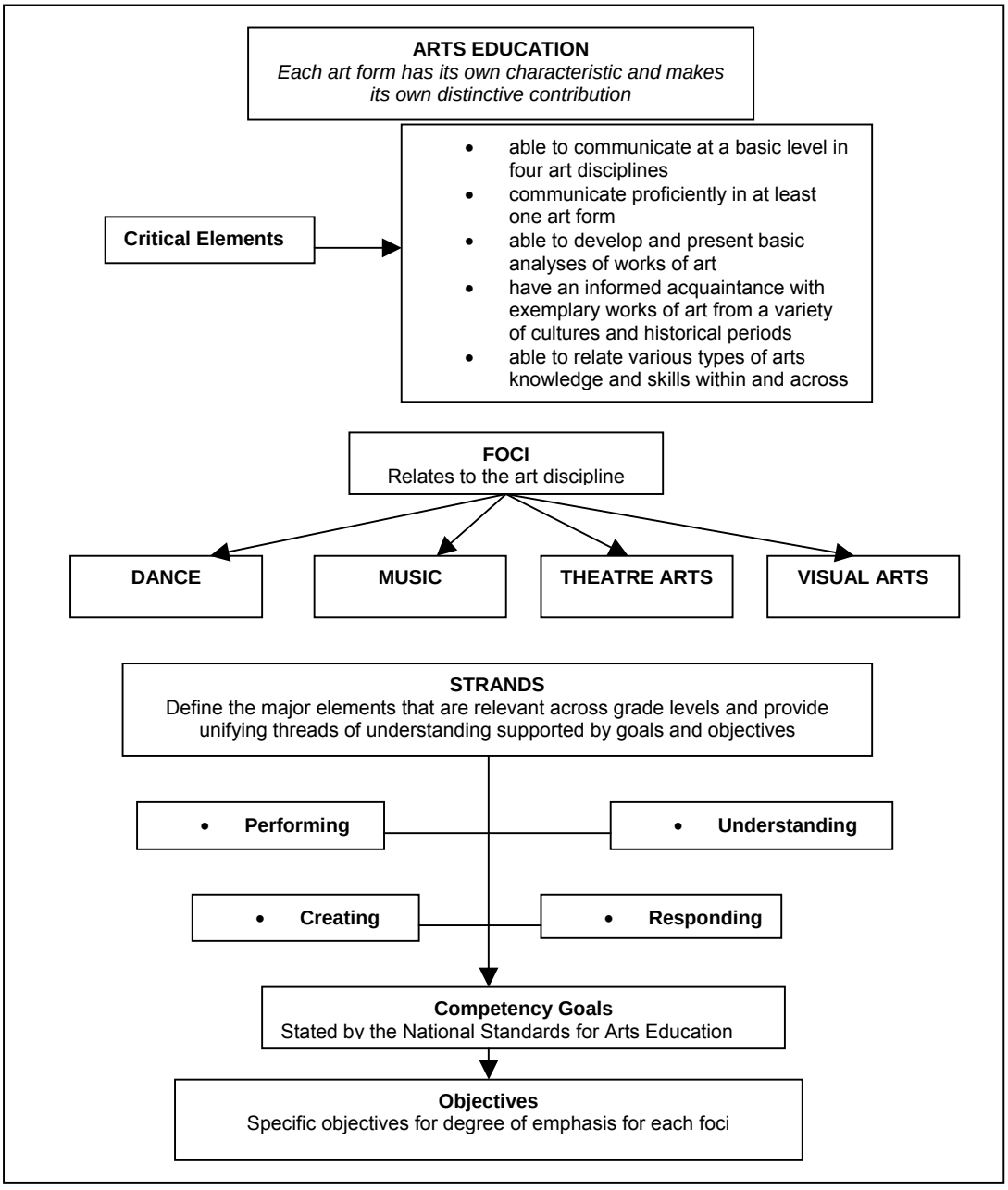
Figure 13: The programme of study Music of the United Kingdom



2.5.1.8 United States of America

Arts education is a collective term that denotes learning and instruction in four separately distinctive subject areas or foci: dance, music, theatre arts and visual arts. Each art form has its own characteristic and makes its own distinctive contribution. The Music programme is designed as a comprehensive, standards-based course of study that allows for all students to become musically literate (http://www.ncpublicschools.org/curriculum). The processes of learning, creating, and understanding music are the primary goals of the music programme. **Figure 14** illustrates Arts Education of United States of America.

Figure 14: Arts Education of United States of America



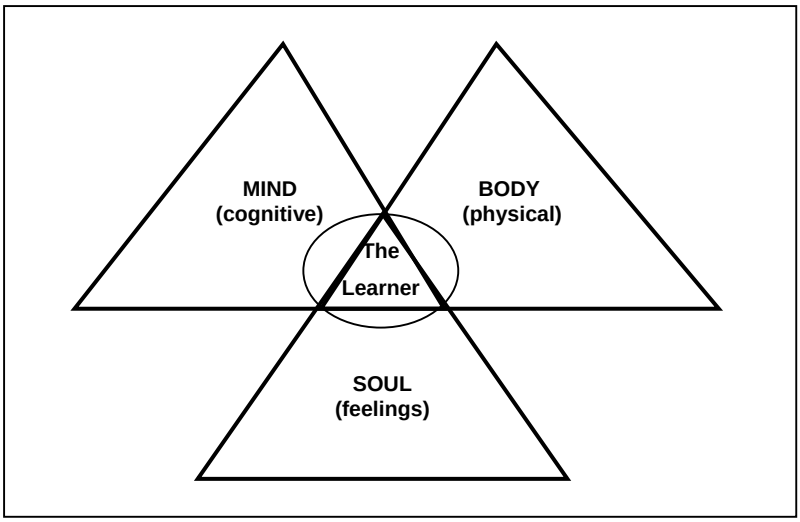
2.5.1.9 Analysis of findings

The approaches adopted in the individual countries' arts education programmes are a reflection of the perceived needs of the country. To be fully aware of the learning potential through arts education, it is important to consider how the learning process is approached in the arts. Essentially learning in the arts is learner centred and values the difference in perception, insight, knowledge, needs and capacities of each student. Learning is fundamentally an experiential and practical process. No matter how much or how little learners might know about the arts, they bring to the learning process their individual experiences of life, and a range of innate and learned abilities.

The Arts Framework (Victoria 1988:13) advocates that learners learn through using their acquired artistic knowledge and skills, and imaginative and creative thinking, to develop meaning and an artistic statement. Each arts experience should challenge learners to develop progressively and extend their present level of artistic knowledge and skills. The success of an arts programme is dependent upon how well it relates to the learner's previous experiences, present knowledge, skills and interest.

In an Australian publication (Victoria 1988:13), an arts learning model is proposed and illustrated. It supports the notion that arts education involves interrelated processes. The student is placed in the centre and four designated processes are interrelated with the common denominator, the student. These interrelated processes all takes place within a specific context. The four processes are perception, transformation, appreciation and expression. The author of this research proposes to taper the field down and work only in three processes, namely mind (cognitive), body (physical) and soul (feelings). This is motivated by the trend that educating the whole child takes place when these three processes are involved. The following illustration (**Figure 15**) is founded upon the arts learning model with the inclusion of the propounded adaptation.

Figure 15: Learning model for the arts



This model illustrates that learning is influenced by the context in which learning experiences take place. The learners' ability to learn in an arts experience depends to a large extent on the particular context in which the learning takes place. Acknowledging that the learners are at the centre of arts learning has important implications for the manner in which arts should be taught. Many "teacher-centred" approaches to teaching are generally unsuitable for arts education, because they place insufficient emphasis on the importance of each learner's unique experiences (Victoria 1998).

Although this analysis has provided an insight into curriculum frameworks of international countries, including African countries, it is necessary to explore an African perspective on the understanding of the term "music" in Africa. It is an accepted notion that in Africa Music is synonymous with song and dance.

2.5.2 African perspective

The term "music" in a number of black African languages does not have an equivalent for the English word "music" (Keli 1979:27). There are words for song, sing, drum and play, but "music" appears to be semantically diffuse (Agawu 2003:3). Agawu concludes his discussion by encouraging students to recognise the many nuanced ways in which thinking African musicians talk about what they do. Music in John Blacking's definition (1973:25) is "sound that is organised into socially accepted patterns". Nzewi (2003:13) reminds us that in African cultures the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in

creative thinking and performance practice, and the term "musical arts" should be adopted when acquiring knowledge of the musical arts in traditional society.

In traditional Africa there were no subject area boundaries. The system of individual subjects within a curriculum currently in use in the majority of African countries was inherited from Africa's colonial education past. Even though different African countries have, at various stages, responded with attempts at educational reform that takes into consideration the cultural relevance of arts programmes, very few have outlined the process by which educators can meet these goals (Flolu 2000, Opondo 2000, Mans 2000).

Kwami, Akrofi and Adams (2003:262) point out that many African countries have to cope with cultural integration in various forms, including in the arts. Where music making is concerned, integration embraces other significant "world music" cultures to the extent that the African continent can be seen as being unique in its musical arts, while also representing a microcosm of the major musical traditions that exist throughout the world.

African music is reinforced by African ways of thinking that inform African ways of being and functioning in the world (Primos 2003:302). However, musical arts can differ from region to region. Diversity is thus as typical in Africa as it is elsewhere in the world.

The challenge for Music Education is not to find clarity of viewpoint, but is aptly presented by Reimer (1992:25) as follows:

> If research in music education is to be scientific in a meaningful sense, it should serve the purposes of more effective, useful, and relevant teaching and learning of music. But what would that consist of? Clearly that is a philosophical question at base: it is a question of values. Effective for what? Useful for what? What *do* we want music education to achieve, so that research might help in achieving it and thereby fulfil the function of being science?

The main research question and accompanying sub-questions aim at identifying and quantifying variables that impact on the delivery of Music in the learning area Arts and Culture in South Africa. In conjunction with Reimer's challenge: What do we (or I for that matter) want music education to achieve, so that research might help in achieving it and thereby fulfil the function of being science? I refer initially to South

Africa (1994:9), which describes the learning area Arts and Culture as "a crucial component of developing our human resources".

This statement allows for the development of human resources through unleashing creativity, allowing diversity for the process of developing a unifying national culture and also emphasising that adequate resources should be allocated. However, it is evident that the noble intentions of the educators are focused more on cultural development and not on artistic development that will generate cultural development as a by-product of the artistic endeavours. This paradigm of process must be noted and addressed to prevent the disappearance or watering down of Music in the curriculum.

2.6 Music in the learning area Arts and Culture

Arts and Culture is regarded as an integral part of our life, which not only embraces the spiritual, material and intellectual aspects of our society, but it also contributes greatly towards our emotional development. It is necessary to include the learning area Arts and Culture in the curriculum as it enables the learner to develop in the following ways:

- the ability to make, recreate and invent meaning;
- the specific use of innovation, creativity and resourcefulness;
- effective expression, communication and interaction between individuals and groups;
- a healthy sense of self, exploring individual and collective identities;
- a sensitive understanding and acknowledgement of our rich and diverse culture; a deepened understanding of our social and physical environment, and our place within that environment;
- practical skills and different modes of thinking, within the various forms of art and diverse cultures;
- career skills and income-generating opportunities that lead to enhanced social, economic and cultural life;
- respect for human value and dignity;
- insight into the aspirations and values of our nation, and effective participation in the construction of a democratic society

(South Africa 1997d:3).

The above has been further outlined in terms of specific outcomes. The specific outcomes for the learning area Arts and Culture listed below guide educators to develop a balanced programme. The specific outcomes for the learning area Arts and Culture are tabulated in **Table 6** to document the foundation upon which this learning area is based and upon which much individual interpretation by the

educators is made. For every specific outcome there are accompanying assessment criteria, which provide the basis for assessment according to the criteria. Spady (1994) fittingly describes what the term outcomes-based education really means:

> Outcomes-based education means clearly focussing and organising everything in an educational system around what is essential for all students to be able to do successfully at the end of their learning experiences. This means starting with a clear picture of what is important for students to be able to do, then organising curriculum, instruction, and assessment to make sure that this learning ultimately happens (1994:1).

Table 6: Specific outcomes and assessment criteria

Specific Outcome	Assessment Criteria
1. Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products	• The application of appropriate knowledge and skills in the process and product • Involvement, commitment, participation and enjoyment • Exploration and development of art and cultural expression
2. Use the creative processes of arts and culture to develop and apply social and interactive skills	• Social and affective skills such as acknowledgement, acceptance, appreciation and mutual responsibility • Interactive skills such as facilitating, negotiating, communication and team building • An understanding of the role of culture in social interaction
3. Reflect on and engage critically with arts experience and works	• Understanding of audience/viewer involvement and interpretation. • Ability to analyse critically and express opinions of own and other's work • Analysis of a work of art within its cultural context • Understanding that choices are informed by personal and cultural values
4. Demonstrate an understanding of the origins, functions and dynamic nature of culture	• Knowledge of diverse cultures • An understanding of functions, origins and contexts of culture • An ability to analyse individual and group cultural identity • An understanding of processes of cultural change; the social construction of culture • Knowledge of constitutional mechanisms to protect culture • Understanding of heritage conservation and preservation • Identification of forms of power relations and their implications
5. Experience and analyse the use of multiple forms of communication and expression	• Knowledge and use of various forms of communication including mass media • An ability to analyse critically forms of mass communication • An awareness of the control of information and forms of communication • An understanding of the impact of globalisation on arts and culture expression
6. Use art skills and cultural expressions to make an economic contribution to self and society	• The ability to take initiative to innovate and be productive • Evidence of an investigation into career opportunities in arts and culture fields • Entrepreneurial skills and relevant technical skills • The ability to create designs and products that reflect our heritage and changing culture
7. Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and promote healing	• Confidence and independence in arts and culture processes • Growth, healing and rehabilitation through creative activities • Dignity and economic self-reliance
8. Acknowledge, understand and promote historically marginalized arts and cultural forms and practices	• Evidence of arts and culture forms and processes and objects not usually seen and experienced • Field studies around neglected/marginalized/disappearing arts and culture forms • An understanding of the contribution of resistance culture to developing democracy in South Africa

According to the Arts and Culture Education and Training discussion document (South Africa 1997b:4, 5 & 6), the learning area affirms the integrity and importance of various forms of "Art" including dance, drama, music, visual art, media and communication technology, design and literature. Culture in this learning area refers to a broader framework of human endeavour, including behaviour patterns, heritage, language, knowledge and belief, as well as societal, organisational and power relations. Courtney (1982) suggests that culture includes expressions of the arts and is conceived as the fabric of shared meanings that exist between people.

In keeping with the Arts and Culture document (South Africa 1997d:172), in the General Education and Training (GET) band an interdisciplinary approach is desirable; however, the particular knowledge, skills and techniques of the art forms could be experienced in their own right. The four strands for the learning area are visual art, music, drama and dance. Developing these individual skills is necessary to prepare students for specialisation in the Further Education and Training (FET) band. The province of the Eastern Cape listed the following reasons for including music in the school curriculum as part of the learning area Arts and Culture:

- It is a prime transmitter of culture. It can preserve and transmit music that is, because of the legacy of the apartheid era, on the verge of being lost.
- Understanding music of different societies will assist in the understanding of these societies and will promote *Ubuntu* and racial integration. It brings people together as no other subject.
- Music is an aesthetic and scientific discipline and promotes self-worth, self-discipline and self-dignity.
- Music is one of the strongest means of community and cultural development.
- Proper taught music involves cognitive, affective and psychomotor learning objectives and skills.
- Music is known to develop both spheres of the brain simultaneously. It includes cerebral development, development of creativity and problem solving skills.
- Music is a powerful therapeutic tool as it involves a high degree of sensory integration. For this reason alone, music must be compulsory in the early school years.
- Music is a powerful aid in cross-curriculum and interdisciplinary teaching as well as an excellent memory tool.
- It is also essential that we have musically educated audiences and consumers of all music genres (South Africa 1997c:1).

John Dewey (1916:279) emphasised in his writings over eighty years ago that the arts "… are not luxuries of education but emphatic expressions of that which makes education worthwhile". Under the new dispensation, all learners are forwarded the

opportunity to engage in the learning area Arts and Culture and not just the talented. "Involvement in and with the arts can have important and beneficial consequences for the quality of our lives, personal relationships, work and education," claims Bolton (1997:12).

According to Joubert (1998:21), the "Arts" express a symbolic dimension of life in the school curriculum. She further argues that it must be a biological need for humans to express themselves through the arts, which must therefore be inherently good. Hoge Mead (1994:19) is of the same opinion and elaborates further by stating: "Children instinctively respond to something that they hear, see, touch, taste, smell and feel. Their response connects thought, imagination and feelings – the real beginnings of learning".

Carolus (1995) states that transformation in Music Education in South Africa can assist to transform society in alignment with the constitution of the country and the specific outcomes of the learning area Arts and Culture. Carolus comments further:

> Transformation of music education in South Africa means addressing numerous related aspects *inter alia:* a sound philosophy of music education (not ideology), music educational approaches and methods, financing music programmes at schools, transforming syllabi, governance of art and culture, access policy for different programmes, curriculum development, musical repertory, comprehensive musicianship and musical competencies (1995:55).

It has been suggested by Bolwell (1997) that a complex situation confronts those working in the arts:

> As we approach the twenty-first century, optimists would envision an art education in which local cultural practices are valued; the differences of those historically marginalised by virtue of gender, race, ethnicity, or class, are celebrated; and the cultural artefacts of all places and times are valid "texts" for study by art educators and students. Pessimists would see an aimless, fragmented, relativistic art education, cut off from standards of excellence (1997:40).

This complex situation can only be addressed if Music educators take responsibility for the survival of their subject. It is necessary to take heed of what the government has legislated and an attempt must be made to understand it. If Music is to remain in the school system in South Africa as one of the strands of the learning area Arts and Culture, then it is up to each Music educator to make every effort to maintain the

discipline and not allow Music to become a "mix-and-match" entity of inter-related disciplines (Klopper 2000:4).

2.7 Identifying variables impacting on curriculum delivery

An extensive search of the NEXUS database and the University of Pretoria library database revealed that over the past twenty years substantial qualitative and quantitative research has been conducted in the field of Music Education in South Africa. In the last ten years 37% of this research has focused on "Teaching and Learning". Within this category, more than 75% of the research has documented general Music Education. Research topics have included content of the curriculum and learning programmes, individual instrumental teaching methods, choral training and teacher training, all of which have been executed both prior to and after 1994.

A limited number of studies have covered a similar scope of research determining the state of Music education in South Africa. Van der Merwe (1986) investigated subject matter, learning environment, learning activities, and training in Class Music. The merits of Class Music, its goals, and factors militating against the effective teaching of the subject were considered. Hauptfleisch (1993) spearheaded research as the commissioned editor, whilst a team of researchers and a panel of writers were involved in the writing of the four sections used in the thesis. This research was commissioned by the Committee of Heads of University Music Departments and was undertaken by the Human Sciences Research Council from 1988 – 1992. With the sponsorship of TOTAL SA (Pty) Ltd, the series of reports was published in 1993. The six sections in this particular research covered:

- Main report (Hauptfleisch 1993)
- Music Education Policy (Smit and Hauptfleisch 1993)
- Class Music tuition (van der Walt, Roets and Hauptfleisch 1993)
- Teacher Education (Hugo and Hauptfleisch 1993)
- Variables and constants in attitudes towards Music Education in the greater Johannesburg area (Primos 1993)
- Questionnaire statistics (Hauptfleisch 1993).

Hauptfleisch (1997) furthered her research with the completion of the doctoral thesis: *Transforming South African music education: a systems view*. The study defines a Music education system as set of inputs, Music teaching and learning processes and outputs controlled by Music educators to work together towards a common objective.

The study concluded with a strategic plan defining a rationale and vision for South African Music education being able to transform itself successfully by establishing itself as a prominent player in the new education dispensation. Rijsdijk (2003) surveyed the state of Music in the learning area Arts and Culture in the Foundation phase, Grades 1–3, of primary schools of the Western Cape Metropole. This study identifies the problems experienced by the general class teacher in the Foundation and Intermediate phases involved with the implementation of this learning area.

Since the introduction of the National Curriculum Statement in 1997 (South Africa 1997a), and even slightly prior to this date, many researchers in South Africa (according to the Nexus database) have investigated a variety of aspects of Music education in different regions of the country. The titles of the research have been categorised along the lines of a system: inputs, processes and outputs (**Annexure A**). The **input** research titles investigate grassroot studies. The **process** research titles document fields of philosophy, methodology, in-service training programmes, policy analysis and teaching approaches. The **output** research titles focus on learning outcomes, unit standards, National Qualifications Framework and viewing music education as a whole. Percentages were then derived on the basis of this categorisation and it became apparent that very little research has been undertaken in the area of input. **Table 7** summarises the categorised percentages of prior research.

Table 7: Summary of categorised percentages of prior research

Input	Process	Output
6.46%	**41.93%**	**51.61%**

Potgieter (1997) developed in-service training for teachers of Class Music in secondary schools based on the assumption that the skills of the teachers were inadequate for the demands of the subject. Van Eeden (1995) had earlier recognized the same situation as Potgieter (1997), namely that the inadequate training of teachers for Class Music resulted in ineffective curriculum delivery. An extensive course for in-service teachers of Class Music was designed by Ensor-Smith (1995). She recommended that further research into the in-service training requirements be undertaken. This recommendation was not new, but rather a repeat of recommendations found in all previous research and most subsequent research such as that by Dzorkpey (2000), who recommended that the training of teachers of Class Music be restructured to include the requirements of the learning area Arts and

Culture. He also strongly advocated greater attention to the training of pre-service Music teachers because, "no amount of planning for a Music curriculum and classroom material can be of any value if the teacher has no knowledge of the subject itself and how to teach it" (2000:251).

The research of Delport (1996) focussed on the proposed Curriculum 2005 and included a study into multicultural tuition in the junior primary phase. This research was motivated by the perceived inadequacy of teacher's training.

Dzorkpey's research was strengthened by the research of De Villiers (2000) who stated:

> It would appear that music education and the arts are fairly neglected in the schools curriculum. Although some schools stage musicals and revues, systematic music education programme for all learners is often not followed (2000:78).

Rijsdijk (2003) concludes her study by reiterating the opinion of many researchers in her summary of the situation:

> It is therefore imperative for the Departments of Education in each province to recognise the full value of *Arts and Culture* learning area, develop a realistic curriculum and provide facilities, resources and teaching materials for its effective implementation (2003:102).

Earlier in her research documentation, Rijsdijk (2003) summarised comments from cited research highlights, which included:

- General class teachers are **inadequately trained** to implement the "class music" component of Arts and Culture;
- **In-service training programmes are essential** while the new curriculum is being developed;
- There is **a lack of teaching material** for the present curriculum and many teachers are unaware of the teaching material and resources that are available;
- **Large classes** lead to ineffective implementation of class music as no movement or instrumental work can be achieved;
- There is a **general ignorance of the cultures of the different population groups** in South Africa and there is a lack of teaching material in this area; and
- The Department of Education both nationally and provincially do not appear to take cognisance of the recommendations made by the researchers in this field of education (2003:8).

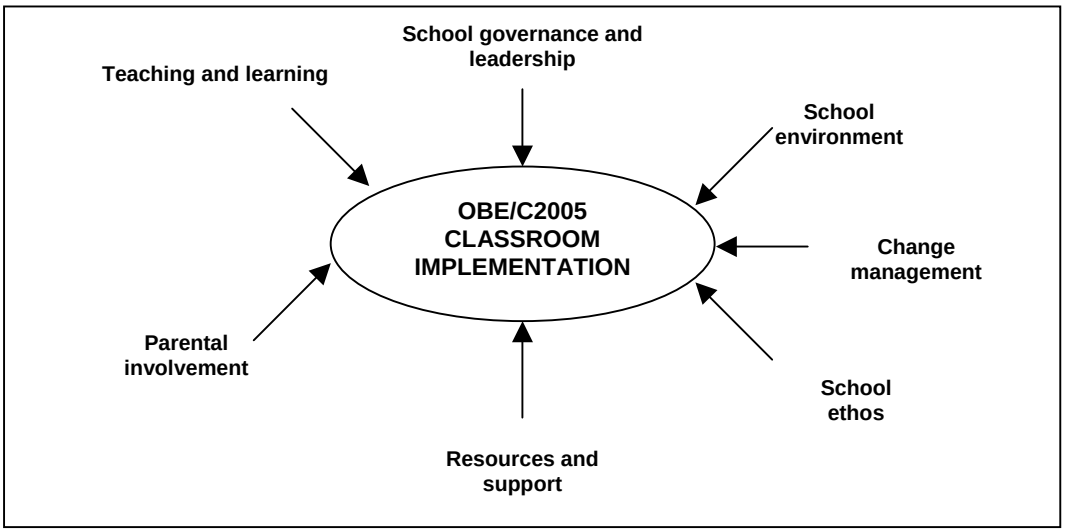
The Gauteng Institute for Education Development (GIED) commissioned an evaluation of outcomes-based education (OBE) and Curriculum 2005 (C2005). It was

conducted by a consortium consisting Khulisa Management Services (Khulisa) and the Centre for Education Policy Development, Evaluation and Management (CEPD). The Gauteng Department of Education (GDE) made funding available for this evaluation. Although this research had a strong focus on classroom implementation, the report provides an analysis of variables outside the classroom, which could impact on C2005 implementation. The findings of this evaluation were published in 2003 in seven volumes:

- Volume 1: Classroom observations
- Volume 2: Variables impacting on OBE/C2005
- Volume 3: Stakeholder perceptions
- Volume 4: District support for OBE/C2005
- Volume 5: Grade 9 assessment practices
- Volume 6: Preparation of Grade 6 educators for OBE/C2005
- Volume 7: Transition from OBE/C2005 Grade 9 learning programmes to NATED 550 Grade 10 subjects (Khulisa 2003).

Since this research is preoccupied with identifying variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa, it was fitting to focus my review on Volume 2: Variables impacting on OBE/C2005. This does not suggest that the other volumes are not relevant to this research, but they are beyond the scope of this research, as their titles indicate. Khulisa Management Services and Centre for Education Policy development, Evaluation and Management presented a paper at a GICD conference in 2002 entitled *Evaluation of C2005 Implementation in Gauteng Province – challenges, constraints, innovations and successes on 1998 to 2001* (Khulisa 2002). **Figure 16** is a recreation of the seven key variables explored by this research.

Figure 16: Variables outside the classroom impacting on OBE/C2005 implementation



The research culminated in the presentation of findings, which were broadly classified into the following four aspects:

- **Input indicators**
- **Process indicators**
- **Context indicators**
- **Output indicators**

In a similar study undertaken by Harvey Research, funded and supported by Alberta Education, Edmonton, Canada in 1988, the following factors affecting curriculum implementation were documented:

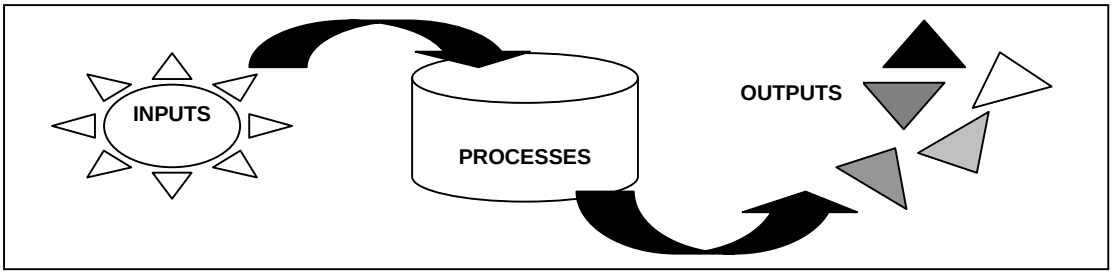
- multiple guidelines (overload)
- board and community support
- time and line monitoring (information system)
- clarity and need for change
- quality and availability of materials
- principal role and support
- consultant role and support
- quality and amount of in-service assistance for teachers
- teacher/teacher interaction
- availability and use of external resources (Alberta Education 1988:46).

Bringing these indicators closer to home again, Vakalisa (2000:25) cites obstacles such as the inadequacy of orientation courses, lack of materials, and difficulty in understanding new concepts. Confirming the difficulty of understanding the new concepts in South African education reform, Breidlid (2003) states:

> The issue of language as medium of instruction articulates many of the dilemmas with which the new educational system is faced in the cross-fire between development and modernity and tradition and cultural roots (2003:94).

Such indicators were previously identified by Churchman (1968:62-63) as kinds of objects in a system: inputs, processes and outputs. This is graphically represented in **Figure 17**.

Figure 17: Objects of a system



Friedman (2003) brings these indicators into context of the learning area Arts and Culture by describing the situation as follows:

> While the rallying cry to take art and culture to the classrooms certainly remains as vocal as ever, the creative vision has been clouded by the more mundane realities of post-apartheid education. These include teacher redeployment and rationalisation, chronic shortages in specialised teachers and ongoing struggles to balance the books. The DoE plan was to train enough teachers so that all learners would have access to at least one arts subject every year. But while classrooms are still short of windows, textbooks and teachers, culture in the classroom cannot make much more than a guest appearance (2003:4).

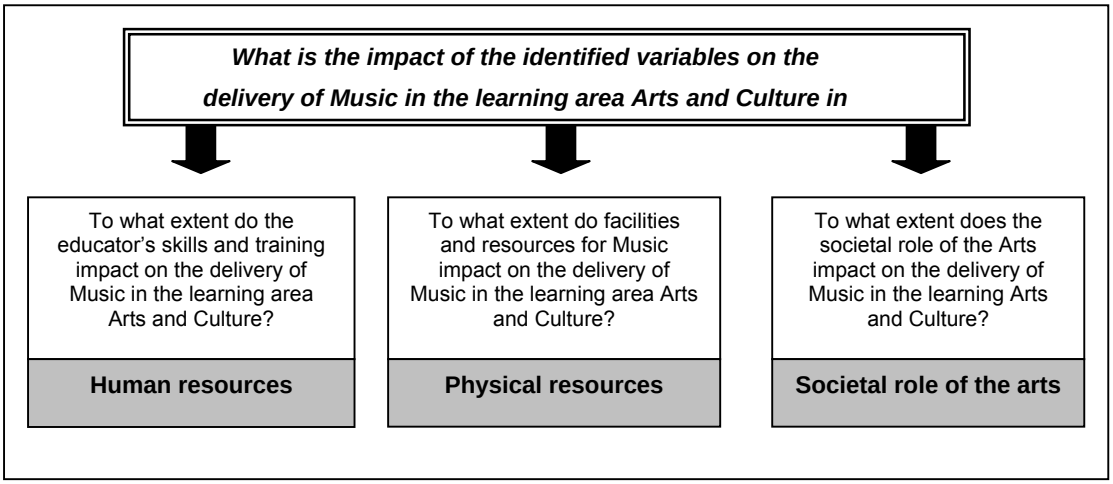
Since this research is focused on identifying variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa, the identified variables from this literature study are now summarised through categorising them according to the components of the system comprised of inputs, processes and outputs in **Table 8**. The **inputs** indicate grassroots variables necessary for curriculum delivery (resources). The **processes** indicate fields of philosophy, methodology, in-service training programmes, policy analysis and teaching approaches. The **outputs** indicate curriculum issues.

Table 8: Identified variables categorised into components of a system

Variable	Input	Processes	Outputs
• issue of language			√
• inadequacy of orientation courses, difficulty in understanding new concepts	√		
• lack of materials quality and availability of materials, resources and support	√		
• teaching and learning	√	√	
• multiple guidelines (overload)			√
• School governing board and community support (parental involvement)	√		
• time and line monitoring (information system)	√		
• principal's role and support, school governance and leadership	√		
• quality and amount of in-service assistance for teachers, inadequately trained, comprehensive musicianship and musical competencies	√		√
• availability and use of external resources	√		
• transforming syllabi			√
• school environment	√		√
• change management		√	
• school ethos	√		√
• financing music programmes at schools	√		
• general ignorance of the cultures of the different population groups		√	
• large classes			√
• music educational approaches and methods		√	
• curriculum development			√

From this analysis in **Table 8** it is clear that, of the identified variables in the literature, the inputs are most prevalent. Inputs are viewed as paramount to the success of a system functioning. The input indicators have fashioned the direction of this research into three categories: human resources, physical resources and the societal role of the arts. The delineation of variables for research is expressed in **Figure 18** in relation to the main research question with each sub-question addressing a single variable.

Figure 18: Delineation of variables addressed in this research



2.8 Conceptual framework of this research

The collection of concrete data on the basis of an objective and detached epistemological orientation towards reality, and the employment of a methodology that relies on the control and manipulation of reality is recognised as a positivist approach. Burrell and Morgan (1979) refer to this approach as the functionalist paradigm; they offer four paradigms for the analysis of social theory. They explain the functionalist paradigm as follows:

> The functionalist approach to social science tends to assume that the social world is composed of relatively concrete empirical artefacts and relationships which can be identified, studied and measured through approaches derived from the natural sciences (1979:22).

Such identified approaches from natural science are commonly referred to as statistical procedures, which are used to analyse quantitative data. Once relevant variables have been measured, the scores on these variables are transformed statistically to help the researcher describe the data more concisely and make deductions about the characteristics of the variables on the basis of the data from the

sample. Statistics are an extremely useful tool in organising a useful argument from quantitative evidence (Abelson 1995). This interaction between research and meta-science to resolve real-life problems illustrates the epistemological and methodological differences between the main research approaches and highlights how this research, focusing on a perceived problem, makes reference to scientific measures in order to quantify concrete data. Ontology specifies the nature of the reality that is to be studied and what can be known about it; epistemology specifies the nature of the relationship between the researcher and what can be known. Methodology specifies how the researcher may go about practically studying the nature of reality. Such paradigms allow the researcher to clearly identify the nature of the relationship between the researcher and what can be known - epistemology. This permits clarity in the interpretation of the discourse. A tabulation of the positivist paradigm cited by Terre Blanche and Durrheim (2002:8) is included here to illustrate their constraints.

Table 9: Positivist paradigm

	Ontology	Epistemology	Methodology
Positivist	• stable external reality • law-like	• objective • detached observer	• experimental • quantitative • hypothesis testing

Positivism is summarised further by suggesting that it may suit those who are after objective facts. Rosenberg (2000:143-144), in discussing the writings of Kuhn's *The Structure of Scientific Revolutions,* indicates that Kuhn acknowledged that paradigms are "incommensurable" with one another. In other words, when one is required to explain a paradigm, it always leaves a remainder or element of incompleteness. Because paradigms differ in terms of the questions they consider legitimate and the scientific methods they endorse, there is no way of empirically adjudicating between them. This can result in different paradigms existing simultaneously, and it is possible for researchers to draw on more than one paradigm, depending on the nature of the research being undertaken.

Burrell and Morgan (1979:22) tabulate four paradigms identified in two dimensions based on the assumption about the nature of social science (the subjective-objective dimension) and on the nature of society (the regulation-radical change dimension).

Table 10: Four paradigms for the analysis of social theory (Burrell and Morgan 1979:22)

SOCIOLOGY OF RADICAL CHANGE			
	Radical humanist	**Radical structuralist**	
SUBJECTIVE	**Interpretivist**	**Functionalist**	**OBJECTIVE**
SOCIOLOGY OF REGULATION			

The four paradigms are briefly outlined below:

- **The functionalist paradigm**

  The functionalist approach to social science assumes that the social world is composed of relatively concrete empirical artefacts and relationships that can be identified, studied and measured through approaches derived from the natural sciences.

- **The interpretive paradigm**

  The interpretive paradigm is characterised by a concern to understand the world as it is, to understand the fundamental nature of the social world at a level of subjective experience.

- **The radical humanist paradigm**

  The radical humanist paradigm has much in common with the interpretive paradigm, as it views the social world from a perspective that tends to be nominalist, anti-positivist and ideographic.

- **The radical structuralist paradigm**

  Radical structuralists concentrate upon structural relationships within a realist social world.

Epistemology is cited by Honderich (1996:666) as one of three main elements of philosophy. This means that philosophy is unavoidable. Philosophy is described in the *Concise Oxford Dictionary,* (see PHILOSOPHY) as:

> … seeking after wisdom or knowledge, esp. that which deals with ultimate reality, or with the most general causes or principles of things and ideas and human perception and knowledge of them, physical phenomena (natural philosophy) and ethics (moral philosophy).

Elliot (1995) describes philosophy as:

> A body of inherited knowledge and, more actively, the sustained, systematic and critical examination of belief balanced with systematic understanding of that belief (1995:6-7).

Philosophy is a pursuit that attempts to understand the general principles and ideas that lie behind various aspects of life. Philosophy can be divided up into various subject areas – philosophy of mind, of religion, of science, of politics, of music. Philosophy aims at clarifying thoughts, concepts and meaning of language. In view of the fact that this research has been identified as adopting scientific structures to quantify concrete data to address the research question, it is fitting that the relationship between science and philosophy be explored.

The history of science from the Greeks to the present is the history of one compartment of philosophy after another breaking away from philosophy and emerging as a separate discipline. Galileo, Kepler and finally Newton's revolution in the seventeenth century made physics a subject separate from metaphysics. Metaphysics seeks to identify the fundamental kinds of things that really exist (Rahe 2000).

Rosenberg (2000:4) suggests that all of the sciences, and especially the quantitative ones, depend on the reliability of logical reasoning and deductively valid arguments. The sciences also rely on inductive arguments, which move from finite bodies of data to general theories. He positions himself further by adding that none of the sciences address directly the question of why arguments of the first kind are always reliable, and why we should employ arguments of the second kind in spite of the fact that they are not always reliable. This does not, however, suggest that science and its methods cannot in principle answer all meaningful questions.

Questions about the nature, extent and justification of knowledge, and scientific knowledge in particular, have dominated philosophy from the time of Descartes (1596-1650) and Newton (1642-1727). For much of the twentieth century the dominant answer to this question among philosophers was empiricism: the thesis that knowledge is justified by experience; the truths of science are not necessary, but contingent, truths, and that knowledge could not extend beyond the realm of experience. Based on this epistemology, a school of philosophy of science emerged which adopted the label logical positivist, or logical empiricist. Logical positivism developed a philosophy of science by combining the resources of mathematical logic with an empiricist epistemology. Methods in the natural sciences were employed.

Since the seventeenth century, if not before, British philosophers such as Hobbes, Locke, Berkeley and Hume found inspiration in science's successes for their

philosophies. They sought philosophical arguments to ground science's claims. Such philosophers revealed the complexities of the apparently simple and straightforward relation between theory and evidence (Velkley 2000).

In the twentieth century the successors of the British empiricists, the logical positivists, combined the empiricist epistemology of their predecessors with advances in logic, probability theory and statistical inference, to complete the work initiated by Locke, Berkeley and Hume (Thompson 2003). Positivists and their successors have made the foundations of probability central to their conception of scientific testing.

Rosenberg (2000) suggests that paradigms drive normal science, and normal science is in a crucial way quite different from the description provided by empiricist philosophers of science. Instead of following where data, observation and experiment lead, normal science dictates the direction of scientific inquiry by determining what counts as an experiment that provides data we should treat as relevant, and when observations need to be corrected to count as data. He continues to describe the process of normal science research as:

> focus(ing) on pushing back the frontiers of knowledge by applying the paradigm to the explanation and prediction of data. What it cannot explain is outside of its intended domain, and within its domain what is cannot predict is either plain old experimental error or the clumsy misapplication of the paradigm's rules by a scientist who has not fully understood the paradigm (2000:139).

Reimer (1992:25) is of the opinion that, if Music education research is to be scientific and meaningful, its purpose should be to enhance the effectiveness, usefulness and relevance to teaching and learning of Music. In enhancing the teaching and learning of Music, research can address different types of problems. Carlsen (1994) cites three types of problems that motivate research:

- a directly observed problem;
- a contradiction of facts and conclusions; and
- a gap in knowledge (1994:184-185).

Hauptfleisch (1997:175) advocates that Music educators should therefore conduct research to solve concrete or abstract problems so that the effectiveness, usefulness and relevance of the teaching and learning of Music can be enhanced.

Measurement is regarded as being the most fundamental aspect of social science research in the twentieth century (Durrheim 2002a:73). Measurement has allowed researchers to turn to abstract phenomena into quantitative variables. Nunnaly (1978:10) writes on measurement: “Scientists develop measures by stating rules for the quantification of attributes of real objects: they borrow mathematical systems for examining the internal relations of the data obtained with a measure and for relating different measures to one another”. This translation can be performed in two ways. Firstly, numbers provide a means by which the objects being investigated can be classified and arranged in a systematic way according to the number of a certain characteristic that they possess. Secondly, numbers may be manipulated by mathematical operations. This manipulation and application of mathematical structures makes relationships evident to researchers that would otherwise be impossible to ascertain. This notion of quantification relates to research methodology, which will be explored in detail in Chapter Three founded upon a “directly observed problem” that required the collection of concrete data and the adoption of mathematical systems to address the research question.

2.9 Summary

Chapter Two aimed at introducing a number of sources that have credible information regarding the identification and quantification of variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa. Input is viewed as paramount to the success of a system’s functioning. The input indicators have fashioned the direction of this research in three categories: human resources, physical resources and the societal role of the arts. The delineation of variables for research was expressed in relation to the main research question with each sub-question addressing a single variable achieved through the demarcation of previous research undertaken in the field of Music Education. I identified my approach as one of positivism through the documentation of paradigms and exposure to philosophy. The foundation is laid for the collection of concrete data obtained through an objective and detached epistemological stance towards reality. With the acquired knowledge a suitable methodology needs to be adopted to suit the requirements of this research, based on my accounts of a stable external reality and my stance as an objective detached observer. Chapter Three explores and documents the research methodology.

3

RESEARCH DESIGN AND METHODOLOGY

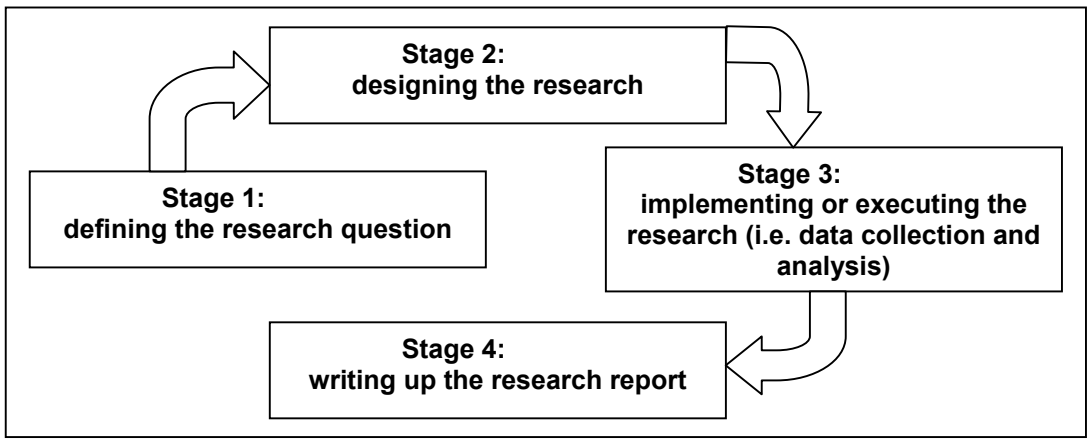
3.1 Introduction

Chapter Three defines the research perspective by presenting the research design and methodology of this empirical research. The research question is defined in terms of paradigm, purpose, techniques and context. Issues of measurement (validity and reliability) are discussed in addition to procedures involving sampling methods, data collection, capturing, editing and analysis. The chapter includes a discussion of the shortcomings and sources of error in survey design and methodology.

3.2 Principles of research design and methodology

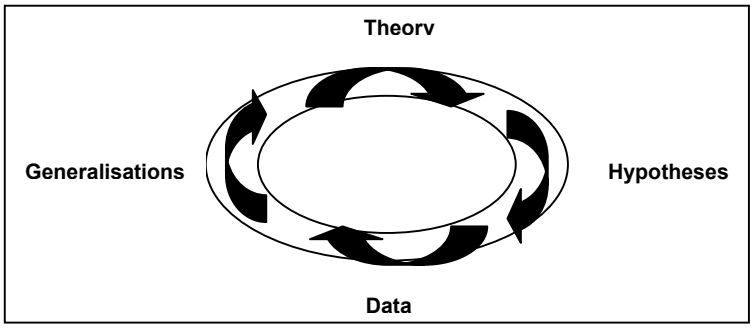
A research design provides a plan that specifies the way that the research is going to be executed so that it answers the research question. Research designs are plans that guide "the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure" (Sellitz *et al*. 1965:50). Research is said to differ from everyday observation because in research the observation is planned. According to Durrheim (2002b:30), research may be viewed as a process consisting of four stages (see **Figure 19)**.

Figure 19: Research process in four stages (Durrheim 2002b:30)



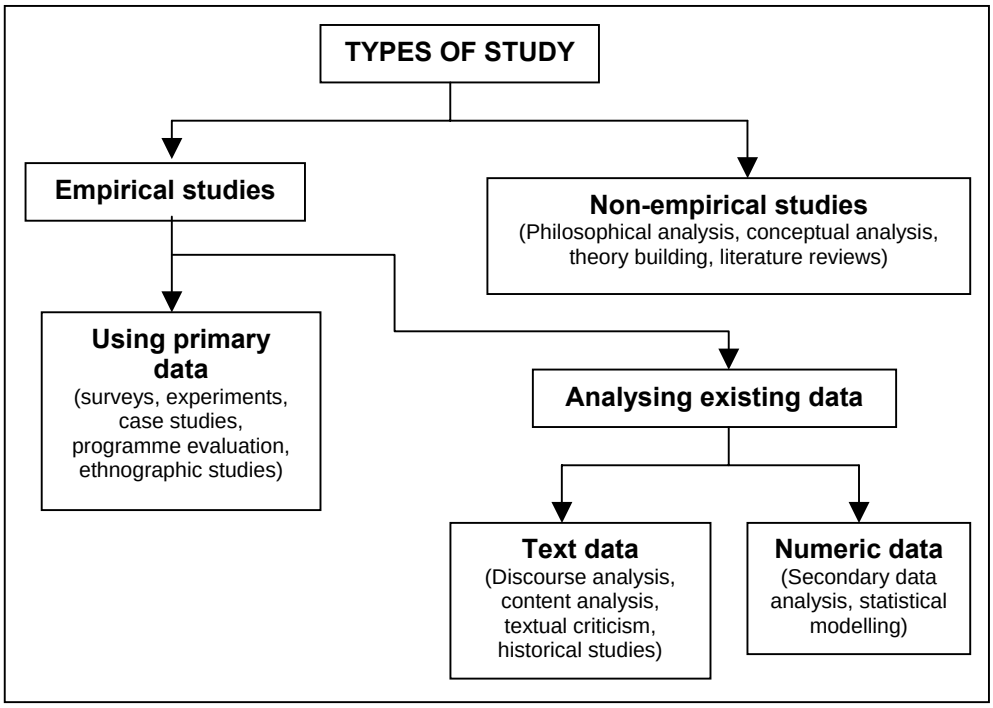
A research design is a dynamic plan in that practical considerations may well influence the final design. Cohen *et al*. (2000:73) propose that the setting up of research is a balancing act, for it requires the harmonizing of planned possibilities with workable, coherent practices, and the resolution of the differences between idealism and reality. Bailey (1996: 25) defines this balancing act rather as a wheel or cycle, which he suggests as the dominant model of scientific discovery. The wheel of science is depicted in **Figure 20**.

Figure 20: Wheel of science (Bailey 1996:26)



Mouton (2001:57) offers a typology of research design types which illustrate two main branches of study, namely empirical studies and non-empirical studies. Empirical studies are based on observation or experiment and not on theory, whereas non-empirical studies would be based on theory and text. This typology is presented in **Figure 21**.

Figure 21: A typology of research design types (Mouton 2001:57)

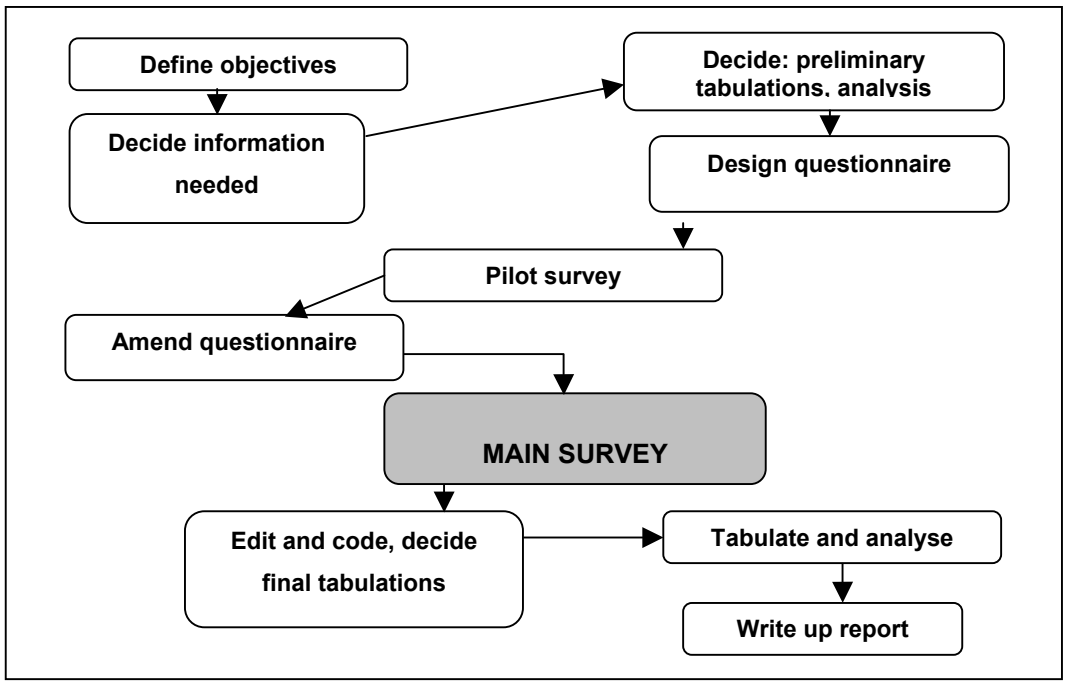


This research is founded upon the observation that the delivery of Music is being impacted on by various factors, and that the concrete variables impacting on Music are to be identified through the quantification of data secured through surveys, questionnaires and interviews. Such data are regarded as primary data and therefore this research is identified as an empirical study. Rosier (1997) suggests that the planning of a survey needs clarification in the following areas:

- the research questions to which answers need to be provided;
- the conceptual framework of the survey, specifying in precise terms the concepts that will be used and explored;
- operationalizing the research questions (e.g. into hypotheses);
- the instruments to be used for data collection, e.g. to chart or measure background characteristics of the sample, academic achievements and behaviour;
- sampling strategies and subgroups within the sample;
- pre-piloting the survey;
- piloting the survey;
- data collection practicalities and conduct (e.g. permissions, funding, ethical considerations, response rates);
- data preparation (e.g. coding, data entry for computer analysis, checking and verification);
- data analysis (e.g. statistical processes, construction of variables and factor analysis, inferential statistics);
- reporting the findings (answering the research questions) (1997:154-62).

Davidson (1970) illustrates the stages in the planning of a survey. These stages together with Rosier's considerations have been adapted and included for a graphical representation of the research design (**Figure 22**).

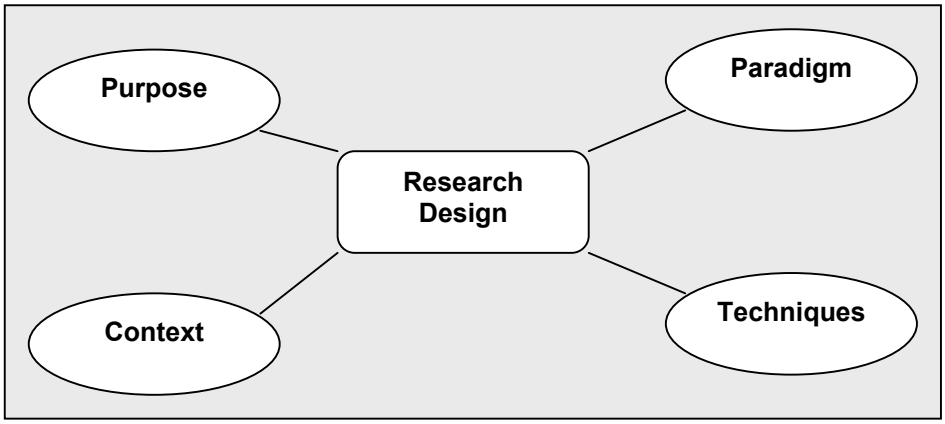
Figure 22: Graphical representation of this research design (adapted from Davidson 1970)



3.3 Defining the research question

Defining the research question requires a series of decisions. To assist with these decisions, Durrheim (2002b:33) offers four dimensions in terms of which these decisions can be made: (1) the theoretical paradigm informing the research; (2) the purpose of the research; (3) the context or situation within which the research is carried out; and (4) the research techniques employed to collect and analyse data. Multiple considerations that derive from these four dimensions must be effectively woven together in a coherent research design in a way that will maximise the validity of the findings. The four dimensions of design decisions are illustrated in **Figure 23** and will form the basis for defining the research question.

Figure 23: Four dimensions of design decisions (Durrheim 2002b:33)



3.3.1 Paradigm

As discussed in Chapter Two, paradigms are systems of interrelated ontological, epistemological and methodological assumptions. Paradigms act as a perspective that provides a rationale for the research and commit the researcher to particular methods of data collection, observation and interpretation. **The positivist paradigm** was identified as the lens through which the researcher views the social world in this study. Positivism involves a definite view of social scientists as analysts and interpreters of their subject matter. Positivism may be characterised by its claim that science provides one with the clearest possible ideal of knowledge. Cohen *et al*. (2000) offer the following connected suppositions:

> First, the methodological procedures of natural science may be directly applied to the social sciences. Positivism here implies a particular stance

> concerning the social scientist as an observer of social reality. Second, the end-product of investigations by social scientists can be formulated in terms parallel to those of natural science (2000:9).

The formulation of an end-product of investigations in terms parallel to those of natural science results in analysis being expressed in laws or law-like generalisations of the same kind that have been established in relation to natural phenomena. Where positivism is less successful is in its application to the study of human behaviour. The complexities of human behaviour and the intangible quality of social phenomena differ from the order and regularity of the natural world.

3.3.2 Purpose

In order to address the main research question and sub-questions, the units of analysis in terms of the 'whom' or 'what' can be identified as human and physical resources. The purpose of examining these units of analysis is to reveal answers to the research question. The purpose of the research is ultimately reflected in the types of conclusions the researcher aims to draw. Mouton (2001) proposed a typology of research types based on a dichotomy of empirical and non-empirical investigations. Durrheim (2002b) states that there are three different ways in which types of research have been distinguished: (1) exploratory, descriptive and explanatory research, (2) applied and basic research, and (3) quantitative and qualitative research. It has already been established that my research is empirical in nature, as it is founded upon the attainment of primary data that are statistically modelled to describe the findings. The approach can be identified as being quantitative, as it revolves around the collection of data in the form of numbers and uses statistical types of data analysis. Quantitative research explores traits and situations from which numerical data can be obtained (Charles 1995:21). Qualitative researchers collect data in the form of written or spoken language, or from observations that are recorded in language, and analysed through identifying and categorising themes. Charles (1995:21) defines qualitative research as research that 'explores traits of individuals and settings that cannot easily be described numerically'. Qualitative research allows for selected issues to be studied in depth, as well as for openness and detail. Quantitative research, however, begins with a series of predetermined categories, usually in standardised quantitative measures, and collects data to make broad and generalised comparisons.

Having considered both the object of study and the type of study that is implicit in the research question, it is now necessary to consider how the research is to be implemented.

3.3.3 Techniques

The techniques to be employed to execute this research are divided into three areas: sampling, data collection and analysis. The main concern in sampling is representativeness (Durrheim 2002a:44). To achieve representativeness, random samples are drawn. The sample must be large enough to allow for inferences to be made about the population. Often the sample size is determined in part by practical constraints. Sampling strategies must suit the research and be justified. Under the discussion of the demarcation of this study in Chapter One a broad description was provided of the sample involved in this study; the two districts selected for the pilot study were Johannesburg North and Tshwane South, which allowed for access to 375 schools. The main study was executed in the Tshwane South district, which involved 228 schools. The 'who' in the units of analysis relates to the principals, educators and learners involved. Positivist research values objective, usually quantitative, measures. These are used to measure the responses of large samples of people, and they thus facilitate generalisations, group comparisons and statistical analysis. The instruments utilized in this research are questionnaires, interviews and an audit survey.

Data analysis transforms data into an answer to the original research question. A variety of statistical analyses were employed to make sense of the data: univariate frequency distribution tables, bivariate frequency tables, chi-square tests and hypothesis testing. They are described in detail when employed.

3.3.4 Context

The context of this research is examining the learning area Arts and Culture with particular reference to Music. The learning area Arts and Culture is implemented in the classroom that is found in a school. Issues of education reform, decentralisation and governance were discussed in Chapter Two, which delineated the context in which the learning area Arts and Culture finds itself in the realm of education. Since I am pre-occupied with what is the situation at grassroots level, the focus is on the reality of the situation and not on writing about the supposed or envisaged reality.

3.4 Data collection plan

Research methodology focuses on the research process and the kind of tools and procedures that are employed to execute the research design. The work of Vithal and Jansen (1997) has been used as a format to describe the research methodology through detailing the data-collection plan (**Table 11**).

Table 11: Data Collection Plan

Questions	Data collection plan
WHY was the data collected?	• To identify the variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa • To establish to what extent the identified variables are impacting on the delivery of Music in the learning area Arts and Culture
WHAT was the research strategy?	• Surveys: Interviews and questionnaires • Documents: Government policies and literature pertaining to curriculum delivery • Documents: Sources relevant to quantitative research in social science with particular interest to descriptive and inferential statistics
WHO/WHAT were the sources of the data?	• Interviews/Questionnaires conducted with principals, learners and educators from participating schools in the Gauteng Department of Education (GDE) (individual responses) • E-mail responses used to include educators from other provinces and abroad (MAT cells)
HOW MANY of the data sources were accessed?	• Interviews with eight principals of intermediate and senior phase schools: ➢ Two from intermediate phase schools ➢ Two from senior phase schools ➢ Two from previously disadvantaged schools ➢ Two from ex-model C schools • Focus interviews of two groups of learners: homogeneous focus groups in terms of school and age, and heterogeneous focus groups of differing schools and age • E-mail correspondence with at least four educators abroad, including Africa • Audit executed in 167 schools in District 10: Johannesburg North and in 228 schools in the District 4 Tshwane, GDE for all Arts and Culture educators
WHERE was the data collected?	• The eight principals of intermediate and senior phase schools were interviewed in the Johannesburg and Tshwane region (Gauteng) • Information was sent and received mainly through e-mail
HOW OFTEN was the data collected?	• The principals were interviewed once • E-mail correspondence was necessary throughout the research • Pilot study was executed twice, once in Johannesburg North district and once in Tshwane South district
HOW was the data collected?	• Interviews were collected through semi-structured interviews • A folder was created to store all e-mail correspondence • The pilot study responses were collected through registry in Johannesburg North and Tshwane South districts, these were given to the First Education Specialist: i.e. the researcher.

Questions	Data collection plan
JUSTIFICATION for this data collection plan. (Why was this the best way of collecting data for this critical question?)	• The interviews and questionnaires provided the most current information on how the learning area Arts and Culture is received by the senior management team of the schools (SMT) • Information collated through e-mail correspondence provided first-hand information on current tendencies and contributed to internationally valid research

3.5 Issues of measurement (validity and reliability)

The concepts of validity and reliability are multifaceted. There are many types of validity and different types of reliability. It is suggested that reliability is a necessary but insufficient condition for validity in research; reliability is a necessary precondition of validity. Brock-Utne (1996:612) contends that 'the widely held view that reliability is the sole preserve of quantitative research has to be exploded'.

Validity must be faithful to its premises and positivist research has to be faithful to positivist principles. Cohen *et al*. (2000:106) document these principles as:

- Controllability
- Replicability
- Predictability
- The derivation of laws and universal statements of behaviour
- Context-freedom
- Fragmentation and automation of research
- Randomisation of samples
- Observability.

Validity attaches to accounts and not to data or methods (Hammersley and Atkinson 1983). It is the meaning that subjects give to data and inferences drawn from the data that are important.

Reliability is concerned with precision and accuracy. For research of a quantitative nature to be regarded as reliable, it must demonstrate that if it were to be carried out on a similar group of respondents in a similar context, then similar results would be found (Cohen *et al*. 2000:117). This is achieved through stability, equivalence and consistency. Durrheim (2002a:95) suggests that positivist measurement practices have many advantages, as they provide objective ways of making important personal and social decisions on a quantitative basis rather than on the subjective opinion of someone in authority.

Cohen *et al*. (2000:106) list the principles to which positivist researchers need to be faithful to ensure validity and reliability with regard to issues of measurement. Bourque and Fielder (1995:8) state that there are four ways of administering questionnaires. Taking into consideration what both of these parties have advocated, I have tabulated the criteria against the instruments used for this research accounting for such issues of measurement (**Table 12**).

Table 12: Issues of measurement (validity and reliability) for this research

Criteria	Educator's Questionnaire		Learner's Questionnaire		Principal's Interview	
Controllability	One-to-one		One-to-one		One-to-one	√
	Group	√	Group	√	Group	
	Semi-supervised	√	Semi-supervised	√	Semi-supervised	√
	Unsupervised		Unsupervised		Unsupervised	
Replicability	Pre-testing in two differing sample groups prior to main study execution		Pre-testing in two differing sample groups prior to main study execution		Informal discussions prior to main study execution	
Predictability	Categorical responses		Categorical responses		Categorical responses	
The derivation of laws and universal statements of behaviour	Informed consent		Informed consent		Informed consent	
Context-freedom	Generic categorical responses		Generic categorical responses		Freedom of response, no probing	
Fragmentation and automation of research	Setting of objectives for this research		Setting of objectives for this research		Setting of objectives for this research	
Randomisation of samples	Probability sampling		Probability sampling		Non-probability sampling	
Observability	Self-administered		Self-administered		Self-administered	

3.6 Sample design and sampling methods

Sampling is the process used to select cases for inclusion in a research study. All empirical research is conducted on a sample of cases (Van Vuuren and Maree 2002:274). Forms of sampling are based on statistical theories that suggest techniques to ensure that the sample is representative of the population. Oppenheim (1992:43) remarks that a sample's accuracy is more important than its size. Two sub-types of sampling are possible: **probability sampling and non-probability sampling.**

In **probability sampling** every element in the target population has the chance of being selected for the sample. There are three sampling techniques that are used in practice: simple random sampling, systematic sampling and stratified sampling.

Simple random sampling involves each element having the same probability of selection. Systematic sampling selects every n^{th} case from the sampling frame. Stratified sampling is used in contexts where the population consists of sub-groups of interest. The population is divided into these sub-groups and then simple random sampling is applied to each of the sub-groups (know as strata).

Non-probability sampling is not executed according to the principle of statistical randomness. Cases are selected according to convenience and accessibility. This can often result in bias from the researcher's perspective. In seeking to avoid bias, according to Myrdal (1962), the researcher must be aware of:

> (1) the powerful heritage of earlier writings in his field of inquiry (2) the influences of the entire cultural, social, economic, and political milieu of the society where he lives, works, and earns his living and his status; and (3) the influence stemming from his own personality ... (and) the logical means available for protecting ourselves from biases are broadly these: to raise the valuations actually determining theoretical as well as practical research to full awareness, to scrutinize them from the point of view of relevance, significance, and feasibility in the society under study, to transform them into specific value premises for research, and to determine approach and define concepts in terms of a set of value premises which have been explicitly stated (1962:3-5).

In this way the sources of bias are not only understood and their influences minimised, but the search for knowledge and solving practical problems can be related effectively to ideals. In accordance with Myrdal's (1962) recommendation, the heritage of earlier writings has been examined in Chapter Two along with details of the researcher in Chapter One, which formed the foundation upon which the research was designed.

The sampling method employed for the educators was one of probability sampling. Here every educator in the district had the chance of being selected for the sample. The technique employed with this method was one of simple random sampling, as every educator had the same probability of selection. However, with the principals and learners the accessibility and convenience of these two sample groups had to be taken into account and this led to the adoption of non-probability sampling. This was done solely for the purpose of accessibility and the availability of both learners and principals. To avoid bias from the researcher, the schools that were willing to participate were placed into strata or sub-group. The three sub-groups were: private schools, former Model C schools and previously disadvantaged schools.

3.7 Data-collection methods and fieldwork practice

A number of different methods could be employed for the collection of data for a survey. Some of these include personal interviews, mail questionnaires, diaries and meters. It is important to ensure that the quality of research is not compromised by either poor measures or weak questionnaires or by using inappropriate data-gathering techniques. The two most prominent methods employed in this research were personal interviews and mail questionnaires. The advantages and disadvantages of both of these methods are cited by Van Vuuren and Maree (2002: 281-284) and tabulated (**Table 13 and Table 14**), along with the corrective measures taken in this research.

Table 13: Advantages and disadvantages to using personal interviews (adapted from Van Vuuren and Maree 2002:281-284)

Advantages	**Disadvantages**	Corrective measures taken in this research
In-depth information can be derived from semi-structured interviews and probing	High cost associated with training and paying interviewers, and covering travelling expenses	I executed all interviews personally. The bursaries I obtained covered travelling expenses.
Respondents can ask for clarification if they do not understand any of the questions	The interviewer may influence the responses, especially in relation to sensitive topics	All the questions posed were categorical, which resulted in the answers being placed into categories that were selected prior to the conducting of the interviews.
Personal interviews are the only option in rural areas, where a lack of telephones and literacy are still prevalent		Many previously disadvantaged schools do not have a direct phone line to the principal, so personal interviews had a far greater chance of input.
Interviews normally have high response rates		The interviews were planned after a letter had been sent to all the principals. For the principals that responded positively, the interviews were conducted with little hindrance.

There are essentially two types of interviews: exploratory and standardised (Oppenheim 1992:65). The purpose of exploratory interviews is in effect heuristic: to develop ideas and research hypotheses rather than to gather facts and statistics. Since the research questions had been formulated and the sample drawn, standardised interviews were employed in this research for the purpose of data collection.

Table 14: Advantages and disadvantages of using mail questionnaires (adapted from Van Vuuren and Maree 2002:281-284)

Advantages	Disadvantages	Corrective measures taken in this research
Cheapest form of survey: questionnaires can be sent over the entire country for the price of two stamps	The researcher has no control over the conditions under which questionnaires are completed	I administered the questionnaires to maintain control
Respondents are anonymous when completing the questionnaire, and may give more truthful answers, especially to sensitive questions	Respondents cannot ask for clarification if they do not understand some of the questions	Although the respondents were asked to complete a consent form with their particulars, the questionnaire remained anonymous as no reference was made to their name on the questionnaire
	The main drawback is the high non-response rate that might bias the sample	To ensure a high response rate, the questionnaires were self-administered

Bourque and Fielder (1995:8) state that there are four ways of administering questionnaires: one-to-one, group, semi-supervised and unsupervised. The approaches are listed below (**Table 15**), along with the advantages and disadvantages of the approach, and the corrective measures taken in this research.

Table 15: Four ways of administering questionnaires (Bourque and Fielder 1995:8)

Type of administration	Advantages	Disadvantages	Corrective measures taken in this research
One-to-one	• Interviewer available to answer questions • Maximizes confidentiality in face-to-face interview • Provides in-depth data on the answerability of questions	• Expensive	Although the questionnaires were self-administered to the group, I was available to assist on a one-to-one basis.
Group	• Consistent instructions • Simultaneous administration to all respondents • Administrator can answer questions • Provides some information on the answerability of questions • Monitor communication between respondents • Monitor completion by respondents useful in pretesting	• Not usable with general populations	I gave the whole group instructions to follow and was able to monitor communication between respondents to ensure the validity of individual responses and not a group response.

Type of administration	Advantages	Disadvantages	Corrective measures taken in this research
Semi-supervised	• Administrator can answer questions • Efficient • Some ability to monitor communication between respondents and others • Some ability to monitor completion • Useful in pretesting • Inexpensive	• Samples are frequently unrepresentative • Inconsistent instructions	This approach was only utilised in the pilot study and I decided not to utilise this approach for the main study, as the response was not high.
Unsupervised	• Consistent stimulus to all respondents • Possibility of more representative samples	• No control over who responds • No direct information on answerability of questions • Questionnaire must stand alone	This approach was only utilised in the pre-pilot study and I decided not to utilise this approach for the main study, as the response was not high.

The survey cited by Bradman and Sudman (1988:2) refers to the systematic data collection from a sample drawn from a larger population. The survey in my research was able to:

- gather data on a once-off basis and hence was economical and efficient;
- represent a wide target population;
- generate numerical data;
- provide descriptive, inferential and explanatory information;
- manipulate key factors and variables to derive frequencies;
- gather standardised information;
- ascertain correlations;
- present material that was uncluttered by specific contextual factors;
- capture data from multiple-choice and closed questions;
- support and refute hypotheses about the target population;
- generate accurate instruments through piloting and revision;
- make generalisations about, and observe patterns of response in, targets of focus; and
- gather data that could be processed statistically in order to enable generalisations to be made about given variables.

3.8 Data capturing and data editing

Data are the raw materials of research. In this quantitative research the data consisted of lists of numbers that represented scores on variables. Raw data are unordered, contain errors and missing values, and need to be transformed into an ordered error-free data set before being analysed. Consultation with Dr Mike van der

Linde, University of Pretoria Statistics Department, revealed the process involved in preparing data. There are three tasks involved in this process: coding data, entering data and cleaning data. Coding involved applying a set of rules to the data to transform information from one form to another. A computer does not understand language or text coding, but rather numerical codes. For example: Yes and No are written in language or text coding for the respondents to understand; however, a numerical value such as 1 and 2 had already been allocated to Yes and No so that the computer could interpret the data. These numerical codes were then entered into a computer in a format that could be used by a statistical computer package. The final stage was cleaning the data. Coding and entering the data are labour-intensive tasks and errors can easily occur. Cleaning the data involved checking the data set against the original responses for errors and then correcting these errors. Once I had a clean, accurate database in machine-readable format, the data could be analysed statistically.

3.9 Data analysis

There are two types of data analysis: **descriptive analysis** and **inferential data analysis**. Descriptive analysis aims to describe the data by investigating the distribution of scores on each variable, and determining whether the scores on different variables are related to each other. This is done first to gain an overall impression of the data collected. Inferential data analysis allows the researcher to draw conclusions about populations from the sample data of empirical evidence. In inferential data analysis the justification for conclusions is bound up with the theory of probability and statistical distributions. To do this, statistical models of probability, of which the normal distribution is the most important, are employed. This analysis results in the presentation of tabulations, correlations, regression analysis, factor analysis and the use of statistical graphs. Both types of data analysis were employed in this research. The findings of the pilot study and survey are annotated by means of descriptive analysis alone. The findings of the main study are annotated through the use of descriptive analysis and inferential data analysis.

3.10 Shortcomings and sources of error

Shortcomings and sources of error can occur due to incorrect sampling procedures, questionnaire error, high non-response rate, interviewer effects, respondent effects, data-capturing errors and inappropriate selection of statistical techniques. These

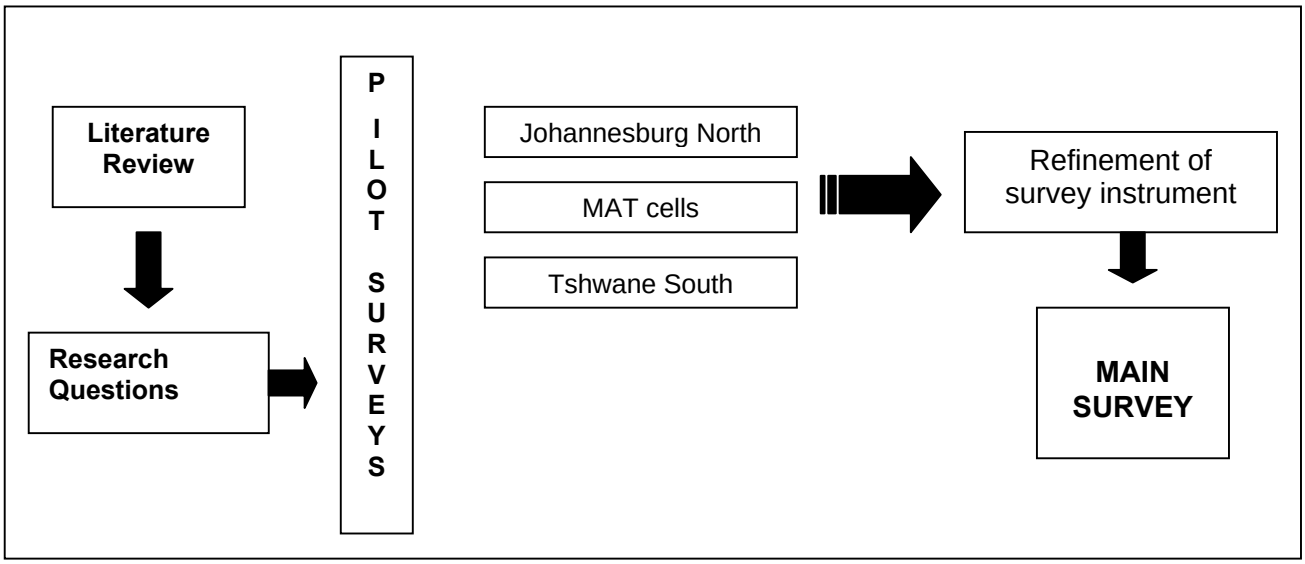
sources of error are known and every attempt has been made to ensure that they did not creep into this research; this was done by consulting the relevant literature (Oppenheim 1992; Bradburn and Sudman 1989; Biemer *et al*. 1991; Wright 1979; and Fowler 1995) and people with expertise in statistical procedures.

3.11 Summary

Chapter Three has outlined the distinction between research design and methodology, and alluded to the use of surveys, personal interviews and mail questionnaires. In Chapter One it was noted that the research type adopted in addressing the research question would be a survey. Surveys are quantitative in nature and aim to provide a broad overview of a representative sample of a large population. The research design and methodology having been outlined together with measures to ensure validity and reliability, the thesis now focuses on the execution and presentation of the pilot studies and main study.

This part of the research followed a three-pronged approach. **Stage one** placed the focus on the current state of affairs in schools in Johannesburg North District in Gauteng, one of the nine provinces in South Africa, through the analysis of empirical data. **Stage two** of the research was to examine and analyse data secured through Music Action Team Research cells in selected African countries, including South Africa. **Stage three** again focused on the current state of affairs in schools in Tshwane South District in Gauteng. The survey instrument for the main study in addressing the research questions that were tentatively formulated from the literature review was refined. The process is represented in **Figure 24.**

Figure 24: Process for refining main survey instrument



4

PRESENTATION AND DISCUSSION OF PILOT SURVEYS AND STUDIES

4.1 Introduction

In Chapter Four the thesis presents and discusses the pilot surveys and studies undertaken in the Johannesburg North and Tshwane South districts. A descriptive interpretation of the empirical data illustrating the practice of Arts and Culture forms the basis of these data secured through fieldwork pertaining to the learning area Arts and Culture. The documentation of the Music Action Team (MAT) cells is also included, confirming the initial pilot survey and further explored in the second pilot survey. The refinement of this process, which informs the main study, is documented.

4.2 Presentation and discussion of pilot surveys and studies

It is important to pre-pilot and pilot a survey. The difference between the pre-pilot and the pilot is significant. Whereas the pre-pilot is usually a series of open-ended questions that are used to generate categories for closed questions, the pilot is used to test the actual survey instrument. Surveys typically rely on large-scale data. This is not to say that surveys cannot be undertaken on small-scale data. In surveys the researcher is clearly an outsider. It is critical that attention is devoted to rigorous sampling, otherwise the basis of its applicability to wider contexts is seriously undermined. Non-probability samples tend to be avoided in surveys if the purpose is generalisation. Probability sampling will tend to lead to generalisation of the data collected. Three prerequisites for the design of any survey are: the specification of the exact purpose of inquiry, the population on which it is to focus, and the resources that are available (Cohen *et al*. 2000:172).

The specification of the exact purpose of the inquiry is to identify variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa. To be able to address the main research question and sub-questions, the researcher

identified the units of analysis in terms of the 'who' or 'what' as the human and physical resources and the societal role of the arts. The intention is to examine these units of analysis in order to reveal answers to the research question. My research is ultimately placed in the South African context; however, the insight gained through the MAT cells in Africa has confirmed the initial identification of variables in the literature review. The insight is not only a confirmation of this research, but the MAT cells have also been regarded as a resource to gain information at grassroots levels in South Africa and other African countries.

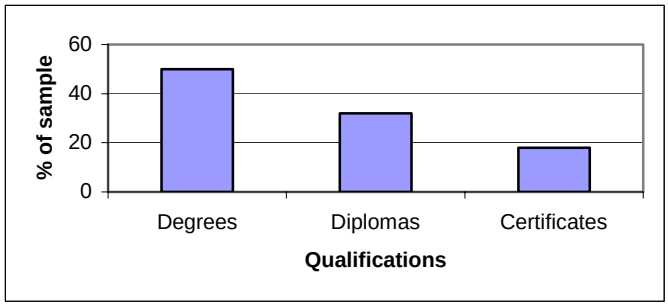
4.2.1 Stage One: Johannesburg North

A total of **167 schools** were approached to take part in the survey (**Annexure B** for instrument used) and only **73 schools** finally responded. A **44%** return was achieved upon which the research is founded. This return is then further translated into **152** Arts and Culture practitioner's individual responses. Five main categories of open-ended questions were used to generate categories for closed questions to be included in the main survey instrument. A descriptive interpretation of the empirical data illustrating the practice of the Arts and Culture learning area in South Africa is presented.

4.2.1.1 Formal training in one or more of the art disciplines

Respondents were asked to state their level of training obtained through a university, college or training institution. Their responses are translated in **Figure 25**.

Figure 25: Formal training in one or more of the art disciplines: Johannesburg North



In response to this question **25%** of the sample indicated formal training in one or more of the arts disciplines. If this figure is broken down further, it can be seen that **50%** of the respondents obtained degrees, **32%** diplomas and **18%** certificates in one or more of the arts disciplines. This preliminary finding confirms that inadequate training is one of the variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa and this requires further investigation.

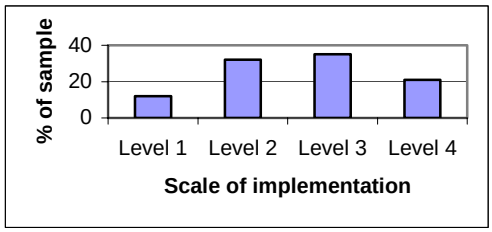
4.2.1.2 Rating of level of implementation

All practitioners were asked to rate the level of implementation of the learning area Arts and Culture as viewed by them according to the following scale:

- Level 1 least level of implementation
- Level 2 partial implementation
- Level 3 achieving implementation
- Level 4 successful implementation.

The use of four levels was prompted by the four-level rating used for assessment in the school system at present. Educators are therefore familiar with rating responses on a four-level system. Making use of the four-level system also encourages respondents to offer as accurate a response as possible, because if they have only four levels to choose from, they will not be able to indicate the "middle of the road" response or error of central tendency (Oppenheim 1992:233). The response from the educators is detailed in **Figure 26**.

Figure 26: Scale of implementation for Johannesburg North



1	least level of implementation	**12%**
2	partial implementation	**32%**
3	achieving implementation	**35%**
4	successful implementation	**21%**

4.2.1.3 Correlation between level of implementation and formal training and budget allocation

14 of the 73 schools rated themselves as achieving a level 4. This relates to **19%** of the sample viewing themselves as effectively on the route towards implementing the learning area Arts and Culture. It was then decided to look at the responses of level 4 in correlation with the formal qualification of the educator and to ascertain whether there was any budget allocation for the learning area. The following results appeared:

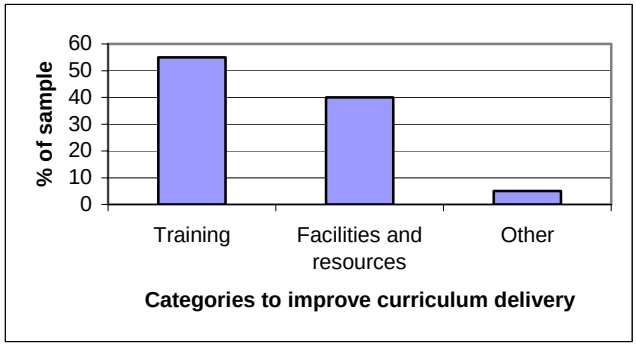
- **86%** of the level-4-rated schools have staff who have a formal qualification in one or more of the arts disciplines;
- **79%** of the level-4-rated schools have an allocated budget for the learning area Arts and Culture.

Based on these findings, it is assumed therefore that educators with formal qualifications can be more effective in implementing the learning area Arts and Culture as opposed to those educators who are not formally qualified. Furthermore, it is deduced that, if educators have formal qualifications linked with the necessary finances to offer resources, the learning area Arts and Culture can be delivered effectively. However, these are certainly not the only possible contributing variables and the issue should be explored further before any final conclusions can be drawn.

4.2.1.4 Response to suggested recommendations

55% of the total number of replies viewed training as the most important avenue towards improving the delivery of the learning area Arts and Culture; **40%** indicated facilities and resources. This figure correlates with the **42%** of replies which stated that an allocated venue for Arts and Culture was not available in their schools. It is therefore most evident that the level and approach to training needs immediate attention for the effective delivery of the learning area Arts and Culture, followed by a commitment from both the government and schools to provide the monetary requirements for the learning area. **Figure 27** represents the responses of the educators to the suggested recommendations to improve curriculum delivery.

Figure 27: Response to suggested recommendations



4.2.1.5 Focus learning or selected learning

Only **9%** suggested that the learning area Arts and Culture be a divided into four strands and each school could elect which strand to offer. The remaining responses advocated that the learning area remain as it was, but guidance is required on how to offer all four strands effectively.

4.2.2 Stage Two: Music Action Team (MAT) Cells in Africa

The Pan African Society of Musical Arts Education (PASMAE) initiated the concept of Music Action Research Teams (MAT cells) at grassroots levels for the collaborative sharing and learning of educators throughout Africa.

PASMAE is affiliated to the International Society for Music Education (ISME), and in turn to the International Music Council (IMC) and United Nations Educationally Scientific Cultural Organisation (UNESCO). The mission of PASMAE is to enhance and promote Musical Arts Education throughout Africa. In delivering the mission PASMAE concentrates on actions and tasks as:

- Identifying and pooling the expertise of resource persons all over Africa and creating links beyond the boundaries of the African continent;
- Assessing and disseminating available relevant literature and learning materials;
- Advancing the increased use as well as methodical learning of indigenous music instruments in practical music education;
- Resourcing and effectively using music materials available in a community for creativity and music theory;

- Assisting the teaching and research capability of local music teachers through local, regional and pan African seminars;
- Consultation and workshops;
- Dialoguing with ministries of education as well as curriculum planners on emphasizing African music, content in music education at all levels, in recognition of the centrality of music in building cultural-national identity in the global context (PASMAE 2001).

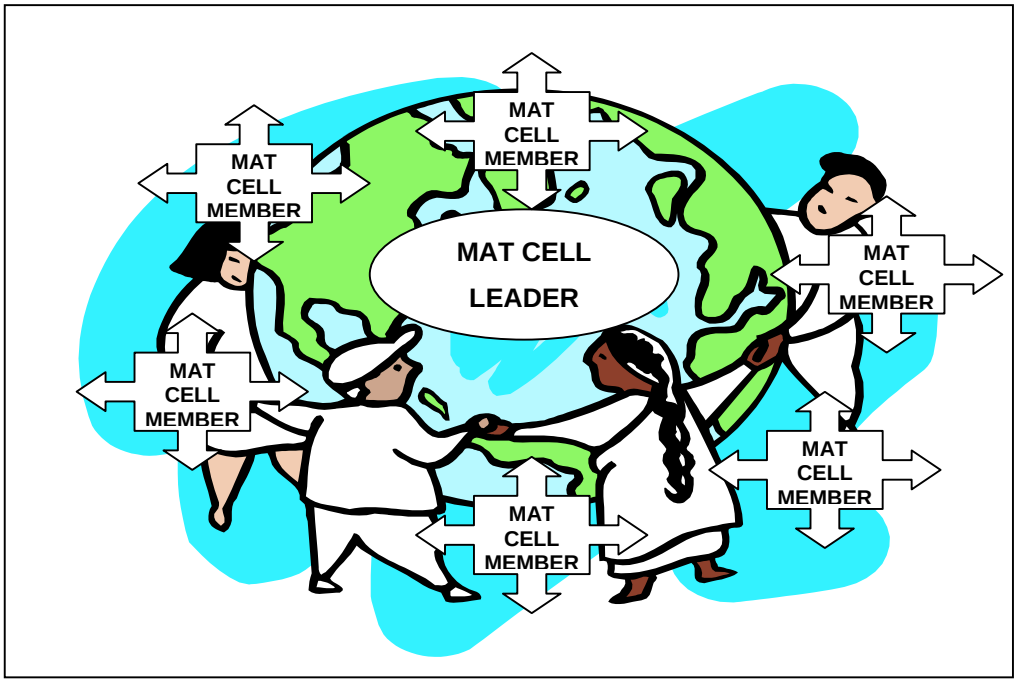
With such actions and tasks to be delivered it was not possible to rely on a small group or a select few to deliver results. So from these noble intentions grew the concept of MAT cells.

4.2.2.1 Description of a MAT cell

Music Action Research Teams (MAT cells) are best described as: a group consisting of the leader and 4-6 other persons solely for the identification and pooling of the expertise of resource persons all over Africa and beyond for the sharing of knowledge and experience relative to musical arts education in Africa and with the rest of the world.

To illustrate the very simple nature of the MAT cell structure, **Figure 28** gives a graphical representation developed and suggested by myself as Director of MAT cells.

Figure 28: The MAT cell structure



A cell in biological terms refers to a living 'thing' and, fed with the correct nutrients, it will grow bigger, eventually divide and start the growing process all over again. MAT cells are viewed in the same light; they are living and dynamic groups of people feeding from each other's experience and in so doing growing and enriching many other lives. This concept links human resources through collaborative networking. Through this collaborative networking I have been able to gain information at grassroots level about the delivery of Music in South Africa and Africa. The MAT cells representation has grown from each of the PASMAE conference encounters. To date there have been three waves of induction (**Table 16**).

Table 16: Waves of induction of MAT cells in Africa

Initial Wave **2002**	***Second Wave*** **Prior 3rd Biennial Conference of PASMAE 2003**	***Third wave*** **Post 3rd Biennial Conference of PASMAE 2003**
Botswana Kenya Malawi Namibia Nigeria South Africa (2) Uganda Venda Zambia Zimbabwe	Kenya + (1) Nigeria + (1) South Africa + (6)	Ethiopia Kenya + (2) Malawi + (1) Mozambique South Africa + (2)

The ultimate concept of the MAT cells is to generate and capture a wealth of knowledge of human resources as the essence of musical arts education, signifying the integrated nature of music and dance and theatre in Africa in its people. Musical arts education is not learned or taught from books about theories and methodologies, but rather it is learned from people who have the experience and practice at grassroots level and who are not reliant on academic theorising that have little linkage to the grassroots-level practitioners or children.

To assist all MAT cells to focus or direct the intentions of the cells, a generic guideline was drafted by the President of PASMAE, Prof. Meki Nzewi (**Annexure C**). It is included with this thesis to give an indication of the basis upon which the MAT cell findings and intervention strategies were made.

4.2.2.2 Findings of MAT cells

With such a vast and thorough grounding of information amongst the countries, it was decided that, when the MAT cell leaders met in Kisumu, Kenya July 2003, they were limited to tabling five identified problem areas only. The most striking manifestation of this procedure was the occurrence of the following four common areas tabled by all:

- Curriculum issues, changes and policy;
- Lack of facilities and resources;
- Skills, training and methodology in schools and teacher training institutions;
- Societal role of the 'arts'.

The attention of the MAT cell leaders has now turned to making recommendations based on the data secured through the MAT cells; the MAT cell leaders gave their consent for these findings to be used for academic purposes and for the furthering of Musical Arts Education (**Annexure D**).

The current number of 27 cells is a modest realisation of the society's goals. However, it is strongly felt that, if these cells execute the planned intervention strategies, then this modest number of cells and country representation will change considerably. This could be the realisation of a living 'text-book'!

4.2.3 Stage Three: Tshwane South

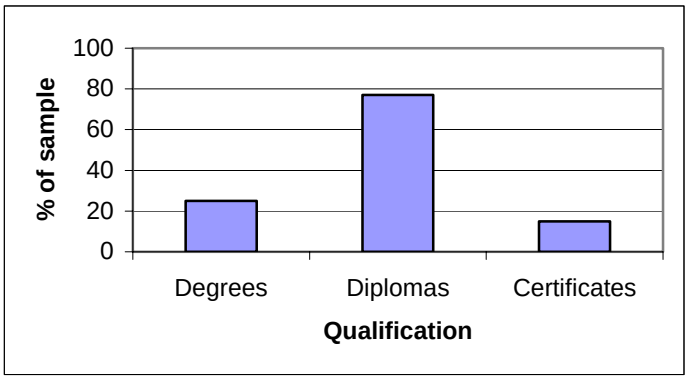
A total of **249 schools** were approached to take part in this survey (**Annexure E** for instrument used) and only **123 schools** finally responded to the data. This represents a **49%** return upon which the research is founded, and this figure is further translated into **123** Arts and Culture practitioner's individual responses.

4.2.3.1 Formal training in one or more of the art disciplines

Respondents were asked to state their level of training obtained through a university, college or training institute. Their responses translated into **32%** of the sample indicating that they have formal training in one or more of the arts disciplines; **25%** of

the respondents obtained degrees, **77%** diplomas and **15%** certificates in one or more of the arts disciplines.

Figure 29: Formal training in one or more of the arts disciplines: Tshwane South

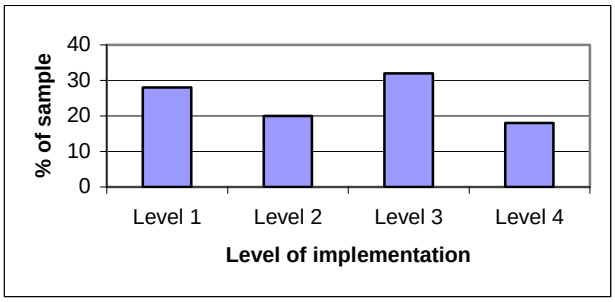


This confirms the finding of stages one and two that inadequate training is one of the variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa and this requires further investigation.

4.2.3.2 Rating of level of implementation

All practitioners were asked to rate the level of implementation of the learning area Arts and Culture as viewed by them according to the scale utilised in stage one. The response is presented in **Figure 30**.

Figure 30: Viewpoint of the respondents: Tshwane South



1	**28%**	view their implementation as very limited
2	**20%**	view their implementation as only partial
3	**32%**	feel that they are achieving implementation
4	**18%**	feel great success in implementation

4.2.3.3 Correlation between level of implementation and formal training and budget allocation

22 of the 123 schools rated themselves as achieving a level 4. This related to **18%** of sample viewing themselves as effectively implementing the learning area Arts and Culture. It was then decided to look at the level-4 responses in correlation to the formal qualification of the educator and to ascertain whether there was any budget allocation for the learning area. The following results appeared:

- **68%** of the level-4-rated schools have staff that have a formal qualification in one or more of the art disciplines;
- **86%** of the level-4-rated schools have an allocated budget for the learning area Arts and Culture;
- **68%** of the level-4-rated schools have an allocated classroom for the learning Arts and Culture.

Based on these findings it is assumed that educators with formal qualifications can be more effective in implementing the learning area Arts and Culture as opposed to those educators who are not formally qualified. Furthermore, it is deduced that, if educators have formal qualifications and the necessary finances to offer resources, the learning area Arts and Culture can be delivered effectively. However, these are certainly not the only possible variables and the issue must be explored further.

4.2.3.4 Focus learning or selected learning

This question was omitted from the questionnaire as the previous survey indicated a low response rate to the question and the policy of the Department of Education is unlikely to be changed at this point, since all educators were given the opportunity to respond during the inception years of the curriculum. All these prospects form the basis of sketching the current South African situation and they need to be explored further in the main study to address the research questions effectively.

4.3 Discussion of results

Stage one's results suggested that there is a lack of formal training in one or more of the arts disciplines amongst the educators. When the educators were asked to rate their level of implementation, the majority rated themselves at the levels of partial

implementation or in the process of achieving implementation. This implies that educators are not implementing the learning area Arts and Culture at an entirely successful level. There was a strong correlation between level of implementation and the formal training of the educator. This correlation was also evident between level of implementation and budget allocation to the learning area Arts and Culture. A large majority of the respondents viewed training as the most important avenue towards improving the delivery of the learning area Arts and Culture, followed closely by the allocation of facilities and resources. A very small number suggested that the learning area Arts and Culture be divided into four strands and each school could elect which strand to offer. There is therefore consensus among the educators that the learning area Arts and Culture should remain as an integrated discipline.

The findings of the MAT cells, stage two, confirmed some of the findings of stage one and added further to the variables at hand. The issues raised by the MAT cells were: curriculum issues of change in policy; lack of facilities and resources; lack of skills, training and methodology in schools and teacher training institutions; and the societal role of the 'arts'.

Stage three was the repeat of stage one but in another district. The same problems with the instrument were present and, although some of the findings were slightly better in number, the identified variables remained the same.

4.4 Survey refinement

The instruments used for the acquisition of data from the schools yielded a wealth of information. Unfortunately many open-ended questions were used, which resulted in many respondents not replying to the question. Such questions require respondents to answer in a narrative form (Fowler 1995:117). Those that did respond to the question generated numerous replies, which made it most difficult to categorise them and therefore the data were too thinly spread to be of any use. If I had interpreted these responses further, a bias was likely to have occurred. The survey instrument needed to be refined further to ensure that the open-ended questions be changed into closed-ended questions, where respondents are offered a choice of alternative replies to prevent the dispersion of responses. Closed-ended questions would restrict the respondents to select categories, which in turn could then be analysed.

The seemingly poor response to the mail surveys was also a matter of concern and so a plan of action needed to be devised to ensure that the surveys could be self-administered to ensure a valid data set.

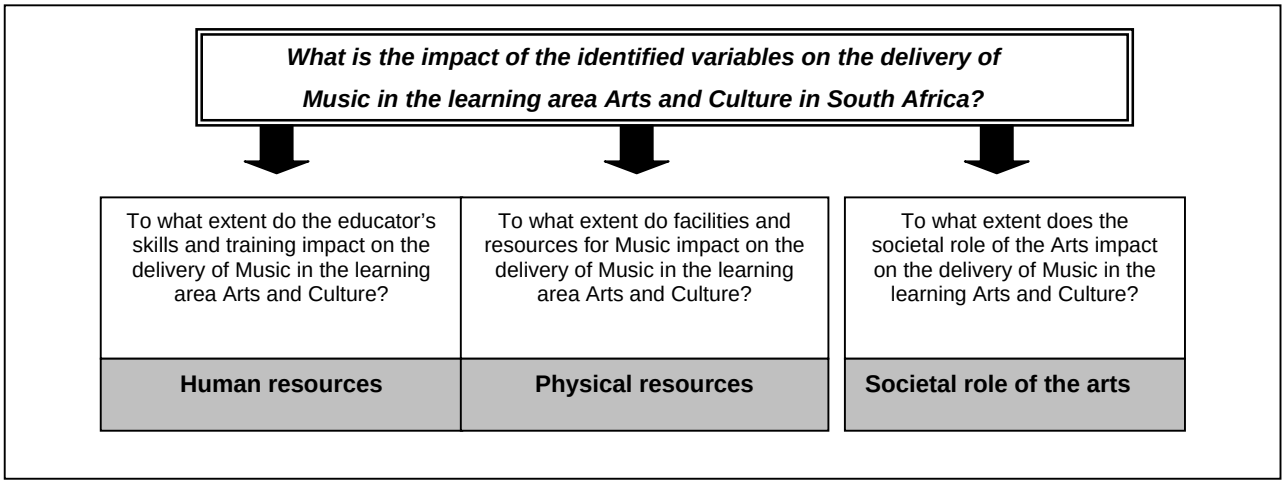
During the analysis of these data, it also became apparent that the assistance of statistical expertise was going to be necessary to make a worthwhile interpretation of the data and add value to the knowledge.

4.5 Summary

The findings of these initial studies confirmed the delineation of the research in addressing the research questions that were tentatively formulated from the literature review into three main variables that needed to be addressed (**Figure 31**):

- human resources;
- physical resources; and
- societal role of the arts.

Figure 31: Delineation of variables addressed in this research



This delineation paves the way for the main survey to address the research questions through describing, interpreting and communicating annotations of empirical data secured through surveys, interviews and questionnaires completed by educators, principals and learners.

5

PRESENTATION AND ANALYSIS OF EMPIRICAL DATA

5.1 Introduction

Chapter Five forms the culmination of this thesis and the sample profiles are described in detail prior to the presentation of descriptive and inferential results. These results are explored and elaborated on with reference to the research question and ultimately the accompanying sub-questions. The chapter ends with concluding remarks about the findings of the main study.

The research question and sub-questions of this research are as follows:

What is the impact of the identified variables on the delivery of Music in the learning area Arts and Culture in South

(a) To what extent do the educator's skills and training impact on the delivery of Music in the learning area Arts and Culture?
(b) To what extent do facilities and resources impact on the delivery of Music in the learning area Arts and Culture?
(c) To what extent does the societal role of the arts impact on the delivery of Music in the learning Arts and Culture?

I had several methodological options – such as personal interviews, telephonic interviews, and visits to schools, mailed questionnaires and self-administered questionnaires – to choose from. Personal interviews and self-administered questionnaires were selected as being the most cost effective and suitable in terms

of covering a great number of schools within a large area in a limited period of time. The self-administered questionnaire (survey) was confined to the Tshwane South district. The aim of the questionnaire and interviews was to investigate the learning area Arts and Culture with specific reference to Music in order to identify and quantify variables impacting on the delivery of Music in the learning area Arts and Culture. To be able to accomplish this investigation, the content of the questionnaires and interviews centred on the following three groups of respondents:

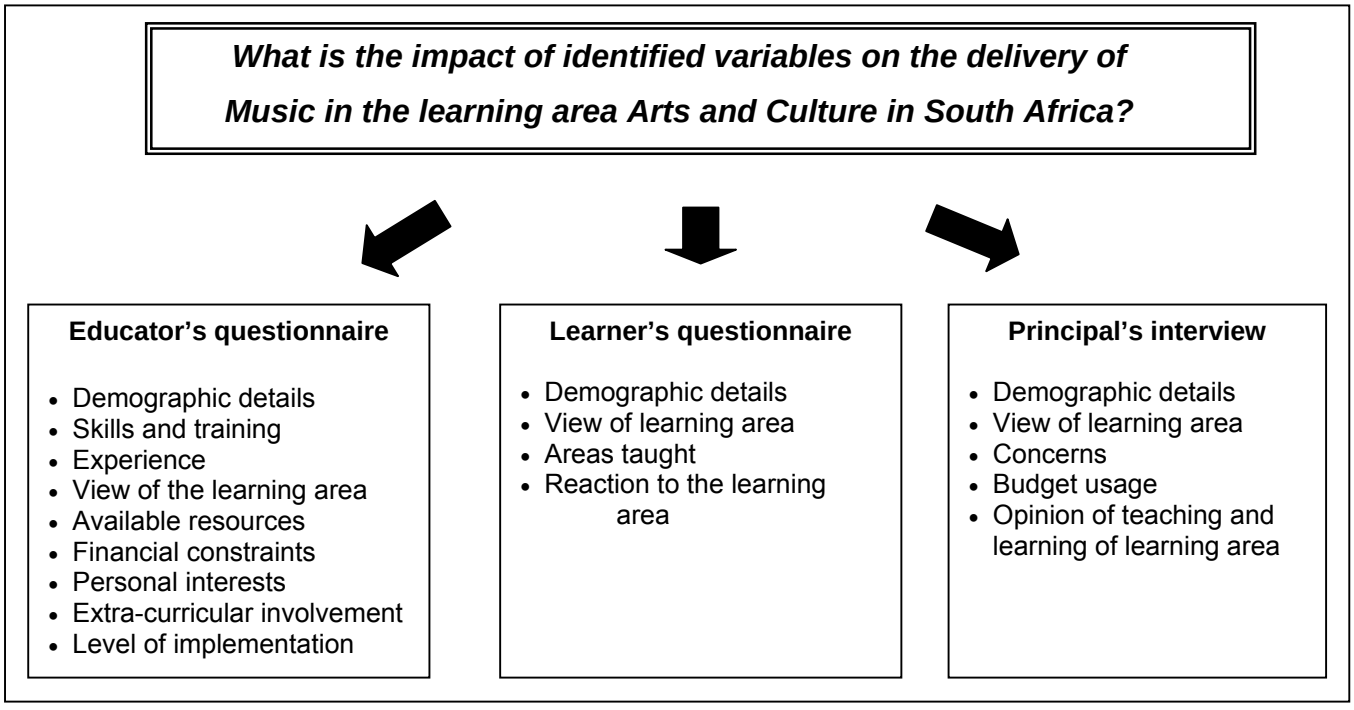
- The **educators** who implement Music in the learning area Arts and Culture;
- The **learners** in the Senior Phase (Grades 7–9), who experience the learning area Arts and Culture as one of the compulsory learning areas in this phase;
- The **principals** who manage the curriculum in their schools.

The following three objectives were set for each of the questionnaires and interviews:

- Do the **educator's skills and training** impact on delivery?
- Do **facilities and resources** impact on delivery?
- Does the **societal role of the arts** impact on delivery?

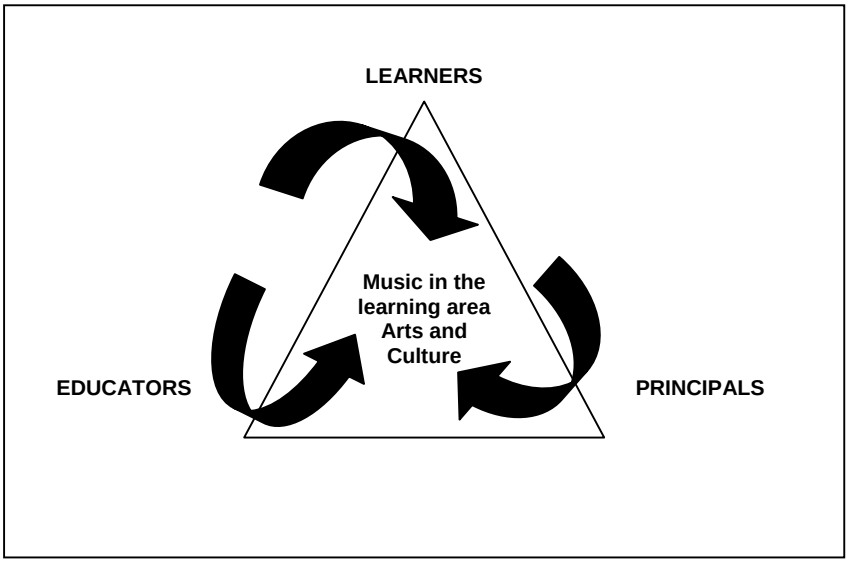
These three main objectives are presented in **Figure 32**.

Figure 32: Main objectives contained in the questionnaires and interviews



It was decided that the inputs of the learning area Arts and Culture should focus on the educators, principals of the schools and the learners. The focuses then centred on the educators, as they are the facilitators of teaching and learning, and have the most crucial role to play as an input. The inclusion of the principals and learners as input was used for verification of data – also termed triangulation. Triangulation involves gathering data about a situation from three quite different points of view (Blaikie 1991:119), namely those of the educator, learners and principal. Each point of the triangle stands in a unique epistemological position with respect to access to relevant data about a teaching situation. By comparing his own account with accounts from the other standpoints, a person at one point of the triangle has an opportunity to test and perhaps revise it on the basis of more sufficient data (Elliot and Adelman 1976: 74).

Figure 33: Triangulation in this research



5.2 Sample profile

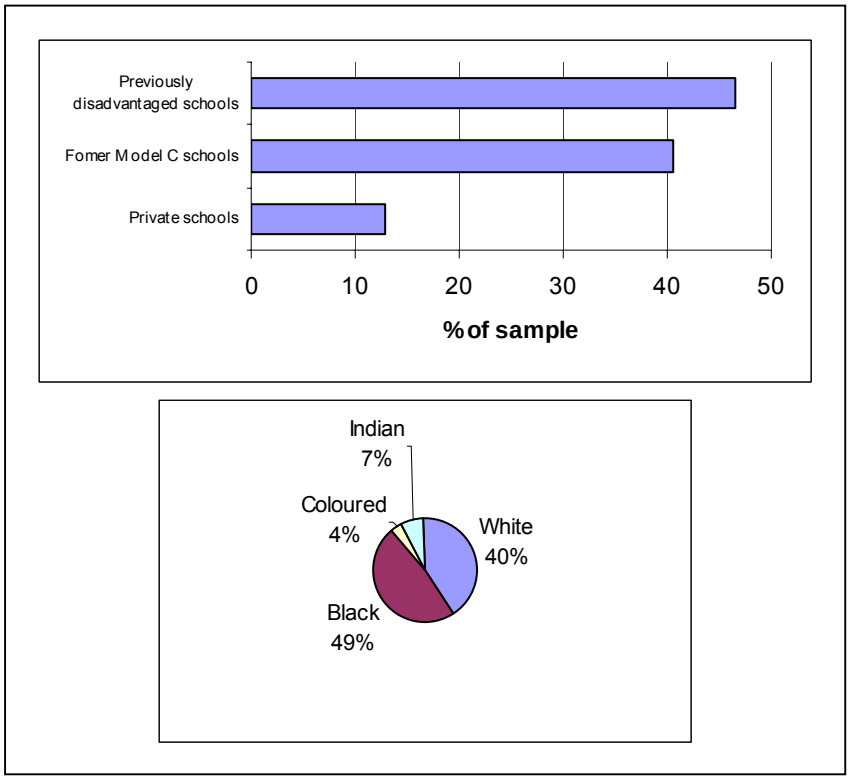
Prior to accessing the Tshwane South district, a research application was submitted to the Gauteng Department of Education. Once permission was obtained, collecting the raw data began. The sampling method employed for the educators was one of probability sampling. Here every educator in the Tshwane South district had the chance of being selected for the sample. The technique employed with this method was one of simple random sampling, as every educator had the same probability of selection. However, with the principals and learners the accessibility and

convenience of these two sample groups had to be taken into account, for which the use of non-probability sampling was employed. This was done solely for the purpose of ensuring the accessibility and availability of learners and principals. To avoid bias from the researcher, the schools that were willing to participate were placed into strata or sub-groups. The three sub-groups were: private schools, former Model C schools and previously disadvantaged schools. The sub-groups were then cross-checked to ensure that fair representatives were selected to guarantee valid research samples. The basic ethical principle of "no harm should come to the respondents as a result of their participation in the research" (Oppenheim 1992:83) was observed and all respondents were invited to complete an informed consent form (**Annexure F**).

5.2.1 Educators

All 228 schools covering the senior phase (Grades 7–9) were invited to attend afternoon moderation sessions over a period of one week in November 2003. During these sessions the educators were informed again of the purpose of this research and asked if they would be willing to complete the educator's questionnaire. Their names would not appear on the questionnaire and the results would be communicated back to them on the completion of the thesis. All educators were required to complete an informed consent letter (**Annexure G**) confirming that their participation was voluntary. A total of 184 educators finally responded to the questionnaire (**Annexure H**), covering 163 schools of the total possible number of 228. A **71,49% participant return** of the possible sample targeted was achieved. This is regarded as a very high return rate for questionnaires, but cognisance must be taken of the fact that it was a self-administered questionnaire and so there was little regard for non-response due to mail delivery problems or participant apathy. The participant return of 71,49% is further translated into the three strata identified: private schools, former Model C schools and previously disadvantaged schools. This is graphically represented in **Figure 34** together with the racial demographics of the respondents.

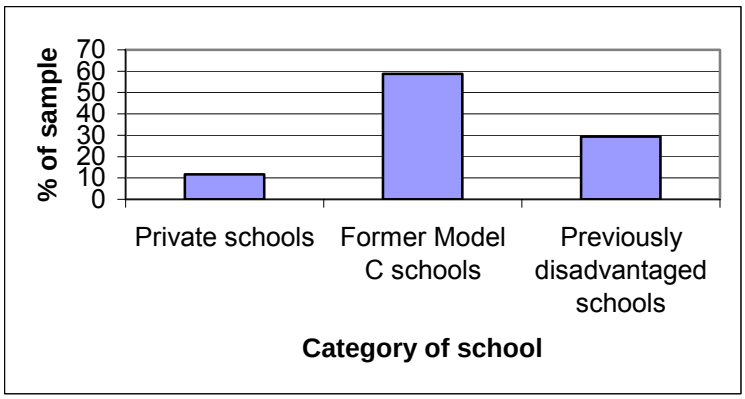
Figure 34: Strata of schools and racial demographics



5.2.2 Principals

All principals of private, former Model C and previously disadvantaged schools of the Tshwane South district were informed by mail of this research and were invited to participate. Only 17 school principals replied positively to the invitation and completed the consent letter (**Annexure I**). The response was a rather disappointing 7.5% for the interview of principals. Further telephonic communication ensued, with no further positive response. Many principals shared their concern that too many researchers plague their schools and intrude on valuable teaching and learning time. This outlook had to be respected and accepted. Although the sample is very small, data redundancy occurred during the execution of the interviews following the principal interview format (**Annexure J**). That is to say that most of the principals replied with exactly the same responses as other principals or with very similar responses to those of the other principals.

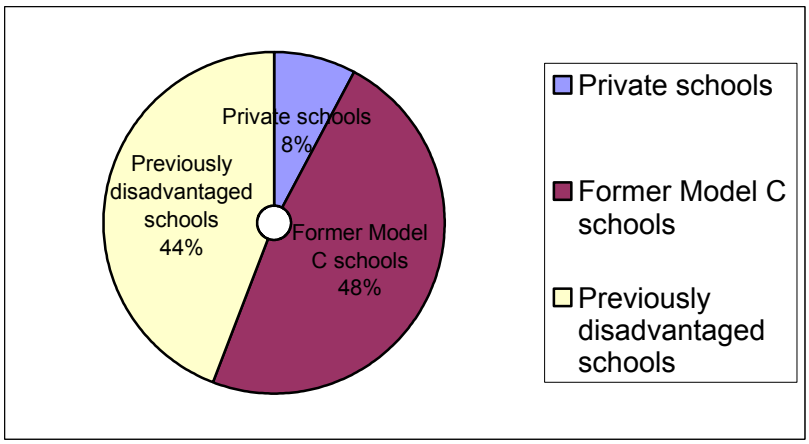
Figure 35: Sample categories of schools in this research



5.2.3 Learners

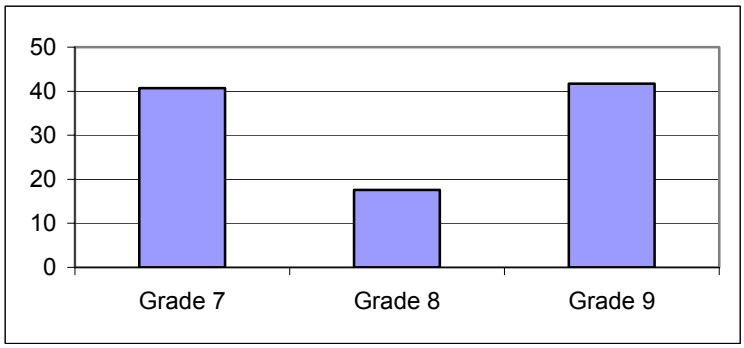
The same schools where the principals responded positively were targeted for the participation of learners. Only 13 schools gave permission for their learners to participate. This amounted to 5,7% of the total number of schools in the Tshwane South district. However, a total of 381 learners were involved in completing the learners questionnaire (**Annexure L**), after permission had been granted from the principal of the school (**Annexure K**).

Figure 35: Composition of learners and school strata



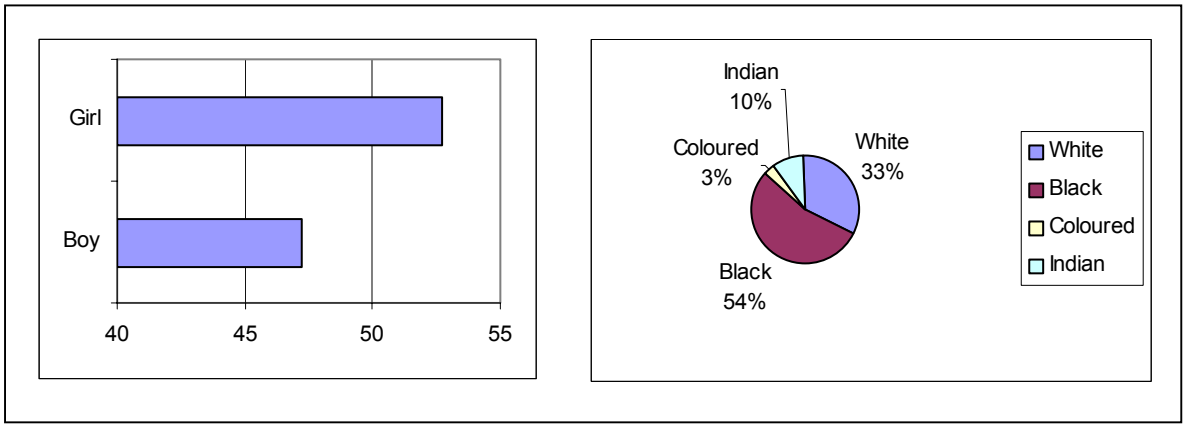
All three grades of the senior phase were represented, i.e. Grades 7, 8 and 9, as were boys and girls; this is graphically represented below.

Figure 37: Learner-grade composition



The apparently lower response rate from Grade 8 learners was a result of the fact that most Grade 9 educators also teach Grade 8 and they did not want to have their teaching time too disrupted by having more than one class participate. However, the boy/girl composition is illustrated in **Figure 37**. The girl respondents outnumbered the boy respondents by the class demographics that occurred naturally. The racial composition of the learners is expressed in **Figure 38**. This informs the research of the demographics of the sample and confirms the validity of the research in representatives. Although the education system calls for a multicultural environment in the schools regardless of race, the decision to isolate the racial composition of the respondents was based on the need to investigate whether there was any difference in response according to race. This is explored while addressing the research question involving the societal role of the arts.

Figure 38: Gender and race composition



5.3 Analysis of empirical data

Each sub-question is addressed individually by the responses to the questionnaires and the interviews conducted with the educators, learners and principals initially through the presentation of descriptive results and followed by the presentation of inferential results. There are several properties of data with respect to their analysis and presentation that govern their persuasive force. These properties are labelled by Abelson (1995:11) using the acronym MAGIC, which stands for magnitude, articulation, generability, interestingness and credibility. MAGIC properties ensure a strong argument of forceful rhetoric and effective narrative. However, there are other aspects of statistical arguments that depend hardly at all on data or on skill – instead they are matters of style and convention (Abelson 1995). The style of the statistical argument within this research presentation can be labelled as an intermediate position between the two extreme poles of liberal and conservative styles. The 'conventional' significance level of p = .05 has been adopted to guard against my applying my own judgement alone in interpretation of data.

5.3.1 Presentation of descriptive analysis

The following descriptive results address the research questions in their most basic form. No inferences are applied or implied and the situation at grassroots level is described as a response to the question asked of the respondent. The methods for describing and summarizing a single variable – namely distribution, norming operations, measures of central tendency and dispersion – are termed univariate descriptive statistics by Wright (1979:61). Relationships among two or more variables must be examined to discover whether one variable influences another. These influences or effects may or may not be casual. I have searched for the existence of an effect and then its magnitude. Explorations were undertaken on two-variable relationships by means of cross-tabulations and measures of association.

5.3.1.1 Research sub-question (a)

To what extent do the educator's skills and training impact on the delivery of Music in the learning area Arts and Culture in South Africa?

To address this sub-question the educator's questionnaire is communicated question-by-question to obtain the necessary information. Three main sections of the educator's questionnaire are consulted: **background information, school teaching experience** and **experience of the arts**.

All participants were asked a series of questions involving their background in terms of their highest educational qualification obtained, year of qualification, area of specialisation and any further training they might have had in the arts. The results are noted below. The number on the right in **bold** corresponds with the questionnaire number. The **N** quantifies the sample size. **Frequency** relates to the number of respondents in the particular category, which is then converted to a percentage (**%**) alongside.

Background information of the educators was sourced through asking the following questions:

- *What is the **highest educational qualification** you have obtained?* **(3)**

N=184		**Frequency**	**%**
Degree	**1**	78	**42.39**
Diploma	**2**	97	**52.72**
Certificate	**3**	9	**4.89**

The majority of respondents indicated that their highest educational qualification obtained was a diploma. The next largest group had obtained a degree. Only a small percentage (just less than 5%) are in possession only of a certificate. Question 4, not included here, was the identification of the institution where the qualification was obtained. This yielded a wide variety of institutions but made no significant contribution to this research. Question 5 inquired about the year of qualification. Three categories were offered: prior to 1980, between 1980 and 1990 and post-1994. The three categories were selected as significant time periods. Prior to 1980 referred to a time in South Africa of political stability. Between 1980 and 1990 the political instability was felt as minority groups began to voice their opinions and be heard. Post-1990 appeared to be the start of dynamic change in South Africa and, as previously outlined, the reformation in education began. Higher education institutions would have begun changing their curricula and hence aspirant educators would have been trained accordingly. The date of qualification has also been used as an indication of the age of the educator. The approximate age of the educator might also have an impact on the delivery of the learning area in terms of willingness to adapt to the changes that educators face.

- *In which year did you qualify?* **(5)**

N=184		Frequency	%
Prior to 1980	**1**	47	**25.54**
Between 1980 and 1990	**2**	61	**33.15**
Post-1990	**3**	76	**41.30**

The distribution of year in which respondents qualified is relatively evenly spread with a slightly inflated response for post-1990. This implies that the qualification of many of the educators currently in the field was based on curricula that should have been adapted or altered to meet the needs of the transformation in education. But perhaps for many these curricula were still in their infancy.

- *In what field (direction) did you specialise?* **(6)**

N=184		Frequency	%
Humanities (Arts, sociology, philosophy, theology)	**1**	102	**55.43**
Natural sciences (Agricultural, biological, physical)	**2**	35	**19.02**
Mathematical sciences (Engineering, statistics)	**3**	6	**3.26**
Languages	**4**	65	**35.33**
Commercial (Economics, typing, business economics, accounting)	**5**	17	**9.24**

The respondents had to indicate the field (direction) in which they specialised as an indication of how many of the practising educators are teaching in the field of their specialisation. Only 55.43% of the sample indicated a specialised field in the Humanities. The category of Humanities encompassed the arts, sociology, philosophy and theology. The next substantial category of response was to the field of Languages, which was followed by the Natural Sciences, Commercial and Mathematical Sciences, completing the field of possible fields of specialisation. The indication of Humanities was not specific enough to enable any further suppositions without enquiring as to what training the respondents had received in the Arts and the duration of the training, which would reveal what level of specialisation had been obtained in the chosen field of the arts.

- *If you have had training in any of the following, please indicate the **duration** of such training. (**<1 yr** would be short courses of weeks or months duration).* **(7)**

	0	%	<1yr	%	1yr	%	>=2yr	%
Arts (Visual)	113	**61.41**	28	**15.22**	9	**4.89**	34	**18.48**
Crafts	145	**78.80**	16	**8.70**	1	**054**	22	**11.96**
Music	132	**71.74**	19	**10.33**	5	**2.72**	28	**15.22**
Drama	136	**73.91**	23	**12.50**	7	**3.80**	18	**9.78**
Dance	156	**84.78**	15	**8.15**	2	**1.09**	11	**5.98**
Other (specify):	181	**98.37**	1	**.54**	1	**.54**	1	**.54**

The above tabulation illustrates the high frequency of short courses of weeks or months in duration in the differing fields of the arts provided as options. A closer

examination revealed that, of the respondents who indicated training in Music, only 15.22% had undergone training of two or more years. This would translate into their having obtained their qualification with a specialisation in Music. No distinction was made as to whether this qualification was in Class Music, Performance Music or Music Education. Only the Arts (visual) and Crafts categories saw similar responses. The strands of Drama, Dance and Other received very small, negligible responses.

To ascertain **School teaching experience**, the following questions were asked of the educators:

- *What grades do you teach at present?* **(8)**

N=184	Frequency	%
Grade 4	37	**20.11**
Grade 5	50	**27.17**
Grade 6	64	**34.78**
Grade 7	112	**60.87**
Grade 8	55	**29.89**
Grade 9	74	**40.22**

It is still customary in the primary school (Grades 1–7) for educators to be generalists. The educator is required to teach all learning areas regardless of specialisation. If the school is able to afford a specialist for the learning area Arts and Culture, the educator would often find himself or herself teaching across all the grades, and therefore when this question was asked the respondents were able to opt for grades, which are not covered in the senior phase. Similarly, educators teaching in secondary schools (Grades 8–12) also find themselves having to teach more than one grade. For Grade 8 and Grade 9 many educators were duplicated in these categories. A high percentage of the respondents (60.87%) indicated teaching at Grade 7 level. However, the bulk of the respondents are teaching in the senior phase (Grade 7–9).

- *Do you teach any of the art forms?* **(9)**

N=184		Frequency	%
Yes	**1**	163	**88.59**
No	**2**	21	**11.41**

In retrospect it seems that question 9 was worded rather poorly, since one could have anticipated that the educators involved were actively teaching the learning area Arts and Culture. However, what the question aimed to reveal was whether any of the educators were teaching any of the art forms in the further education and training (FET) phase of schooling. If this were the case, then one could assume that they

were specialists in their particular field, as specialists are required for the teaching and learning of subjects at FET level and ultimately Grade 12. So, to explore the question any further through question 10 would result in invalid and unreliable findings, as I would then be trying to interpret what the respondent was trying to suggest when answering the question.

- *Are you integrating any of the art forms into other learning areas at present?* ***(11)***

N=183		**Frequency**	**%**
Yes	**1**	133	**72.68**
No	**2**	50	**27.32**

Outcome-based education has been advocated as teaching across the curriculum, and entailing that teaching and learning should not happen in isolation; it therefore calls for an integrated approach. The learning area Arts and Culture offers a unique way of learning across the curriculum and concepts can be learned vibrantly and experientially through the Arts and Culture learning area (South Africa 2000). Question 11 asked educators whether they are integrating the art forms into other learning areas at present. Question 12 allowed them to write down which areas were being integrated, if this was the case. Integration of the art forms into other learning areas is taking place (72.68%). However, 46.72% offered areas of integration within the learning area Arts and Culture and not across learning areas. Such internal integration was identified by Dachs (1990:5) as “intragration”.

This response from the educators suggests one of two concerns. Firstly, the question was perhaps not understood or, secondly, the concept of integration is not fully understood. The second concern would correspond with the findings of question 5, where educators indicated in which year they qualified. The majority of the educators qualified prior to 1990, which was prior to the onset of the changed approach to curriculum delivery. In the responses only two other learning areas were mentioned regularly: Life Orientation and Language, Literacy and Communication. Only negligible indications were provided for the remaining learning areas. The response to Language, Literacy and Communication is due to the fact that the language category was the second category of specialisation indicated by the respondents to have been the direction in which they studied.

- *Are you involved in any arts or cultural activities extramurally?* **(13)**

N=183		Frequency	%
Yes	**1**	125	**68.31**
No	**2**	58	**31.69**

The term extramural refers to activities that take place under the auspices of the school after the recognised school day. Not only do such activities offer learners many opportunities, but educators are also able to interact with learners away from the classroom environment in offering a holistic approach to education. For many educators such activities are a given requirement of the school and no remuneration is offered. However, the trend appears to be changing and isolated schools on their own initiative offer monetary reward for educators who are involved extramurally. Of the respondents, 68.31% specified being involved in extramural activities. The extramural activities noted by the respondents included: school productions, traditional dancing groups, music performing groups (choirs, bands, ensembles), cultural groups, drama groups, debating and public speaking, visual arts groups, and photography; Department of Education also organised competitions and events.

- *How many **years** teaching experience do you have teaching your art form/s?* ***(*****15)**

N=181		Frequency	%
Less than 10 years	**1**	119	**65.75**
Between 10 and twenty years	**2**	33	**18.23**
More than twenty years	**3**	29	**16.02**

This question corresponds with and confirms the results of question 5 relating to the year in which qualification was obtained. It appears that for the large majority of practicing Arts and Culture educators, their level of experience measured in terms of length of service is less than 10 years. This is not perceived as negative but rather positive, as these educators less experienced in terms of years have had the good fortune of having qualified during the dynamic period of reform in education. This is not to suggest that the educators of the other two categories would not have been able to embrace change, but the younger educators have been part of the change process.

- *What phase/s are you currently teaching?* **(16)**

		Frequency	%
Early Childhood Development Phase (Grade R to Grade 3)	**1**	8	**4.35**
Intermediate Phase (Grade 4 to Grade 6)	**2**	65	**35.33**
Senior Phase (Grade 7 to Grade 9)	**3**	168	**91.30**
Further Education &Training Phase (Grade 10 to Grade 12)	**4**	27	**14.67**

An encouraging 91.30% of respondents designate their phase that they are currently teaching as being the Senior Phase. This supports this research in terms of validity and reliability, as the respondents' responses are based on the phase examined in this research.

- *Were you trained to teach in this phase?* **(17)**

N=183		Frequency	%
Yes	**1**	138	**75.41**
No	**2**	45	**24.59**

Although prior findings revealed in questions 6 and 7 that many of the practising Arts and Culture educators participating in this research had not received formal training in one or more of the arts disciplines, 75.41%, were trained to teach in the phase in which they are currently teaching. However, having received the appropriate didactic training for a phase does not secure the appropriate training for the learning area the educator ultimately teaches.

- *State your current position at your school.* **(19)**

N=184		Frequency	%
Permanent State Post	**1**	121	**65.76**
Temporary State Post	**2**	29	**15.76**
School Governing Body Post	**3**	34	**18.48**

The state provides teaching posts per school based on a ratio of learner to educator. If a school wishes to employ further educators, they do so at their own cost and such posts are called school governing body posts. Many former Model C schools employ such structures to ensure that the class size is kept low. The creation of such posts places extreme financial pressure on a school. Indication of 65.76% of the educators has permanent state posts. A further 15.76% have temporary state posts. 81.52% were being paid by the state and only the remaining 18.48% receiving remuneration from school governing bodies. A commitment from the state to supplying educators for the necessary teaching and learning in schools is implied.

- *Are you involved in any Arts and Culture activities outside of the school?* **(20)**

N=180		Frequency	%
Yes	**1**	73	**40.56**
No	**2**	107	**59.44**

The inclusion of this question was intended to provide an insight into how many educators are involved with Arts and Culture activities outside of the school environment. The response suggests the level of commitment to the 'arts' from the

practising educators and also indicates the level of expertise and willingness of the educators to be seen as practicing 'artists'. Only 40.56% specify that they are involved with Arts and Culture activities outside of the school environment, and 59.44% specify that they are not involved in such activities. The following activities were indicated by the 40.56% as activities outside of the school environment: choreography, author of resource books, drama groups, instrument lessons, choirs, church musician, band member, art classes, visual art competitions, photography, dancing and pottery. Of these categories only three were of any significance in number, namely choreography, drama groups and choirs.

Educators were asked the following question pertaining to their **experience of the arts**:

- *Do **you** have a personal interest in any of the following?* **(22)**

		Frequency	%
Storytelling	**1**	89	**48.37**
Painting	**2**	94	**51.09**
Sculpture	**3**	43	**23.37**
Pottery	**4**	51	**27.72**
Dance	**5**	99	**53.80**
Drama	**6**	97	**52.72**
Performing music	**7**	81	**44.02**
Listening to music	**8**	113	**61.41**
Going to the theatre	**9**	108	**58.70**
Any other cultural activities (specify):		5	**2.71**

This question was included to cross-check the response to question 20. By offering differing categories, the respondents' options were channelled. The question only required the respondent to indicate if they had a personal interest in the categories on offer. Here the 61.41%, the highest response, draws attention to the fact that they enjoy listening to Music and 44.02% indicate that they enjoy performing music; however, question 20 revealed that only 13.89% actively participate in a choir or as a church musician and/ or a band member. So in this research sample many educators indicate a personal interest in the 'Arts' and specifically Music by the majority, but they do not commit themselves to actively participating in Arts and Culture activities outside of the school environment.

- *Do you think Arts and Culture education is important for young learners?* **(23)**

N=184		Frequency	%
Yes	**1**	183	**99.46**
No	**2**	1	**.54**

Almost 100% replied that they viewed the learning area Arts and Culture as being

important for young learners. Support for this was indicated in question 24, with the following reasons provided: offers holistic education, creates an interest in cultural diversity, develops skills, teaches discipline, nurtures an appreciation of the Arts, develops creativity and aids social development. Such support establishes the importance of the learning area, but it does not secure a commitment of those with the expertise and interest to the learning area.

- *Which **one** of the art forms do you prefer working?* **(25)**

N=144		Frequency	%
Visual arts	**1**	73	**50.69**
Music	**2**	30	**20.83**
Dance	**3**	14	**9.72**
Drama	**4**	27	**18.75**

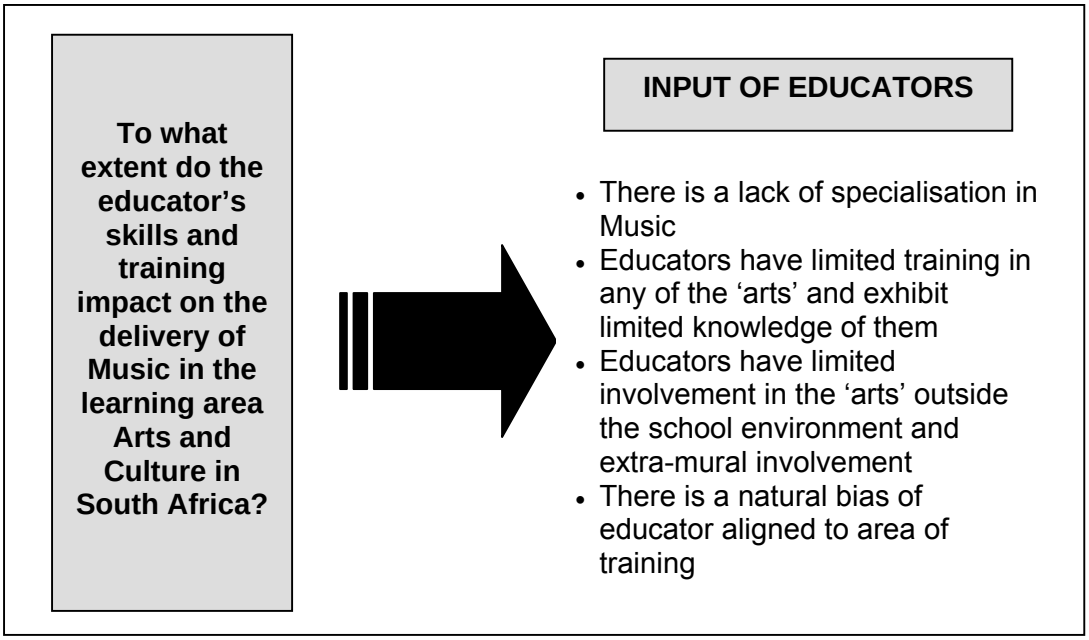
The natural bias of the educator is a given in the approach to the learning area Arts and Culture, which encompasses visual art, music, dance and drama. By virtue of the fact there is little chance of specialising in all four, specialisation would have occurred in only one of the four, if at all. A preference to working in Visual arts was indicated by 50.69% educators. The remaining 50% is divided amongst the three other strands, of which Music makes up 20.83%, closely followed by Drama and finally Dance. Question 7 is re-visited here to support the findings of this question that Visual arts received the highest level of training followed by Music in the discussion of training duration and would suggest that there is a correlation between the level of training in a particular field and the preference of art form. This is not surprising in the sense that security is attained through knowledge and knowledge is only attained through training and experience.

5.3.1.2 Summary of research sub-question (a)

The analysis of the data sourced from the educators with regard to the extent of the educator's skills and training impacting on the delivery of Music in the learning area Arts and Culture in South Africa illustrated that the learning area is viewed as important. Albeit all the educators possess a qualification, there is a lack of specialisation in the arts among the educators. This impact is further influenced by the limited knowledge of the educator, which is possibly linked to the limited training in any of the arts that the educators received. Those who have an arts qualification alluded to the fact that they have a natural bias to the art form in which they have some training. For the majority this training was not in Music. The educators also indicated that they have little involvement in the extramural activities of the school

and also outside of the school environment. These findings are summarised in Figure **39**.

Figure 39: Summary of research sub-question (a)



5.3.1.3 Research sub-question (b)

To address the next sub-question,

To what extent do facilities and resources impact on the delivery of Music in the learning area Arts and Culture in South Africa?

the questionnaire for the educators was consulted further. Respondents were required to complete the section **Level of Implementation** (**Annexure H**), which enquired about facilities and resources of all four strands of the learning area Arts and Culture to determine whether facilities and resources impact on delivery or not.

- *Do you have an allocated classroom for Arts and Culture?* **(27)**

N=184		Frequency	%
Yes	**1**	86	**46.74**
No	**2**	98	**53.26**

Only 46.74% of the educators delivering the learning area Arts and Culture have an allocated classroom for the sole purpose of teaching the Arts and Culture learning

area. Arts and Culture is a practical learning area, which involves and requires learners to perform dance, play on instruments, present dramatic tableaux and create visual art works individually and in groups. My observation of this situation in schools has suggested that these activities are practically impossible in the average-sized classroom, which can barely accommodate the learners sitting at desks, never mind trying to move and perform. Not having an allocated classroom also implies that equipment must always be packed away and unpacked, which takes up valuable teaching and learning time. The freedom of expression and experiment is confined to a classroom alongside which may perhaps be a more conservative learning area that does not accommodate the noise and activity of a practical learning area well. This is constricting for both the educator and learners.

- *Indicate the resources, which you have access to for music:* **(28)**

		Frequency	%
Resource text books	**1**	115	**26.93**
CD player and/or tape deck	**2**	128	**29.98**
Musical recordings	**3**	60	**14.05**
Piano and/or keyboard	**4**	61	**14.29**
Classroom instruments (shakers, xylophones, etc.)	**5**	63	**14.75**

There was a poor response for access to resources textbooks and CD player and/or tape deck. Furthermore, having a CD player and/or tape deck with no sound sources or musical recordings makes exposure and listening to music most difficult. It is revealed that, although 29.98% have access to a CD player and/or tape deck, only 14.05% have musical recordings. With reference to a piano or keyboard, only 14.29% have access. Only 14.75% of the educators have access to classroom instruments for learners to perform; yet the learning area advocates making and performing Music.

Taking a closer look at the responses to the access of resources for Music, it is noted that the following prevalent combinations of resources exist:

- 14.67% have resource text books and CD player and/or tape deck;
- 16.85% have resource textbooks and CD player and/or tape deck, musical recordings, piano and/or keyboard, classroom instruments (shakers, xylophones etc.);
- 13.59% indicated not having any of the resources listed as options.

The last group of 13.59% not having any access to the resources listed as options is

a cause of great concern. Music is one of the strands in the learning area Arts and Culture, which is one of the compulsory learning areas within the curriculum for compulsory schooling, and yet there are schools without any resources to deliver Music in the curriculum.

Although the aim of this research is to identify variables impacting on the delivery of Music in the learning area Arts and Culture, the inclusion of resource accessibility to the other 'art' strands is included here for comparative purposes.

- *Indicate the resources, which you have access to for visual arts:* **(29)**

		Frequency	%
Resource text books	**1**	120	**26.09**
Painting materials (paints, pastels, brushes, etc.)	**2**	101	**21.96**
Paper, cardboard and/or canvasses	**3**	111	**24.13**
Modelling material (clay, card, etc.)	**4**	56	**12.17**
Visual stimulus (natural and man-made objects)	**5**	72	**15.65**

Visual arts resources appear to be slightly more accessible than Music resources; however, there is still a tendency for text books to be well resourced as opposed to the material resources needed for practical application of the learning area.

- *Indicate the resources, which you have access to for dance:* **(30)**

		Frequency	%
Resource text books	**1**	80	**21.00**
CD player and/or tape deck	**2**	128	**33.60**
Musical recordings	**3**	76	**19.95**
Piano	**4**	51	**13.39**
Video references	**5**	46	**12.07**

Accessibility of resources for Dance is less favourable than for Music or Visual arts. References to CD player and/or tape deck correspond with the response in the Music resource accessibility, and the same limited response to musical recordings is yet again present.

- *Indicate the resources, which you have access to for drama:* **(31)**

		Frequency	%
Resource text books	**1**	102	**32.59**
Costumes	**2**	43	**13.74**
Props	**3**	40	**12.78**
Access to a stage	**4**	77	**24.60**
Video references	**5**	51	**16.29**

It is apparent that the Drama strand has the least commitment in terms of accessibility to resources. Nevertheless, it is an accepted notion that Drama needs the fewest resources for successful implementation, but does not provide adequate

support for this strand to be neglected in terms of resources.

- *Do you have an allocated budget for Arts and Culture?* **(32)**

N=183		Frequency	%
Yes	**1**	92	**50.27**
No	**2**	91	**49.73**

Responses to enquiries about allocated budgets for Arts and Culture provide an indication of how the strands are further resourced. Only 50.27% of the respondents have an allocated budget for Arts and Culture. This does allow for adequate learner support material. But acknowledgement of a budget gives no indication of how large or small the budget is. So question 33 asked respondents to specify the amount.

- *If you answered yes to question 32, indicate which amount is similar to the budget you have access to*. **(33)**

N=93		Frequency	%
Less than R500	**1**	14	**15.05**
Between R500 and R1000	**2**	22	**23.66**
Between R1000 and R2000	**3**	20	**21.51**
Greater than R2000	**4**	37	**39.78**

It is observed that 39.78% specified having a budget greater than R2000. But R2000 does not go very far when obtaining much needed resources to deliver the learning area Arts and Culture effectively.

- *Using the provided scale below, choose the level of implementation, which you regard as best describing your school and Arts and Culture.* **(34)**

N=184		Frequency	%
Arts and Culture is not being delivered at all	**1**	5	**2.72**
Arts and Culture features on the timetable but is hardly taking place	**2**	10	**5.43**
Arts and Culture sees it rightful place in the school but not all four strands are being delivered effectively	**3**	107	**58.15**
Arts and Culture sees its rightful place in the school with all four strands being delivered effectively	**4**	62	**33.70**

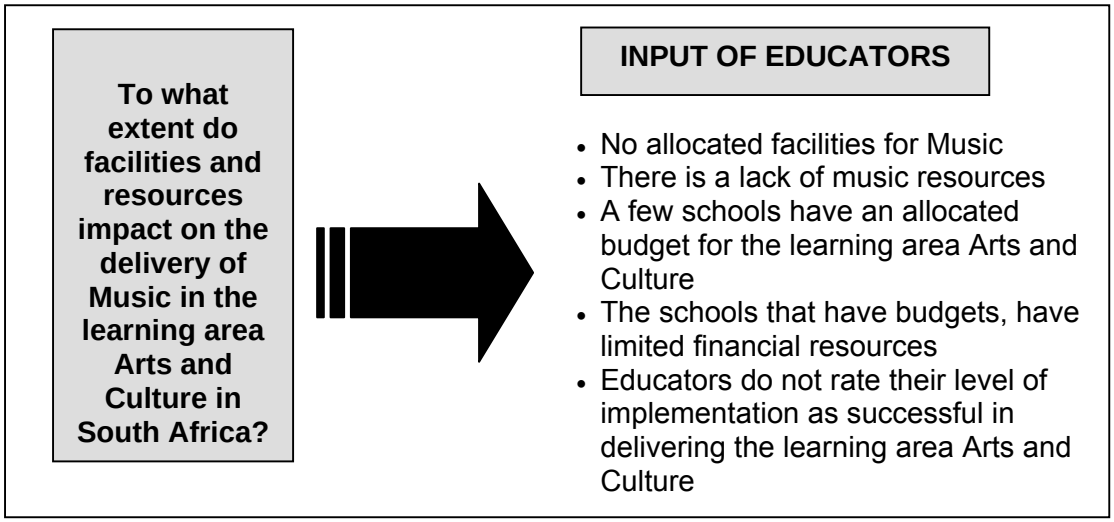
Rating gives a numerical value to some kind of assessment or judgement. The four-level rating used for assessment in the school system at present prompted the use of four levels for question 34. Educators are therefore familiar with rating responses on a four-level system. This four level system also encourages respondents to offer as accurate a response as possible, because if they have only four levels to choose from, they will not be able to indicate the 'middle of the road' response or error of central tendency (Oppenheim 1992:233). 58.15% of the educators regard themselves as achieving a level rating of three. This implies that Arts and Culture

sees its rightful place in the school, but not all four strands are being delivered effectively.

5.3.1.4 Summary of research sub-question (b)

The analysis of the data sourced from the educators with regard to the extent to which facilities and resources impact on the delivery of Music in the learning area Arts and Culture in South Africa illustrates that many educators present a poor image of level of implementation. Few schools have allocated resources for any of the art strands and this problem is compounded by their not having the financial resources to acquire necessary resources. This is summarised in **Figure 40**.

Figure 40: Summary of research sub-question (b)



5.3.1.5 Research sub-question (c)

To address the next sub-question,

To what extent does the societal role of the Arts impact on the delivery of Music in the learning area Arts and Culture in South Africa?

the **learner questionnaires (Annexure L) and principal interviews (Annexure J)** were analysed. The manner in which the learners view the learning area is not only a reflection on the exposure the educator provides, but their home environment also informs their views. The principal interviews are also incorporated here to provide

input in addressing the sub-question and addressing the concerns raised by Khulisa (2002) regarding leadership and management of a school. Collectively the principal and learner's responses gives a clear indication of the ethos of the school and therefore the societal role of the Arts.

From the **learners questionnaire** the following questions are analysed:

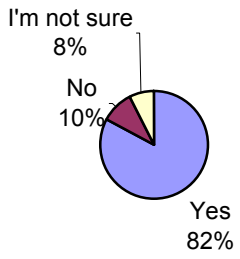
- *Do you have **Arts and Culture** on your timetable?* **(5)**

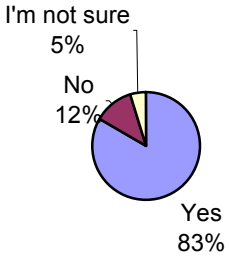
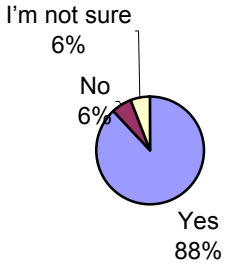
N=381		**Frequency**	**%**
Yes	**1**	366	**96.06**
No	**2**	7	**1.84**
I'm not sure	**3**	8	**2.10**

The response from the learners suggests that the learning area Arts and Culture is finding its rightful place on the school timetable. However, this does not indicate the level of instruction or even secure a place for the development of the 'Arts'.

Although questions **6**, **7**, **8** and **9** do not signify what teaching of music, dance, drama or visual arts the learners are exposed to, the responses provided a clear confirmation that the learners are exposed to the elements of the arts. Comparatively, Visual Arts receive the highest level of confirmation followed by Drama, Music and Dance. The results are illustrated in **Table 17**.

Table 17: Learners' response to strands in the learning area Arts and Culture

*Do you learn about **music**?* **(6)**	

*Do you learn about **dance**?* **(7)**	
*Do you learn about **drama**?* **(8)**	
*Do you learn about **visual art**? (painting, sketching, model making)* **(9)**	

- *Choose the face that best describes **you** when you have an **Arts and Culture** lesson.* **(10)**

N=380	**Frequency**	**%**
☻	302	**79.47**
☹	78	**20.53**

When the learners were asked to choose the face which best describes them when they are having an Arts and Culture lesson, the predominant response was the happy face. By allowing the learners only two choices, this question could not fall prey to the error of central tendency.

Attention now focuses on the **principals' input** from their responses provided during the interviews that I held.

- *Do you have an **Arts and Culture educator** in your school?* **(3)**

N=17		Frequency	%
Yes	**1**	16	**94.12**
No	**2**	1	**5.88**

The principal, who responded No to this question, did so as the school in question does not have an Arts and Culture educator, but rather a department consisting of specialists in the different strands. This therefore does suggest that the learning area Arts and Culture is in principle being offered at all the schools where this research was undertaken by an appointed Arts and Culture educator.

- *How do you view the learning area **Arts and Culture**?* **(4)**

N=17		Frequency	%
Integral part of holistic education	**1**	6	**35.29**
Not a necessity	**2**	1	**5.88**
Offers diversity in education	**3**	2	**11.76**
Offers learners alternate avenues to succeed in a skills orientated Learning area	**4**	5	**29.41**
Interest and excitement for learners	**5**	2	**11.76**
An extra	**6**	1	**5.88**

In this question I was trying to ascertain how the principals view the learning area Arts and Culture to establish their level of commitment to ensuring that the learning area receives credible attention. 35.29% of the respondents formed the majority of the responses viewing the learning area as in integral part of holistic education. The next view, which received a high level of commitment, was that the learning area offers learners alternative avenues to succeed in a skills-orientated environment as opposed to a content-driven environment. Other principals viewed the learning area as offering diversity in education, interest and excitement for learners and only one of the seventeen principals interviewed viewed the learning area as an extra. This suggests that the learning area receives (at least) verbal support from the principals that it should be an integral part of the curriculum.

- *Are you of the opinion that four differing art forms can effectively be integrated into one learning area?* **(5)**

N=17		Frequency	%
Yes	**1**	12	**70.59**
No	**2**	5	**29.41**

Often the way in which a principal views a particular approach suggests the approach which the educators are encouraged to follow. 70.59% are of the opinion

that the four differing art forms can effectively be integrated into one learning area. As one principal pointed out, such integration ultimately lies in the knowledge and expertise of the educator involved. A principal can offer advice only up to certain level; thereafter the educator can accept or reject the advice.

- *Do you have any concerns about the learning area **Arts and Culture**?* **(7)**

N=17		**Frequency**	**%**
Yes	**1**	15	**88.24**
No	**2**	2	**11.76**

The principals' views and support of the learning area Arts and Culture are strengthened by the majority expressing concerns about the learning area Arts and Culture. Further questioning ensued to document what these concerns are.

- *If you answered "**Yes**" **to Question 7**, what are your concerns?* **(8)**

N=17		Frequency	**%**
Human resources - training and qualifications	**1**	13	**36.11**
Physical resources - venue	**2**	1	**2.78**
Material resources	**3**	1	**2.78**
Financial resources	**4**	3	**8.33**
Time factor	**5**	1	**2.78**
Religious constraints	**6**	3	**8.33**
Societal role	**7**	6	**16.67**
All resources – physical, human and financial	**8**	5	**13.89**
Number of learners in a class	**9**	3	**8.33**

It is evident that the educators echo the principals' concerns about lack of resources. Two other matters of concern were raised: the large numbers of learners in a class and the time needed for the learning area to be effectively delivered. Many principals identified independent resources as a concern, such as human, physical, material or financial resources. But many identified all the resources collectively as being a matter of concern. This supports the earlier findings during the pilot surveys and the MAT cell findings that lack of resources, both human and physical, is a matter of serious concern and impacts negatively on the delivery of Music in the learning area Arts and Culture.

- *Do **you** feel that the learning area **Arts and Culture** could bridge cultural divides?* **(9)**

N=17		**Frequency**	**%**
Yes	**1**	17	**100**
No	**2**		

This particular question was used to gauge a school's leadership response to bridging the cultural divide many schools face. All principals were unanimous that the learning area Arts and Culture could bridge cultural divides, but again one principal

alluded to the fact that this would be highly dependent on the educator involved as to how effectively the learning area could be used.

- *If you answered "**Yes**" **to Question 9**, describe how this is so.* **(10)**

No one description occurred more frequently than another. Principals expressed ideas about exposure, diversity, national identity, community involvement, understanding and acceptance of others, development of competition in a controlled manner, all as possible ways in which cultural divides could be addressed through the learning area Arts and Culture.

- *If you were given R30 000 for **Arts and Culture** usage, how would you use it?* **(11)**

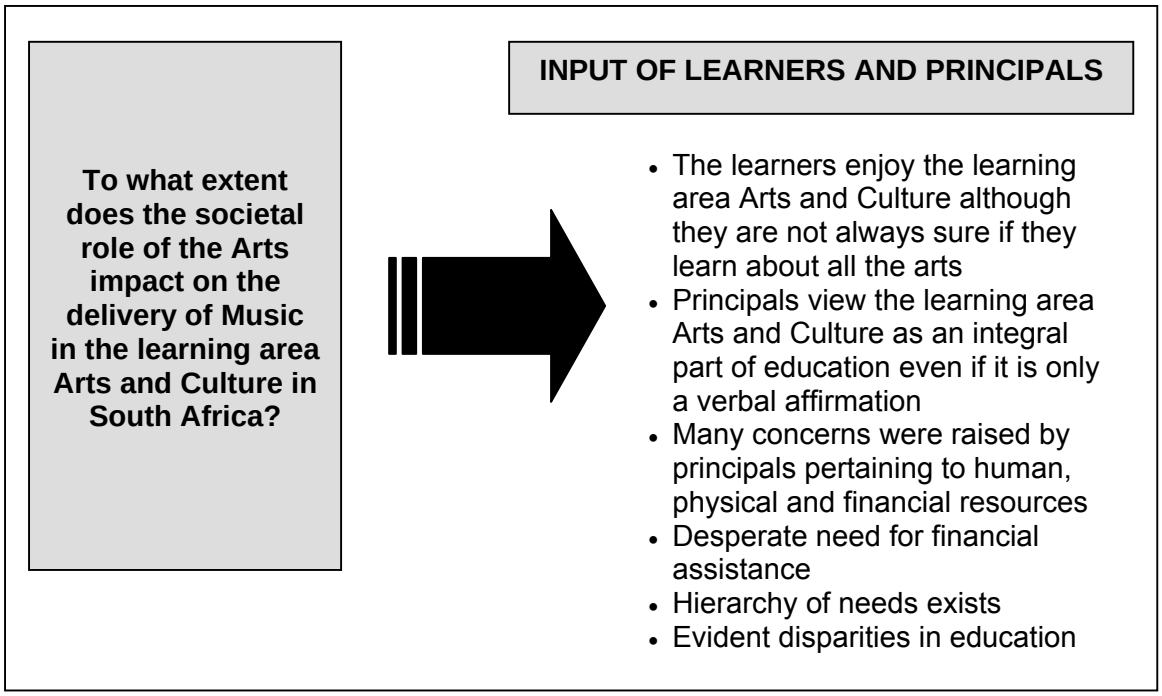
All principals were asked the same question with regards to how they would use R30 000 for Arts and Culture. The response of all principals was to use the money for the acquisition of resources. Addressing the need for a specialised venue was next on the list, followed by investing the money in further training for educators or being able to remunerate community members to share their skills and talent. Some principals felt that the money would be best used for the advocacy of the learning area, which confirms that the notion of the societal role of the arts needs addressing. Principals nobly or cautiously declared that, before any purchases were made, the educators concerned must be consulted. One principal even suggested investing the money so that it could grow and then grander projects could be embarked upon. This obviously implies that this particular school has quite sufficient funds at present or the principal has taken financial autonomy too far. With reference to financial autonomy and the government's decentralisation policy, one principal in a previously disadvantaged school said that the government's financial grant to the school did not cover the annual expenses of photocopying requirements, let alone the water and electricity accounts. At financial year-end only 28% of the 1500 learners had paid their R250 annual school fees. When a principal is faced with such financial pressures, is it not understandable that valuable curriculum issues are not addressed when the principal is trying to ensure the maintenance of running water and electricity? A hierarchy of needs is present in the schools, but this should not be an excuse in a government school where the government aims at redressing the disparities of apartheid education. It appears that in the attempt to redress the disparities of the past by decentralisation in the form of financial autonomy given to the schools, all that has really been achieved is abdication of responsibility by the

government and further responsibility given to the schools, whereby the disparities in education have been broadened even further.

5.3.1.6 Summary of research sub-question (c)

It is clear that the learners enjoy the learning area Arts and Culture, although they are not always certain if they learn about all the arts. Although the principals view the learning area as an integral part of education, they raised many justified concerns pertaining to the learning area. It is apparent that the learning area needs financial assistance, but there is a definite hierarchy of needs in all schools. This hierarchy is even more evident in the disparities between schools. These findings are summarised in **Figure 41**.

Figure 41: Summary of research sub-question (c)



5.3.2 Presentation of statistical inferences

Descriptive statistics help in arranging numerical data in an orderly and readable manner. Inferential statistics are used to estimate population parameters and to test hypotheses in order to decide whether variables are related to each other. Inferential statistics can be broken down into two categories: parametric tests and non-parametric tests. Non-parametric tests focus on the order or ranking of scores and

ignore the numerical properties of numbers at intervals and ratio scales. It is appropriate to use the chi-squared test (χ^2) when we want to draw inferences about the relationship between categorical (nominal) variables. The main application of probability theory in the social sciences is hypothesis testing or statistical inference. The key idea of probability theory is that many natural and social events occur with calculable frequency, and the knowledge of this allows one a rich opportunity for decision-making, prediction and empirical inference.

A series of possible relationships that could exist between data were tabulated (**Annexure M**). The cross-tabulation of bivariate data revealed relationships of significant association. Further investigations of a bivariate nature are explored to establish if a relationship exists between variables to sustain these findings. Where the 'conventional' significance level of p = .05 or less has been achieved through χ^2 test, this statistically significant indication has been explored further through the assistance of a statistician to confirm or disregard statistical significance. Determining the statistic involves calculating the difference between observed and expected frequencies for each cell in a table of frequencies; squaring the difference and dividing it by the expected frequency for the cell; and finally summing the results of this calculation for each cell. When p = .05 or less, it is very unlikely that the observed pattern of frequencies could have arisen just by random sampling variation. The relationships that indicated significance follow together with results and further manipulations. On these initial indications, the following hypotheses are constructed and tested by statement of null hypothesis testing. If the data are sharply inconsistent with the conception that there is no systematic difference between the experimental and control scores that, except for errors of sampling and measurement, the two variables' performances are indistinguishable, then an all-chance explanation is tenable where this one data set is concerned. This is often described as "accepting the null hypothesis" (Abelson 1995:9). If, on the other hand, the data are inconsistent with the all-chance model, the null hypothesis is rejected, and the systematic-plus-chance model is preferred. It is therefore an accurate assumption to suggest that for a relationship of significance to exist, the proof of such a relationship not existing must first be proved not viable. The following null hypotheses are explored through presenting the chi-squared results which are then narrated to provide credibility to the hypothesis.

- *There is no inference between the type of qualification obtained by an educator and the year in which the educator qualified*

Statement of null hypothesis	There is no inference between the type of qualification obtained by an educator and the year in which the educator qualified			
Frequency Percent Row Pct Col Pct	Before 1980 1	1980-1990 2	Post 1990 3	total
1 Degree	11 5.98 14.10 23.40	23 12.50 29.49 37.70	44 23.91 56.41 57.89	78 42.39
2 Diploma	30 16.30 30.93 63.83	35 19.02 36.08 57.38	32 17.39 32.99 42.11	97 52.72
3 Certificate	6 3.26 66.67 12.77	3 1.63 33.33 4.92	0 0.00 0.00 0.00	9 4.89
total	47 25.54	61 33.15	76 41.30	184 100.00

Statistic	DF	Value	Prob
Chi-Square	4	21.2739	0.0003
Likelihood Ratio Chi-Square	4	23.5351	<.0001
Mantel-Haenszel Chi-Square	1	19.9967	<.0001
Phi Coefficient		0.3400	
Contingency Coefficient		0.3219	
Cramer's V		0.2404	

WARNING: 33% of the cells have expected counts less than 5.
Effective Sample Size = 184

The observed χ^2-value of 21.2739 is statistically significant at the 0.0003 level. The significance level of 0.0003 means there is less than three chances in ten thousand of observing no inference between the type of qualification and the year in which the qualification was obtained. Therefore the null hypothesis must be rejected and the hypothesis of inference between the type of qualification and the year in which the qualification was obtained must be accepted. There is a significant association between the type of qualification and the year in which it was obtained. The warning placed on this χ^2 test is due to the fact that certain cells have a frequency of less than five. To fine-tune this test further these cells could be disregarded. However, this would not add value to this study, as it is significant to note that the number of certificate qualifications has diminished over a period of time, suggesting a significant increase to the level of qualification now accessible to aspirant educators. The trend is confirmed by the linear increase of degree qualifications obtained over the time periods observed. This noteworthy trend is observed in the increase of 14.10% to 56.41% of degrees obtained from before 1980 to those obtained after 1990. The positive upward trend implies that the level of qualifications of educators who qualified after 1990 is higher than the level before 1980. The simultaneous maintenance of diploma acquisition has continued without any significant change.

However, the positive progress of higher qualifications obtained by educators does not account for the majority of 58.69% of educators who qualified prior to 1990. This majority is therefore practising as educators with limited qualifications as opposed to the 41.30% of educators who were able to obtain a higher qualification.

- *There is no inference between the category of post against the length of teaching experience*

Statement of null hypothesis	There is no inference between the category of post against the length of teaching experience			
Frequency Percent Row Pct Col Pct	>10 years 1	10-20 years 2	<20 years 3	total
1 Permanent state post	69 38.12 57.98 57.98	24 13.26 20.17 72.73	26 14.36 21.85 89.66	119 65.75
2 Temporary state post	22 12.15 78.57 18.49	3 1.66 10.71 9.09	3 1.66 10.71 10.34	28 15.47
3 School governing post	28 15.47 82.35 23.53	6 3.31 17.65 18.18	0 0.00 0.00 0.00	34 18.78
total	119 65.75	33 18.23	29 16.02	181 100.00

Statistic	DF	Value	Prob
Chi-Square	4	12.7979	0.0123
Likelihood Ratio Chi-Square	4	18.0926	0.0012
Mantel-Haenszel Chi-Square	1	11.4606	0.0007
Phi Coefficient		0.2659	
Contingency Coefficient		0.2570	
Cramer's V		0.1808	

Effective Sample Size = 181
Frequency Missing = 3

The observed χ^2 value of 12.7979 is statistically significant at the 0.0123 level. The significance level of 0.0123 means there is less than one hundred and twenty-three chances in ten thousand of observing no inference between the categories of post against the length of teaching experience. Therefore the null hypothesis must be rejected and the hypothesis of inference between the categories of post against the length of teaching experience must be deemed viable. There is a significant association between the categories of post against the length of teaching experience. Such inference is confirmed in the observance of 65.75% educators having less than 10 years teaching experience, 57.98% of whom have permanent state posts. The remaining 42.02% are divided between temporary state posts and school governing body posts, where the school governing body posts make up 23.53%. The significant decrease in frequency of permanent state posts according to length of teaching experience is supported by the fact the learning area Arts and Culture is relatively new and a bulk of educators (41.30%) qualified after 1990, which correlates with a

teaching experience of less than ten years. It is noted that 65.75% of the practising educators benefit from a permanent state post. However, this does not secure a place for Arts and Culture educators, as the state does not allocate posts to learning areas specifically, but rather to schools to be utilised accordingly. Such mechanisms of decentralisation place the posting responsibility on individual schools to place educators according to the schools' specific needs. This can result in an excess of post appointments to one particular learning area and a shortage in other learning areas.

- *No significant relationship exists between a race group and involvement in activities outside of the school environment*

Statement of null hypothesis	No significant relationship exists between a race group and involvement in activities outside of the school environment				
Frequency Percent Row Pct Col Pct	White 1	Black 2	Coloured 3	Indian 4	Total
1 Yes	38 21.23 52.05 52.78	28 15.64 38.36 32.18	3 1.68 4.11 42.86	4 2.23 5.48 30.77	73 40.78
2 No	34 18.99 32.08 47.22	59 32.96 55.66 67.82	4 2.23 3.77 57.14	9 5.03 8.49 69.23	106 59.22
total	72 40.22	87 48.60	7 3.91	13 7.26	179 100

Statistic	DF	Value	Prob
Chi-Square	3	7.5054	0.0574
Likelihood Ratio Chi-Square	3	7.5130	0.0572
Mantel-Haenszel Chi-Square	1	4.1376	0.0419
Phi Coefficient		0.2048	
Contingency Coefficient		0.2006	
Cramer's V		0.2048	

WARNING: 25% of the cells have expected counts less than 5.
Effective Sample Size = 179
Frequency Missing = 5

The observed χ^2 value of 7.5054 is statistically significant at the 0.0574 level. The significance level of 0.0574 means there is less than five hundred and seventy-four chances in ten thousand of observing no significant relationship between a race group and involvement in activities outside of the school environment. Therefore the null hypothesis must be rejected and the hypothesis that there is a relationship between a race group and involvement in activities outside of the school environment must be deemed probable. This implies that there is a significant relationship between a race group and involvement in activities outside of the school environment. The warning displayed of 25% of the cells having expected counts of less than five illustrates the small number of respondents in the Coloured and Indian ethnic groupings and they therefore are not disregarded, as they are integral to this

study. The white racial group receives the most support in being involved in Arts and Culture activities outside of the school environment, whereas the other three racial groups indicate not being involved in Arts and Culture activities outside of the school environment. This does not imply a lack of commitment from the other three racial groups, but confirms earlier documentation of educator's level of expertise in the Arts and Culture learning area, where the white racial group displayed a tendency to having received specialised 'art' training as opposed to the other three racial groups. However, the lack of involvement can be seen as negative, since if an 'art' form is not practised it can result in diminishing capability. Capacity building is based on extending one's opportunities and experiences.

- *There is no inference between level of implementation and racial group of educator*

Statement of null hypothesis	There is no inference between level of implementation and racial group of educator				
Frequency Percent Row Pct Col Pct	White 1	Black 2	Coloured 3	Indian 4	total
1 Arts and Culture is not being delivered at all	0 0.00 0.00 0.00	4 2.19 80.00 4.49	1 0.55 20.00 14.29	0 0.00 0.00 0.00	5 2.73
2 Arts and Culture features on the timetable but is hardly taking place	1 0.55 10.00 1.35	8 4.37 80.00 8.99	1 0.55 10.00 14.29	0 0.00 0.00 0.00	10 5.46
3 Arts and Culture sees is rightful place in the school but not all four strands are being delivered effectively	35 19.13 33.02 47.30	58 31.69 54.72 65.17	4 2.19 3.77 57.14	9 4.92 8.49 69.23	106 57.92
4 Arts and Culture sees its rightful place in the school with all four strands being delivered effectively	38 20.77 61.29 51.35	19 10.38 30.65 21.35	1 0.55 1.61 14.29	4 2.19 6.45 30.77	62 33.88
total	74 40.44	89 48.63	7 3.83	13 7.10	183 100.00

Statistic	DF	Value	Prob
Chi-Square	9	26.9893	0.0014
Likelihood Ratio Chi-Square	9	28.5249	0.0008
Mantel-Haenszel Chi-Square	1	8.3194	0.0039
Phi Coefficient		0.3840	
Contingency Coefficient		0.3585	
Cramer's V		0.2217	

WARNING: 69% of the cells have expected counts less than 5.
Effective Sample Size = 183
Frequency Missing = 1

The observed χ^2 value of 26.9893 is statistically significant at the 0.0014 level. The significance level of 0.0014 means there is less than fourteen chances in ten thousand of observing no inference between level of implementation and racial group of educator. Therefore the null hypothesis must be rejected and the hypothesis of an

inference between level of implementation and racial group of educator can be regarded as feasible. There is an inference between level of implementation and racial group of educator. The warning for this χ^2 test is viewed as a positive confirmation as the cells with frequencies less than five are those where level-one and level-two implementation ratings were indicated. This indication is deemed positive in that the ratings of the majority of response lie in level three and four of the level-rating table. However, the levels of implementation rating indicated by racial group differ. The white racial group places a majority of 51.35% in obtaining a level four in implementation, whereas the black racial group places 65.17% in level three in implementation along with the Coloured group (57.14%) and the Indian group (69.23%). The expected average for level three in implementation is set at 57.92%. The white racial group is below this rating at 47.30%, while the black and Indian racial groups are above the average at 65.17% and 69.23% respectively. Only the Coloured racial group is observed to reach 57.14%, just 0.78% below the average. The situation with regards to level four in implementation sees the converse situation, where the expected average is set at 33.88% and the white racial group was 17.47% above the average at 51.35%. The black racial group displayed 21.35%, the Coloured racial group 14.29% and the Indian racial group 30.77%. These levels of implementation are explored further in relation to an allocated venue, budget and type of school.

- *No association between level of implementation and having an allocated Arts and Culture venue*

Statement of null hypothesis	No association between level of implementation and having an allocated Arts and Culture venue		
Frequency Percent Row Pct Col Pct	Have a venue 1	Do not have a venue 2	total
1 Arts and Culture is not being delivered at all	1 0.54 20.00 1.16	4 2.17 80.00 4.08	5 2.72
2 Arts and Culture features on the timetable but is hardly taking place	1 0.54 10.00 1.16	9 4.89 90.00 9.18	10 5.43
3 Arts and Culture sees is rightful place in the school but not all four strands are being delivered effectively	39 21.20 36.45 45.35	68 36.96 63.55 69.39	107 58.15
4 Arts and Culture sees its rightful place in the school with all four strands being delivered effectively	45 24.46 72.58 52.33	17 9.24 27.42 17.35	62 33.70
total	86 46.74	98 53.26	184 100.00

Statistic	DF	Value	Prob
Chi-Square	3	28.0416	<.0001
Likelihood Ratio Chi-Square	3	29.5790	<.0001
Mantel-Haenszel Chi-Square	1	24.2585	<.0001
Phi Coefficient		0.3904	
Contingency Coefficient		0.3637	
Cramer's V		0.3904	

WARNING: 38% of the cells have expected counts less than 5.
Effective Sample Size = 184

The observed χ^2 value of 28.0419 is statistically significant at the 0.0001 level. The significance level of 0.0001 means there is less than one chance in ten thousand of observing no association between level of implementation and having an allocated Arts and Culture venue. Therefore the null hypothesis must be rejected and the hypothesis that there is an association between level of implementation and having an allocated Arts and Culture venue must be regarded as significant. This implies that there is an association between level of implementation and having an allocated Arts and Culture venue. The association is observed in the 63.55% obtained in not having an allocated venue for Arts and Culture, whilst indicating Arts and Culture as taking its rightful place in the school but not all four strands being delivered effectively (level three). On the contrary, 72.58% have an allocated venue for Arts and Culture and indicated that Arts and Culture takes its rightful place in the school with all four strands being delivered effectively (level four). This is not interpreted to suggest that having an allocated venue for Arts and Culture will ensure a level-four rating, but

does indicate that having an allocated venue is one of many variables which could assist in the effective delivery of Music in the learning area Arts and Culture.

- *No association between level of implementation and having an allocated budget for Arts and Culture*

Statement of null hypothesis	No association between level of implementation and having an allocated budget for Arts and Culture		
Frequency Percent Row Pct Col Pct	Have an allocated budget 1	Do not have an allocated budget 2	total
1 Arts and Culture is not being delivered at all	0 0.00 0.00 0.00	5 2.73 100.00 5.49	5 2.73
2 Arts and Culture features on the timetable but is hardly taking place	3 1.64 30.00 3.26	7 3.83 70.00 7.69	10 5.46
3 Arts and Culture sees is rightful place in the school but not all four strands are being delivered effectively	44 24.04 41.51 47.83	62 33.88 58.49 68.13	106 57.92
4 Arts and Culture sees its rightful place in the school with all four strands being delivered effectively	45 24.59 72.58 48.91	17 9.29 27.42 18.68	62 33.88
total	92 50.27	91 49.73	183 100.00

Statistic	DF	Value	Prob
Chi-Square	3	22.2970	<.0001
Likelihood Ratio Chi-Square	3	24.7576	<.0001
Mantel-Haenszel Chi-Square	1	21.0694	<.0001
Phi Coefficient		0.3491	
Contingency Coefficient		0.3296	
Cramer's V		0.3491	

The observed χ^2 value of 22.2970 is statistically significant at the 0.0001 level. The significance level of 0.0001 means there is less than one chance in ten thousand of observing no association between level of implementation and having an allocated Arts and Culture budget. Therefore the null hypothesis must be rejected and the hypothesis that there is an association between level of implementation and having an allocated Arts and Culture budget must be regarded as notable. This implies that there is an association between level of implementation and having an allocated Arts and Culture budget. The significantly small count of five not having Arts and Culture being delivered at all is reassuring, because such a small number are not implementing C2005. The level-two rating is observed in only 10 frequencies of which 70% do not have an allocated budget. Levels three and four are a repeat of the situation observed in the previous association between level of implementation and

allocated Arts and Culture venue. Level three has an expected average of 57.92% and indications of having an allocated budget fall short of this average by 10.09%, whereas indications for not having an allocated budget surpass the average by 10.21%, at 58.49%. The expected average of level four is positioned at 33.88%, where the observed value of 48.91% has an allocated budget and 18.68% do not have an allocated budget. The implication is not that an allocated budget could mean the achievement of a level-four status, but it must be acknowledged that access to an allocated budget could aid the effective delivery of Music in the learning area Arts and Culture.

- *No affiliation exists between having an allocated venue for Arts and Culture and having an allocated budget amount*

Statement of null hypothesis	No affiliation exists between having an allocated venue for Arts and Culture and having an allocated budget amount				
Frequency Percent Row Pct Col Pct	Less than R500 1	Between R500 and R1000 2	Between R1000 and R2000 3	Greater than R2000 4	total
1 Have an allocated venue	3 3.23 4.84 21.43	16 17.20 25.81 72.73	15 16.13 24.19 75.00	28 30.11 45.16 75.68	62 66.67
2 Do not have an allocated venue	11 11.83 35.48 78.57	6 6.45 19.35 27.27	5 5.38 16.13 25.00	9 9.68 29.03 24.32	31 33.33
total	14 15.05	22 23.66	20 21.51	37 39.78	93 100.00

Statistic	DF	Value	Prob
Chi-Square	3	15.2328	0.0016
Likelihood Ratio Chi-Square	3	14.5136	0.0023
Mantel-Haenszel Chi-Square	1	8.4606	0.0036
Phi Coefficient		0.4047	
Contingency Coefficient		0.3752	
Cramer's V		0.4047	

WARNING: 49% of the data are missing.
Effective Sample Size = 93
Frequency missing = 91

The observed χ^2 value of 15.2328 is statistically significant at the 0.0016 level. The significance level of 0.0016 means there is less than sixteen chances in ten thousand of observing no affiliation between having an allocated venue for Arts and Culture and having an allocated budget amount. Therefore the null hypothesis is rejected and the hypothesis of an affiliation existing between having an allocated venue for Arts and Culture and having an allocated budget amount is regarded as credible. A linear progression between column percentages is noted from 21.43% having a budget less than R500 and an allocated venue to the 75,68% having a budget greater than R2000 and having an allocated venue. A linear regression of column percentages from 78.57% to 24.32% is observed in

not having a venue coupled with allocated budget amounts. It is deduced that there is a greater probability of having an allocated budget greater than R2000 when a venue is allocated than when the budget is less than R500. Similarly, a greater probability exists for a budget less than R500 when no venue is allocated as opposed to a budget greater than R2000 when no venue is allocated to the learning area Arts and Culture.

- *The type of school does not influence the level of implementation*

Statement of null hypothesis	The type of school does not influence the level of implementation			
Frequency Percent Row Pct Col Pct	Former Model C school 1	Previously disadvantaged school 2	Private school 3	total
1 Arts and Culture is not being delivered at all	1 0.54 20.00 1.32	3 1.63 60.00 3.66	1 0.54 20.00 3.85	5 2.72
2 Arts and Culture features on the timetable but is hardly taking place	1 0.54 10.00 1.32	6 3.26 60.00 7.32	3 1.63 30.00 11.54	10 5.43
3 Arts and Culture sees is rightful place in the school but not all four strands are being delivered effectively	37 20.11 34.58 48.68	60 32.61 56.07 73.17	10 5.43 9.35 38.46	107 58.15
4 Arts and Culture sees its rightful place in the school with all four strands being delivered effectively	37 20.11 59.68 48.68	13 7.07 20.97 15.85	12 6.52 19.35 46.15	62 33.70
total	76 41.30	82 44.57	26 14.13	184 100.00

Statistic	DF	Value	Prob
Chi-Square	6	25.7252	0.0003
Likelihood Ratio Chi-Square	6	27.6056	0.0001
Mantel-Haenszel Chi-Square	1	6.1018	0.0135
Phi Coefficient		0.3739	
Contingency Coefficient		0.3502	
Cramer's V		0.2644	

WARNING: 50% of the cells have expected counts less than 5.
Effective Sample Size = 184
Frequency missing = 91

The observed χ^2 value of 25.7252 is statistically significant at the 0.0003 level. The significance level of 0.0003 means there is less than three chances in ten thousand of observing that the type of school does not influence the level of implementation. Therefore the null hypothesis is rejected and the hypothesis that the type of school does influence the level of implementation is regarded as reliable. The observed percentage of 73.17% of previously disadvantaged schools indicating a level three exceeds the 48.68% of former Model C schools and the 38.46% of private schools. However, 48.68% of former Model C schools are placed in the level-four quadrant,

whilst only 15.85% of previously disadvantaged schools place themselves in the same quadrant. This 15.85% falls drastically short of the expected average of 33.70%, further indicating the influence the type school has on the level of implementation indicated. This tabulation illustrates the disparity between the differing schools observed and denotes the perceived situation at grassroots level of these differing schools.

- *The type of school does not influence the budget*

Statement of null hypothesis	The type of school does not influence the budget			
Frequency Percent Row Pct Col Pct	Former Model C school 1	Previously disadvantaged school 2	Private school 3	total
1 Less than R500	6 6.67 46.15 9.84	5 5.56 38.46 29.41	2 2.22 15.38 16.67	13 14.44
2 Between R500 and R1000	11 12.22 50.00 18.03	7 7.78 31.82 41.18	4 4.44 18.18 33.33	22 24.44
3 Between R1000 and R2000	13 14.44 72.22 21.31	3 3.33 16.67 17.65	2 2.22 11.11 16.67	18 20.00
4 Greater than R2000	31 34.44 83.78 50.82	2 2.22 5.41 11.76	4 4.44 10.81 33.33	37 41.11
total	61 67.78	17 18.89	12 13.33	90 100.00

Statistic	DF	Value	Prob
Chi-Square	6	12.2377	0.0569
Likelihood Ratio Chi-Square	6	12.7942	0.0464
Mantel-Haenszel Chi-Square	1	5.6699	0.0173
Phi Coefficient		0.3687	
Contingency Coefficient		0.3460	
Cramer's V		0.2607	

WARNING: 58% of the cells have expected counts less than 5.
Effective Sample Size = 90
Frequency Missing = 2

The observed χ^2 value of 12.2377 is statistically significant at the 0.0569 level. The significance level of 0.0569 means there is less than five hundred and sixty-nine chances in ten thousand of observing that the type of school does not influence the budget allocation. Therefore the null hypothesis is rejected and the hypothesis that the type of school does influence the budget allocation is regarded as credible. It is noted clearly in the column percentages per type of school that, among the former model C schools 67.78% have an allocated budget, 72.13% have a budget greater than R1000 as opposed to the 18.89% of previously disadvantaged schools, among which 70.59% receive a budget less than R1000. The private school situation appears to differ, where one third receives an amount greater than R2000, another third receives between R500 and R1000 and the remaining third is equally divided

between the remaining categories. This situation confirms the notion that the 'haves' (or former model C schools) still have a greater tendency of having or being able to have more, whilst the 'have nots' (or previously disadvantaged schools) continue not being able to have or not being able to move beyond this status. This disparity in education is further aggravated by the government's policies on decentralisation to address the disparities of unequal education opportunities of the past, but in essence they are creating a bigger divide between the two parties, as the schools without access to a budget amounting to much are highly unlikely to be in a financial situation to correct the imbalance.

No suitable test was identified to execute the influence a school type has on music resource accessibility, since each resource or variable can only be compared with school type at a time. The tabulation of each resource per type of school is illustrated collectively to provide an overview of the situation. No statistical inferences are applied or implied, and all deductions are based on the observation of findings. The total column indicates the number of respondents who replied and who have the resource and does not account for those who do not. Where no response was given to the accessibility of the resource, it was accepted as an indication of not having accessibility to that resource.

- *The type of school does not influence music resource accessibility*

Statement of null hypothesis	The type of school does not influence music resource accessibility				
Frequency Percent	Former Model C school 1	Previously disadvantaged school 2	Private school 3	total	**%**
1 Resource text books	51 44.35	45 39.13	19 16.52	115 100	**62.5**
	Frequency missing = 69				
1 CD player and/or tape deck	70 54.69	37 28.91	21 16.41	128 100	**69.5**
	Frequency missing = 56				
1 Musical recordings	44 73.33	8 13.33	8 13.33	60 100	**32.6**
	Frequency missing = 124				
1 Piano and/or keyboard	44 72.13	6 9.84	11 18.03	61 100	**33.1**
	Frequency missing = 123				
1 Classroom instruments	37 58.73	15 23.81	11 17.46	63 100	**34.2**
	Frequency missing = 121				

It is implied through the observations of this table that the type of school does influence the music resource accessibility. It is clearly evident throughout the table that the former model C schools give greater acknowledgement to having the resource in question than the previously disadvantaged schools do. The private school situation appears dismal, but it is necessary here to note the fact that only 12.8% of the 163 schools involved in this study are private and that translates to 27% of the possible private schools in the Tshwane South district. However, it is accurate to claim that, although there is a distinct difference in accessibility to music resources between the differing types of schools, there is an overall neglect of music resource accessibility in the learning area Arts and Culture.

Further explorations are made to extrapolate other trends that might be evident in the relationships explored in the findings of the questionnaires for learners. Only three such relationships showed signs of statistical significance. All three are associated with the learner's response to the learning area Arts and Culture.

- *Response to the learning area Arts and Culture is not associated with grade of learner*

Statement of null hypothesis	Response to the learning area Arts and Culture is not associated with grade of learner		
Frequency Percent Row Pct Col Pct	☻ 1	☹ 2	 total
1 Grade 7	146 38.42 94.19 48.34	9 2.37 5.81 11.54	155 40.79
2 Grade 8	41 10.79 61.19 13.58	26 6.84 38.81 33.33	67 17.63
3 Grade 9	115 30.26 72.78 38.08	43 11.32 27.22 55.13	158 41.58
total	302 79.47	78 20.53	380 100.00

Statistic	DF	Value	Prob
Chi-Square	2	38.6448	<.0001
Likelihood Ratio Chi-Square	2	42.6097	<.0001
Mantel-Haenszel Chi-Square	1	21.7717	<.0001
Phi Coefficient		0.3189	
Contingency Coefficient		0.3038	
Cramer's V		0.3189	

Effective Sample Size = 380
Frequency Missing = 1

The observed χ^2 value of 38.6448 is statistically significant at the 0.0001 level. The significance level of 0.0001 means there is less than one chance in ten thousand of observing the type of response to the learning area Arts and Culture is not associated with the grade of learner. Therefore the null hypothesis is rejected and the hypothesis that the response to the learning area Arts and Culture is associated with the grade of learner is assumed. All three grades involved indicated the tendency to enjoy the learning area Arts and Culture. However, there appears to be a waning of enjoyment by the Grade 8 learners when the column percentages are examined. This could be due to the fact that both Grade 7 and Grade 9 years are considered as exit years and the current importance of portfolio work for external moderation in these two grades involves the learners being very productive and the educators ensuring that the learners cover the necessary work for these portfolios.

- *Response to the learning area Arts and Culture is not associated with whether the learner acknowledges learning about Music or not*

Statement of null hypothesis	Response to the learning area Arts and Culture is not associated with whether the learner acknowledges learning about Music or not			
Frequency Percent Row Pct Col Pct	Yes I learn about music 1	No I don't learn about music 2	I'm not sure if I learn about music 3	total
1 ☺	256 67.37 84.77 81.53	28 7.37 9.27 75.68	18 4.74 5.96 62.07	302 79.47
2 ☹	58 15.26 74.36 18.47	9 2.37 11.54 24.32	11 2.89 14.10 37.93	78 20.53
total	314 82.63	37 9.74	29 7.63	380 100.00

Statistic	DF	Value	Prob
Chi-Square	2	6.5252	0.0383
Likelihood Ratio Chi-Square	2	5.7586	0.0562
Mantel-Haenszel Chi-Square	1	6.2559	0.0124
Phi Coefficient		0.1310	
Contingency Coefficient		0.1299	
Cramer's V		0.13106	

Effective Sample Size = 380
Frequency Missing = 1

The observed χ^2 value of 6.5252 is statistically significant at the 0.0383 level. The significance level of 0.0383 means there is less than three hundred and eighty-three chances in ten thousand of observing that the type of response to the learning area Arts and Culture is not associated with whether the learner acknowledges learning about Music or not. Therefore the null hypothesis is rejected and the hypothesis that the response to the learning area Arts and Culture is associated with whether the learner acknowledges learning about Music or not is probable. For the positive response, 81.53% acknowledge learning about music, 9.27% acknowledge not learning about music and 5.96% are not sure. This regression pattern is also observed in the negative response, with 74.36% acknowledging learning about music, 11.54% acknowledging not learning about music and 14.10% being not sure. The observed column percentages disclose that, although a learner could respond positively or negatively to the learning area, the positive response outweigh the negative response, even if the learner indicated that they did not learn about music or weren't sure. Though this does not necessarily secure a place for Music in the learning area Arts and Culture, but what it does suggest is that the learners are definitely responsive to the learning area Arts and Culture. To ensure that Music is secured in the delivery of the learning area Arts and Culture, the educators involved would have to be responsible and accountable, as the learners are evidently positive receivers.

5.3.3 Summary of results

It is clear that the learners enjoy the learning area Arts and Culture although they are not always certain whether they learn about all the arts. Although the principals view the learning area as an integral part of education, they raised many justified concerns pertaining to the learning area. It is apparent that the learning area needs financial assistance, but a definite hierarchy of needs exists in all schools. This hierarchy is even more evident in the disparities between schools.

The analysis of the data sourced from the educators with regard to the extent of facilities and resources impacting on the delivery of Music in the learning area Arts and Culture in South Africa illustrated that many educators indicated a poor image of level of implementation. Inference between the level of implementation and racial group of the educator was also observed. Few schools have allocated resources for any of the arts strands and this problem is compounded by their not having the financial resources to acquire the necessary physical resources. An association between the level of implementation and having an allocated Arts and Culture venue became evident. Similarly, there is an association between the level of implementation and having an allocated budget for Arts and Culture. Statistical analysis proved that the type of school influences the level of implementation, the budget and the accessibility of resources for Music.

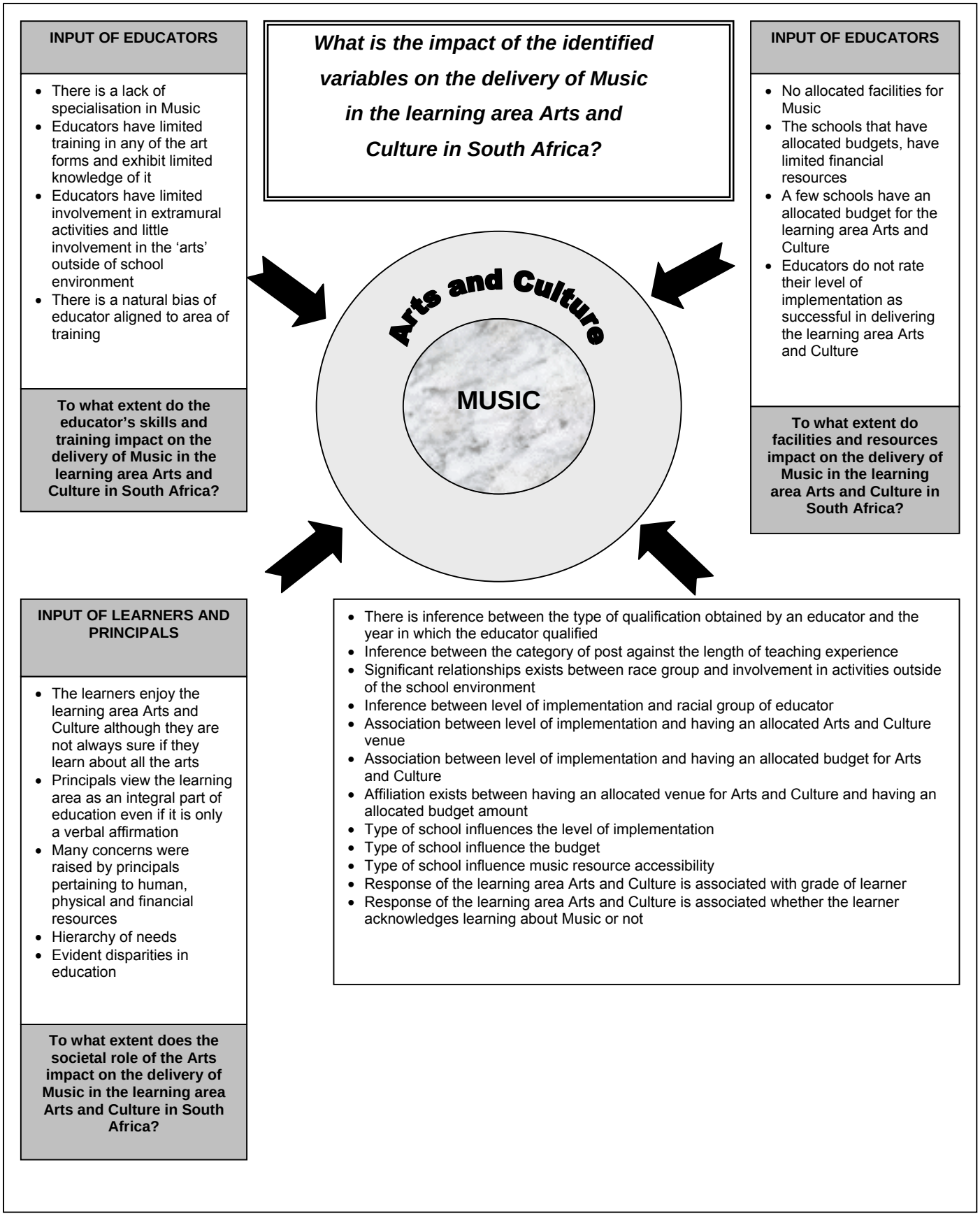
The data sourced from the educators with regard to the extent of the educator's skills and training impacting on the delivery of Music in the learning area Arts and Culture in South Africa illustrated that all the educators possess a qualification, but there is a lack of specialisation in Music among the educators. It was also shown that there is an inference between the type of qualification obtained by an educator and the year in which the educator qualified together with the category of post against the length of teaching experience. The impact of this is further influenced by the limited knowledge the educators indicated, possibly linked to the limited training in any of the arts that the educators received. Those who have an arts qualification claimed that they have a natural bias towards the art form in which they have some training. For the majority this training was not in Music. The educators also disclosed that they had little involvement in the extramural activities of the school and also outside of the school environment. This is supported by the confirmation of the hypothesis that

there are significant relationships between race group and involvement in activities outside of the school environment.

The response of the learner to the learning area Arts and Culture is associated with the grade of the learner, the race of the learner and whether the learner acknowledges learning about Music or not.

It is evident from the input from the educators, learners and principals that (the lack of) human, physical and societal resources or forces are impacting on the delivery of Music in the learning area Arts and Culture in South Africa. A summary of the main findings is graphically represented in **Figure 42**.

Figure 42: Summary of main findings



5.3.4 Concluding remarks

In order to address the research question and sub-questions:

What is the impact of the identified variables on the delivery of Music in the learning area Arts and Culture in South

(a) To what extent do the educator's skills and training impact on the delivery of Music in the learning area Arts and Culture?
(b) To what extent do facilities and resources impact on the delivery of Music in the learning area Arts and Culture?
(c) To what extent does the societal role of the arts impact on the delivery of Music in the learning area Arts and Culture?

The methodology employed was questionnaires and interviews with educators, learners and principals. The research embarked on quantifying the variables which are impacting on the delivery of Music in the learning area Arts and Culture in South Africa in a quantifiable manner through questioning and interviewing the input contributors. The data collected were analysed through descriptive and inferential statistical procedures. The findings now need to be addressed in relation to the research question and sub-questions, highlighting the strengths and limitations of the research and how the research adds to the body of knowledge. These issues will be discussed in Chapter Six.

6

CONCLUSIONS AND RECOMMENDATIONS

6.1 Summary of salient points

Chapter One defined the education system as an organised, integrated unit for systematic instruction involving inputs, processes and outputs (diagrammatically represented in **Figure 16**). The learning area Arts and Culture is one of the eight compulsory learning areas for learners in C2005 and one of the four strands in this learning area is Music. The literature review, Chapter Two, revealed that a limited number of research studies in the field of Music had been undertaken which involved investigating inputs. The research question for this research was formulated on the basis that a perceived problem existed in the delivery of Music in the learning area Arts and Culture; this was supported by the literature review and it was necessary to identify the variables which are impacting on the delivery of Music in the learning area Arts and Culture. In order to reflect critically on this scientific endeavour, the employment of univariate descriptive statistics, cross-tabulations of two-variable relationships and chi-squared tests to draw inferences about the relationship between categorical variables were adopted to quantify the identified variables.

Processes were defined as transforming inputs into outputs, and the point was made that the output is the reason for the whole system to exist. If the inputs are not conducive to supporting the system, the system cannot function effectively or even at all. Since I viewed **inputs** as paramount to the success of a system's functioning, the literature review in Chapter Two focused on four dominant approaches to Music defined as key issues:

- Governmental policies on educational reform;
- Learning area Arts and Culture;
- International viewpoints; and
- An African perspective on Music.

The findings on these dominant approaches to Music revealed that the government policy of decentralisation was employed as a mechanism to address the disparities in education. The curriculum implemented, C2005, was a further structure to redress the problems caused by the dispersed education system that existed prior to the democratic participation of South African citizens. A series of policies were produced to ensure the effective delivery of teaching and learning.

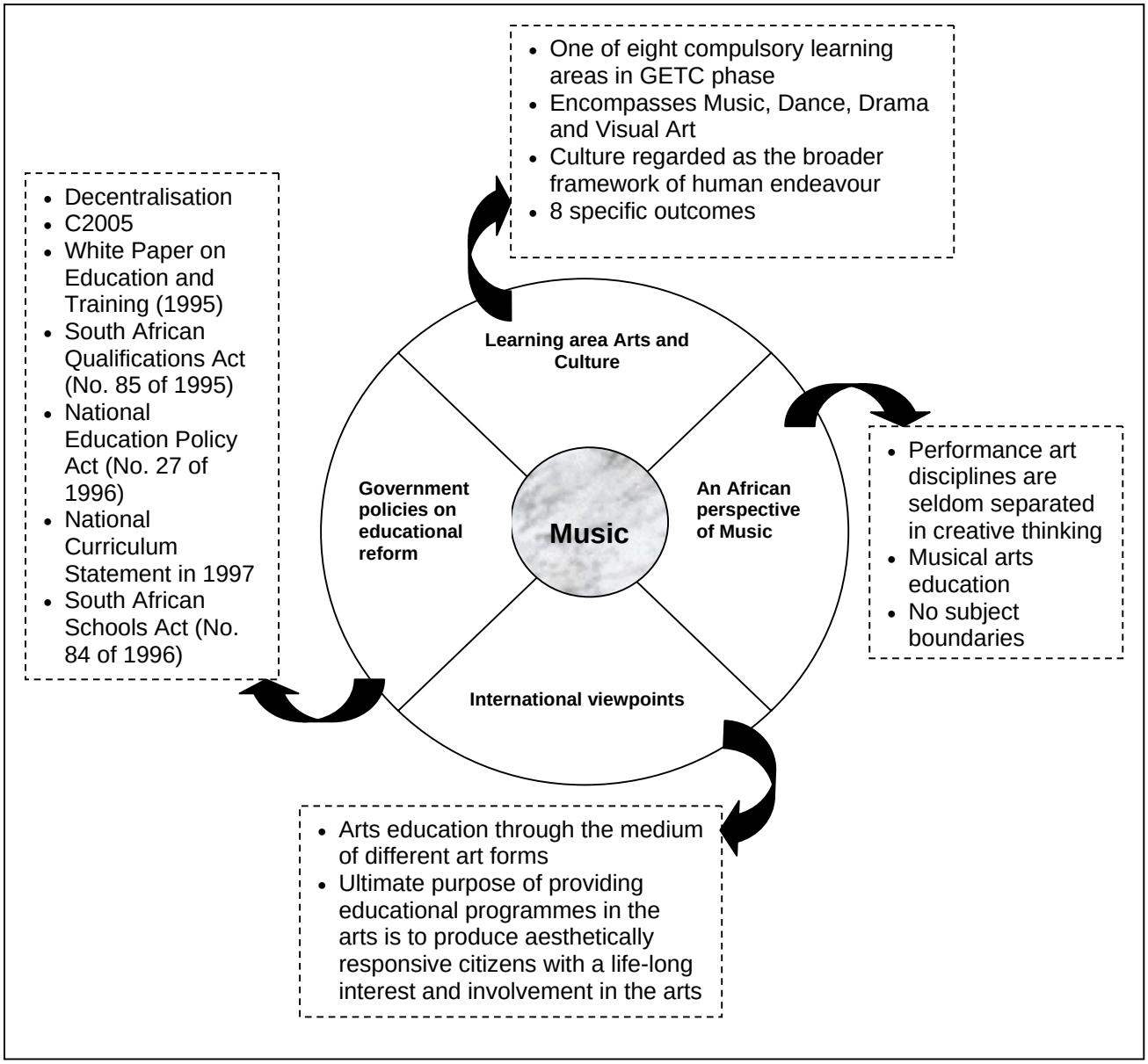
The introduction of the National Curriculum Statement in 1997 stated that Arts and Culture was one of the eight compulsory learning areas in the GETC phase. The learning area Arts and Culture encompasses Music, Dance, Drama and Visual Art, with culture viewed as the broader framework of human endeavour.

A comparative analysis of international arts education programmes through the medium of different art forms revealed their ultimate purpose to be the provision of educational programmes in the arts to produce aesthetically responsive citizens with a life-long interest and involvement in the arts. The international countries reviewed offer arts education as an encompassing term with discrete arts disciplines being offered. It was apparent that South Africa adopts an integrated approach to the arts in the learning area Arts and Culture.

An African perspective of Music exposed Musical arts education as having no subject boundaries and the performance arts disciplines seldom separated in creative thinking. The system of individual subjects within a curriculum currently in use in the majority of African countries was inherited from the education policies of Africa's colonial past. Many African countries have to cope with cultural integration in various forms, including in the arts. Where music making is concerned, integration embraces other significant 'world music' cultures to the extent that the African continent can be seen as being unique in its musical arts, while also representing a microcosm of the major musical traditions that exist throughout the world.

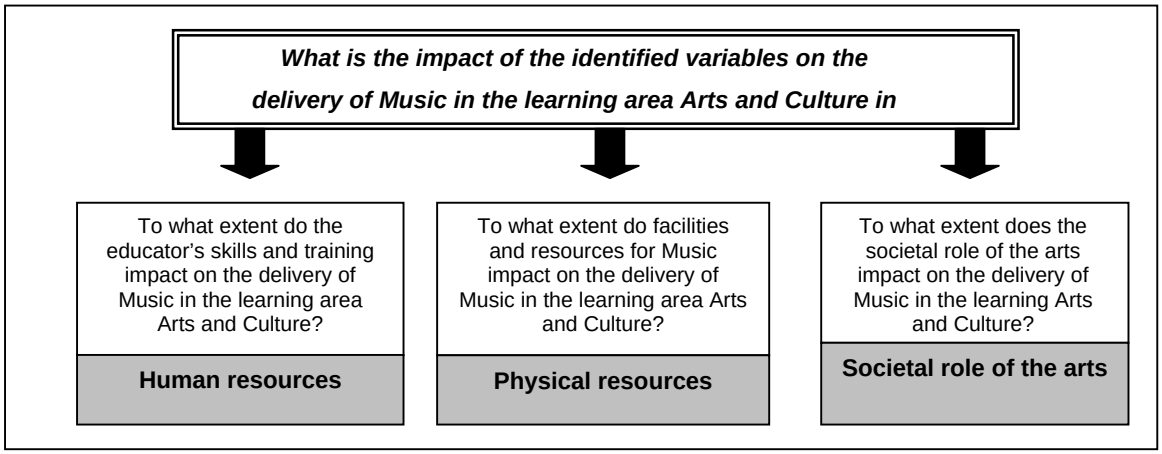
The summary of these dominant findings is presented in **Figure 43**.

Figure 43: Summary of findings of dominant approaches to Music



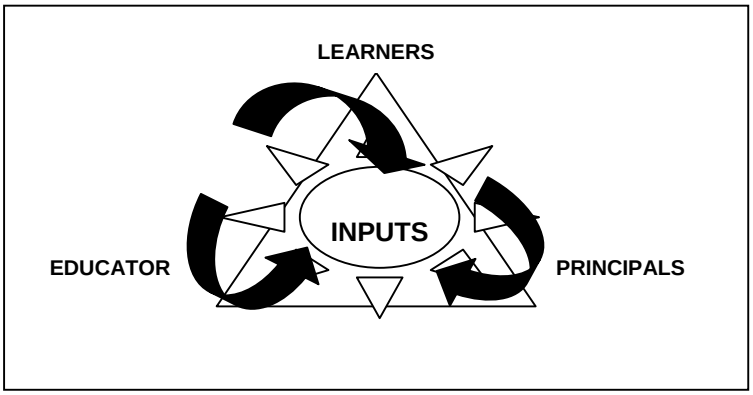
The findings in these dominant approaches to Music led to the further delineation of the research question and accompanying sub-questions into three main avenues of inputs: human resources, physical resources and the societal role of the arts (**Figure 44**).

Figure 44: Delineation of research question



In order to address these research questions derived from the literature and from the observation that the delivery of Music in the learning area Arts and Culture is being impacted upon by concrete variables or inputs, it was necessary to quantify the data obtained through surveys, questionnaires and interviews. These data are regarded as primary data as the researcher had designed an empirical study utilising surveys, questionnaires and interviews as its methodology. The focus was then placed on the educators, principals of the schools and the learners to elicit what the situation is at grassroots level. The inclusion of the educators, principals and learners enabled the verification of data, a process also referred to as triangulation (**Figure 45**).

Figure 45: Triangulation of input



6.2 Interpretation of results

To answer the main research question the interpretation of results is discussed per research sub-question.

6.2.1 Main research question

What is the impact of the identified variables on the delivery of Music in the learning area Arts and Culture in South Africa?

The findings of the main research question revealed that the legacy of the apartheid education system is still evident in the relationship noted between the type of qualification obtained by an educator and the year in which the educator qualified. Although the apparent trend observed in the increase of 14.10% to 56.41% of degrees obtained from before 1980 to after 1990, this does not account for the majority of educators (58.69%) who qualified prior to 1980. This relates to the fact the majority of practicing educators have limited qualifications and there is no commitment to address this shortfall. I do not suggest that the practising educators with many years experience are any less effective than those with higher levels of qualification, but the years of experience may have developed didactic abilities but not necessarily knowledge and skills necessary for the effective teaching and learning of Music in the learning area Arts and Culture.

Although there is evidence that 65.75% of the practising educators benefit from a permanent state post, there is still no statement from the government about allocating permanent state posts to particular learning areas. On the contrary, the government allocates permanent state posts on a pupil-educator ratio and the individual schools assign educators to a particular learning area. Many educators feel insecure in their learning area, as they are unable to benefit from building an experiential basis, which be done with successive years in practice. This frustrates many educators, as they are unable to remain in any one particular learning area for much more than a year. No security is thus created for Arts and Culture educators. Such mechanisms of decentralisation can result in an excess of post appointments to one particular learning area and a shortage in other learning areas. Often educators who had a seemingly ‘light’ teaching timetable were assigned to Arts and Culture to ‘fill’ their teaching timetable. Many principals are unable to prevent this situation, as the school governing body does not have the financial resources to appoint any further educators to allow educators to teach in a specialised field and not in a mix-and-match field. This mix-and-match approach impacts on the delivery of Music in the learning area Arts and Culture in the manifestation of distracted and sometimes

uncommitted educators delivering Music in the learning area Arts and Culture. It is true that "culture" is frequently the vehicle of instruction as opposed to the arts, since "culture" is the knowledge base from which the educator proceeds comfortably. It is also true that decentralisation entails shifting the decision-making to lower levels in the system. Indeed, the argument for decentralisation is often based on the assertion that all the participants of an institution have a right to participate in decision-making. With regard to educational change, this notion promoted the idea of 'improvement from below' and the nurturing of a climate of open debate and shared problem solving. However, improvement from below is hindered or in some cases non-existent due to the lack of human and physical resources.

The relationship between race group and involvement in activities outside of the school environment is yet again an example of the limited experiences many educators built up under apartheid, when capacity building was suppressed. Capacity building is based on extending one's opportunities and experiences and it is apparent that such extension is not taking place.

The noteworthy associations observed between level of implementation and the racial group of the educator, having an allocated Arts and Culture venue, having an allocated budget for Arts and Culture and the type of school relate to three main variables: **human resources, physical resources** and **societal role of the arts**. These variables appear to lie at the heart of all the relationships discovered through this research. Although the differences detected have been categorised into three main variables, the most striking manifestation that has emerged in this research is the degree of diversity in the differing contexts. The former model C schools raise concerns about not having physical resources in the form of musical instruments, whilst the formerly disadvantaged schools raise concerns about not having physical resources such as not having enough desks or classrooms to accommodate the learners. Such diversity can only be celebrated in individual context and not celebrated through a universal context. The government's promotion of true unity is being realised in the diversity of the provinces' implementation strategies and ultimately the drive and initiative of the schools. This realisation comes to the fore largely in the responsibility of each educator. South African education must honour the notion of diversity in attending to the shortage of human and physical resources in the differing contexts and not promote policies of unification where unity cannot be attained because of the uneven or even impoverished starting premise.

The age and therefore the grade of learner are associated with their perception of the learning area Arts and Culture. This perception is brought to fore through the learner's acknowledgement of learning about Music. This confirms the notion that learners are 'hungry' for knowledge and therefore educators should be able to capitalise on this. However, it is most apparent that educators are impeded by the lack of personal human resources in terms of skills and knowledge in Music, the lack of physical resources and the role that the arts benefit from in society. Orton (2-8) states that it is the teacher who plays the most important part and not the teaching materials, the classroom or the syllabus. I agree with Orton, but the converse is also true: the educator who has not been exposed to knowledge and skills in a particular field and has no access to teaching materials, or a classroom or an understanding of the syllabus, cannot be seen as the most important input. Democratic participation encourages empowerment and decision-making from the grassroots level. If insufficient direction and support are offered to enhance this empowerment of educators, the consequence of democratic participation is recognized in the reluctance to deliver. The input does not proceed past this point into the process phase or ultimately output. However, it is evident that the noble intentions of the educators are focused on cultural development and not on artistic development that will expose cultural development as a by-product of the artistic endeavours. This paradigm of process must be noted and addressed to prevent the disappearance or watering down of Music in the curriculum.

6.2.2 Research sub-question (a)

To what extent do the educator's skills and training impact on the delivery of Music in the learning area Arts and Culture in South Africa?

It is evident from the data secured that the majority of educators do not have a specialisation in Music or in any of the arts strands represented in the learning area Arts and Culture. With only 18% having any recognisable training in Music, a vast majority of educators exhibit limited knowledge and this impacts on the delivery of Music in the learning area Arts and Culture through the inability of educators to provide extended opportunities for learners in curriculum and extramural activities. The apparent lack of involvement in the 'arts' outside of the school environment is also cause for concern as Music Education is viewed as systematic instruction in helping learners and educators alike toward becoming music teachers, composers

and performers. Although the educators are qualified, they are not necessarily qualified in the 'arts' field and this manifests itself in educators performing activities for which they do not have a passion or interest. Even though the educators viewed the learning area Arts and Culture as important, it does not necessarily mean that the educators will facilitate effective teaching and learning. This is not to say that many educators are not attempting to facilitate effective teaching and learning, but their having no training or specialisation in this field impacts their facilitation on, as their knowledge base is limited. Knowledge is attained through experience and if this experience cannot be communicated to the learners, the knowledge of the learners is then impeded.

It is noted that if the educator does not possess skills for the effective teaching and learning of Music in their repertoire, then the learners will not be exposed to the development of such skills. Similarly, the art forms, and in particular Music, cannot then take their rightful place in practice. The policy documents for C2005 acknowledge the worth of the arts, yet on the other hand the educators, or facilitators of input, are ill equipped in knowledge and skills to afford Music its rightful and necessary place in the curriculum.

6.2.3 Research sub-question (b)

To what extent do facilities and resources impact on the delivery of Music in the learning area Arts and Culture in South Africa?

This research quantified the lack of resources available to educators and learners for the delivery of Music in the learning area Arts and Culture. Not only was the lack of resources for Music quantified, but also the lack of resources for Visual Arts, Drama and Dance. Only 50.27% of the respondents replied that they had any access to an allocated budget. This does not afford the educator the opportunity to acquire adequate learner support material for Music. And yet the former Minister of Education, Kader Asmal, has reiterated (1-3) the value of Music in the general learning experience of learners that cannot, and dare not, be underestimated. Compounding the problem of the financial resources is the fact that those who do have an allocated budget, 60.22% get less than R2000 per year. Education has seen financial autonomy handed over to individual schools and a withdrawal of direct financial support from the government in the provision of resources and

infrastructure. Ten years after the abolition of apartheid education and the implementation of a unified education system supposedly offering equal educational opportunities, it is still evident in the classrooms of all schools that no immediate attempt has been made to alleviate the shortage of physical resources. The apparent hierarchy of needs in a school does not allow for effective teaching and learning to take place and hence the palpable lack of physical resources is impacting on the delivery of Music in the learning area Arts and Culture.

6.2.4 Research sub-question (c)

To what extent does the societal role of the arts impact on the delivery of Music in the learning area Arts and Culture in South Africa?

The learner's responses indicated that the learning area Arts and Culture is enjoyed, but not all the learners were sure whether they learn about all four art strands in the learning area Arts and Culture. Music only featured third on the list in the positive affirmation of learning about the art forms. The principals viewed the learning area Arts and Culture as an integral part of education and offered much verbal commitment to the learning area, but felt frustrated at not being financially able to assist where necessary. Of the many concerns raised by the principals interviewed, the lack of human resources in the form of training and qualifications surpassed all other concerns. The next two concerns of the principals were the societal role that the arts present and the lack of resources in terms of physical and financial needs. Whilst interviewing the principals the disparities in education became most evident in the sense that the needs of differing schools varied considerably. One confirmation that all principals made most clear was the need for financial assistance to the learning area Arts and Culture. All acknowledged the fact that for the learning area to be effectively implemented, sustainable and non-sustainable resources were required. At present this is not a reality. The role of decentralisation in education cannot be underestimated if one takes these findings into account. Cishe and Jadezweni (2-5) state that it is understood worldwide that decentralisation strengthens democracy as it transfers power from central to local bodies. It brings the decision-making process closer to the people at the grassroots level. It is whether the people know what to do or not that determines whether decentralisation is beneficial or not. The decision-making process may have been brought closer to the people at grassroots level but being unable to provide financially for the decisions that have been taken does not ensure that such decisions will be of benefit and this in turn

results in disillusioned and disempowered people. When a school or society is faced with such demands in the fact of inadequacy in terms of delivering resources for Music in the learning area Arts and Culture, an unfortunate message is communicated that creates a negative or distorted view of that which is offered. This in turn impacts on the delivery of Music in the learning area Arts and Culture.

This research aimed to address the research questions through:

- reviewing the learning area Arts and Culture through the delineation and discussion of the relationship of Music to this learning area in Curriculum 2005;

- examining research findings obtained through MAT cells from: South Africa, Zimbabwe, Malawi, Uganda, Nigeria, Kenya, Botswana, Namibia, and Zambia;

- describing, interpreting and communicating analyses of empirical data secured through surveys, interviews and questionnaires completed by educators, principals and learners; and

- making recommendations to address such identified variables.

This has been achieved through the identification and quantification of variables impacting on the delivery of Music in the learning area Arts and Culture during this research, which delineated three main variables: **human resources, physical resources and societal role of the arts**. It has also become evident that lack of financial **resources** impacts negatively upon all three of these variables. The lack of financial resources featured prominently in the secured data. If Music is to remain an integral part of South African learners' education, then recommendations to address these variables need to be communicated and action taken accordingly.

6.3 Limitations

This research interprets the context and practice of Music in the learning area Arts and Culture in the Senior Phase (Grades 7 - 9) in the Gauteng province, and more specifically in two selected districts. The research work of the MAT cells was not initiated or originated by me, but permission was granted for their findings to be

interpreted for academic purposes. Such investigations are necessarily limited and omissions are inevitable. Because the main research was confined to the two districts in the Gauteng Department of Education, the analysis of the variables that are impacting on the delivery of Music in the learning area Arts and Culture and the perceptions of educator, principal and learner attitudes cannot necessarily be applied to other provinces in South Africa. Since South Africa as a whole is undergoing dynamic curriculum change and development, this study suggests the need for continued research on a broader scale and an in-depth study of grassroots structures and mechanisms for the survival of Music in the learning area Arts and Culture in the school curriculum.

6.4 Recommendations

Following the identification and quantification of variables impacting on the delivery of Music in the learning area Arts and Culture, the following recommendations are made in relation to the target group of this research. Each research sub-question is addressed through offering a series of recommendations for further research (round bullets) and practice (square bullets). By making recommendations per research sub-question that is related to the variables identified, the main research question is being addressed.

6.4.1 Research sub-question (a)

To what extent do the educator's skills and training impact on the delivery of Music in the learning area Arts and Culture in South Africa?

- Since South Africa as a whole is undergoing dynamic curriculum change and development, this study suggests the need for continued research on a broader scale and an in-depth study of grassroots structures and mechanisms for the survival of Music in the learning area Arts and Culture in the school curriculum should be initiated by the National Department of Education and Higher Education Institutes.

- Similar research to this needs to be undertaken by MAT cells throughout South Africa in the remaining eight provinces to fully investigate the impact of variables on the delivery of Music in the learning area Arts and Culture.

- After the completion of the provincial investigations by the MAT cells, a collation consisting of a comparative analysis at post-doctoral level can be made for the whole of South Africa. This would clearly indicate which variables are impacting on the delivery of Music in the learning area Arts and Culture throughout South Africa.

- The implementation of the MAT cell structure would provide an opportunity for further research to be undertaken. Such research would be of an action research nature, as the dynamic process would need to be monitored, measured and documented to bear witness to its effectiveness. The research would not be driven from a global perspective, but rather be context and area specific as the needs of individuals differ, as do the needs of differing regions in South Africa. These necessary research avenues would in turn empower educators to further their own research possibilities.

- Practising specialist Music educators are highly necessary to ensure the survival, maintenance and full utilisation of Music in the learning area Arts and Culture. A collective force needs to be structured by specialist Music educators with a common vision of empowering non-specialist educators with the necessary skills and knowledge in Music. No text book or document can replace the skills or knowledge that the individual has acquired and therefore these skills and knowledge need to be utilised as a necessary resource for the development of educators' skills and training for the effective teaching and learning of Music in the learning area Arts and Culture. This concept entails linking human resources through collaborative networking.

- The formation and development of MAT cell structures would require a driving force and for this purpose the National Department of Education should be presented with the structure and required to acknowledge that such a structure not only provides human resource development but also professional capacity building of individuals. This capacity building of individuals driven "by the people for the people" would be a true realisation of democratic participation in the decision-making process among the 'people' and therefore at grassroots level.

- Higher education institutions need to be approached and the findings of this research discussed with respect to how they see it most appropriate to assist with equipping educators in developing skills and training. It is apparent that educators

have little time and few financial resources and therefore the higher education institutions would need to design course material with this in mind. It became evident through this research that the approach needs to be skills and knowledge based, and the assumption should be that didactic approaches are already understood and practised.

- Both the National Department of Education and National Department of Arts and Culture should recognise that the further development of practising educators is where the future of the arts lie and consequently they should collaboratively address this development of practising educators by providing the financial commitment for this to take place. Key service providers of the arts would then be able to tender for acknowledgement by the South African Qualifications Authority to be permitted to offer practical development courses for the advancement of practising art educators. A National Framework for partnerships with higher education institutions, non-government organisations and the private sector would create the space for exchange of services. This would create a structured and systematic in-service training programme for classroom educators, school management teams and departmental support personnel.

- The National Department of Education should participate in setting norms and standards for curriculum budgeting in provinces, ensuring that all learning areas get their rightful share of the budget.

- A national evaluation meeting coordinated by the National Department of Education needs to be held annually. This gathering is to be preceded by provincial meetings coordinated by the Provincial Departments of Education to discuss, strategise and implement intervention strategies vital to the survival and maintenance of Music in the learning area Arts and Culture. A national co-ordinating evaluation team of outside observers must oversee the process and identify difficulties. The identified difficulties must then be prioritised and action plans developed to ensure quality.

- A dynamic, vibrant, accurate, targeted and on-going effective communication programme needs to be established between National Department of Education, Provincial Departments of Education, schools and educators. This could be realised through the development of a website linked to the National Department of Education for the learning area Arts and Culture, allowing for on-going

communication. The inclusion of a chat room would enable educators to share concerns and receive input from others who might have some valuable insight related to their concerns.

- A major aim of pre-service education should be to assist in the preparation of autonomous and professional educators with high levels of appropriate knowledge and skills. This aim needs to be realised through collaborative forums between higher education institutions and the National Department of Education together with practising educators.

6.4.2 Research sub-question (b)

To what extent do facilities and resources impact on the delivery of Music in the learning area Arts and Culture in South Africa?

- A collation study between MAT cells entailing a comparative analysis can be made of the whole of South Africa, indicating the extent of facilities and resources available for the delivery of Music in the learning area Arts and Culture.

- A centralised database and call centre dealing with and securing donor support for curriculum support material should be pooled and co-ordinated by the National Department of Education and the National Department of Arts and Culture. The relevant provincial departments are to ensure that the donated support material for the curriculum is properly utilised and that the donor will see results and in turn continue to provide support.

- A revised policy must be prepared by the National Department of Education for the development, selection, procurement, distribution and utilisation of learning support materials.

- Partnerships to unlock the mobilisation of human, physical and financial resources are needed for the revitalisation of Music in schools. The private sector needs to be approached to invest in infrastructure, equipment, practitioner training, content development, research and evaluation. Such investments would create a collective partnership that in turn could result in aspirant artists finding support from such organisations.

6.4.3 Research sub-question (c)

To what extent does the societal role of the Arts impact on the delivery of Music in the learning area Arts and Culture in South Africa?

- The proposed governmental policy of decentralisation for addressing the legacy of South Africa's past needs to be systemically researched, evaluated and assessed by an independent research organisation to ascertain whether or not it has gained its initial aim. If this is not the case, then the policy needs to be revisited and refined to ensure that the initial aim of redressing disparities in education can and will be effectively met.

- Time is needed to plan for the establishment of a stable and predictable environment where the societal role of the arts can be realised. The educator in the classroom must initiate the creation of this environment. In turn, the classes would influence the whole school. Hereafter, the school's environment would impact upon the community and thereby the greater society.

- Advocacy through and from existing organisations such as PASMAE and ISME, to name but a few, is vital in the success of creating an awareness of the worth of Music and the learning area Arts and Culture. Not creating awareness today results in a void tomorrow. Such organisations need to become visible and tangible to educators and offer support and development to secure Music its rightful place in society.

- SABC Education must be able to offer developmental support to educators and learners alike through the media. This would create a national commitment to, and awareness of, Music and the arts.

- Diversity needs to be celebrated through unity. Differing arts organisations throughout South Africa all place their aims and objectives as priorities. This is good; however, these very same organisations must be willing to present a unified force within which diversity can be celebrated. The formation of an Arts Consortium, within which all smaller organisations fall, would allow for the unity and the inter-connectedness of arts opportunities.

6.5 Conclusion

For Music to achieve its full potential within the learning area Arts and Culture in the Intersen phase, it is essential for the National Department of Education and in turn the Provincial Departments of Education to recognise the value of Music in the learning area Arts and Culture and to provide the necessary human and physical resources for its effective implementation. For instances where such resources are not available, it is necessary to take cognisance of this research and previous research in order to address the variables which are impacting on the delivery of Music in the learning area Arts and Culture.

The government's promotion of true unity can be realised in the diversity of the provinces' implementation strategies and ultimately the drive and initiative of the schools. The realisation of this ideal is largely the responsibility of each educator. South African education must honour the notion of diversity in attending to the shortage of human and physical resources in the differing contexts and not promote policies of unification where unity cannot be attained through the uneven or even impoverished starting premise.

Arts and Culture is one of the compulsory learning areas in the General Education and Training band and therefore should be placed on an equal footing with the other seven learning areas. The government has acknowledged its worth by placing it in the curriculum; now the government must provide the wherewithal to ensure that the learning area Arts and Culture is effectively presented to all learners in the delivery of arts skills and knowledge for the survival and maintenance of the arts in South Africa.

The contributions of Music in the context of education in the learning area Arts and Culture attempt to be meaningful and experiential. Music develops ways of thinking, provides a significance that can take no other form, and creates avenues of expression. I believe that it is mandatory that such contributions should be made available to every learner. It is therefore imperative that human and physical resources be readily accessible and supported in view of the societal role of the arts.

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