Communicating social return on investment with investors in South African community music development programmes (CMDPs)

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My mother, who is my greatest inspiration: Thank you for all your love, all your support, all the late night calls and for always being there for me. Thank you for believing in me! I could not have done this without you – thank you!

My Heavenly Father, for everything…
ABSTRACT

Community Music Development Programmes (CMDPs) offer an opportunity to the youth of impoverished communities to become involved in music activities. These programmes were initiated in South Africa as a means of social upliftment, as music education effectuates countless positive benefits with far-reaching effects. Most CMDPs continue to play a significant role in the social upliftment of their participants and the wider communities in which they operate. As the unemployment rate in South Africa is currently 25.5% and 54% of the population lives below the poverty line, the continuation of effective social intervention programmes such as CMDPs is of the utmost importance.

The future existence of most CMDPs is, however, threatened largely as a result of financial constraints. As CMDPs are grant-funded programmes, it is not a reasonable expectation that they should become entirely self-sufficient and sustainable. Research has shown that a demonstration of programme results is a critical aspect in sustaining CMDPs. However, currently few CMDPs are attempting to ascertain the results of their programmes and no research could be found specifying the areas in which CMDP investors specifically hope to foster results.

The purpose of this basic qualitative study was therefore to ascertain these areas in the South African CMDP landscape where investors are interested in fostering a positive social return on investment (SROI). This knowledge will enable the management teams of CMDPs to compile progress reports and funding applications in which the contents ‘speak’ directly to investors and future investors who could contribute to the future sustainability of CMDPs.

It emerged from the findings that investors wish for SROI to be communicated in the following terms:

1) Emotional and psychological development of its participants;
2) Ripple effect of CMDP in the community;
3) Social development of its participants;
4) Success of CMDP;
5) Sustainability;
6) Visibility of the effectiveness of the programme;
7) Well-roundedness of the education that the participants receive.

KEYWORDS

South African community music development programmes; corporate social investment; social return on investment; funding; social development
DMUS DEGREE STRUCTURE

According to the regulations of NWU, a DMus consists of 360 credits: 240 credits are assigned for the practical component and 120 credits are assigned for the research component.

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<td>ACOSA</td>
<td>African Cultural Organisation of South Africa</td>
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<tr>
<td>CDP</td>
<td>Community Music Development Programme</td>
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<tr>
<td>CSI</td>
<td>Corporate Social Investment</td>
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<tr>
<td>GCPH</td>
<td>Glasgow Centre of Population Health</td>
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<tr>
<td>GDP</td>
<td>Gross Domestic Product</td>
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<tr>
<td>MSP</td>
<td>Mangaung String Programme</td>
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<tr>
<td>NGO</td>
<td>Non-Governmental Organisation</td>
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<tr>
<td>NPO</td>
<td>Non-Profit Organisation</td>
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<tr>
<td>SES</td>
<td>Socio-Economic Status</td>
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<td>SROI</td>
<td>Social Return on Investment</td>
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CHAPTER ONE: INTRODUCTION

1.1 Research Area and Problem

Community Music Development Programmes (CMDPs) play an important role in the upliftment of impoverished communities by involving their youth in music activities (Brand, 2005; Brand, 2011; Kierman, 2009; Le Roux, 2009). This can be ascribed to the benefits of music education, which are not limited to providing students with a musical skill, but it also advances a myriad of other positive consequences that contribute to an improved life in adulthood (Brand, 2011; Cloete, 2009; Petress, 2005; Bryan, 2005). As social and economic empowerment remain important issues in South Africa (Kierman, 2009), it is therefore important that these programmes continue in future.

The future existence of most CMDPs is, however, threatened largely as a result of financial constraints (Brand, 2014; Kierman, 2009; Le Roux, 2009). These financial constraints include inadequate remuneration of staff, the cost of obtaining and servicing music instruments, and the cost of reliable transport (Brand 2014). CMDPs, like most other non-profit organisations (NPOs), are heavily reliant on funding. The funding they receive comes mostly from corporate social investment (CSI) initiatives.

The concept of CSI dates back to at least the 19th century, when early corporations were first chartered with public interest objectives in addition to private economic objectives (Carroll and Shabana, 2010). From the 1950s, when CSI was a buzzword, it developed in recent times into one of the most important parts of an organisation’s strategic plans (Cumming, n.d.).

However, in tough economic times fewer resources are available for CSI initiatives. Rossouw (2010, p. 3) states that, although financially it is never easy to be a non-
governmental organisation (NGO), many non-governmental organisations\(^1\) are experiencing ‘tougher-than-usual’ economic times:

*Cuts in budgets, an increased demand for services, and the recent downturn in the South African economy – expected by many to worsen — are adding to the financial stress many nonprofits feel. Adding to nonprofits’ economic reality is the psychological effect that a recession can have on all donors* (Rossouw, 2010, p. 3).

Since this article was written by Rossouw in May 2010, South Africa’s economy has worsened: the Gross Domestic Product (GDP), one of the primary economic indicators, has declined from a 3.1% growth, measured at the end of the second quarter of 2010, to a -1.3% growth, measured at the end of the second quarter of 2015 (Trading Economics, 2015). According to Statistics South Africa (2016), this decline in the South African GDP is largely a consequence of the global economic crisis which, after several years, still has an impact on the South African economy.

Decreasing resources lead to an increasing demand for public investments and funders (Little, DuPree and Deich, 2002), which in turn also leads to more fierce competition for existing grants. Michael Wells (2015), the specialist on grant funding for non-profit organisations, says that grant-funded programmes with good evaluations in general are more likely to receive funding than programmes with poor or no evaluations. From this statement it follows that the same can be said for sustaining a CMDP, which are also grant-funded programmes. Social investors wish to be informed on how effective their investments are as well as what is required for improving these programmes (Little et al., 2002).

Apart from very few CMDPs currently attempting to ascertain the successes of their programmes (Brand, 2011), no research could be found exploring or specifying which areas CMDP investors specifically hope to foster results in. The intention of this research is therefore to ascertain what these areas are. If CMDPs can then focus

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\(^1\) In the article Rossouw, like many others, refers to NPOs and NGOs interchangeably. The researcher is, however, aware of the difference between the two concepts. Although both are non-profit entities, an NGO has a larger area of operation and strives to improve society and the economy and create awareness in areas such as human rights etc. An NPO has a more limited area of operation as it usually promotes areas such as the arts.
on achieving results in these areas as well as documenting these successes, this could lead to more successful funding applications.

Literature which relates to CSI and SROI simultaneously, such as Barnett (2007), Ruf, Muralidhar, Brown, Janney and Paul (2001), and Griffin and Mahon (1997), largely investigate whether CSI initiatives are having a positive or negative influence on the overall financial performance of the company and on shareholder value. Apart of the fact that this literature does not focus on CMDPs, it also does not refer to the creation of social value, but to the creation of financial value. Music-related research focusing on the social value that CMDPs create is limited to the research of the Glasgow Centre for Population Health (2015a), Gillespie, Russell and Hamann (2014), and Groenewald and Spies (2005).

The Glasgow Centre for Population Health (2015a, 2015b) conducted research on their Sistema Scotland Big Noise programmes. These programmes were implemented in Scotland to transform the lives of children from disadvantaged backgrounds through music. The Raploch, Govanhill and Torry programmes were implemented in 2008, 2013 and 2015 respectively. As the programmes are at a pivotal stage of development, the research was undertaken to ascertain key information on the implementation of the programmes and their impact, before implementing further expansion. Although the research was not conducted to ascertain key areas in which investors are interested to foster positive SROI, it was ascertained that the programmes represented good value for money as they did indeed achieve the desired impacts on the lives of participating children. The research found that the programmes (quoted directly from the website) (Glasgow Centre for Population Health, 2015b, para.1):

- improve confidence, pride and self-esteem;
- have the potential to support participants to lead fuller and healthier lives;
- have the potential to quickly generate greater social benefits than the costs of delivery;
- influence participants’ rate of school attendance positively; and
- offer respite and protection to the most vulnerable.
Gillespie, Russell and Hamann’s (2014) research on newly initiated string programmes is rather limited in terms of social impact. Through a small part of the study, which did indeed focus on the impact of newly initiated programmes on student outcomes, the researchers found that with more string programmes, increased opportunities were created for students to develop confidence, self-esteem, self-discipline and leadership skills. There was, however, no reference to the extent to which these programmes actually influenced levels of confidence, self-esteem, self-discipline and leadership skills. The study was therefore limited to the investigating the perception that CMDP creates social value. This is also the case for Spies and Groenewald (2006); although not the main aim of their research, the study confirmed the positive effect CMDPs might have on the cognitive development of the participating children. There is other research confirming the positive effects of music education, but it was not conducted within a CMDP context.

Although the social value that CMDPs create is evident in the research by the Glasgow Centre for Population Health (2015a, 2015b), and to a lesser extent in the research of Gillespie, Russell and Hamann (2014), as well as Spies and Groenewald (2005), there is a definite gap in the literature pertaining to the SROI of CMDPs, especially from an investor’s point of view. This includes the specific areas in which investors are interested to observe a positive SROI. This research therefore sought to address the gap in the literature by focusing on the funders’ perspectives on these areas through a unique South African context.

The significance of this study derives from the need for CMDPs to survive in future in order for them to continue to play an important role in the upliftment of youths from impoverished communities in South Africa. This research report, which also attempts to bridge a gap in the literature, serves as a practical guide for CMDP managers and project leaders, enabling them to compile funding proposals which could be of great interest to potential funders.

This research could further aid in seeing to it that all involved in CMDPs are more dedicated to guaranteeing their success. Not only could more dedicated CMDPs
result in the maximisation of the funders’ investments, but also in the optimisation of the upliftment of the community and its people, starting with young people.

1.2 Purpose Statement

The purpose of this basic qualitative study was to explore which areas in the South African CMDP landscape investors were interested in to foster a positive SROI.

1.3 Research Questions

1.3.1 Central Question

How can the management of respective CMDPs in South Africa communicate the SROI to their investors?

In order to ascertain this, it is necessary to investigate the following sub-question:

1.3.2 Sub-Question

Which areas of development in the lives of CMDP students do investors see as critical areas for their social return on investment?

1.4 Research Design

The lack of literature on effectively communicating SROI to investors was the main motivation in choosing the basic qualitative design for this study. Merriam (2016) added basic qualitative research as an additional strategy of inquiry in qualitative research. The basic qualitative design allows researchers to define their study as a qualitative research study without labelling it as a particular type of study such as a phenomenological, grounded theory, ethnographic, narrative analysis, or a qualitative case study (Merriam, 2016). The basic qualitative design is therefore very appropriate for this study as it does not fit the characteristics of the particular types of studies mentioned in the previous sentence.

The pragmatic worldview of the researcher ties in well with the design, as pragmatism is more focused on the solving of problems than the methods being
employed (Creswell, 2013). This approach therefore allows researchers the freedom to choose the “methods, techniques and procedures of research that best meet their needs and purposes” (Creswell, 2013, p. 28).

1.4.1 Role of the Researcher

On the basis of personal experience, the researcher truly believes in CMDP as a means of social reform. Since her undergraduate studies, she has conducted research in the CMDP landscape. Not only were the benefits evident from a research perspective, but also from a teacher’s perspective, as she was deeply involved in CMDPs in both capacities. As a student she taught music theory in the Mangaung String Programme. During her first official teaching job at the Kimberley Academy of Music, she was involved in several local CMDPs funded by the Make An Immediate Difference Foundation (M.A.I.D. Foundation). Later on in her career, when she was working at the Hugo Lambrechts Music Centre in Cape Town, she was also involved as a teacher in two of their CMDP initiatives: the Rosendal Music Project as well as the Silversands Music Project.

For the research component of her MBA degree, for which she investigated the sustainability of these programmes, she once again realised the need for the continuation of these programmes. After starting to work at a tertiary institution, the researcher focused her student recruitment for tertiary studies on students who successfully progressed through CMDPs and completed their National Senior Certificate successfully. She also sought funding opportunities for tertiary studies for all of these students who were accepted after a rigorous audition process. These students’ participation in CMDPs, where they developed their talent and learned the necessary skills and work ethic, enabled them to go to university – a life changing experience.

1.4.2 Participants

The research participants for this study were representatives of organisations and/or companies in South Africa which invest in CMDPs. Most of the organisations and/or companies represented by the participants contribute significantly to numerous
CMDPs in the country. The aim was to develop an in-depth understanding of the CMDP investment landscape by gathering data from a few major investors from different provinces in the country. Usually, when cases are studied, between four and ten participants are identified (Creswell and Plano Clarke, 2011).

Eight participants were identified by means of homogenous sampling. According to Bryman (2008), when the homogenous sampling technique is used, a smaller sample size is required as the population is less varied.

### 1.4.3 Data Collection

Qualitative data were collected through in-depth interviews with eight investors. An open-ended structure was adopted for the interviews. The interviews were recorded and transcribed.

### 1.4.4 Data Analysis

The analysis of the qualitative data was conducted through thematic analysis. According to Thorne (2000), methods such as thematic analyses ‘depend’ on constant comparison to cultivate an understanding of the context. These conceptual understandings were ultimately constructed into larger themes (Butler-Kisber, 2010). The purpose of this method was to generate theory more systematically.

There were four stages in the constant comparison process (in the direct words of Glaser) (2008, para.10), namely:

1) the comparison of incidents applicable to each category;
2) the integration of categories and their properties;
3) the delimitation of theory;
4) the writing of theory.

Codes were assigned to significant quotes. While coding an instance for one category, it was compared with previous instances in the same and different groups coded in the same class. Codes and respective data were revisited to ascertain whether the new data assigned to the specific codes were still appropriate.
Dimensions of existing codes were refined and new codes were identified when necessary (Curry, Nembhard and Bradley, 2009).

Initial coding (also known as open coding) was used in the first stages of the coding process to split the data into individually coded segments. After that, focused coding – a streamlined adaptation of classic grounded theory’s axial coding, was employed. With focused coding the most frequent and significant Initial Codes develop into the most relevant categories (Saldaña, 2009). ATLAS.ti 7 was used to organise the qualitative data and facilitate coding.

### 1.5 Research Assumptions and Scope

This research is based on the assumption that CMDPs which are more successful, from an educational point of view, are better investments. A further assumption by the researcher is that a ‘better’ investment is a more lucrative investment from a CSI perspective. The reason for this assumption is that there is a better chance of a greater positive impact on a child’s life if the child is part of a CMDP which achieves high levels of educational outcomes.

The scope of this research is limited to the views of the eight research participants (investors) who contribute to the funding of CMDPs in South Africa.

### 1.6 Validation of Research

Member checking and negative case analysis were employed. Member checking was done in order to give participants the opportunity to correct errors in the transcribed interviews (Reilly, 2013, p. 1). Through the negative case analysis, a re-examination of the analysed data was done to determine if there were themes which the evidence contradicted (Bowen, 2008).

### 1.7 Research Ethics

Ethical considerations (Wiles, 2012) are classified under the following four categories:
• if there is maltreatment of participants;
• if there is a deficiency of informed consent;
• if there is an violation of confidentiality;
• if there is dishonesty.

As more and more CMDPs compete for limited funding, great care is needed to ensure that there is no harm done to the participants. Revealing sensitive financial information will not form part of the data-gathering process. The identities of the research participants, the companies they represent and the CMDPs they are funding were not revealed during any part of the research process. Utmost care was also taken during the course of the study to ensure the confidentiality of the research participants and their respective companies. Pseudonyms were used in documenting this research (Appendix 3). Research participants were supplied with detailed information about the research in order to avoid any deception or misrepresentation. As a result, prospective research participants were able to make an informed decision about whether (or not) to sign the consent form, which would indicate their willingness to participate in the study and stipulate their conditions for participation. Research participants were informed of their right to withdraw from the research process at any time without suffering any consequences.

The researcher went through the process for gaining ethical clearance as stipulated by NWU’s Research Ethics Committee. The application was approved at the ethics committee meeting on 12 November 2015. The reference number for ethical clearance is NWU-00477-15-A7.

1.8 Chapter Outline

This chapter (Chapter One) provided the background and introduction to the study. A review of the literature is presented in Chapter Two. In Chapter Three the research methodology to be employed is discussed thoroughly. Chapter Four presents the findings of the analysed qualitative data. This is followed by Chapter Five, which discusses the implications of the findings, followed by the limitations of the study, recommendations for future research and the conclusion.
Figure 2.1: Structure of the literature review\(^2\)

\(^2\) Researcher’s own compilation.
The purpose of this literature review is to lay the foundation for ascertaining which areas in the South African CMDP landscape investors are interested in to see a positive social return on investment. The first part of the literature review therefore provides a background to the critical economic and social circumstances in South Africa, with a more specific focus on the economic and social climate in the communities that CMDPs intend to serve. Literature on the role that music education and CMDP involvement can play in addressing these dire circumstances is reviewed. The importance of CMDPs surviving into the future also becomes evident throughout this section.

The second part of the literature review focuses on the financial state of CMDPs and investigates how the demonstration of programme results can aid in obtaining funding and retaining funding. Concepts such as corporate social investment (CSI) and social return on investment (SROI) are introduced in this section: CSI, because CMDPs are heavy reliant on the funding they receive through these initiatives; and SROI, because this is a result of the ability to demonstrate programme results and outcomes.
2.1 The Socio-Economic Landscape in South Africa

The National Planning Commission, which was formed in 2010, is a South African government agency responsible for the strategic planning of national priorities and directing the course of national development (National Planning Commission, n.d.). The following quote is the bedrock of Vision 2030, as embraced in the National Development Plan:

*By 2030, we seek to eliminate poverty and reduce inequality. We seek a country wherein all citizens have the capabilities to grasp the ever-broadening opportunities available. Our plan is to change the life chances of millions of our people, especially the youth; life chances that remain stunted by our apartheid history* (Statistics South Africa, 2013, p. 2).
Poverty is not limited to South Africa; it is a problematic condition globally. The communities which CMDPs serve are especially exposed to very high levels of poverty. This will be elaborated on in the following section.

2.1.1 Poverty

In the United Nation's (UN) attempt to alleviate poverty globally, South Africa agreed to the eight Millennium Development Goals (MDGs) of the UN in 2000. These are the eight MDGs quoted from the document (Statistics South Africa, 2013, p. 17):

1) to eradicate extreme poverty and hunger;
2) to promote universal primary education;
3) to promote gender equality and empower women;
4) to reduce child mortality;
5) to improve maternal health;
6) to combat HIV/AIDS, malaria and other diseases;
7) to ensure environmental sustainability; and
8) to develop a global partnership for the development.

These MDGs were well aligned with the development agenda of the government of the Republic of South Africa, as expressed initially in the 1955 Freedom Charter, which was endorsed by successive governments since 1994. South Africa planned a strategy for attaining the MDGs by 2015 through identifying 20 targets. In order to track the progress towards these 20 targets, an expanded framework of 60 indicators was developed, of which South Africa managed to achieve only 26 (43.33%). Although the government of the Republic of South Africa has made some progress in meeting these goals, there are still many challenges in achieving all of them (Statistics South Africa, 2015a).

Poverty in South Africa is a key development challenge in social and economic terms, as 54% of South Africa’s citizens live below the poverty line (Statistics South Africa, 2015b; Grant, 2015). The poverty line is a measure calculated by Statistics South Africa by determining food and non-food items essential for daily survival. Essential food items, which are estimated to an amount of R335 per month,
calculated on the minimum daily energy requirement of 2 100 calories per day. There are three poverty lines: upper bound, lower bound and food poverty line (Grant, 2015).

People in the upper bound poverty line are able to buy essential food items (R335) and still have R444 per month for essential non-food items. People in the lower bound poverty line have R175 left for non-food items and often have to sacrifice essential food items if their essential non-food items cost more than R175 per month. People falling into the food poverty line category have only R11.00 per day which is needed to meet their minimum food requirement of R335 per month (Grant, 2015).

Table 2.1: Poverty Exposition

<table>
<thead>
<tr>
<th>Poverty Line</th>
<th>Amount per person per month</th>
<th>Amount per person per day</th>
<th>Percentage of SA Citizens</th>
<th>Number of people</th>
</tr>
</thead>
<tbody>
<tr>
<td>Upper bound poverty line</td>
<td>R779.00</td>
<td>R25.50</td>
<td>17%</td>
<td>9.09 million</td>
</tr>
<tr>
<td>Lower bound poverty line</td>
<td>R501.00</td>
<td>R16.50</td>
<td>15%</td>
<td>8.02 million</td>
</tr>
<tr>
<td>Food poverty line</td>
<td>R335.00</td>
<td>R11.00</td>
<td>22%</td>
<td>11.76 million</td>
</tr>
</tbody>
</table>

According to the statistics provided in the MDG report (Statistics South Africa, 2015a), South Africa has managed to date to attain one sub-goal of halving the 28.3% of the population who lived on less than $1.25 per day in 2000. However, from the statistics the most obvious reason for attaining this is the increase in the number of people receiving social grants.

In 1997 (closest available date to 2000) 2.6 million people received social grants out of the total population of 40.93 million. In 2015 this number increased to 16.6 million out of the total population of 53.49 million (Statistics South Africa, 2015a). Percentage wise, in 1997 6.35% of the total population received social grants as opposed to the 31.03% of the total population who received social grants in 2015.

3 The average exchange rate in 2000 was R6.94 per dollar as opposed to the average exchange rate in 2015 of R12.56 (USForex Inc, 2015). The average inflation rate in 2000 was 3.37% (inflation.eu, 2015) as opposed to the average 2015 inflation rate measured up to October 2015 of 5.61% (Trading Economics, 2015).
This rather alarming statistic necessitates further investigation into the unemployment figures in South Africa, as unemployment is a contributing factor to poverty.

### 2.1.2 Unemployment in South Africa

In the communities that CMDPs serve the levels of unemployment are critically high. In order to meet the *official* definition of unemployment, three criteria must be met simultaneously (Statistics South Africa, 2015c):

1. A person must be completely without work;
2. Currently available to work;
3. Actively taking steps to find work.

The *expanded* definition of unemployment excludes point 3 of the official definition.

There is a total of 35 798 million South Africans who fall within the working-age population. Of these 35 798 million people, 20 994 million are in the labour force (58.6% participation rate). The *labour force* consists of employed people as well as unemployed people actively searching for work (‘unemployed’ according to the official definition of unemployment). Of the 58.6% people who participate in the labour force, 25.5% are unemployed (Statistics South Africa, 2015c).

The current *official* unemployment rate in South Africa is therefore 25.5% (Statistics South Africa, 2015d), although this figure excludes people who are not actively seeking work. Although a 25.5% unemployment rate is already alarming in itself, one can hardly imagine what the unemployment rate would be if the *expanded* definition of unemployment was used to include those who fall within the working-age population, but who are not actively looking for a job. But this would be an unreliable unemployment figure if one calculates the percentage of employed people in the working-age population, as the working-age population includes everyone between the ages 15-64. This range in age incorporates a section of the youthful population who are completing secondary and tertiary education on a full-time basis.
When looking at youth (ages 15-34) employment rates, there is reason for concern. South Africa was also affected by the recent global financial crisis. It is suggested that the youth in the South African labour market suffered the worst in the crises, as significant labour market rates declined by a larger margin among the youth than among adults (Statistics South Africa, 2015c).

High incidences of long-term unemployment are a reflection of deeply rooted structural flaws in the labour market as a consequence of an incompatibility between skills and available jobs. This mismatch highlights the challenges which the youth face in finding employment. Fifty-five percent of the current youth labour force (employed or actively seeking a job) has a level of education below matric, while 36.4% have only a matric qualification. The level of education for many young people who are employed places a severe restriction on their place on the occupational ladder. Only 13.1% of black African youth and 10.5% of coloured youth have skilled occupations (Statistics South Africa, 2015c).

The statistics indicate a strong link between decreased levels of poverty and increased levels of education. Better economic prospects are created by a better education (Statistics SA, 2014). It is therefore necessary to take a closer look at matters concerning education in the country.

2.1.3 Education in South Africa

Early in 2015 the South African Department of Basic Education announced that 75.8% of the 2014 matriculants passed the National Senior Certificate (NSC) exam. This fairly good pass rate, however, does not give us the full picture of the state of education in South Africa (BusinessTech, 2015).

The class of 2014 enrolled for Grade 1 in 2003. In 2003 the enrolment figure for Grade 1 was 1,252,071. Of these, only 688,660 (55%) enrolled for the NSC exams twelve years later. Only 75.8% of these 688,660 learners who enrolled for the NSC exam passed it. Therefore, only 522,004 of the 1,252,071 learners who enrolled for Grade 1 twelve years ago passed matric. If you look at it from that perspective, it represents a 'real' pass rate of 41.7%. Only 150,752 of the 1,252,071 who were
enrolled in Grade 1 in 2003 qualified for admission to Bachelor studies – that is 12% (BusinessTech, 2015).

The Department of Basic Education focuses strongly on the increased NCS pass rate from 60.6% in 2009 to 78.2% in 2013. This is short-sighted, however, if the larger context is taken into account. Former Vice-Chancellor of the North-West University, Dr Theuns Eloff, said that the increased matric pass rate is an ‘illusion’. Prof. Jonathan Jansen, Vice-Chancellor of the University of the Free State, concurs, saying that the education system is a ‘fraud’. As quoted from BusinessTech, (2015, para. 17), academics and educationists highlighted the following issues for consideration when looking at the matric results in South Africa:

- more than 50% of 2013 matric learners who passed, passed their individual subjects at below 50%;
- many matric learners pass with a combination of subjects that allows no entry to training or any job;
- the number of learners taking easier matric subjects has increased dramatically over the past few years;
- thousands of learners are taking Mathematics Literacy instead of Mathematics.

The National Benchmark Tests (NBT) was commissioned by Universities South Africa, formerly known as Higher Education South Africa (HESA), to assess academic readiness of first-year university students. These tests assess the ability of students to combine knowledge in the following competency areas: academic literacy (AL), quantitative literacy (QL) and mathematics (MAT). The grades of the tests, as quoted from Dennis and Murray (2012, p. 1), are separated into four proficiency levels:

1) Proficient (62%-100%)
2) Upper Intermediate (49%-61%)
3) Lower Intermediate (34%-48%)
4) Basic (0-33%).
The pilot project was implemented in August 2009 for the 2010 entrants. The results showed that of the students who took the NBT in Mathematics, 6% attained the proficient level, 73% attained an intermediate level and 21% attained the basic level (Dennis and Murray, 2012). These statistics have, however, improved since 2010 (Prince and Cliff, 2015).

![2015 NBT cohort Performance levels](image)

**Figure 2.3: 2015 National Benchmark Tests Cohort Performance Levels**

(Prince and Cliff, 2015)

The latest Annual National Assessment test\(^4\) (South Africa, 2014) indicated that the Department of Basic Education has effected progress in the Foundation and Intermediate phases in both languages and Mathematics. The senior phase, however, remains a challenge and calls for urgent action as there was a lack of improvement for three consecutive years. The average percentage marks for 2012, 2013 and 2014 are presented below:

\(^4\) The Annual National Assessments are standardised national assessments for languages and mathematics (Intermediate Phase: Grades 4 – 6) and in literacy and numeracy: (Foundation Phase: Grades 1 – 3) (Department of Basic Education, 2014).
### Table 2.2: Summary: Annual National Assessment Test

<table>
<thead>
<tr>
<th>Grade</th>
<th>Mathematics: Average %</th>
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<tbody>
<tr>
<td></td>
<td>2012</td>
<td>2013</td>
<td>2014</td>
<td></td>
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<tr>
<td>1</td>
<td>68</td>
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<tr>
<td>2</td>
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<td>3</td>
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<td>9</td>
<td>13</td>
<td>14</td>
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</table>

<table>
<thead>
<tr>
<th>Grade</th>
<th>Home Language: Average %</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>2012</td>
<td>2013</td>
<td>2014</td>
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<tr>
<td>1</td>
<td>58</td>
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<td>9</td>
<td>43</td>
<td>43</td>
<td>48</td>
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</table>

(South Africa. Department of Basic Education, 2014)

Spaull (2014), from the Department of Economics at Stellenbosch University, warns that there is no statistical or methodological basis to compare any ANA results over time or across grades. The Department of Basic Education cannot yet confirm whether its ANA test-construction procedures are reaching the sought-after objective of grade validity and between-grade reliability (Long, 2015).

Be that as it may, from the statistics provided in the above overview of education in South Africa, it is evident that drastic measures toward improvement need to be implemented – not only for the sake of improved education statistics, but for the
greater good of our country. The researcher strongly agrees with former president, Nelson Mandela (n.d.), who said “Education is the most powerful weapon which you can use to change the world.” In the light of the material presented in the above section, the researcher is therefore of the opinion that an improvement in education, among other elements, will aid in decreasing unemployment figures, which in turn will address poverty levels in the country.

According to the Sistema Scotland reports, there is a strong link between music education and school education in general, as music education results in increased levels of concentration, coordination, language development, school attendance and school outcomes (Glasgow Centre for Population Health, 2015b). These findings are investigated through the discussion of a wider array of literature in the next section.

2.2 Benefits of Music Education

This part of the literature review will focus on CMDPs’ possible assistance in addressing these problems that contribute to the dire socio-economic status (SES) of more than half of the population. It will follow a bottom-up approach, investigating whether music education can positively influence cognitive development and enhance academic performance. Should music education’s positive influence on cognitive development and enhanced academic performance be evident in the discussion of relevant literature, this will suggest strong evidence of the positive influence that music education may have on unemployment and poverty figures.

2.2.1 The Influence of Music Education on Cognitive Development

There is a strong correlation between growing up in poverty and reduced cognitive attainment, as measured by standardised intelligence tests, according to Farah et al. (2006). This research ties in with the disturbing statement of Lawson, Duda, Avants, Wu and Farah that “[C]hildren who grow up in poverty tend to have lower IQs and academic achievement scores and are less likely to develop basic reading and mathematics proficiency than their higher-SES counterparts” (2013, p. 641). These findings relate to the research which found that differences in selected regions of the pre-frontal cortex correlate with SES. It should be stressed, however, that the
research in the field also shows that environmental experiences can change structural brain measures, including cortical thickness (Lawson et al., 2013). Therefore, as CMDPs serve communities typically associated with lower SES, it is important to investigate whether a CMDP can have a positive influence on learners’ cognitive abilities.

The most recent studies in the field include the research by Moreno et al. (2011), who conducted a study to measure the effects of two interactive computerised programs on the untrained cognitive activities of pre-school children. One of the interactive computerised programs entailed music training and the other visual arts training. The music program was based on a mixture of motor, perceptual and cognitive tasks, and encompassed training in rhythm, pitch, melody, voice and basic musical notions. After 20 days of training, 90% of the group who participated in the music program showed an enhanced performance on a measure of verbal intelligence. With this research, there was no instrumental training as it consisted primarily of listening activities. However, a longitudinal study conducted over six years assessed the extent to which playing a musical instrument is related to cortical thickness expansion in healthy young people between 6 and 18 years. The study found that playing a musical instrument was related to additional rapid cortical thickness development within areas involved in motor planning and coordination, visuospatial ability, and emotion and impulse control (Hudziak, Albaugh, Ducharme, Karama, Spottswood, Crehan, Botteron, 2011). Similarly, Schlaug, Norton, Overy and Winner (2005) found cognitive and brain effects in 5- to 7-year-old children involved in instrumental music training after only 14 months.

Although the study by Weinberger (1998) does not form part of the most recent literature, it is still very valuable. His explanation for the positive influence that music education has on the brain is that it exercises the entire brain by successfully targeting all its areas. He ascertained this by conducting research on the neurophysiology of music. Through this study he was able to stress the potential neurobiological benefits of learning and performing music: the major components include sensory and perceptual, cognitive, planning movements, motor, feedback
evaluation of behaviours, motivational, learning and memory. He found that vocal and instrumental performance engages all of these components (Weinberger, 1998).

Kraus, Slater, Thompson, Hornickel, Strait, Nicol and White-Schwoch (2014) echo the host of cognitive benefits for listening and learning which are associated with musicianship. They include audio memory and attention, general intellect and controlling functions, and language processing and literacy skills (Kraus et al., 2014). ‘Music listening and music lessons can lead to short-term and long-term cognitive benefits respectively’ (Schellenberg, 2005, p. 320). The benefits of music are, however, evident in a more positive way with long-term active participation, as opposed to only listening to music and attending concerts (Spies and Groenewald, 2005). Spies and Groenewald confirm the positive effects that music education has on learners’ cognitive development, regardless of their SES background.

From the above it is evident that music education influences cognitive development positively. It is therefore important to ascertain whether these positive effects through music education could also lead to improved academic performance.

2.2.2 The Influence of Music Education on Academic Performance

Weak academic performance in CMDP communities is usually a result of the low SES of these communities. There is a medium to strong correlation between academic achievement and SES, according to Sirin (2005). Malecki and Demaray (2006), however, found this correlation to be much stronger between students with low SES and their academic performance than between learners with high SES and their academic performance.

During the past 20 years there has been an increase of interest in the influence music has on the education of children (Costa-Giomi, 2004). The implication of cognitive development through music education is that it develops certain cognitive abilities involved in executing mathematical tasks and verbal skills (Costa-Giomi, 2004; Vaughn, 2000; Thompson, Schellenberg and Husain, 2004). Training in music, however, is not limited to improved mathematical and verbal skills. Apart from
improving intellectual ability, it also provides broad intellectual benefits which include enhanced reading and spatial abilities (Schellenberg, 2005).

Moreno, Marques, Santos, Santos, Castro and Besson (2009) found that musical training improves reading and linguistic pitch processing, proving that musical training reveals a positive transfer from music to speech. This improvement was evident after only six months of music training among 8-year-old children. A similar study (François, Chobert, Besson and Schön, 2012) among 8-year-old children found that musical training improved speech segmentation abilities.

One cannot help but wonder whether the positive influences of music are limited to musical training during early childhood development. This concern is addressed, among other studies, by Dos Santos-Luiz, Mónico, Almeida and Coimbra (2015): their longitudinal study on broader academic achievement with regard to the influence of music training focuses on the adolescent. They found that music students maintained better and more consistent academic achievement over the long term than their peers who were not involved in music training.

These enhanced academic abilities are not limited to students who participate in private, and often expensive, music lessons. Studies focusing on CMDPs in which students from less affluent communities receive instruction in music, such as the study by Kraus et al. (2014) and Spies and Groenewald (2005), provide similar evidence. It could therefore be argued that large-scale community interventions, such as CMDPs, have the potential to inspire prominent behavioural benefits in children that can result in better learning in and out of the classroom (Kraus et al., 2014). Another study which is significant in this regard is that by Catterall, Chapleau and Iwanga (1999). They studied 10 years of data on low SES students who displayed high mathematics proficiency in Grade 12 and found that 33% were involved in instrumental music training. Furthermore, they ascertained that the standardised test scores of students involved in music instruction were significantly higher than those of students not involved, irrespective of the socio-economic background of the students. Johnson and Memmott (2006) echoed the findings of Catterall et al. (1999).
There is a general consensus that music plays an important role in academic development (Southgate and Roscigno, 2009). In the United States of America (USA) research has shown that students involved in music education perform better on many measures of academic achievement than their peers (Hallam, 2010).

2.2.3 The Influence of Music Education on School Completion Rates

Stronger academic performance increases the likelihood of students finishing school. This in turn could contribute positively to other adult-life outcomes (Leeson, Ciarrochi and Heaven, 2008). Cognitive development and academic performance, however, are not the only factors contributing to success in school, which ultimately contributes positively to school completion rates. Social emotional learning (SEL) plays a significant role in attaining success in school. SEL is not limited to enhancing students’ health, safety and citizenship, but is also critical in improving students’ academic performance and lifelong learning. It is strongly correlated with students’ improved attitude towards school, their behaviour and performance. Attitude and behaviour are influenced by, among other things, their level of self-esteem, self-discipline and motivation (Zins, Bloodworth, Weissberg and Walberg, 2004).

Hallam (2010) found that success in music is positively correlated with increased confidence, self-esteem, discipline, teamwork, responsibility and social development, which increase motivation and a good attitude towards school work. Rickard, Appelman, James, Murphy, Gill, and Bambrick, (2012), Diamantes, Young and McBee (2002) and Costa-Giomi (2004) support the claim that music enhances self-esteem.

Brand (2011) found that music increased discipline. This can be attributed to the level of self-discipline and commitment it takes to really make progress with your instrument of choice. Teamwork is another aspect that is instilled through practising music, especially in a group setup such as a band or an orchestra. In order to achieve maximum group potential, students learn integrity through making and keeping commitments (LeCroy, 1992). In keeping commitments, a strong sense of discipline, self-discipline and motivation is also evident. Playing a musical instrument has the potential to create a sense of community as social bonds develop (Sklar,
Anderson and Autry, 2007). As music provides challenging and goal-orientated activities, teamwork, confidence and motivation are instilled (Barret and Bond, 2014; Devroop, 2012).

Youths from lower SES backgrounds face challenges that make them less likely to complete school than their counterparts from higher SES backgrounds (Rendón, 2013). The positive influences that music education has on school completion rates are not limited to those who take expensive private lessons. Research has confirmed that CMDPs provide children with more than only an enjoyable activity. These children also have a greater sense of perseverance (Devroop, 2012) and an increased school completion rate (Kraus et al., 2014).

According to Dass-Brailsford (2005, p. 575), “among the most at-risk children in society are those born under conditions of entrenched socio-economic disadvantage, the effects of which can be far-reaching.” The majority of our society lives in dire socio-economic circumstances which have a direct influence on young people. It is evident, however, that CMDPs can play a significant role in uplifting these children from their dismal circumstances, as music education contributes positively to a child’s brain and cognitive development, academic performance and wellbeing in general. Music has been shown to be beneficial to students in four major categories: “success in society, success in school, success in developing intelligence and success in life” (Petress, 2005, p. 112). It is therefore important that CMDPs continue to operate into the future.

Confirming the need for the continuation of CMDPs into the future, the focus of this literature review now moves to a consideration of the financial landscape in which these programmes function.
2.3 The Financial Landscape of CMDPs in South Africa

CMDPs in South Africa are heavily reliant on funding or donations in kind (Brand, 2011; Kierman, 2009; Le Roux, 2009). This is typical of any NGO. Most CMDPs are struggling financially (Le Roux, 2009) and at present some CMDPs are already finding it difficult to survive. There is little certainty about how CMDPs will endure, as budgets for arts and culture are decreasing annually (Brand, 2014).

Cloete (2006), in her study of the well-known Mangaung String Programme (MSP), better known as the Bochabela Strings, confirms this deficiency of funding as a constraining factor. The MSP was initiated as a CMDP by the Free State Mucison\(^5\) in

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\(^{5}\) The Free State Mucison falls under the Ministry of Arts, Science and Culture of the Free State government and is an educational institution where music subjects as well as extracurricular music activities are offered.
July 1998, under the directorship of Peter Guy. As of 2002 the University of the Free State joined the Free State Musicon in partnering with the programme (Mangaung String Programme, 2012). Although CMDPs that operate under umbrella organisations are more likely to survive in future (Brand, 2011), inadequate funding has other constraining influences on MSP. Cloete (2006) found that a funding shortfall prevents MSP from expanding.

MSP is exemplary of a successful programme, not only uplifting the community, but also contributing to the sustainability of the South African music industry as a whole. Apart from having four string orchestras which perform regularly, the programme has ‘produced’ highly successful performers and teachers. Six of their past pupils are now members of the KwaZulu-Natal Philharmonic Orchestra, one is the co-principal double bassist of the Johannesburg Philharmonic Orchestra, and one student is currently studying overseas at the prestigious Yehudi Menuhin School in London. MSP has produced many teachers and also started employing past pupils through their highly successful cadet teacher programme. Past learners are employed to help teach the younger pupils by explaining musical concepts in their mother tongue. These cadets not only gain very valuable work experience, but they are also able to learn from very experienced teachers. They receive a substantial confidence boost from their involvement in the programme, as well as a stipend to help make ends meet (Mangaung String Programme, 2012).

It is very unfortunate that successful programmes which have proved their ability to uplift the community, such as MSP, are unable to expand because of a lack of funding. Cloete (2006) explains that with more funding more children could be involved with the programme as more teachers could be employed. This could also lead to an expansion of the cadet teacher programme. Such an expansion is however not limited to increased salary expenses. With more students involved in the programme, the transport expenses also increase as extra buses, drivers and fuel costs need to be taken into account (Cloete, 2006).

The inability to expand as a result of insufficient funding also applies in the case of the CMDP of the African Cultural Organisation of South Africa (ACOSA). ACOSA
was started more than 60 years ago as a community initiative to preserve the arts and culture of diverse communities around Johannesburg after the Second World War. ACOSA assists government and city councils that recognise the educational and intellectual value of young people studying music. ACOSA reaches out to the community in response to the growing need for formal music training and development, especially among disadvantaged communities in rural areas. ACOSA has two programmes for this purpose: the Moretele Music Conservatoire in the North West province and the Vaal Music Conservatoire in Sebokeng. ACOSA has become very involved in job creation through music, as they recognise the very high social needs in these communities. It is unfortunate that their endeavours are also restricted as a result of limited funding (ACOSA, n.d.).

Rosemary Nalden, the director of the well-known Buskaid Soweto String Project, also confirms that raising the funds needed to run their organisation is a huge and increasingly burdensome task. This is despite Buskaid having been generously sustained in the past by a number of businesses and trusts, including the National Lottery Development Trust Fund (Buskaid, 2009). Buskaid is another example of an exceptional CMDP. Based in Diepkloof, this CMDP currently has more than 100 registered students. Past successes include six of their students continuing their music studies abroad at prestigious music colleges in the United Kingdom. Apart from the widely sought-after Buskaid Ensemble undertaking numerous overseas tours, other innovative projects include their teacher-training programme and instrument repair workshop. The teacher-training programme has led to a group of senior students becoming Buskaid’s entire string teaching staff, alongside Rosemary Nalden and Sonja Bass. Buskaid’s vision is to provide the opportunity for all children from the townships to learn and play classical music to the highest international standards (Buskaid, 2009).

The last example of a CMDP that suffers from a lack of funding is the Izivunguvungu Music Project, which is supervised by the South African Navy. The project forms part of a larger social outreach initiative of the South African Navy and the Mediterranean Shipping Company. Students in this programme are between ages 10 and 18, and are involved mainly after school hours. The project helps those involved to “bypass
the poverty trap that precludes art and music while learning that crime, drugs and irresponsible sex can be avoided in a new way of life that has its own more meaningful experiences” (Department of Defence: SA Navy, 2010, para. 6).

There is a profound sentence pertaining to all CMDPs on the website of the Izivunguvungu Music Project (Department of Defence: SA Navy, 2010, para 3):

Music has always been known to enrich life, but in this instance it can be a means of saving lives, and there are instances of young people being saved from the drug cultures and the crime entrapments which are features of many disadvantaged areas in South Africa.

From this statement one can see that it is not surprising that the Izivunguvungu Music Project feels the urgent need to assist many more young people to avoid a dismal and often dangerous existence. However, a lack of funding to source equipment and maintain instruments is among the main obstacles to its continued operations.

Among the most significant expenses for CMDPs are the remuneration of staff, the cost of obtaining and servicing instruments, and the cost of reliable transport (Brand, 2014). Becoming less reliant on funding through cost-cutting strategies and more successful with funding applications are the main factors currently ensuring the existence of CMDPs in future. Some CMDPs are adopting certain cost-saving strategies in an attempt to become less reliant on funding. This includes acquiring the skills to service instruments themselves instead of outsourcing instrument repairs – an endeavour that usually amounts to a significant expense. It is, however, unreasonable to expect a CMDP to become entirely self-sufficient as it remains an NGO, which means it is a grant-funded programme (Brand, 2011).

With reference to CMDPs which are heavily reliant on funding or donations in kind (Brand, 2011; Kierman, 2009; Le Roux, 2009) as mentioned in the opening paragraph of this section, it is necessary to explore the literature on corporate social investment.
2.4 Corporate Social Investment (CSI) and Corporate Social Responsibility (CSR)

According to Carroll and Shabana (2010, p. 89), “[i]f business is to have a healthy climate in which to function in future, it must take actions now that will ensure its long-term viability”. Furthermore, Jamali and Mirshak (2007) warn that needs in society have exceeded the capabilities of governments, who traditionally assumed the sole responsibility for the living conditions of society, hence the spotlight is increasingly turning to the role businesses can play in society. However, Levitt (in McWilliams, Siegel and Wright, 2005, p. 5) cautioned that “government’s job is not business and business’s job is not government.”

One of the 20th century’s most renowned economists and statisticians, the late Milton Friedman, supported Levitt’s view when he said that “the mere existence of CSR is a signal of an agency problem within the firm” (McWilliams et al., 2005, p. 5). Agency theory is the classic economic argument against CSI (Carroll and Shabana, 2010). It implies that “CSR is a misuse of corporate resources that would be better spent on value-added internal projects or returned to shareholders” (McWilliams et al., 2005, p. 5). Friedman states that “management has one responsibility and that is to maximise the profits of its owners or shareholders” (Carroll and Shabana, 2010).

The criticism above might have been valid seventy years ago in a developed country. However, when looking at contemporary South Africa – a developing country – the researcher wants to echo the thoughts of Jamali and Mirshak (2007) and place them in a South African context: needs in our society have exceeded the capabilities of the South African government.

As society becomes more reliant on corporate involvement, there is a need for understanding how corporate attempts to redress social misery actually influence the intended beneficiaries. The increasingly important role CSI plays has led to an interest in measuring the social impact which corporations contribute to (Zappalà and Lyons, 2009).
2.5 Demonstrating Programme Results

The evaluation of programmes gives a clear indication of which areas are effective and which areas need to be improved in order to make the most of scarce resources. Funders often ask for a form of evaluation to be included in grant proposals. Michael Wells (2015), an NPO grant funding specialist, says that grant-funded programmes with good evaluations are more likely to receive funding than programmes with poor or no evaluations.

The above pertains to CMDPs as well. Previous research in the field shows that by demonstrating programme results, and therefore proving the effectiveness of their programme, CMDPs also enhance their chances of obtaining funding and retaining funding. It is therefore vital that stakeholders and project leaders of CMDPs conduct research that demonstrates the positive influences and effects that their music programmes have on the lives of the learners involved (Brand, 2011).

From the first section of the literature review, it is evident that music has a positive influence on wellbeing, academic performance, and brain and cognitive development. No literature could be found on the South African context of CMDPs conducting research actually proving these positive effects on the learners in their programmes. This results in a level playing field for survival for both more and less successful (in non-monetary terms) CMDPs in the country, as funders are unable to see which programmes are contributing most to the lives of their recipients (Brand, 2014).

In the international arena a significant contribution on demonstrating the positive impact that music education has on the lives of disadvantaged children is the research commissioned by the Glasgow Centre for Population Health. In this study Harkins (2014) evaluates Sistema Scotland. It is the mission of Sistema Scotland to transform lives through music. It is their Big Noise programme that they believe can transform the lives of children from disadvantaged backgrounds by providing them with the opportunity to gain significant social benefits through playing in a symphony orchestra (Harkins, 2014).
In the broader social sector,\textsuperscript{6} funders\textsuperscript{7} are becoming increasingly interested in the measurement of social impact (McNeill, 2011). There is an apparent need to become better in measuring soft indicators such as growth in confidence and personal change, among others. These soft indicators are often referred to as ‘immeasurable’ (Jardine and Whyte, 2013). Measuring the immeasurable is a key driver of the developments in the field, as it is important for stakeholders to know if their initiatives are meeting their intended objectives. Investors want to be more effective in their attempts to bring about societal improvement. There is a need to establish and communicate value and impact (SROI) if social and cultural outcomes are assessed in the same terms as traditional economic indicators (McNeill, 2011).

\subsection{2.6 Social Return on Investment}

All attempts underlying the measuring of social impact is the sensible \textit{method of choice for decision making}, which emerged from decision-making science and psychology during the 1950s. An optimal model of decision making is suggested whereby the decision maker sets objectives, identifies ways to meet these objectives, evaluates them and decides on the most efficient way to achieve them. Afterwards the programme is monitored and evaluated on the basis of the extent to which the objectives have been achieved. Although the rational model was met with some critique, it had a strong attraction and a number of sub-disciplines were built on it, such as the cost-benefit analysis (Zappalà and Lyons, 2009).

Approaches that measure social impact borrow from many other tools which measure organisational performance. Of these measurement techniques, SROI is one of the most rigorous (Zappalà and Lyons, 2009) and captures the value of social benefits. According to Emerson, Wachowics and Chun (2001), social value is produced when assets, inputs and procedures or policies are combined to create improvements in the lives of individuals or society as a whole. SROI derives from the cost-benefit analysis referred to in the previous paragraph. A method for calculating

\textsuperscript{6} In other words, not limited to the CMDP landscape.
\textsuperscript{7} McNeill (2011) includes grant funders, social investors and contracting bodies under the banner of ‘financiers.’ For the purpose of this study, the term of reference will remain ‘funders.’
SROI was developed by Jed Emerson and the Roberts Enterprise Development Fund in 2000 (New Economics Foundation, 2004).

In contrast to the financially/economically derived *Return on Investment* (ROI), the SROI framework also incorporates a social component. This happens by means of quantifying the social impacts of the programme using mostly financial proxies (Stenberg and Varua, 2013; Zappalà and Lyons, 2009). Another key difference between ROI and SROI is that SROI measures the benefits to society as opposed to ROI, which measures only the investors’ return on their investments (Zappalà and Lyons, 2009).

Capturing the value of social activities through SROI not only has great potential in improving how an organisation works, but could also improve resource allocation and illustrate the value of social impacts (Boyle and Murphy, 2004). In the United Kingdom the government is looking for ways to assign already scarce resources to those NPOs that allegedly have a greater positive social impact than others (Zappalà and Lyons, 2009).

In the words of Jardine and Whyte (2013, p. 22): “[T]he SROI guide lists six distinct steps which need to be followed when conducting the SROI analysis establishing scope and identifying key stakeholders;

1) mapping outcomes;
2) evidencing outcomes and assigning a proxy value;
3) establishing impact;
4) calculating SROI; and
5) reporting, using and embedding.”

The first two stages are designed to produce a logical model, informed by the relationships between inputs, outputs and outcomes. He model reflects the outcomes which matter to key stakeholders (Jardine and Whyte, 2013).
While the SROI guide is not too prescriptive, it is based on seven key principles underpinning the framework and which need to be taken into account. In the words of Jardine and Whyte (2013, p. 22) these seven key principles are:

1) to involve stakeholders;
2) to understand what changes;
3) to value things that matter;
4) to include only what is material;
5) not to over-claim;
6) to be transparent;
7) to verify the result.

Again, the involvement of key stakeholders forms the starting point for the SROI analysis. According to Boyle and Murphy (2004), key stages in creating SROI are not only to identify and prioritise key stakeholders and their objectives, but also to identify common or overriding objectives.

2.7 Areas in the CMDP Landscape on which SROI needs to be Communicated

The ability to calculate SROI depends on the thorough understanding of stakeholders' objectives, as well as the organisation's impacts. This is where the need for this specific study on CMDPs becomes evident. Apart from the study conducted on the Scottish music programmes for children from disadvantaged backgrounds, *Evaluating Sistema* (Harkins, 2014), no literature could be found on the evaluation of CMDPs. This includes the absence of literature on the areas in the CMDP landscape in which investors wish to foster a positive SROI. *Sistema Scotland* undertook an evaluation to ascertain the contribution achieved in transforming the health, wellbeing and prospects of the recipients in their *Big Noise* music programmes that were implemented in disadvantaged communities. Although their aim was to capture important information from the implementation and impact of their *Big Noise* programmes in Raploch and Govanhill, and not to ascertain the areas in which investors would want to see a positive SROI, the research is extremely relevant to study. In seeking to comprehend what was necessary to deliver efficient, targeted, early-years, community-situated social interventions in underprivileged
areas, seven process learning themes were developed to describe how the delivery of the programmes aligns with the vision of Sistema Scotland. The seven impact pathways for participants which were identified are as follows, as quoted from the findings report of the Glasgow Centre for Population Health (2015a, p. 42):

1) boosting engagement with learning and education;
2) developing and building life skills;
3) securing emotional wellbeing;
4) building social skills and networks;
5) respite and protection;
6) developing as a musician; and
7) encouraging healthy behaviours.

Below follows a brief summary of each logical model outlining important elements of the impact pathway.

2.7.1 Boosting engagement with learning and education

Boosting engagement with learning and education entails the promotion of the enhanced benefits of Big Noise participation in terms of wider education and learning. This engagement refers to the established links between music education and enhanced wider academic achievement. Importantly, this echoes the findings of the first part of this chapter in highlighting the strong evidence based on evaluation indicating that Big Noise participants demonstrate improved language and other skills, including higher levels of confidence and pride. School attendance rates are higher among Big Noise participants than among those of their peers not involved in the programme. Another important aspect which emerged from the Sistema Scotland report, and which is very relevant to the premise of the first part of the literature review, is the belief that “improved levels of attendance and academic performance, aspiration and post-school destinations for Big Noise participants, may lead to improved employability and employment outcomes in the long term” (GCPU, 2015a, p. 8).
2.7.2 Developing and building life skills

Developing and building life skills refers to the support that the Big Noise programme gives to the children in developing life skills through their in ensemble participation and ensemble performance. These life skills include the development of creativity, adaptability, problem-solving skills, decision-making skills, teamwork, collaboration, co-operation skills, self-discipline and control. In the long term, it is anticipated that employability and employment outcomes for the participants may be enhanced through the development of these skills.

2.7.3 Securing emotional wellbeing

The development of the emotional wellbeing of Big Noise participants is seen as a key benefit of the programme. This development stems from the participants’ happiness and enjoyment at being exposed to playing a musical instrument in a safe, positive environment. An emotional outlet is also created for students involved for a medium term in playing a musical instrument. A sense of security and belonging is created in the Big Noise environment which could lead to reciprocal support networks and increased resilience for students over the medium term.

2.7.4 Building social skills and networks

Participation in the programme offers children comprehensive and ongoing opportunities to shape and develop social skills. Unique opportunities are created for children and their families to mix socially within and/or outside their communities. The possibility exists that these social encounters could lead to enhanced cultural tolerance and understanding as well as an expansion of friendships among these participants over the long term.

2.7.5 Respite and protection

The role of Big Noise is divided into two key areas as far as the respite and protection pathway is concerned, which protects the children from circumstances that are detrimental to health and wellbeing: firstly, the protection of children from stress
in their home environment; and secondly, the provision of a diversion for children from getting involved in activities such as alcohol and drug abuse, as well as engaging in antisocial behaviour. The foundation for this pathway is the intensive and immersive aspects of the Big Noise orchestra, in particular enabling the development of relationships between participants and musicians, as well as the programme’s free and inclusive quality.

2.7.6 Developing as a musician

The development of participants’ musical knowledge, skills and abilities, as well as the impacts associated with the development of these features, are mapped out in this pathway. High-quality, intensive training, and group and individual learning are central to this development. Increased cultural participation, broadening of friendships, improved learning, and educational outcomes which enhance employability are the long-term results for a developed musician.

2.7.7 Encouraging healthy behaviours

Each of the pathways discussed has the potential of positively influencing healthy behaviour. This entails developing resilience and building positive peer groups, enhanced educational and employment outcomes, and the development of life skills.

This study of the Glasgow Centre for Population Health showed strong evidence of positive changes in the lives of the participants of the Big Noise Programme.

The findings, quoted from the website, include evidence that Big Noise (Glasgow Centre for Population Health, 2015b, para.1):

- improves confidence, pride and self-esteem;
- has the potential to support participants to lead fuller and healthier lives;
- has the potential to quickly generate greater social benefits than the costs of delivery;
- participants have higher school attendance; and
- offers respite and protection to the most vulnerable.
Therefore, the study concluded that the Big Noise programme represents a good investment for society.

2.8 Concluding Remarks

Akerlund (2000) notes that stakeholders involved in community-based programmes which contribute positively to the lives of the recipients carry a responsibility to sustain such programmes. From the research presented in this chapter, it is clear that music education can address many problems in society. It is therefore evident that the return the society receives on the corporate social investment of firms in CMDPs is significant. Ascertaining the specific areas in which investors are interested in seeing a positive social return on investment, however, is much needed. In tough economic times it is very important to allow for better appreciation of those who create social value, leading to the productive movement of resources to the right people, in the right place and at the right time (Zappalà and Lyons, 2009).

This research could aid in advancing the notion that all involved in CMDP are more invested in guaranteeing their success and therefore not only maximising the investment, but optimising the upliftment of the community and its people, starting with the youth. In a country whose education system is ranked amongst the worst in the world (Greaney and Kellaghan, 2008) and where more than 25% of the population are unemployed (Trading Economics, 2015), all assistance is necessary towards securing a better future for the youth of South Africa.
CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Research Approach

In Chapter 1 it was pointed out that a basic qualitative research design was chosen for this study. Creswell (2013, p. 5) refers to research designs as the “entire process of research from conceptualizing [sic] a problem to writing research questions, and on to data collection, analysis, interpretation and report writing.”

There are a great variety of research approaches in qualitative research designs (Creswell, 2013; Merriam, 2016; Patton, 2002). Among the most common approaches are narrative research, phenomenology, grounded theory, ethnography and case study (Creswell, 2013; Merriam 2016). In view of the characteristics of these five most common approaches, it became evident that this research called for a different approach as it did not fit the basic definitions of the five most common approaches listed above.

Merriam (2016) sees the basic qualitative research design as another qualitative research approach. In the light of Creswell’s (2013) reference to a research design as discussed in the first paragraph of this section, Merriam’s view of the basic qualitative design as a qualitative approach is understandable. She refers to this approach together with the approaches as listed by Creswell (2013), as “six of the more commonly used approaches” (Merriam, 2016, p. 7) in qualitative research. This approach has been described in the past by words such as “generic, basic and interpretive.” However, in her opinion all qualitative research is interpretive and the meaning of “generic” is not very clear (Merriam, 2016). Therefore, Merriam (2016) favours the label of “basic qualitative study” for this approach. This is the preferred method when a straightforward description of phenomena is needed (Sandelowski, 2000) and ties in well with the aims of this research, where no literature could be found addressing the context of investors and CMDPs.

According to Patton (2002, p. 215), the objective of basic qualitative research is “knowledge for the sake of knowledge” and researchers entering into this type of research are interested in “investigating a phenomenon to get at the nature of reality with regard to that phenomenon.” In the case of this research, the purpose is to
ascertain the expectations of CMDP investors for their investments as a means for CMDP management to increase their chances of obtaining funding and hence improving their chances of future existence. Patton (2002, p. 215) furthermore adds that the basic qualitative researcher’s “purpose is to understand and explain.” This description of the basic qualitative researcher is very relevant to the researcher’s pragmatic worldview and will be discussed in more detail in the subsequent section.

3.2 Philosophical Worldview

Patton (2002) describes the pragmatic researcher as someone who is more focused on the solutions to problems than on the methods being employed. Although this philosophical worldview is the typical philosophy underpinning mixed method research (Tashakkori and Teddlie, 2010), Patton (2002, p. 136) comments that “in real-world practice, methods can be separated from the epistemology out of which they emerge.” The pragmatic worldview of the researcher is therefore most applicable to this study, as the researcher will use “what works” (Patton, 2002) to solve the problem of the dire financial situation of CMDPs, for which everything possible needs to be done in order to ensure their future existence.

Creswell (2013, p. 28), drawing on his own view and the views of Cleo H. Cherryholmes and David Morgan, provides direction for the basic ideas underlying pragmatism:
Table 3.1: Pragmatism as Philosophical Basis in Qualitative Research

<table>
<thead>
<tr>
<th>Characteristics</th>
</tr>
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<tbody>
<tr>
<td>Pragmatism is not committed to any one system of philosophy and reality.</td>
</tr>
<tr>
<td>Individual researchers have freedom of choice. They are free to choose the methods, techniques and procedures of research that best meet their needs and purposes;</td>
</tr>
<tr>
<td>Pragmatists do not see the world as an absolute unity.</td>
</tr>
<tr>
<td>Truth is what works at the time.</td>
</tr>
<tr>
<td>Pragmatist researchers look at ‘what’ and ‘how’ to research, based on where they want to go with it.</td>
</tr>
<tr>
<td>Pragmatists agree that research always occurs in social, historical, political and other contexts.</td>
</tr>
</tbody>
</table>

Creswell, 2013, p. 28

Many of the above characteristics echo the description that Patton (2002) provides of the pragmatic researcher in the sense that solving the problem is of more importance to the researcher than being concerned about which method is employed in doing so.

3.3 Data-Collection Procedure and Instruments

3.3.1 Participants

The participants for this study included individuals representing organisations and/or companies that invested significantly in South African CMDPs through their CSI activities. As these more prominent funders were not limited to investing in only one province, this study focused on prominent investors across the country who invested in more than one CMDP. The study was not limited to investors who invested in CMDPs with learners in the primary and/or secondary phase/s of education – CMPD investors involved in tertiary education were also included. Eight participants were
identified. After interviewing the sixth participant, data saturation started to emerge. Data saturation occurs when no additional information emerges during the data-collection process (Boeije, 2009; Merriam, 2016). A seventh interview was conducted, however, to ensure data saturation had indeed been reached.

3.3.2 Sampling

Homogenous sampling is a purposive sampling technique employed in qualitative research (Creswell, 2013). In homogenous sampling the population is chosen based on similar and/or specific characteristics (Patton, 2005). It “demands that we think critically about the parameters of the population we are studying” (Silverman, 2013, p. 148). According to Creswell (2013, p. 156), this sampling method entails the selection of individuals who are able to clearly inform the “understanding of the research problem and central phenomenon in the study.” In the case of this research project, it was to develop an in-depth understanding of the CMDP investment landscape of a few major investors.

Homogenous sampling requires a smaller sample size as the population is less varied (Bryman, 2008; Patton, 2005). The sample therefore consisted of seven research participants. Apart from the justification from Bryman (2008) that the population in homogenous sampling is less varied, this particular population of individuals representing organisations/companies investing significantly in CMDP was rather small. Furthermore, according to Creswell (2013), when cases are studied, a smaller number such as five is used. The above rationale supported the researcher’s decision to limit the sample to prominent funders who contributed significantly to CMDPs. As this process tends to be a non-random selection, all known major stakeholders meeting the research criteria were contacted as the population is already small.

3.3.3 Data Collection

Open-ended questions were asked to the research participants during an in-depth interview process. One of the participants was unfortunately unable to schedule an interview and asked permission to receive and answer the interview questions by
This particular participant answered all the open-ended questions very thoroughly and no follow-up questions were necessary to obtain more information for the data-collection process within this strand.

Although each interview was different because of the flexibility of the conversation, the questions which guided the interview process for all seven participants were as follows:

1) Why did you/your organisation become involved in funding Community Music Development Programmes (CMDP)?

2) What do you believe are the benefits of CMDP participation?

3) In your opinion, which life skills do students acquire through CMDP participation which will contribute towards an improved adulthood? Please elaborate.

4) Which areas of development in the lives of CMDP participants would you as investor like to see?

5) How does reading about the successes of a project in their funding application make it a more attractive social investment opportunity for you?

6) How do you create awareness among CMDP management of the expectations you have for your social investment?

3.4 Data Analysis

The in-depth interviews with the research participants were recorded and the audio data were transcribed. The data analysis strategy was thematic analysis. Smith (2015) describes thematic analysis as a data-analysis technique which can be employed in an extensive selection of qualitative research approaches and adds that it provides an orderly and thorough approach to coding and theme development. Similarly, constant comparison is also concerned with making comparisons at each level of the analysis (Smith, 2015).

Constant comparison inquiry is a thematic form of qualitative work that uses categorizing [sic], or the comparing and contrasting of units and categories to field texts, to produce conceptual understandings of experiences and/or
phenomena that are ultimately constructed into larger themes (Butler-Kisber, 2010, p. 47).

Therefore, in the thematic analysis a constant comparative approach to data analysis was used in the coding process. This was done through ATLAS.ti, one of the leading qualitative analysis software programs. Although constant comparison is a typical grounded theory approach to data analysis, it is not limited the grounded theory. Thorne (2000, p. 69) stresses that "many other methodologies draw from this analytical strategy to create knowledge that is more generally descriptive or interpretive."

Data were reviewed and codes were assigned to give meaning to the concepts. Codes and data were revisited to ascertain whether the new data assigned to specific codes were still appropriate. Dimensions of existing codes were refined and new codes were identified where necessary. The codes were then grouped together, based on similarities, and larger categories were formed (Saldanha, 2009). Through the comparison and consolidation of these categories, the themes were formed (Saldanha, 2009).

3.5 Limitations, Validation, and Ethical Considerations

The findings of this research are limited to the opinions of prominent CMDP investors in South Africa. Member checking was done in order to give participants the opportunity to correct errors in the transcribed interviews (Reilly, 2013: p. 1). Through the negative case analysis, a re-examination of the analysed data was done to determine if there are themes which the evidence contradicts (Bowen, 2008). No contradictions were found.

In this study, the researcher adhered to the four categories under which the ethical principles are classified (Wiles, 2012): whether there is maltreatment of participants; whether there is deficiency of informed consent; whether there is an violation of confidentiality; and whether there is dishonesty involved.

Maltreatment of participants: As more and more CMDPs compete for limited funding, great care was needed to ensure that there was no harm done to the participants. Obtaining sensitive financial information therefore did not form part of the study.
**Deficiency of informed consent:** Research participants were supplied with detailed information about the research in order to avoid any deception or misunderstanding. As a result, prospective research participants were able to make an informed decision whether to sign the consent form which indicates their willingness to participate in the study, and also stipulates the conditions for their participation. Research participants were informed that they were free to withdraw from the research process at any time without suffering any consequences. A copy of the blank consent form can be found in Appendix 1.

**Violation of confidentiality:** As stipulated in the consent form, the identities of the research participants were not stated. Pseudonyms were used (Appendix 3). Non-financial sensitive information, such as which CMDP receive funding from which investor, was also treated confidentially.

**Dishonesty:** The research aims and processes were followed as stipulated in the consent form. The researcher followed the application process for ethical clearance stipulated by the NWU’s Research Ethics Committee and was granted permission to pursue the study. The reference number for ethical clearance is NWU-00477-15-A7 and a copy of the ethical clearance certificate can be found in Appendix 2.
CHAPTER FOUR: RESEARCH FINDINGS

4.1 Introduction

Findings that emerged from the analysis provided a variety of perspectives. Before looking at the main themes which developed through this process, it would be of interest to briefly discuss research participants’ views pertaining to the assumptions and value of this study.

The research participants echoed the premise of this study, namely that it is expected that CMDPs should provide an SROI and it is crucial that the SROI should be communicated to investors. Mrs Coetzee (6:41) pointed out that:

*No investor will invest funds in opportunities that will not provide a return.*  
*It is the same for our organisation. We want to see the success stories.*  
*Therefore if the results of an investment as tangible as people performing in music are available, it become more lucrative.*

It was evident from the findings that CMDPs failing to produce an SROI are at risk of losing their funding. Mmes Scott, Statsenberg, Coetzee and Messrs Parker and Viljoen explicitly referred to CMDPs which lost their funding as a result of their inability to add social value. It is significant to note that two of the organisations revoked their funding as they did not want their brand to be associated with a “poorly run project” (5:82). One of these organisations established several CMDPs as part of their own CSI initiative. They are the sole funder of these CMDPs and were faced with some tough decisions when they realised some of these programmes were not delivering an SROI.

*I feel if a project is not doing well, if it is not adding value, unfortunately we need to shut it down as our organisation has a level of integrity built into their name. We cannot have a very poorly run project where kids are just not making progress, the standards are poor, kids are failing etc. So*
we took the tough decision of shutting down some projects after the interventions did not bring a turnaround in the CMDP⁸ (5:82).

Another interesting point which emerged from the research participants regarding the communication of SROI is that it helps them to get a bigger portion of the company’s overall budget for CSI initiatives. Ms Statsenberg emphasised that “it helps me tremendously to obtain a bigger percentage of the budget for development projects if I am able to show that a project makes an actual difference – not only in the lives of the recipients, but in the bigger community” (4:33).

The main themes (Figure 4.1) which emerged regarding the communication of SROI are that it should be communicated in the following terms:

- Success of a programme;
- Well-roundedness of the education recipients receive;
- Sustainability of the programme;
- Emotional and psychological development of the recipients;
- Social development of the recipients;
- Visibility of programme effectiveness;
- Ripple effect of programme within the bigger community.

⁸ It needs to be said that this organisation is heavily involved in funding numerous CMDPs. Their own CMDP forms only a part of their investment portfolio and the projects which were shut down represented a minimal percentage of this portfolio.
Figure 4.1: Main Themes for Communicating SROI with Investors

It emerged from analysing the data that investors broadly defined the success of CMDPs in terms of their ability to provide a well-rounded education to their participants as well as their ability to continue to do so in future (sustainability). With reference to providing a well-rounded education, the findings echoed what were previously stated in the document: participation in a CMDP is not limited to learning a musical skill, but has numerous other advantages. The visibility of the effectiveness of CMDPs as well as the social, emotional and psychological development of learners as a result of continued well-rounded education emerged strongly from the findings. Together these elements contribute to the positive ripple effect CMDPs have in their respective communities.
Each of these main themes and their categories are discussed in more detail below.

4.2 The Success of CMDPs

Investors view the success of CMDPs in the light of the quality of the results produced. Significant factors which influence the quality of the results, from the investors’ viewpoint, emerged from the data:

- Quality results:
  - Open communication towards increased impact;
  - Access to the youth;
  - Qualified teachers who are accountable;
  - CMDP management understanding the dire conditions.

Figure 4.2: The Success of CMDPs and Associated Categories
4.2.1 Quality Results

The quality of the results that CMDPs produce is an important factor for the research participants when they assess funding applications as well as when reviewing their existing CSI portfolio. Ms Khumalo (1:16) specifically stated that “quality results” are far more important for her organisation when reviewing funding initiatives than the quantity of the results. This ties in well with Ms Statsenberg’s statement (which was discussed in the introduction of this chapter) that she is able to get a bigger percentage of the budget if she can “show that a project makes an actual difference” (4:33).

From the data it could be inferred that the quality of the results is a very useful indicator of whether a programme is adding value. Mr Parker said that, since there were certain interventions within the CMDP they were involved with, the quality of the results improved tremendously. This inspired them to have the wind band and orchestra perform for the opening of a high-profile event which was usually reserved for top international artists. Mr Parker said that the whole senior management team of their organisation was in attendance and “could not believe the high level of performance” (5:98). It was only then that senior management realised the amount of value that the programme was adding. Sometimes all the abstract communication in the world cannot put things into the same perspective as when one experiences it oneself. Communication, however, remains an important aspect for the success of CMDPs, especially between CMDP management and the investors.

4.2.2 Open Communication towards Increased Impact

The purpose of the communication between investors and CMDP management is not limited to investors communicating the results they wish to foster and CMDP management having to report on those results. It was wonderful to realise that a very close relationship could exist between investors and CMDP management, which contributes to an increased impact on the recipients and their respective communities. Mrs Jacobs elaborated on the wonderful relationship she had with the management team of a certain programme and the valuable contribution they made to the conversations:
[i]t is so easy to discuss some of these issues with them and to work through how we can cooperate with them to make a difference. It has been an absolutely fabulous relationship. They are very open-minded and very supportive (2:58).

It is through relationships like these that investments and impacts are maximised. This relationship made Mrs Jacobs realise that:

*through music programmes, we can work with people; we can work with our partners to take on new components on their programmes and to adjust their programmes accordingly so that they can become more effective and more accessible to larger groups of people (2:35).*

This gave Mrs Jacobs the courage to approach this particular management team and ask them if her team could be involved in changing one of the programmes they were funding so that it dealt directly with certain issues which were aligned with the investor company’s values. Mrs Jacobs wanted the programme to focus on addressing certain issues and together the two teams reworked the entire programme.

It is not often that relationships like these exist. From working with the data, the need for this study became evident once again. Investors are often not familiar with the operations of CMDPs, which makes it difficult for them to ascertain the value that is being added. Although contributing extensively to CMDPs, the company Mrs Coetzee represents is fairly new to funding CMDPs. It was very interesting to get her insights regarding the beginning of the investor-investee relationship:

*We have been involved in reaching out to the community for many years, but not through music. This only started three years ago. As we were new to investing in music programmes, we did not know the suitable criteria for monitoring the programme. We knew what we wanted, but we did not know if it was possible (6:31).*
Mrs Coetzee explained how consultation was the best way for her company to provide CMDP management with the “criteria for the investment” (6:31). She added, however, that CMDPs should “provide the investor with facts that would assist him/her to make a decision on the composition of the investment and the expected return” (6:31).

On the other hand, Ms Statsenberg, who has been representing her company’s CSI initiatives for many years, indicated how she knew from years of experience when programmes were able to add more value. She always listens to the CMDP management teams’ reasons for difficulties experienced in obtaining the desired results: “Together we look at solutions” (4:35). She is proactive in the sense that she communicates immediately when she can foresee problems. For her, however, it is very important that the CMDPs in her portfolio can be differentiated from other NGOs who are “all doing the same thing” (4:35).

Sometimes CMDP management is not applying the money received from the investors effectively. It is often then that they fail to communicate with investors or they fabricate results. Certain investors, such as Ms Khumalo, have very formal structures in place for reporting on “key performance indicators stated in the jointly drafted and signed project charters which is a section in the Memorandum of Agreement” (1:18). Other investors ask for narrative reports. Mrs Scott asks for a narrative report annually, which should give a breakdown of how the money was spent as well as reporting on the progress of the students. She says that although some CMDPs use part of their money for external exams in order to give an indication of the progress of the students, external exams are not a priority for her organisation any longer.

Mr Viljoen’s advice to the management teams of the CMDP his organisation is funding is “simply to be very clear about what it is you do, where it happens, when it happens, how regularly it happens, who is involved, what it cost you and what do you want from us” (3:35). It is interesting to hear how quickly investors can pick up on irregularities through these reports.
The open communication which exists between investors and management is a really important aspect which could contribute significantly to the impact a CMDP can have in the lives of young people. This increased impact would also mean that there is better access to the youth.

4.2.3 The Access to the Youth

All investors agreed that youths are a very important target group for them as it is best to start social interventions at grassroots level. This is a philosophy specifically underpinning the CSI initiatives of the organisation that Mr Viljoen represents (3:18): “From roots to fruits”.

The investors value the point of access they have to the youth through something as meaningful and enjoyable as making music together. Mrs Jacobs's very insightful perspective about the value of the access they have to these children’s ‘whole worlds’ (2:24) tied it all together:

We came to understand that working with these programmes is very special because it allows us to develop into external agencies to get access to the world of young people. So, just for an example: You can spend your whole career trying to change attitudes towards HIV, towards math education, towards providing equipment to young people so that they can do better at school, or to provide better teacher education so that they can teach better. However, unless you get inside the world of the young person and inside the mindset of the young person, you’re going to struggle to make the changes that you would like to see. So, the point about these programmes, they are so tuned with the existing mindset of the young people so that you can actually use the programme to get into their reality and their world so that you can change the world for the good. That really becomes the important thing. You can spend a huge amount of money on all sorts of other kinds of things, but if you don’t get down and get into the worlds of the people involved, you are potentially wasting your time. So that is why we value so highly these kind of programmes that young people can relate to and can become
completely absorbed in because it actually gives you access to people in a completely different way that you would have access to. That is the wonderful thing about these programmes (2:4).

From the above it is evident that investors regard the youth as a very important target for their CSI initiatives. Investors’ interest in the competence of the CMDP teachers is therefore not surprising as it is the teachers who are directly involved with the youth on a day-to-day basis.

4.2.4 Qualified Teachers who are Accountable

CMDPs can have the most amazing management and structures, but without quality teaching there are increased chances of achieving limited results, which could in turn have a severe effect on the success of a CMDP. Most investors mentioned that the qualifications of the teachers are a very important aspect when considering funding applications. This has to do not only with the quality of the education offered, but also with the perception that a qualified teacher will be more accountable.

Mr Parker’s experience in this arena brings depth to this section. It was mentioned earlier (Section 4.2.1) that quality results started to emerge after certain interventions. These interventions started years ago when Mr Parker’s organisation started requiring that “teachers must upgrade their skills and their training” (5:59). This resulted from the challenge that a lot of skilled teachers are based in urban areas and not in the rural areas, where most CMDPs are based. They needed the best teachers for these programmes, so they started to invest in their teachers: “When it becomes evident that our teachers are struggling, we will send them for tuition, lessons, training etc.” (5:92).

The CMDP that Mr Parker’s organisation is involved with employs between 60 and 70 teachers. One of the requirements to obtain a teaching position is that the prospective teacher has to have a Grade 7 music qualification. If the applicant is then employed with his/her Grade 7 music qualification, Mr Parker’s organisation requires that the teacher has to obtain a Grade 8 music qualification within one year. Another intervention which contributed to the success of their results is that the “teachers are
only allowed to teach kids up to two years below their (the teachers’) level of qualification” (5:59).

These interventions contributed tremendously to the results of the programme: “We’ve seen the results – as the qualifications of our teachers are strong, the end product of our kids performing is at fantastic levels” (5:59). The qualifications of the teachers, however, are not the only aspect contributing to the success of CMDPs. The importance of having a profound understanding of the socio-economic circumstances of the participants also emerged from the findings.

4.2.5 **CMDP Management Understanding the Dire Conditions**

Many funders attribute a great part of the CMDPs successes to the CMDP teams who have an understanding of the dire conditions of the environment in which the CMDPs are operating, as well as the dire conditions the learners are exposed to during their everyday lives: “They are not just doing good work with their interventions, they have a much stronger understanding and relationship with the nature of what is going on in the communities they are working” (2:57). Mrs Jacobs added that the CMDP teams “are so aware of the deeper issues and the underlying conditions in which people live” (2:63).

Through the process of analysing and documenting the findings, it became very clear how all of these categories jointly contribute to the *success of CMDPs* (theme). Another main theme which emerged from the findings, and is a feature also regarded highly by investors and one they would like to be informed about, is the well-roundedness of the education CMDPs contribute towards.

4.3 **Well-Rounded Education**

CMDP participation is not limited to learning only a musical skill, but it is through the process of learning this new musical skill that other positive developments also transpire. CMDP participation is seen by investors (Figure 4.3) as a positive after-school engagement which has the ability to develop their recipients holistically.
Many of the CMDPs promote inclusive education which makes them accessible to disabled youths as well. As CMDP participation is not limited to learning only a musical skill, it is evident from the literature as well as the findings that cognitive development is one of these positive developments associated with involvement in music education, such as participation in CMDPs. Academic achievement is usually associated with cognitive ability, but it is also in combination with the development of other skills, including an enhanced work ethic, that recipients start to perform better in school. Enhanced academic achievement and the transferability of skills often lead to CMDP participants furthering their education after completing school.

The first category pertaining to the well-roundedness of CMDP participation is discussed in the next section.
4.3.1 Positive After-School Engagement

Many investors made reference to CMDPs as a positive engagement in which learners are involved after school. Ms Khumalo pointed out that CMDPs “offer extramural activities to beneficiaries in a unique and quite valuable manner” (1:4). The value of CMDP participation for investors is not limited to limiting the time in which youths could possibly be exposed to risky influences and activities, but it also lies in the safe environment in which participants learn valuable skills that could uplift them from their dire social and economic circumstances. Ms Statsenberg explicitly stated that “CMDP participation is not limited to something which occupies the children after school; it is the development of a skill which could open doors for them which could hopefully result in lifting these children from their disadvantaged circumstances” (4:10). She added that participating in CMDPs “literally removes the children from the streets and they learn valuable skills in a safe environment’ (4:26). Mrs Jacobs echoed the opinions of investors in this regard when she said “this is why we value so highly these kind of programmes that young people can relate to and can become completely absorbed in” (2:11). In the light of the view of the investors that participating in a CMDP is not limited to being a positive after-school engagement, the next category to be discussed is the holistic development that CMDP participation can contribute towards.

4.3.2 Holistic Development

The aspect of holistic development becomes more evident when discussing the findings on how CMDP participation assists in the emotional, psychological and social development of participants. The findings confirmed that the holistic development of youths to which CMDP participation contributes is one of the most significant areas which makes investing in CMDPs more lucrative. Ms Statsenberg stated that for her organisation their CSI initiatives are about the “development of a person as a whole; to make music together has so many advantages” (4:7). She added that participants become more balanced and they learn to persevere. These are the reasons why CMDPs are so dear to her.
Mrs Coetzee elaborated that, although the holistic development of the child is probably not so easy to report on, they can “see the development in the children. We enjoy meeting them and talking to them” (6:29). She continued to say how this holistic benefit would aid in the children’s development and how society would in turn benefit from that. This and all the other knock-on effects stemming from the holistic development the at-risk youths encounter through CMDP participation are discussed throughout this chapter.

A number of investors expressed the view that the well-rounded education and holistic development children are exposed to during CMDP participation should not be limited to children without disabilities.

4.3.3 The Promotion of Inclusive Education

Not discriminating against people with disabilities is inscribed in the Constitution. It is also a pressing issue very much present in the South African labour sector. This is evident when looking at job advertisements where companies specifically state that they welcome applications from persons with disabilities. It is also evident when reviewing companies’ core strategic values. It is the same for the companies that are represented by the research participants of this study.

Mrs Jacobs mentioned that one of the objectives of the trust through which all her company’s CSI initiatives are channelled is that people with disabilities are “no longer hidden away” (2:29). Mrs Jacobs and her team picked up that there was “some sort of social stigma in having a child with a disability. In some cases it is so severe, these kids, for example, are hidden in cupboards when someone visits their home. It is dreadful; one can’t imagine…” (2:29). As a result, Mrs Jacobs initiated the “disability inclusive band” (2:29) in one of the provinces in which her company invests in CMDPs:

*We want to see a massive change in attitudes towards young people with disabilities. That meant we wanted to see kids with disabilities get out there into society and show that they are not disabled children, they are able! They have abilities; they have the capacity to do things in*
society; to give pleasure; to entertain. They have all sorts of abilities and we wanted to get them out in public spaces where they can put their talents on show. And at the same time give a message to the outside world that you really should rethink your prejudices about kids with disabilities, because look at this (2:31)!

Mrs Scott and Mr Viljoen also referred to the value of inclusive education in CMDPs, although in a slightly different sense than Mrs Jacobs did. Mrs Scott’s focus was less on the views and feelings of society towards these children, but more specifically on the contribution that CMDP participation made in the lives of “children with special needs” (7:32). Apart from the educational value that music is able to offer, Mrs Scott also said it helps in “calming the kids down and getting them to focus”. She ascribed the accessibility of music education for kids with special needs to music being “fun” and “pleasurable” (7:32). Mr Viljoen said that he thought music helps “activate” children with special needs “in a way that the normal education system can’t” (3:33).

Not only does participating in CMDPs help with the musical skills development of special needs children, but it also supports the life skills development of all the participating youths.

4.3.4 Life Skills Development

The investors all mentioned that CMDP participation is not limited to the development of a musical skill. Mrs Scott made an interesting comment that it is “not just about developing children’s musical skills but their life skills” (7:13).

When Mr Viljoen proudly spoke about a former juvenile delinquent who passed an external music exam with distinction only after a few years of participation in a CMDP, he elaborated on how this distinction was not only about developing a musical skill. He said that, in coming from gangsterism and drug abuse to this, several skills were developed. It is “because of all these benefits and not just music benefits or musical skills that improve that the organisation he represents will continue to invest in these life-changing programmes” (3:24).
Apart from all the skills associated with emotional, psychological and social development, which are discussed later in this chapter, Mrs Coetzee made a remarkable comment when she said that these skills acquired by children during a few years of CMDP participation “do not just disappear when someone leaves a music programme” (6:22), but they are skills which the children will continue to use in all facets of their lives. CMDP participation is not limited to the development of life skills, but it also contributes towards the cognitive development.

4.3.5 Cognitive Development

Although implied in the other research participants’ interviews, Mr Parker and Mrs Coetzee were the only participants who specifically referred to the influence that music education has on cognitive development.

Mr Parker said, “[M]usic is known to stimulate higher-order thinking, the development of fine motor skills, spatial temporal reasoning etc.” (5:14). Mrs Coetzee stated that “music education develops lateral thinking skills” (6:12) and ascribed this to music education’s stimulation of both left and right brain development. Cognitive development is usually associated with improved academic achievement.

4.3.6 Academic Achievement

Most of the investors referred to the effect CMDP participation has on enhanced academic performance as a result of other skills which are developed through CMDP involvement. Mrs Jones explained that some of the CMDP children she met struggled at school because they found it very difficult “to apply themselves” (2:14). She ascribed this to the children being exposed to “the most dreadfully violent realities at home” (2:14). The skills they learned through CMDP participation aided their ability to be more focused, which in turn had a positive impact on their academic achievement. Mrs Coetzee commented that “[P]erforming better in school will aid in completing high school” (6:22).

Academic achievement is one of the indicators Mrs Coetzee’s company uses to assess the effectiveness of the CMDPs they are funding: “Our organisation has
always asked for academic marks of the students, and we still do” (6:34). Academic reports from every student need to be submitted once a term. She said this had also helped in many instances to ascertain when students had other difficulties which CMDP management was not necessarily aware of. Once the awareness is there, they look together at a way to intervene and assist the student. Similarly, Mr Parker said that of all the positive changes CMDP participation has on the lives of the students, the most important aspect for him as an investor was that it should impact positively on their school education.

In the interviews with Mmes Coetzee, Scott, Statsenberg and Messrs Parker and Viljoen, their interest in the influence that CMDP participation has on the upward trajectory of the career paths of the participants came across strongly. The common denominator for this upward trajectory is the children’s enhanced academic performance.

CMDPs not only support academic achievement. All of these skills acquired through CMDP participation can also be transferred to other aspects in the lives of participants.

4.3.7 Transferability of skills

This concept has been present throughout this chapter and a great deal of the discussion of findings regarding further education, emotional and psychological development as well as the ripple effect CMDP has on the community will also refer to this. Investors all commented on other areas in the participants’ lives which they saw were impacted on positively as a result of their participation in CMDP.

Mr Parker made a significant comment on CMDP participation which enhances children’s work ethic. He said that musicians “need to work long, long hours to master very simple concepts. This translate across boundaries into everything else in life as well” (5:30). He continued by saying “if music can impact things like education, then we know the transfer of skills will impact these kids” (5:31). He also referred to the correlation between playing an instrument and “achieving success in your desired field” (5:38). Similarly, Ms Statsenberg said that CMDP participation leads children to
“succeed in a wide array of fields” (4:45). CMDP participation also opens doors to further education.

4.3.8 Further Education

The transferability of skills plays an important role in participants furthering their education. Many investors commented on the role that CMDP participation played in leading and enabling children to further their education after school. To put this in perspective, it is important to note that often these children are the first in their families to complete school. According to these investors, CMDP participation often assisted the children to perform better academically, which in turn led to them completing high school.

Mrs Coetzee ascribed the possibility of children furthering their education not only to the role that music played in helping them to perform academically, but also to the general enhanced frame of reference that children acquired during participation: “With an enhanced frame of reference, they would most probably be more motivated to look for opportunities to further their education than their peers not involved in CMDP – whether in music or not” (6:23).

Mr Viljoen mentioned how interesting it was to watch the development of the CMDP children from coming into the programme to graduating from university. Mrs Scott also referred to how special it was for her to see these children graduate from university and knowing what a long way they had came.

From the findings it is indeed remarkable to see how CMDP participation can contribute to the holistic education of at-risk youth. It is therefore important to ascertain whether this contribution can be sustained in future.

4.4 Sustainability

Although not many investors made reference to sustainability, the comments that emerged through analysing the data were multifaceted (Figure 4.4). Some investors commented that the sustainability of a project affects the lucratively of the
investment in the sense that investors do not want to invest in a programme which does not have the ability to be sustained in future. Although most CMDPs are not sustainable as they are heavily reliant on funding, it became evident that investors did not refer to the sustainability of CMDPs as only pertaining to a financial dimension. It also has to do with the existing structures within CMDPs which contribute to sustainability such as well-qualified teachers who contribute to ensuring continued positive results. Many investors referred to the significant role CMDPs play in sustaining the music industry as a whole. This is not limited to educating future musicians, but also future audiences.

![Diagram](image)

**Figure 4.4: Sustainability and Associated Categories**

4.4.1 **Sustainability of Funding**

Ms Statsenberg commented on how many organisations have recently had to take “greater care” (4:32) when compiling their budgets. She ascribed this to the current state of the country’s economy. Currently the rand is trading at R14.42 to the US
dollar and at R20.74 to the British Pound.\textsuperscript{9} The country’s credit rating has been downgraded by Moody’s Investors Services from Baa1 to Baa2 – the outlook of the credit rating has therefore changed from stable to negative. Budgets for CSI initiatives are also affected as a result of the greater care that organisations take when compiling their budgets. She explained that it was becoming harder for her to get funding. Mr Parker echoed this situation pertaining to the allocation of funds for CMDPs by his organisation.

These situations once again stress the need for this study. If CMDP management can report on the positive effects of their programmes in areas which are of relevance to the investor companies, it could help the investors in charge of the CMDP portfolios to justify their portions of the CSI budget. Ms Statsenberg and Mr Parker confirmed the need to create awareness among the top structures of their organisations regarding the SROI CMDPs are able to generate. Given CMDPs’ heavy reliance on funding, the sustainability of funding is therefore a very important aspect for CMDPs to secure their future survival.

\subsection*{4.4.2 Sustainability of CMDPs}

Mr Parker thought sustainability was the key element for him when reviewing funding applications. It was important for him that “there are firm structures in place” (5:94) so that “the project does not fall apart in a short while” (5:94). He explained the importance of this as follows:

\begin{quote}
[t]he rewards from projects such as music are not short term; it is like growing a tree: You water it and you don’t see growth the 1st day. But after 5 years, you see growth and after 10 years, you definitely see growth (5:94).
\end{quote}

When Mr Parker spoke about the results of the CMDPs’ participants who went from strength to strength as a result of the quality teaching they receive from qualified teachers, he commented that “[T]he sustainability is there” (5:96).

\textsuperscript{9} Exchange rate on 22/04/2016.
Similarly, Ms Khumalo commented that when she read about the successes of CMDPs, it contributed positively to her perspective on the sustainability of the respective CMDPs. She added that participants furthering their studies who come back to the programme and “motivate others to pursue careers in the field” (1:23) also contributed to the sustainability factor. These comments served as an indication that investors referred to sustainability not only from a financial point of view.

4.4.3 Sustainability of the Music Industry

Ms Khumalo’s statement regarding the CMDP alumni coming back to the programmes and motivating others to pursue careers in the field is most definitely not limited to the sustainability of CMDPs. It also advances the sustainability of the music industry as a whole. Mr Viljoen commented that half of the reasons his organisation invested in CMDP stemmed from the “big broad social” (3:37) impact these programmes had. The other reasons for his organisation’s investment in these programmes stemmed from CMDPs’ contribution to the sustainability of the music industry. He explained this by adding that his organisation’s core business functioned in the environment of the music industry.

Mrs Jones made specific reference to the sustainability aspect from the point of view of the career path that CMDP participation could effectuate. She said it was wonderful to be approached by finalists in all sorts of music competitions who came to her and told her that her organisation had funded their music education during some stage of their lives. She also added that, although she thoroughly enjoyed these moments, music education was of more importance to her in the sense that people were taught an appreciation for music “so that we build those audiences” (7:42).

Ms Statsenberg also referred to the two-fold purpose of her organisation’s CMDP investment: not only did their investment contribute to the “sustainability of music”, it also contributed to the “future of the country” because of the role that CMDPs play as a means of social intervention (4:46). The investors’ points of view regarding the social impact of their investments are reviewed in the following section.
4.5 Social Development

The social development that CMDPs contribute to is seen by investors as one of the core reasons for sustaining their existence. Participating in music develops numerous other skills, such as leadership skills, inter-personal skills, tolerance of others as well as learning to work together in a team (Figure 4.5). These are the skills that the investors identified as contributing factors to social upliftment and social cohesion.

![Diagram](image)

**Figure 4.5: Social Development and Associated Categories**
Through CMDPs, music education is used as a means of social intervention in the lives of youths who are at risk as a result of their socio-economic circumstances.

### 4.5.1 Social Intervention

From the interviews it is evident that none of the research participants needed to be convinced of the social interventions that CMDP effectuated. Mr Parker categorically stated: “We believe firmly that music can serve as an intervention” (5:11). Similarly, Ms Statsenberg commented that her organisation “firmly believes” (4:5) in the valuable role CMDPs could play as a means of social intervention.

The researcher was delighted to hear about the fortunate position in which Mrs Jacobs was when her team first presented the possibility of funding CMDPs to the board. The trustees on the board had previous positive experiences of the value of CMDPs: “Because they had previous experience of it, they spoke very highly of it and encouraged everyone to look into the programme” (2:3).

Ms Khumalo elaborated on her organisation’s criteria when reviewing projects for funding as part of their CSI initiatives. She explained that the criteria came down to two things: “Is it distinctive? Does it make a difference?” (1:6). Similar to the other investors, she said they had no doubt that the CMDPs they were funding met the criteria. Mrs Scott also commented on the aspect of social intervention: she said that CMDP management and teachers “literally have to do social work: some of the students were drug addicts, there were students with behavioural problems and so forth. Working together in these groups definitely brought hope to them” (7:25).

For Mrs Jacobs, the opportunity that CMDPs provide to get access to the youth (paragraph 4.2.3.) is where the true value of CMDP lies as a means of social intervention. For her, another aspect contributing to social intervention is the opportunity that music presents to convert their experiences of “negative circumstances” (2:12) and “dreadful realities” (2:13) into something so creative and meaningful. It is through these social intervention opportunities presented by CMDPs that the children are being socially empowered.
4.5.2 Social Empowerment

According to Mrs Jacobs, CMDPs enable children to start talking about their experiences in life – both positive and negative. They start "subjecting those things to reflection, as well as basic education, as well as basic life training and awareness around what is okay and what is not okay" (2:35). It allows them to "get a grip on what has been happening to them" (2:17) and they learn how to cope and manage their lives. The other investors also referred to social empowerment through participating in CMDPs. But they spoke about it from the viewpoint of psychological development, which is discussed in section 4.7. As social empowerment helps to develop a sense of autonomy and self-confidence, it is crucial for the development of leadership skills.

4.5.3 Development of Leadership Skills

The development of leadership skills is very noticeable in CMDP ensembles and orchestras, as explained by Mr Parker:

*When you play in an ensemble, you aspire to become a section leader. When you do become a section leader, there is a sense of achievement, accomplishment and then you also feel that you have become a role model – "so I have to be a leader; so I take on these leadership roles"* (5:24).

Mrs Jones commented on how several children who participated in CMDPs had developed into leaders. She was very interested in this and wanted more CMDPs to actively provide leadership skills development, so that when children progress through CMDPs and leave as young adults, more of them can “take those leadership skills they’ve developed and apply them in the outside world” (2:48).

Although not everyone develops into a great leader, leadership development also transpires into the attainment of people skills, which include intra-personal skills and tolerance of people from different backgrounds, cultures, etc.
4.5.4 Development of Intra-Personal Skills and Tolerance

This theme strongly emerged from the findings. A large component of CMDPs focuses on ensemble playing. Recipients also often receive their music lessons together in a group. Mr Viljoen said by learning together, whether during your music lesson or in an ensemble rehearsal, you start associating with others and you learn to “understand each other” (3:28). He further elaborated on how “music is the most accessible art form which gets people and children to understand each other” (3:28) and stressed the importance of cultural tolerance in our society. Similarly, Ms Statsenberg stated that music “teaches people to understand things and people of all cultures” (4:28). She ascribed this to people getting to know each other when working together and the “human relations improve – human relations across diverse cultures” (4:29) as music puts them in touch with people from diverse cultures who share the same interest.

Mr Parker made a profound statement which ties this section together:

We all know in an ensemble not everyone thinks alike; some individuals have big egos and some are more introverted. As a performer, you have to manage that. This translates well into the workplace. In any work environment there is a level of tolerance that you have to develop (5:41).

Being able to work in a team is also something which translates well into the workplace, although it is not limited to the workplace.

4.5.5 Development of Teamwork Abilities

When playing together in an ensemble, one’s ability to work together in a team is arguably as important (if not more important) than playing together in a sports team. Learning to work together in a group when participating in a CMDP is a very important aspect for the investors. Several investors made reference to the fact that it is a very valuable skill which the learners will continue to use throughout their lives.
Mmes Scott and Coetzee pointed out that, for them, the development of teamwork abilities is among the more important future benefits of CMDP participation. Mr Parker and Ms Statsenberg made a similar comment. Mr Parker also indicated that “[T]here are a whole lot of psychological and social variables that are impacted through music: like leadership, teamwork etc. We are aware of these benefits and we see it” (5:15).

When working towards a common goal such as preparing for an ensemble performance, in combination with having enhanced intra-personal skills, it is possible for tolerance and teamwork abilities and social cohesion to start developing.

### 4.5.6 Social Cohesion

Music may serve as an effective means of non-verbal communication. This relates to Mr Viljoen’s comment in section 4.4.4 about music being the most accessible art form which gets people and children to “understand each other” (3:28).

Mr Viljoen shared an amazing story which once again made the researcher realise how music is able to bring people together. During the heart-wrenching xenophobic attacks in 2008, they made t-shirts and “marched through the streets of Melville where the attacks were happening” (3:29). Among other things, they played Zimbabwean musician Oliver Mtukudzi’s “What shall we do” – a song about HIV/Aids. So many people from diverse cultures and all walks of life were able to associate with this. According to Mr Viljoen (3:29), “[O]ne talks about the broader value of music and the importance of music in society” (3:29), and “[W]hen you invest in music education, you are investing in more than music”.

Both Mrs Coetzee and Ms Statsenberg made reference to CMDPs which bring people from diverse cultures together through making music together. Mr Parker also expressed his opinion on the valuable role that music plays in terms of creating social cohesion.

The combination of all the categories pertaining to the social development theme which were discussed thus far in this section will inevitably lead to social upliftment.
CSI is one of the components of corporate social responsibility (CSR) and has a strong developmental dimension that specifically focuses on the human element. The fact that CMDPs are largely being funded by CSI initiatives shows that they are seen as a valuable social intervention which uplifts communities.

Mr Parker echoed this belief. The challenge from the top structures of the organisation he is involved with was to have an impact on South African communities in need: “So for us it was a no-brainer. We know we can definitely have an impact on communities through music” (5:3). He continued by saying “instinctively we know music has the ability to change peoples’ lives” (5:6).

Similarly, Mrs Coetzee shared her view that “[I]t is our organisation’s aim to uplift people in [our] province. It has become apparent over many years that community music has a collective impact on any community” (6:1). Although fairly new to the CMDP investing landscape, Mrs Coetzee said that for her and her organisation “it is about becoming part of this drive to uplift even the poorest of communities by giving the youth a mutual interest and binding them together with the sound of music” (6:4).

The other investors also made reference to the valuable role that CMDPs played in social upliftment when they were asked for reasons for becoming involved in investing in CMDPs.

Mr Parker made a profound statement that connects all the categories of social development:

We know from projects like El Sistema it is a social intervention. If there was one silver bullet then this would be it in terms of social cohesion, in terms of crossing racial barriers, gender barriers and economic barriers. When an ensemble performs and you close your eyes, you have no idea whether they are males, females, rich, poor, black or white – it doesn’t matter, it is about making music together. We believe firmly that music can serve as an intervention (5:7).
This once again confirms why companies are interested in funding CMDPs as part of their CSI initiatives. Over the years companies’ CSR initiatives (of which CSI forms a part) have developed into an integral part of their business through accounting measures such as the triple bottom line.\textsuperscript{10} This is a very visible aspect of their operations.

4.6 Visibility of Programme Effectiveness

The importance of the visibility of the effectiveness of CMDPs is two-fold. Companies want to get the maximum social return on investment with their CSI initiatives. As a significant portion of their budgets is allocated to CSI initiatives, they also want to get the most out of it in terms of advertising and building their brand. CMDPs, on the other hand, need to be able to show how effective they are in order to become a more lucrative investment opportunity.

\textbf{Figure 4.6: Visibility of Programme Effectiveness and Associated Categories}

\textsuperscript{10} The triple bottom line is an accounting measure which takes account of the full cost involved in doing business. The 1st ‘bottom line’ refers to the traditional measure of corporate profit, the 2nd refers to people (CSI) and the 3rd bottom line refers to how environmentally responsible the company is.
Investors referred to the visibility of CMDPs’ effectiveness in terms of public performances, as well as their demonstration of the social impact they have on the lives of their participants and the community (see Figure 4.6).

4.6.1 Visibility of CMDPs

Ms Statsenberg confirmed that investing in CMDPs is not only a good CSI for her organisation, it is also good for her organisation’s image. Mrs Scott made an interesting comment from a very different perspective. She said when CMDPs are funded by the organisation she represents and her organisation’s logo gets attached to the initiative, it often leads to further funding opportunities for those CMDPs: “It enables people (CMDPs) to find other money because it got some kind of credibility attached to it” (7:8).

Mr Parker elaborated on the great lengths they go to in order to enhance the visibility of their CMDP. As a result, the top structures of the organisation he represents have recently started to see what a fantastic CSI initiative their CMDP is. One of his strategies involved getting the CMDP to present performances more often.

4.6.2 Enhancing Visibility through Public Performances

Many investors believe in the value of enhancing the visibility of CMDPs as well as their effectiveness through performances. Mr Parker expressed the view that “[T]he best way of promoting a project is to have them perform” (5:69). As a result, he said that “we try to get our kids out to perform as best as possible, in as many venues as possible. It is good for us; it is good for them” (5:76). Mr Parker shared the view that one “cannot put a price tag on the work we do” (5:90):

*I am of the firm belief that awareness is created by having the kids up on stage and playing. If senior management can see the results, if they can see these kids on stage playing difficult music or engaged in music, they are more inclined to support these projects. And we have seen that. For the longest time, our community engagement projects were not very visible. There were always question marks about what we’re doing and...*
how we’re doing it. Up until we started re-establishing our orchestras (5:90).

Similarly, Mrs Coetzee referred to public performances as representing “tangible” results (6:41). It is, however, more difficult to measure and communicate the social impact of CMDP.

4.6.3 Visibility of CMDPs’ Social Impact

Mrs Coetzee confirmed that the points she mentioned regarding CMDPs which develop discipline, self-esteem etc. are not so easy to report on. She added, however, that “[W]e want to see the success stories” (6:27). Mrs Jacobs echoed this. The latter confirmed that it is important for any ‘donor’ to be able to “translate general statements” about the social impact of CMDPs on the lives of the students “into concrete situations” (2:54): “It is just wonderful if you have a little story about that so that people can relate to it more extensively. There is definitely value in these little stories” (2:54). Mrs Jones also commented on the value of these success stories: “It’s real life changing stories that actually brings tears to your eyes so CMDP is very much not just about developing children’s musical skills” (7:16).

Mr Parker also referred to the value of these success stories. The CMDPs that his organisation is funding, however, did not document the success stories themselves. He and his team did so as a means to bring the value of CMDPs to the attention of the people in the higher structures of the organisation he represents. This was done in the form of three short videos in which they interviewed three people in different age groups, from different genders and races to tell their stories about how music impacted on their lives. Ms Statsenberg similarly uses the success stories when writing reports on how she spends the CSI money allocated to her to create awareness among the people in the top structures of the organisation of the value of CMDPs. This is her way of ensuring continued funding allocation within the CSI budget for funding CMDP: “It is through this monitoring and reporting that we really came to understand the social value our funding is creating” (6:37).
Another integral part contributing to the social impact of CMDPs is the emotional and psychological development of the students that CMDP participation effectuates.

4.7 Emotional and Psychological Development

CMDP participation plays a significant role in the emotional and psychological development of participants. Investors (Figure 4.7) primarily referred to the role CMDPs are able to play in the emotional and psychological healing of those who participate. They shared their beliefs that CMDP participation contributes to the development of perseverance, tenacity, resilience and motivation. These developments not only influence CMDP participants' level of discipline and self-esteem positively, but also help them to aspire to greater things in life.

Figure 4.7: Emotional and Psychological Development and Associated Categories
4.7.1 Vehicle for Healing and Resilience

Mrs Jacobs pointed out that to her a very important factor of CMDP participation is “trauma stress release” (2:37). She supported this by saying that “[A] lot of these children have been through multiple traumas in their lives and we would like those traumas to find a way of resolution” (2:37). Although she added that it would not be appropriate to tell the respective CMDPs that this should be stipulated as one of their objectives, she said one “would like to see some progress towards those kids being able to resolve their traumatic experiences” (2:37). She added that “[O]ne would like to try to use these kids’ exposure to music as a vehicle for healing” (2:37). Mrs Jacobs again stressed the importance of getting into the worlds of the children in order to “allow them to get a grip on what has been happening to them at home” (2:16) and she concluded by saying “[Y]ou are potentially making a huge difference for these children so that they can reflect on their experiences in a better way” (2:16).

Mrs Scott claimed that the value of CMDP participation as a means of healing lies in the opportunity it affords these children “to express their feelings and to express their emotions” (7:28). Ms Statsenberg made a similar comment, but she specifically referred to the children’s ability to play a musical instrument, which “not only gives them a voice”, but provides “something through which they can give utterance of their hardships” (4:16). Mrs Brand echoed this by saying “[M]usic becomes an emotional outlet for these children. It is probably the one activity in their lives where they feel safe and appreciated” (6:16).

4.7.2 Perseverance, resilience and motivation

Although investors implied aspects such as perseverance, resilience and motivation were a significant part of CMDP participation, only a few of them made specific reference to them.

Ms Statsenberg explicitly stated that by participating in CMDPs children learn to “persevere” (4:15). She added that the perseverance they learn through CMDP participation causes “them to succeed in a wide array of fields, not only in music” (4:45). Mr Parker said they can see the emotional and psychological development in the participants and specifically referred to “perseverance” (5:22) and “motivation”
(5:28). He explained the importance of setting goals for the kids which could contribute to developing their perseverance. He added that there are few things that motivate a CMDP participant as much as having a concert to prepare for. Similarly to Ms Statsenberg, he made reference to the impact these factors can have outside their music environment: “Hopefully the motivation you get from music will translate into motivation to pursue success in your chosen field” (5:35).

Mrs Coetzee made reference to resilience when she, in turn, talked about the emotional and psychological development that CMDP participation contributes to. She said that, because music becomes an emotional outlet for the participant in an environment where they feel safe and appreciated, “they are able to start coping better with problems they are exposed to” (6:20).

A very important aspect of developing resilience, motivation and especially perseverance is discipline.

### 4.7.3 Enhanced Discipline

To excel in music, hard work and dedication are needed on a continuous basis. As in the case of a long-distance athlete, one cannot start to put in effort only a few days before an important event. You need to be disciplined in your approach to persevere in maintaining a daily practice routine.

Ms Kodisang and Mrs Coetzee explicitly referred to the self-discipline that is required to grow as a musician. Mr Parker pointed out that musicians need to work “long hours to master very simple concepts” (5:29) and also referred to how this type of discipline “translates across boundaries in everything else in life” (5:29).

Another aspect which Mrs Coetzee mentioned regarding the value of CMDPs pertaining to discipline is the requirement of “keeping to a routine and being punctual” (6:6). She added that students also need to be “focused” (6:7) in order to make progress. She explained that *keeping to a routine* specifically refers to the daily effort that is required to make any progress with a music instrument. It also needs to be said, to supplement this point that apart from muscle memory that needs to develop around executing certain technical aspects when playing a musical instrument, stamina also needs to be built up.
Regarding *punctuality*, Mrs Coetzee specifically referred to lesson attendance, ensemble attendance and arriving well in advance for performances. Because of the financial circumstances of most CMDPs, a limited number of teachers is employed and time allocated for lessons is restricted. As a result, lost time because of people arriving late for a lesson can often not be made up.

Punctuality is furthermore a determining factor in the success of any ensemble. For an ensemble to benefit most from the weekly ensemble rehearsal, it is not only important that everyone has to be punctual, it is also important that ensemble members have the self-discipline to arrive well in advance for a rehearsal to unpack, warm up and tune up prior to the scheduled rehearsal time. Mrs Coetzee furthermore expressed the view that students “learn responsibility” (6:14):

> In music, one can have all the talent in the world; if you are not disciplined in your approach, progress will be limited. When students are disciplined in all these aspects required by CMDP participation, progress will be made irrespective of the amount of natural talent the student possesses. When progress is made, students start to feel good about themselves.

### 4.7.4 Enhanced Self-Esteem

Not many investors made reference to enhanced self-esteem. Mrs Coetzee was one of two investors who expressed an opinion in terms of the self-esteem of CMDP students: “Music enhances students’ self-esteem; whether they feel they have a sense of purpose or if it is due to developing a unique skill” (6:10).

Mr Parker noted that self-esteem is one of those “other areas in their lives” which are impacted on positively as a result of participating in CMDPs (5:84). This could be ascribed to the “sense of achievement” and “accomplishment” when students reach their goals, such as aspiring to become a section leader (5:24).

### 4.7.5 Aspirations

In section 4.4.1 reference was made to Mrs Scott’s point that CMDPs “brought hope” (7:25) to at-risk youths suffering from drug addiction, behavioural problems etc. It is interesting to note that a a number of investors also pointed out this very valuable
and novel aspect. Mr Viljoen commented that CMDP participation “gives a lot of hope and upliftment to students who are really coming from very disadvantaged areas” (3:22). He told a beautiful story about a time when they took some of the CMDP students to watch a live show. He said he was unable to watch the artists as he was so focused on watching the fascinating reactions of the children:

I watch these kids and I see the light bulbs – you know, it’s almost like a cartoon: You see their faces; you see them engrossed in the performance; you see them dancing; you see them sing along. And I think you’re lighting up these kids - you’re lighting up the sense of what the arts mean. They start to think there’s something broader, there is something in music with much more intrinsic value to them (3:31).

Children being able to dream again is something very close to Ms Statsenberg’s heart and she referred to it more than once during her interview. When we spoke about the value of CMDP participation, she stated: “To me, most importantly, it is that these children get the opportunity to dream” (4:44). She explained that it is “the exposure” these children get through CMDP participation that “lets them dream” (4:48).

From the discussion of all the main themes which emerged from the investors’ comments, as well as looking at the issue from a CSI perspective, one can understand why investors made reference to the ripple effect that CMDP participation has on the broader community.

4.8 The Ripple Effect of CMDP Participation in the Community

With most CSI initiatives investors usually invest in projects of which the positive effects are not limited to impacting only on their participants, but usually also on the wider community. Starting the social intervention at a young age through investing in young people is therefore often a more lucrative investment. Investors commented on the ripple effect of participation in CMDP in the respective communities they serve (Figure 4.8). The main aspects the investors referred to which contributed to the ripple effect were that youths are developing into role models and better future
citizens through CMDP participation, as well as the CMDPs that students and alumni give back to their communities.

It needs to be said that the ripple effect, like many of the other themes identified, is dependent on the sustainability of the programme. To clarify, the researcher would like to remind the reader of the analogy that Mr Parker used in comparing music education with growing a tree. It is only after a couple of years of watering it that you really start to see the growth. This has deep relevance to the ripple effect of CMDP participation in the community. A child who has successfully developed through the programme is more likely to have a positive impact than a child who has only been involved for one or two years.

Figure 4.8: Ripple Effect of CMDP in Community and Associated Categories


4.8.1 Impact on Broader Society

Many investors confirmed that a factor which significantly contributed to their decision to become involved in the CMDP investing landscape is the potential of CMDP to impact on more lives than only those of the participants. Both Ms Statsenberg and Mr Parker shared their belief that CMDPs can make a meaningful difference in the whole of the respective communities in which they operate. Ms Statsenberg went further regarding the impact that CMDPs could have on the respective communities that they serve by pointing out that “[I]t is about the future of our country” (4:1). At a later stage during Mr Parker’s interview, he added “[W]e just need to continue to believe that these musicians can have an impact” (5:97).

Ms Khumalo stated that her organisation continues to invest in CMDPs “mainly because of the nature of impact the programmes have in the broader society” (1:1). An important aspect which emerged here is one of the points of the CSI assessment list that Ms Khumalo’s company uses, namely whether this investment can be “leveraged” (1:5). Leverage in a business context usually refers to the use of debt financing or the use of various financial instruments in order to increase the potential return on investment. It is this *increase in the potential return on investment* that leverage refers to in the CSI landscape (not necessarily the use of debt) and it pertains directly to this sub-theme. Through CMDP participation of young people, the broader society could potentially be uplifted.

As mentioned earlier, one of the factors (in the opinion of the investors) which contributes to the ripple effect of CMDPs in the communities is that by participating in a CMDP youths are able to develop into better future citizens and to become role models.

4.8.2 Better Future Citizens and Role Model

Ms Khumalo, when specifically referring to the positive effect of CMDPs in the lives of those who participate, said that it “strengthens the ability to become active economic participants in future” (1:11).
Similarly, Mrs Coetzee expressed her opinion that “[M]usic and all the development it contributes to assists the child or young adult to grow into a worthwhile citizen and become a role player in the community” (6:24). She added that the resulting effects of CMDP participation, such as enhanced discipline, self-esteem, sense of responsibility, lateral thinking skills and emotional development, contribute to the participants becoming “functional members of their communities as well as good citizens of the RSA” (6:26).

Ms Statsenberg also made reference to the CMDP participants “who become role models in the community” (4:17). She expressed her opinion that “children who successfully progress through these projects are not people who would destroy something just because they don’t agree with the system or is unhappy about it” (4:17). She added: “[M]usic lets people grow” (4:24). Mr Parker pointed out that participants can develop into role models even while they are still in the programme.

The other factor (in the opinion of the investors) which contributes to the ripple effect that CMDPs have in the communities is a result of CMDP participants who give back to the community.

### 4.8.3 CMDP Participants Giving Back to the Community

Not many investors made specific reference to participants giving back to the community and many of the comments pertaining to this point were also relevant to the sustainability theme. Consequently, those comments were discussed in the sustainability section.

A significant aspect regarding reciprocal community service emerged during Mrs Coetzee’s interview. Her organisation is more involved in funding a CMDP which attracts students across the country. With most students being away from home during the term, one of the aspects in the memorandum of understanding is that students go “back to their respective communities during holidays and plough back through music” (6:36). It is important to note that the ploughing back not only happens through giving performances, but most students start to teach music to youngsters in their communities as well.
Both Mr Viljoen and Mmes Khumalo and Jones spoke about participants who successfully progressed through their respective CMDPs and received the opportunity to further their education at university. It is these young adults who come back to the community to help others take advantage of these same opportunities. As these young adults are also in a better position to find a good job, they should be in a better financial position to provide for their families.

4.9 Concluding Remarks on the Qualitative Findings

Significant themes and categories emerged through the process of analysing the qualitative data. The research participants’ passion, experiences and expertise made an enormous contribution to the richness of the data.

The inter-connectedness of the respective categories was particularly noticeable. The inter-connectedness of the categories also emphasised the importance of ensuring that all aspects in a CMDP need to be in place and of a high standard in order for the CMDP to function well. If the CMDP does not function well, the social investment will never be optimised.

During the interviews with the research participants, many stories were shared about the dreadful circumstances of some of the CMDP participants – it is young and innocent children who are scarred beyond imagination. It is therefore of the utmost importance that CMDPs and all other social intervention programmes rapidly reach optimal functioning.

A discussion of the findings is presented in the next chapter.
CHAPTER FIVE: DISCUSSION AND CONCLUSION

5.1 Introduction

The important role that CMDPs play in social upliftment was confirmed in the chapter on the findings (Chapter 4), which emphasised that the benefits of CMDP participation are not limited to participants merely learning a musical skill. Investors pointed out the development of numerous other skills and positive consequences as a result of participation in CMDPs. It emerged that these positive effects can be far-reaching, as they are not limited to the period of active CMDP participation. Investors also indicated how these positive effects can have a ripple effect into the community. The need for CMDPs to survive in future has therefore been confirmed. This confirmation is not a pioneering finding and reference to similar research and findings was made in the first two chapters of this study (Brand, 2011; Kierman, 2009; Le Roux, 2009). It was, however, pleasing to ascertain that investors, most of whom have a corporate background, share the same beliefs as researchers in the field. Although the importance of efficient CMDPs is evident, the success of these programmes in areas which are important to investors is seldom communicated.

The findings confirmed both assumptions on which the research was based. Firstly, CMDPs which are more successful from an educational point of view are regarded by investors as better investments. Secondly, better investments are considered more lucrative for investors, as investors believe there is a greater chance of a bigger social impact. It was found that not only do investors expect that their investments in CMDPs should yield a positive social return, but that they also wish to be informed about such returns in terms of the themes which emerged from the data.

5.2 Thematic Discussion

As the novelty of this study lies in looking at CMDPs from an investors’ point of view, new perspectives emerged of which the related literature has not yet been reviewed in this research document. According to Silverman (2013), it is necessary to demonstrate in the concluding chapter how the research contributes and relates to existing literature in the field which pertains to the findings, whether previously
referred to or not. When contextualizing the findings in the next section, reference is therefore also made to relevant literature which has not yet been discussed in this document.

5.2.1 The Success of CMDP

Understanding the environment one operates in is as important for CMDPs as it is for any business that wants to flourish. CMDP management’s understanding of the community and its socio-economic conditions is highly regarded by the investors. Their understanding can contribute to developing a programme which the youth and the rest of the community are able to associate with and relate to. The research of Mancini and Marek (2009) confirmed this by pointing out that there would be greater community involvement for a programme which the community supports. They concluded that regular assessments of the community’s needs and assets will help programme developers to develop programmes which the community supports. For the researcher, Izivunguvungu’s statement (Chapter 2, section 2.3) about music’s ability not only to enrich lives but to save lives emphasises the importance of this crucial connection in getting access to the youth of a community for meaningful social intervention. The literature refers to this meaningful and resilient connection as civic reach. Van Deventer (2011) stresses the importance of programmes having a deep civic reach in order to thrive as social ventures.

The connection between CMDP management and the investors is equally important. Through this connection, not only could investors communicate what they expected of their investment, but it could also serve as a communication platform where investors and CMDP management are able to work together towards increasing the impact that CMDPs have on the lives of participants. Foster, Kim and Christiansen (2009) also refer to the importance of aligning funding resources and programmes, otherwise funders start to feel that their investments do not flow to areas of the programmes where they would be most beneficial. The researcher is of the opinion that investors could have a better understanding of the CMDP if they are provided with the programme theory of the CMDP that they are involved with. Programme theory includes the motivation for developing a programme, the specifications of
programme goals, the basis of evaluations and the connection between implementing the programme and social science-based information (Peterson, Marek, Mancini, Collins, Brock and Betts, 2003).

The participants’ first direct point of access to CMDPs is the CMDP teachers. The competence of the teachers can therefore have a direct impact on the quality of the participants’ results. Darling-Hammond, (2000) confirmed the positive impact of teachers’ increased educational levels on student learning. Obtaining quality results is very important, as the findings indicate that investors often measure the success of a programme according to the quality of results. It is therefore understandable that investors look at the qualifications of the teaching staff when reviewing a funding application. It needs to be said that at no point did any investor mention the inability of unqualified teachers to produce quality results. It was only assumed that there is a greater chance of achieving quality results when the teaching is done by a music teacher who has the appropriate qualifications or professional experience in the relevant field. Mancini and Marek (2009) also emphasized the importance of staff being qualified and committed in order to have a successful programme.

Gregory and Howard (2009) stated that the effectiveness of a programme can be measured through programme evaluations. It was often the feeling that it is hard to demonstrate quality results in a subjective field such as music. Investors, however, referred to performing as a ‘tangible result.’ This again demonstrates the need for participants to make meaningful progress in their instrument of choice. Showcasing their progress through solo and ensemble performance can contribute significantly in communicating the success of CMDPs (Brand, 2011). Although one investor specifically said that external exams are not important to her organisation, any credible form of evaluation can also contribute towards communicating the success of CMDPs.

It is evident from the above that the success of a CMDP is multifaceted and it is important to report on aspects such as the programme theory, staff qualifications and experience, and quality results (Gregory and Howard, 2009).
According to Le Roux (2009), the need to uplift communities and the benefits of music education were the principal reasons for initiating CMDPs in impoverished communities in South Africa. It is therefore understandable that the communication of SROI in terms of the emotional and psychological development of participants ranked so highly.

5.2.2 Emotional and Psychological Development

CMDPs are seen as an effective vehicle for emotional and psychological healing. According to Berridge and Kringelbach (2011, p. 1), wellbeing consists of “positive affect or pleasure (hedonia) and a sense of meaningfulness or engagement in life (eudaimonia).” Croom (2015), drawing on a wide array of literature, confirmed that music practice and participation creates both hedonia and eudaimonia.

Children are able to learn about music and life in a safe environment where they can begin to deal with negative experiences in their life (van der Merwe, 2014). They are able to use their music as an emotional outlet that helps them to develop resilience, which is an important quality, especially for CMDP participants faced with difficulties in life (Henderson, 2012). Resilience is an important emotional characteristic of successful learning (Chambers, 2015). Another important emotional characteristic of successful learning is perseverance (Chambers, 2015).

Efficient progress in music requires tremendous discipline and perseverance. One needs to practice on a regular basis to develop and maintain a musical skill. It is therefore understandable that music students exceed their peers in tasks that measure perseverance (Arts Education Partnership, 2011). According to Scott (1992), one of the aspects at the basis of perseverance is motivation. Hallam (2005, p. 277) comments on how closely motivation is related to “self-perceptions of ability, self-efficacy and aspirations”. These are developed through music education (Hallam, 2010).

Several investors also referred to CMDPs which allow children to believe in the possibility of a prosperous future. There are a number of instruments for measuring resilience, perseverance, motivation and aspiration. This could help CMDP
management to ascertain the development of these characteristics. Again, care needs to be taken regarding the ethical process of measuring and communicating the level of development of these characteristics, as minors are involved.

Because of, but not limited to, the important role that CMDPs play in terms of the emotional and psychological development of the participants, it is understandable that investors are interested in the sustainability of CMDPs. The sustaining of CMDP activities in future would not only contribute to the social upliftment of impoverished communities, but will also contribute to the sustainability of the music industry in South Africa.

5.2.3 Sustainability

As CMDPs are grant-funded programmes, it is not a reasonable expectation that they should become entirely self-sufficient and sustainable (Brand, 2011). CMDPs that are able to report on cost-cutting strategies – such as Buskaid, which is potentially cutting the expense of acquiring and servicing instruments as a result of their workshop (Buskaid, 2009) – could make a great contribution in this regard.

The findings indicated, however, that when investors refer to sustainability, this is not limited to matters concerning finances. Investors specifically commented that CMDPs should have a firm structure in place and that their operations should be well planned. For a programme to have a firm structure, it is important for CMDP management to firstly ascertain how, through music, they can address specific issues in the community and then to plan a strategy that would result in achieving those objectives. This ties in well with the research of Mancini and Marek (2004, p. 562), who described sustainability in community-based programmes as “the power or the capacity of programs to continuously respond to identified community issues”. They added that a “sustained program maintains a focus consonant with its original goals and objectives; including the individuals, families, and communities it was originally intended to serve” (Mancini and Marek, 2004, p. 562). Akerlund (2000), in her discussion of the characteristics of sustainable community-based programmes, similarly referred to the point on objectives and strategies which need to be in place. She made the point that a long-term plan for a programme should already be
developed in the planning stages of a programme. This long-term plan should cover at least the first three years of the programme. Other characteristics of a sustainable community-based programme, according to Akerlund (2000), include having concrete funding goals, continuously reviewing and reporting progress, reviewing strategic plans annually, learning from successes and failures, as well as implementing knowledge gained. The sustainability of these programmes also contributes to the sustainability of the music industry as a whole. It is therefore important for CMDP management to sing the praises of their alumni who entered the music industry upon school completion.

The objectives of CMDPs are largely met through the well-roundedness of the education that participants receive through their day-to-day music activities. This theme ranked fourth in terms of the communication of SROI to investors and is discussed next.

5.2.4 Well-Rounded Education

Music education is known to contribute to the holistic development of the child (Bowman, 2005; Petress, 2005; Price-Mitchell, 2011). This is attributed not only to the valuable life skills which can be transferable to other areas in a child’s life. Many of these valuable life skills pertain to the social, emotional and psychological impact music has and is discussed in the designated sections. The intellectual and emotional benefits from music education can last a lifetime (Price-Mitchell, 2011).

Music education also contributes to development in other areas, such as cognitive development (Moreno et al., 2011; Weinberger, 1998; Kraus et al., 2014; Spies and Groenewald, 2005). Although it could be expensive, challenging and unethical to measure the cognitive development of CMDP participants, other areas such measurement could influence positively could be easier to report on. Enhanced academic achievement is one of the areas which could be associated with cognitive development. Reporting on this, when communicating SROI to investors, could be far less challenging. The literature indicates a positive correlation between music education and academic performance (Diamantes, Young and McBee, 2002; Costa-
Giomi, 2004; Vaughn, 2000; Thompson, Schellenberg and Husain, 2004; Schellenberg, 2005; Dos Santos-Luiz, Monico, Almeida and Coimbra, 2015).

Although academic achievement in school could be influenced by numerous factors, indicating how students’ academic results in school improved once they started participating in a CMDP could be very helpful in communicating the SROI in the area of acquiring a well-rounded education. A focus on this area could also contribute to the level of support in their school work experienced by CMDP participants. Research conducted by Devroop (2009) on the South African Music Outreach Project (SAMOP), which was founded by him in 1997, showed that the programme had a positive impact on the students and their educational and career plans.

Performing better in school could lead to opportunities for further education for CMDP participants. Similar conclusions may be found in the literature. Leeson, Ciarrochi and Heaven (2008) found that better academic performance led to increased chances of students completing school, which could lead to other positive adult-life outcomes. It is the researcher’s personal opinion that pursuing a further education opportunity could be the ultimate turning point in the lives of these once at-risk youths – an ultimate turning point resulting from being absorbed in a local community music development programme. Although investors do not measure the SROI based on the number of CMDP participants furthering their education, it could be something that contributes to the lucrativeness of the investment. The number of CMDP alumni who were in the fortunate position of being able to further their education should therefore not be omitted from progress reports and funding applications. Some investors mentioned the value of ‘little success stories’: alumni sharing the effect that CMDP participation had on their lives could add great depth to any application document. In the literature however, the purpose for following up with alumni is largely so that their feedback could be used as a means of programme improvement (Ingram, Haynes, Davidson-Shivers and Irvin, 2004). This could also be very beneficial for improving CMDPs.

Not all investors expressed the need for the promotion of inclusive education in CMDPs, but heart-warming positive effects that music education can have in the
lives of children with disabilities emerged from the data. This is definitely something that should not be left out of consideration (Duffy and Fuller, 2001; Hallam, 2005). CMDPs are seen by most of the investors as a positive after-school engagement which contributes to a well-rounded education. Interviewing CMDP participants on the way that they themselves perceive their participation could also be serve a useful purpose – not only for communicating this information to investors, but also to assess whether there is still a meaningful connection between the CMDP and its participants (Mancini and Marek, 2009).

Although investors are aware of the potential difficulty of measuring the effects of CMDP participation on the categories that emerged, it is important to remember that the categories which are difficult to report on could potentially influence development in other identified areas. Measuring the effect of CMDP in these other areas could potentially be easier.

Although the next theme to be discussed, according to the ranking of the investors, should be the ripple effect of CMDP in the community, it is only going to be discussed at the end of the thematic discussion. The reason for this is that the ripple effect that a CMDP has in the community is the result of all the themes working together. The next theme to be discussed is therefore social development, which is followed by the visibility of programme effectiveness.

5.2.5 Social Development

Investors in the CMDP landscape, especially those who provide funding from a CSI perspective, are well aware of the social intervention that participation in a CMDP represents, and it forms part of the funding criteria for many investors, who made reference to CMDPs which help children to take charge of their lives. Although it is not so easy to measure, social empowerment is a very valuable and much needed contribution. Newman, Curtis and Stephens (2003) confirm the difficulty in quantifying specifically the social impact of the arts. Turner (2015), on the other hand, argues for the necessity to quantify social impact data, especially from a sustainability point of view. The literature, especially pertaining to big social intervention programmes through music, confirms the significant social benefits
children from disadvantaged backgrounds can gain through music education, which in turn leads to social upliftment (GCPH, 2015a, 2015b; Hollinger, 2006; Majno, 2012; van der Merwe, 2014). José Abreu, founder of the El Sistema programme in Venezuela said: “Music has to be recognized as an agent of social development in the highest sense because it transmits the highest values – solidarity, harmony, mutual compassion. And it has the ability to unite an entire community” (Tunstall, 2013, p. 273).

Investors pointed out other skills, such as the development of leadership skills, teamwork abilities, inter-personal skills and tolerance for others, as a result of CMDP participation, which could contribute to social cohesion and upliftment (Hallam and Prince, 2000; Hargreaves, Marshall and North, 2003). The literature also confirms the impact of music education on social cohesion (Kokotsaki and Hallam, 2007). Social cohesion and social upliftment are two crucial aspects, specifically in South Africa, which need to be addressed.

In an article by the United Nation's Department of Economic and Social Affairs, social cohesion is described as “the glue that holds society together” (United Nations, 2012, para. 4) and is built around three key values, namely “social inclusion, social capital and social mobility.” As social inclusion refers to the degree to which “all citizens can participate on equal footing in the economic, social and political life, including whether people are protected in times of need” (United Nations, 2012, para.5), it is evident why social upliftment forms the foundation of social cohesion.

Although CMDPs cannot play the solo part in achieving this, it is evident that CMDPs are able to contribute to social upliftment in our country (Brand, 2011; Kierman, 2009; Le Roux, 2009). It is therefore important that all CMDPs start to optimise their contribution to social upliftment in the country. This is, however, not possible without the support of the companies investing through their CSI initiatives. Kania and Kramer (2011) found that substantially greater progress in effecting social change could be effectuated through better cross-sector coordination, which includes the combination of not-for-profit organisations, government, businesses and the public.
There are instruments which measure social development of children that could assist CMDPs in communicating development in this regard to investors. Social development is, however, a wide field and care needs to be taken in ascertaining exactly what needs to measured (i.e. social competence, social perception etc.) as well as choosing the correct instrument. As children are involved, it is of the utmost importance that consent is obtained from the parents/guardians.

The successful combination of the categories pertaining to the themes which have been discussed so far will lead to CMDPs meeting their objectives and achieving the desired results. This will in turn result in the programmes’ effectiveness becoming evident.

5.2.6 Visibility of Programme Effectiveness

When it becomes observable that a programme is indeed effective in social upliftment, this means the programme is in a position where it can bring about social upliftment of the broader community. This is not limited to the ripple effect of CMDPs in the community. CMDPs demonstrating and/or showcasing their achievements through public performances and/or research is a wonderful opportunity for them to ‘advertise’ their lucratively as a social investment opportunity. This could attract more funding, which could potentially result in accommodating more participants in the programme (Brand, 2011; Gajda and Jewiss, 2004). With more participants in the programme, more people could be exposed to social upliftment.

CSI initiatives are most often beneficial for a company’s image. With the visibility of a programme’s effectiveness, such as through ensembles performing in public or participants’ improved performance in school etc., the investing company also gets good publicity. It could be argued that when a mutually beneficial relationship starts to develop between the investor and a CMDP, the result could be continued funding support, which could in turn translate into continued social upliftment (FundsforNGOs, 2013). It is therefore important for CMDPs to make an effort in putting themselves and their funders in a good light. Not only could this attract more funding, but it could also ensure continued funding support.
In tying all the categories and respective themes together, the result is an indication of the impact of CMDPs in the broader community.

5.2.7 Ripple Effect of CMDP in the Community

For CMDPs to produce a meaningful positive ripple effect in the community, the combination of all the themes and categories which emerged in this research is necessary. Once all the emerged themes and categories have been combined, however, it becomes difficult to link the literature to a particular theme without repeating literature that pertains to previously discussed themes. It is therefore necessary to view the discussion of this theme in the light of the literature presented in the previous sub-sections of this chapter.

From this document it is evident that effective CMDPs, which are relevant to the community and supported by the community, can contribute significantly to the whole community in spite of the direct involvement of only a few members of the community (Van der Merwe, 2014). José Abreu, founder of the El Sistema programme in Venezuela, also said that “it has the ability to unite an entire community” (Tunstall, 2013, p. 273). This far-reaching ripple effect of CMDP in the community is multifaceted. Apart from CMDPs contributing to the development of the participants, which is discussed further below, it can also indirectly and directly contribute to the local economy. CMDPs create employment opportunities, which are not limited to the employment of teachers – there are also support staff positions which could be filled with members from the community. With the salaries or honoraria that these employees receive, CMDPs indirectly contribute to the local economy. By purchasing available products needed for operations in the community, CMDPs contribute directly to the local economy.

CMDP participants are able to develop into better role models in the community and better citizens in future. As an example, it starts with the emotional healing of a participant. Emotional healing is a very important aspect of any social intervention programme, especially among the youth. Ripple effects in the community are not limited only to positive effects and/or experiences. It is quite the contrary if one, for example, looks at the gangsterism on the Cape Flats, which has far-reaching effects.
However, with an enhanced sense of wellbeing, in combination with enhanced self-discipline, resilience, self-esteem, cognitive development and all the other positive effects that CMDP participation can effectuate, the participant will not only be in a much better position to complete school and reach his/her aspirations, but he/she would also be in a better position not to get involved in appalling activities, such as those they might have been exposed to during childhood. All of this could potentially result in a CMDP participant growing up to be a good citizen, as well as an active economic participant. This is of tremendous benefit for any community.

5.3 Limitations of this Study and Suggestions for Future Research

This investigation was based on the opinions of investors in South Africa who contribute significantly to numerous CMDPs across the country. CMDPs across the world share the same objective of social upliftment through music. Although the research findings should be adaptable to CMDPs across the world, this cannot be confirmed based on the scope of this investigation. The geographical focus of South Africa could therefore be seen as a limitation to this study. For future research, it would be a very valuable contribution if similar studies could be conducted on different continents. It would also be very interesting to see a comparison of the different results.

Although this was not the aim of this study, it could have been more beneficial to CMDP management if appropriate measuring instruments pertaining to each area (theme) were developed. Developing an appropriate research instrument pertaining to each area could be a very valuable contribution to the CMDP landscape as well as to the literature and is definitely another suggestion for future research.

5.4 Implications for Different Audiences

This research on the communication of social return on investment with investors in South African community music development programmes could be beneficial to

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11 It is not implied that all CMDP participants come from homes where the circumstances for raising a child are not desirable. Many of these children come from extremely loving and stable homes with very supportive parents.
anyone who considers initiating a CMDP, the current management teams of CMDPs, and current and future investors in CMDPs.

Apart from this document providing people and organisations considering initiating a CMDP with insights into the social value creation potential of these programmes, it also provides valuable information on the structure in setting up such a social intervention programme. The researcher believes this research could be invaluable to current CMDP management, especially those passionate musicians doing fantastic work, but who are not familiar with writing a funding application or progress report. This will give them thorough guidance on the important areas they need to focus on. With CMDP management being more focused on obtaining results in the ascertained areas, this research could benefit CMDPs, but more importantly, could enhance their impact on the lives of the participants and their communities. This could in turn lead to more significant social upliftment.

For future investors, this research could be of great help as they would know the potential social value creation ability of these programmes. This could assist them in communicating their expectations of the CMDP to the CMDP management. For current investors, the areas of social value creation were put into perspective by the joint efforts of major CMDP investors across the country whose views are based on significant amounts of experience. This should give other current investors a fair indication of what could be expected, both from their side and from the side of the CMDP.

5.5 Answering the Research Questions

Because of the scope of the main research question and the novelty of this study, it was necessary to make use of a sub-question in order to answer the main research question.

**Sub-Question:** Which areas of development in the lives of CMDP students do investors see as critical areas for their social return on investment?

The answer to this question is presented below in the answer to the main research question.
Main Research Question: How can the management of respective CMDP in South Africa communicate the SROI to their investors?

CMDP Management should communicate the SROI to investors in the following terms (listed alphabetically):

- Emotional and psychological development of its participants;
- Ripple effect of CMDP in the community;
- Social development of its participants;
- Success of CMDP;
- Sustainability;
- Visibility of the effectiveness of the programme; and
- Well-roundedness of the education the participants receive;

5.6 The Contribution of this Study

This study contributes to addressing the gap in the literature as no literature pertaining to the communication of SROI in CMDP from an investors’ point of view could be found at the time of documenting the research. The study could also help CMDP management to compile funding proposals and progress reports with content that ‘speaks’ directly to current and future investors. Therefore CMDPs’ chances of obtaining funding are increased. With more funding, current CMDPs could expand and new CMDPs could be initiated. This will result in more at-risk youths being reached through CMDPs.

Current and future investors, on the other hand, can have a firmer accountability grip on CMDPs as this research will possibly enhance investors’ frame of reference regarding the scope and potential of creating social value, and uplifting citizens and their communities as a consequence. This firmer accountability grip will contribute towards reaching maximum social return on investment through the enhanced impact of CMDP on the lives of their recipients as well as their respective communities.
5.7 Conclusion

My motivation for this study lies in my extreme passion for CMDPs. I firmly believe that CMDPs can contribute significantly to much needed social upliftment in our country, where more than a quarter of the workforce is unemployed and 54% of the population live below the poverty line.

Furthermore, as a result of more children being exposed to music education, I am also of the firm belief that CMDPs can contribute to the sustainability of the music industry – including the music education, performance and research.

Because of my passion for CMDPs, another reason which inspired me to undertake this research is to ensure that investors are able to ascertain when a programme is performing well or poorly. There are a few music institutions which initiate CMDPs as part of their CSI initiatives, but the programmes perform poorly because of a lack of interest from the investing institutions’ side. These poorly performing CMDPs are merely window dressing for these institutions’ so-called CSI initiatives. They apply and receive external funding for their window-dressing CMDPs and the money that is wasted borders on making this unethical behaviour. This funding could rather have been invested in CMDPs where the passion of the management and teachers lead to a significant contribution to the social upliftment of the participants and their respective communities. Apart from this waste being totally unacceptable for investments, which could have contributed to the much needed social upliftment in our country, it is even more unacceptable to think that it is a music institution whose concern about the sustainability of the music industry is not enough to pursue this initiative wholeheartedly.

I have observed the difference that CMDP participation can make in the lives of at-risk youths. As mentioned in the opening chapter of this document, my university student recruitment efforts are focused on students from CMDPs. Coming to university is a life-changing experience for them as well as their families, as these students would be in a better position to support their families upon graduation. After the first three months of tertiary education for the CMDP alumni, it became evident how their experiences at university developed these children into young responsible
adults. After six months, during their first holiday after their first semester, they themselves realised how they had grown and developed. This is why I stated earlier in the chapter that I believe pursuing an opportunity to further one’s education is the ultimate turning point in the lives of those who were once at risk. This is a life-changing event which all started when they were given the opportunity to participate in a CMDP.
REFERENCES


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Appendix 1: Consent form

Communicating Social Return on Investment with Investors in South African Community Music Development Programmes

Dear Participant,

The following information is provided to enable you to decide whether you wish to participate in the present study. You are free to decide not to participate or to withdraw at any time without affecting your relationship with this department, the instructor, or the North-West University. The purpose of this study is to determine the areas within the CMDP landscape in which investors are interested in observing the social return on their investments.

Please do not hesitate to ask questions about the study either before participating or during the period of participation. We would be happy to share our findings with you after the research is completed. However, your name will not be associated with the research findings in any way, and only the researchers will know your identity as a participant.

There are no known risks and/or discomforts associated with this study. By examining the expectations of investors within the CMDP landscape and determining the areas in which they would typically be interested in seeing the social return on their investments, CMDP grantees would better understand what is expected of them from the investors’ point of view. With this understanding, not only can management of CMDP then focus on ascertaining and communicating the social value creation in the areas of interest, potentially resulting in more successful funding applications, but it could also lead to a greater sense of accountability resulting in a snowball effect: With CMDP management, staff and students being more committed in reaching the common goals in those ascertained areas, the investment would be maximized and as a result, the upliftment of the community, starting with the youth, would be optimised. This study could therefore be of benefit for all involved in CMDP: Investors, CMDP management, teachers, students as well as the communities CMDP respectively serves.

Please sign your consent with full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

Yours faithfully,
Yvonne-Marié Brand

____________________  ____________________  __________
Participant                 Signature of Participant              Date
Appendix 2: Ethics certificate

ETHICS APPROVAL CERTIFICATE OF PROJECT

Based on approval by Research Ethics Committee of the Faculty of Arts, the North-West University Institutional Research Ethics Regulatory Committee (NWU-IERC) hereby approves your project as indicated below. This implies that the NWU-IERC grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the project may be initiated, using the ethics number below.

**Project Title:** Communicating social return on investment with investors in South African community music development programmes.

**Project Leader:** Dr Chris van Rhyn

**Student:** Y. Brand

**Ethics number:** [Ethics number]

**Approval date:** 2015-11-12  **Expire date:** 2017-11-30  **Category:** N/A

Special conditions of the approval (if any):
- The questionnaire and interview schedule must be submitted to Dr. van Wyk for ethical evaluation.

General conditions:
While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, please note the following:
- The project leader (principal investigator) must report in the prescribed format to the NWU-IERC:
  - annually (or as otherwise requested) on the progress of the project;
  - without delay in case of any adverse event (or any matter that interrupts ethical principles) during the course of the project.
- The approval applies strictly to the protocol stipulated in the application form. Any changes to the protocol must be approved by the NWU-IERC.
- The research ethics committee reserves the right to
  - request additional information or data at any time during the course of the project;
  - withdraw approval if any unethical practices were detected.
- The researcher is required to report adverse events as they occur.

The IRERC would like to remain at your service as scientist and researcher, and wishes you well with your project. Please do not hesitate to contact the IRERC for any further queries or requests for assistance.

Yours sincerely,

Linda du Plessis

Prof Linda du Plessis
Chair NWU Institutional Research Ethics Regulatory Committee (IERC)
## Appendix 3: Atlas.ti Interview Analysis Reference with Pseudonyms

<table>
<thead>
<tr>
<th>Interview Analysis Reference Number (Atlas.ti)</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ms Khumalo</td>
</tr>
<tr>
<td>2.</td>
<td>Mrs Jacobs</td>
</tr>
<tr>
<td>3.</td>
<td>Mr Viljoen</td>
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<tr>
<td>4.</td>
<td>Ms Statsenberg</td>
</tr>
<tr>
<td>5.</td>
<td>Mr Parker</td>
</tr>
<tr>
<td>6.</td>
<td>Mrs Coetzee</td>
</tr>
<tr>
<td>7.</td>
<td>Mrs Scott</td>
</tr>
</tbody>
</table>
Appendix 4: Language editing certificate

3 October 2016

TO WHOM IT MAY CONCERN

This is to confirm that I assisted Ms Yvonne-Marié Brand with the language editing of her formal assignment (DMus) presented to the research entity Musical Arts in South Africa: Resources and Applications, North-West University, Potchefstroom Campus, entitled: COMMUNICATING SOCIAL RETURN ON INVESTMENT WITH INVESTORS IN SOUTH AFRICAN COMMUNITY MUSIC DEVELOPMENT PROGRAMMES, while she was preparing the manuscript for submission. Her supervisors were Dr C van Rhyn and Dr L van der Merwe.

I went through the entire draft making corrections and suggestions with respect predominantly to language usage. Given the nature of the process, I did not see the final version, but made myself available for consultation as long as was necessary.

I may be contacted personally (details below) for further information or confidential confirmation of this certificate.

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