

EFFECTIVE
MUSIC
EDUCATION
IN
SOUTH
AFRICA

Music Education
Policy

Etienne Smit
Sarita Hauptfleisch

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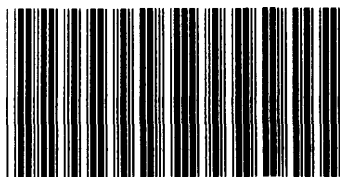
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SOUTH AFRICA**

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Etienne Smit
Sarita Hauptfleisch



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PRETORIA
0001

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Work Committee: Music Education Policy

Dr E. Smit

Retired principal of Onderwyserskollege Wellington—chairperson

Mr J. Guldenpfennig

Pro Arte High School

Miss S.J. Hauptfleisch

Human Sciences Research Council

Mr G.T. King

University of South Africa

Prof. G.W. Koornhof

Potchefstroom University for Christian Higher Education

Prof. B. Parker

University of Natal

Prof. D.J. Reid

University of South Africa

Mr B. Toerien

Music SA

Preface

In July 1986, the Committee of Heads of University Music Departments (CHUM) requested the Human Sciences Research Council (HSRC) to conduct research into the situation of music in South Africa. This request led to the initiation of a research programme, entitled *Effective music education in South Africa*, in February 1987.

An advisory committee for the programme was established in September 1988. During the second meeting of this committee it was decided to conduct the further research by means of work committees.

Six work committees were appointed by the HSRC. These committees respectively dealt with the philosophy of music education, music education policy, the state of music education in South African schools, teacher education for Class Music tuition, teacher education for instrumental and vocal tuition, theoretical subjects and aural training, and the marketing of music and music education.

The work committees prepared draft research reports which were accepted during the last meeting of the advisory committee in March 1992. Unfortunately, owing to a lack of funds, these reports could not be published immediately. A continuation committee, elected by the advisory committee, therefore proceeded to raise money for the publishing of the reports. In June 1993, TOTAL SA (Pty) Ltd. agreed to sponsor the series of publications.

The reports were subsequently edited, integrated and, where necessary, updated. The series of reports consists of the following:

Effective music education in South Africa: main report

Effective music education in South Africa: music education policy

Effective music education in South Africa: Class Music tuition

Effective music education in South Africa: teacher education

Effective music education in South Africa: variables and constants in attitudes towards music education in the greater Johannesburg area

Effective music education in South Africa: questionnaire statistics.

All members of the various committees are thanked for their co-operation and support. The contribution of TOTAL SA is also gratefully acknowledged. It is hoped that the findings and strategies in these reports will indeed contribute to more effective music education in South Africa.

Sarita Hauptfleisch
Co-ordinator

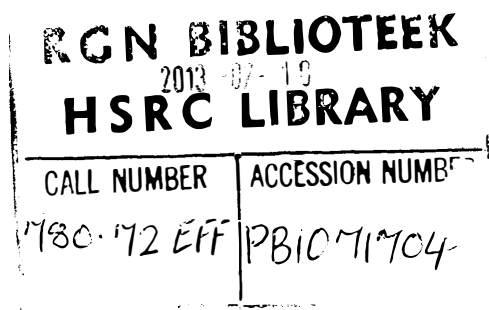
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Abbreviations

In this report the following abbreviations are used:

ANC	African National Congress
ATASA	Association of Teacher Associations of South Africa
AUT	Universities and Technikons Advisory Council
AZAPO	Azanian People's Organisation
B.Mus.	Baccalaureus Musicae
B.Mus.(Ed.)	Baccalaureus Musicae Educationis
CED	Cape Province Education Department
CEM	Committee of Education Ministers
CES	Committee for Education Structures
CHE	Committee of Heads of Education
CHED	Committee of Heads of Education Departments
CHUM	Committee of Heads of University Music Departments
COPAP	Committee for Pre-tertiary Academic Policy
COSATU	Congress of South African Trade Unions
CTP	Committee of Technikon Principals
CUMSA	A Curriculum Model for Education in South Africa
CUP	Committee of University Principals
DEC	Department of Education and Culture
DEC:A	Department of Education and Culture, Administration: House of Assembly
DEC:D	Department of Education and Culture, Administration: House of Delegates
DEC:R	Department of Education and Culture, Administration: House of Representatives
DEC:SGTs	Departments of Education and Culture: Self-governing Territories
DEPT	Department
DET	Department of Education and Training
DNE	Department of National Education
ERS	Education Renewal Strategy
GDP	Gross Domestic Product
GED	Gazankulu Education Department
GNP	Gross National Product
Gr	Grade
h	hour
HDE	Higher Diploma in Education
HSRC	Human Sciences Research Council

IDT	Independent Development Trust
JCEM	Joint Committee of Education Ministers
JCHED	Joint Committee of Heads of Education Departments
JET	Joint Education Trust
JMB	Joint Matriculation Board
KEC	KwaZulu Department of Education and Culture
m	minutes
MENC	Music Educators National Conference
MET	Minister of Education and Training
MNE	Minister of National Education
NAPTOSA	National Professional Teachers' Organisation of South Africa
NECC	National Education Co-ordinating Committee
NED	Natal Education Department
NEPI	National Education Policy Investigation
NGOs	Non-governmental organisations
OFSED	Orange Free State Education Department
PAC	Pan Africanist Congress
PED	Primary Education Diploma
PRISEC	Private Sector Educational Council
PSI	Private Sector Initiative
QED	QwaQwa Education Department
RECES	Research Committee for Education Structures
RSA	Republic of South Africa
SACE	South African Council for Education
SADTU	South African Democratic Teachers' Union
SAFCERT	South African Certification Council
SANEP	South African National Education Policy
SERTEC	Certification Council for Technikon Education
SGT	Self-governing territory
SGTs	Self-governing territories
s.l.	Place not indicated
Std	Standard
Stds	Standards
TBVC	Transkei, Bophuthatswana, Venda and Ciskei
TED	Transvaal Education Department
TFC	Teachers' Federal Council
UOFS	University of the Orange Free State

Executive summary

It is generally accepted that education in South Africa is currently in crisis. The 'music education crisis' can be segmented into

- a crisis of **coherence**
- a crisis of **relevance**
- a crisis of **curriculum-in-use**.

This report focuses on the crisis of coherence, but also touches on the crises of relevance and curriculum-in-use.

The crisis of coherence

- The current State structure includes five departments of education with ministries:

- the DNE—for determining general policy
- the DEC:A—for the education of white pupils
- the DEC:D—for the education of Indian pupils
- the DEC:R—for the education of coloured pupils
- the DET—for the education of black pupils.

- Any representation to a minister is done through recognised channels. In the case of a teacher or a college of education lecturer the normal channel is a professional teacher organisation. There are currently 29 teacher organisations in South Africa.
- The government does not consider it its duty to administer all education from a central perspective. General policy is determined by the MNE after consultation with all the ministers of departments of state responsible for education, SACE and the AUT. Subject to any general policy determined in respect of general education affairs, the ministers of education as an own affair have to administer their own education legislation in the respective Houses of Parliament.
- Broad policy regarding education is stipulated in the various acts and accompanying regulations. However, in these acts and regulations, no direct reference is made to music education in particular, or even to education in the arts in general.
- The apparent autonomy of the different education departments is effectively limited by the centralised financing of the sub-systems.

- In recent years, the State has experienced increasing difficulties in financing the education system, because the economic growth of the country has been slower than the growth in pupils and students.
- There has been some movement towards more equitable State financing of schooling. However, there is a very big difference between the per capita subsidisation of teacher education of black students and that of other population groups.
- The inadequacy of supplies and services to black schooling is undoubtedly a major deficiency of existing provision.
- Within the total education budget, the share of 3,4 per cent allocated to teacher education is relatively low.
- Various proposals for semi-privatising education have been made in recent years. In line with these proposals, the DEC:A in 1990 announced a series of new governance models for the schools under its control.
- The multiplicity of examining bodies has often led to a questioning of the relative value and comparability of especially the Senior Certificate.

The crisis of relevance

- In effect, the DEC:A and its provincial wings determine the national curriculum. Though there is formal space for curriculum differences between the various education departments, 'black' departments seldom exercise these rights.
- In the past, the emphasis on the provision of education has been on the needs of the various sub-groups of pupils and little attention was paid to the values and educational needs common to the different groups.
- Music educators are increasingly protesting against current curricula.

Current music education policy in the different education departments

- The education departments generally do not have consolidated music policy documents and use separate circulars and documents as policy references.
- With the exception of the KEC, the education departments more than meet the requirement for compulsory Class Music periods. All

departments outside the SGTs make provision for Music as an examination subject from Std 6 to Std 10.

- Black pupils are clearly at a disadvantage as regards access to extra-curricular music instruction.
- There is a disparity between the DET on the one hand and the other education departments on the other as regards the provision of instruments.
- Education departments generally do not seem to follow any particular policies to satisfy the need for Class Music and Instrumental Music teachers. The only category for which some consistent policy for the provision of music teachers seems to exist, is that of Instrumental Music at secondary level. The DET and DEC:SGTs have no policy in this regard.
- The education departments that present Instrumental Music as an optional subject have fairly strict requirements for appointments in permanent posts.
- It is not financially possible for education departments to provide adequately in the needs of music teachers and pupils. Therefore, pupils in poorer communities have less access to effective music tuition than children in richer communities.
- The number of music superintendents/advisors varies greatly between departments. The situation in the DET and DEC:SGTs reflects the low position of music education in these departments. Despite wishes to increase the number of music superintendents, many departments have reduced their number of music superintendents still further. Whatever the functions of the music superintendents may be, their numbers are so low that it is, in effect, impossible for them to fulfil these.
- The relatively limited in-service education in music is mostly geared towards Class Music.
- Policy in regard to regional choirs, instrumental ensembles and youth orchestras is very inconsistent.
- Musically-gifted pupils in certain departments have much better access to development programmes than those in other departments.

- Teachers and other interested parties are not involved in policy formulation and the drafting of syllabi in a consistent manner. Some of the departments are not involved in syllabus design, but use syllabi developed by other departments.
- Except in the case of the OFSED, there is no direct link between music education programmes in school and music-related career opportunities.
- Policy regarding the financing of music education is very incoherent.

The crisis of curriculum-in-use

- It is believed that black fertility could drop to replacement level in the next two to three decades. Black population growth would nevertheless continue further into the future, until population momentum is dissipated. This population growth greatly contributes to the crisis of provision of education and, by implication, music education to all pupils. The economic growth rate of South Africa is unable to generate sufficient funds to cope with the growth in pupil numbers.
- While the educational attainment of whites, an average of thirteen years, is among the highest in the world, attainment for the adult population as a whole averages only seven years. The shortage of school facilities and the low educational attainment of a large proportion of the population means that Class Music is not adequately provided to many pupils.
- Although music education appears in the written curriculum, it does not actually take place in nearly half of the schools. This can to a great extent be attributed to the way in which school timetables are administered.
- Large differences exist between the pupil-teacher ratios at public ordinary schools in the various departments. The pupil-teacher ratios in the RSA correspond with those in developing countries in general.
- Classes of more than 40 pupils for Class Music tuition were reported in very low proportions of primary schools in the DEC:A, DEC:D and DEC:R. However, classes of 40+ pupils still appear in roughly 10 per cent of the secondary schools of the DEC:A. It is disturbing that 71 per cent of black Class Music teachers indicated that they had to deal with Class Music classes of more than 40 pupils in the primary school. In 33 per cent of the cases, class sizes of even more than 80 pupils were

reported. Although the situation in secondary schools is much better, roughly half of the black Class Music teachers indicated class sizes of more than 40.

- As in the case of other subjects, less than half of secondary music teachers meet the minimum requirements for qualifying as a teacher. Overwhelming majorities of superintendents (music) and school principals indicated that there is a lack of trained music staff at all school levels.
- The standard of music instruction varies across education departments. The crisis of standard of instruction is the most serious in schools of the DET.
- In the DET, Class Music is taught mainly with the aid of the blackboard.
- Class Music teachers, in particular, suffer from a lack of status of their subject in schools. The morale of Class Music teachers is negatively affected by the low status afforded to the subject.

From research to policy

- Although it seems as if research has not yet focused exclusively on music education policy matters, various researchers have referred to or made recommendations that affect policy. It is important that education authorities consider research results where recommendations are scientifically founded and meaningful for policy formulation in general and education practice in particular.

Towards music education policy renewal

- Since the 1980s, various institutions and organisations have made recommendations regarding music education policy. It seems as if this policy debate is gaining momentum in view of the political changes in the country.

Towards a new education dispensation

- There seems to be consensus among interest groups in South Africa that education is a basic human right. This means that there will

definitely be compulsory education up to at least the end of the primary education level.

- Since the ANC and other interest groups have not yet formulated concrete curriculum proposals, it is not clear whether music education is regarded by them as part of an integrated arts education or as a separate subject. Still, it does seem relatively safe for music educators to assume that music education in some form or another will be part of at least the primary curriculum in a new education dispensation.
- Music education syllabi will have to be adaptable to varying circumstances in schools within regional education departments under an umbrella national department.
- Music educators will have to prepare themselves to present music education in ordinary classrooms. It seems highly unlikely that it would be possible to obtain special music rooms in these difficult financial circumstances.
- Financial constraints are also making distance education increasingly attractive, even from secondary level. The challenge facing music educators to adapt to distance education is much greater than that facing educators of other subjects without such a strong practical component.
- It seems probable that class sizes will vary between 30 and 50 pupils. The training of music educators will therefore have to include techniques for dealing successfully with music education in large groups.
- It should also be accepted that it will take at least twenty years to bring teacher qualifications up to the current minimum requirements. Therefore, in-service education will have to take place on a much larger scale if quality music education is to occur.
- In summary, music educators will have to reformulate the aims of music education in order to become relevant in a new education dispensation. Teacher education and in-service education will also have to be revitalised in order to enable teachers to cope with expanded content on the one hand and limited resources on the other.

1 The problem

A collection of crises

It is generally accepted that education in South Africa is currently in crisis. Although this crisis naturally impacts on music education, music education itself is affected by a number of factors which do not necessarily affect other subjects. The 'music education crisis', therefore, is the sum of a number of crises, some of which are caused by the larger education crisis, and some of which are particular to music education itself.

As stated in the main report of this research project, 'the music education crisis' can be segmented into

- a crisis of **coherence**, because of the multiplicity of education departments and the subsequent fragmentation of music education policy
- a crisis of **relevance** of music education syllabi to pupils and students and
- a crisis of **curriculum-in-use**, referring to unsatisfactory classroom practices and experiences in music education.

The crisis of curriculum-in-use can in turn be segmented into

- a crisis of **provision** of music education to pupils
- a crisis of the **administration** of music education in schools
- a crisis of the **standard** of instruction in music education
- a crisis of provision of **resources** for music education
- a crisis of the **implementation** of music education syllabi
- a crisis of the **effectiveness** of music education and
- a crisis of **music teacher morale**.

This report focuses on the crisis of coherence, but also touches on the crises of relevance and curriculum-in-use. The crises of curriculum-in-use, especially those of standard of instruction, implementation and effectiveness, are dealt with in detail in *Effective music education in South Africa: Class Music tuition* and *Effective music education in South Africa: teacher education*.

While the research was in process, rapid political changes occurred which have had far-reaching effects on education. Despite these political changes, the Committee used the existing dispensation as its point of departure. The motivation for this is the fact that the Committee is of the opinion that any change in the education set-up will entail a gradual

moving away from the current system. An understanding of the current situation will therefore be of value to any future policy-makers.

Strategies are, however, proposed with a view to the establishment of a new education dispensation. It is assumed that Transkei, Bophuthatswana, Venda and Ciskei (the TBVC-states), as well as the self-governing territories (SGTs), will be re-incorporated into the Republic of South Africa (RSA) and accommodated in a new education dispensation.

What the Work Committee attempted to do

The aim of this research was to contribute to, stimulate and, hopefully, assist in focusing the current debate on music education policy. The Committee acknowledges the restrictedness of its membership, as well as the fact that policy formulation itself should be a process of negotiation, in which all stakeholders are involved.

The Committee therefore firstly concentrated on **assembling relevant information** that would be needed in any policy formulation exercise. Secondly, it strove to **propose broad strategies** through which the collection of music education crises could possibly be addressed. These strategies were integrated with strategies on Class Music tuition and teacher education and included in *Effective music education in South Africa: main report*. Detailed policy proposals concerning music education were left to be negotiated by affected parties at a later stage.

Against this background, the Committee strove to:

- understand the structure and operation of the current **South African education system**
- study South African **legislation**, as well as accompanying **regulations**, that have an influence on or could have an influence on music education
- evaluate the different education departments' current **policy statements** on music education
- collect **education statistics** reflecting dimensions of the current practice of curriculum-in-use
- collect **research results** in the field of music education that may provide insights for future policy formulation
- study the process of attempting to **renew music education** in the RSA
- study a number of foreign **declarations** on music education policy

- assess the **implications of proposed education renewal** for music education
- develop a number of **strategies** to address the various crises in music education on a broad policy level.

How the Committee approached its task

Firstly, relevant **literature** was studied.

Secondly, a **questionnaire** on music education policy matters was circulated to all education departments within the RSA.

Thirdly, a number of **strategies** were developed concerning the formulation of music education policy in an expected new education dispensation in South Africa.

Finally, a **draft report** was compiled which was discussed during a full-day meeting of the committee. This report was amended and subsequently accepted by committee members. The **final report** was updated in May 1993.

2 The crises of coherence and relevance

In this chapter, the current education dispensation is described and terminology often used in this set-up is therefore included. In this context, the term 'black' should be understood as synonymous with 'African'.

A system of systems

The formal education system in South Africa can be categorised into seven sectors and five levels.

The **seven sectors** are public ordinary school, private ordinary school, special school, technical college, teacher, technikon and university education.

The **five levels** are pre-primary, primary, secondary, post-secondary and tertiary education. The sectors are closely linked to particular levels, for example public ordinary school education is linked to pre-primary, primary and secondary education, while teacher and university education are linked to tertiary education (DNE 1992a:7-8).

In terms of the *Constitution of the Republic of South Africa Act, 1983* (Act 110 of 1983), the education of each of the population groups is an 'own affair' that falls within the cultural and value framework of that group (DNE 1992a:3). This policy forms the basis of the current system of own education departments for separate population groups.

In the case of white, Indian and coloured pupils respectively, education as an own affair resorts under the Department of Education and Culture, Administration: House of Assembly (DEC:A), the Department of Education and Culture, Administration: House of Delegates (DEC:D), and the Department of Education and Culture, Administration: House of Representatives (DEC:R) (DNE 1992a:6). Education of black pupils is designated a 'general affair' and resorts under the Department of Education and Training (DET) (NEPI 1992d:7).

Through its eight regions, the DET controls the education of all black pupils **outside** the TBVC-states and the SGTs (Gazankulu, KaNgwane, KwaZulu, KwaNdebele, QwaQwa and Lebowa). In addition, it performs a **co-ordinating function** in the planning of education in the TBVC-states and SGTs (DNE 1992a:6).

In 1984 the Department of National Education (DNE) was established in order to determine general policy applicable to all pupils in all education departments (DNE 1988:8). After the Provincial Councils were abolished in 1986, the four provincial education departments in the DEC:A were recreated into executive provincial departments under the DEC:A (DNE 1992a:1).

The State structure therefore includes five departments of education with ministries:

- the DNE—for determining general policy
- the DEC:A—for the education of white pupils
- the DEC:D—for the education of Indian pupils
- the DEC:R—for the education of coloured pupils
- the DET—for the education of black pupils.

Each minister serves as the political head of his department and determines policy in his specific department. The Minister of National Education (MNE) and the Minister of Education and Training (MET) are members of the Cabinet, while the Ministers of the DEC:A, DEC:D and DEC:R are members of the Ministers' Councils in the respective Houses of Parliament (DNE 1988:10). In addition, each of the SGTs has its own minister of education.

With the exception of the DEC:A, the chief executive officer in each State department of education fills the post of Director-General. In the DEC:A the historical title 'Superintendent-General' is still in use.

Each of the TBVC-states and SGTs has the right to develop its own education system and policies, but is indirectly controlled to a high level by financial dependency on the South African government, as well as through a common examination system which is administered by the DET (NEPI 1992d:6). Funding to the TBVC departments of education is routed through the foreign affairs departments of the South African and TBVC governments (NEPI 1993b:14).

As part of the system for multilateral Southern African co-operation, a formal liaison mechanism was established between the RSA and the TBVC-states for consultation on education matters at all levels. This liaison mechanism takes the form of a multilateral technical committee for education (DNE 1988:25).

In terms of the *Constitution of the National States Act, 1971* (Act 21 of 1971), departments of education in the SGTs are responsible for all education in the SGTs, excluding university education, which is the responsibility of the DET (DNE 1988:4). These education departments have varying degrees of autonomy and organisational capacity. According to the National Policy Investigation (NEPI), in some cases ineffective control has led to abuse of power, fraudulent use of funds and widespread managerial slack (NEPI 1993b:14).

All the education departments function separately from the South African Department of Manpower and the locally based manpower ministries (NEPI 1992e:13).

In 1986 approval was granted for education institutions to render services, under certain conditions, to members of population groups other than those for whom they were intended (DNE 1992a:6).

Since 1 April 1993 preparations for a single education system are being made. On that date the MNE received the additional responsibility of education co-ordination. Through the Education Co-ordinating Service, co-ordination between the executive education departments within the DEC:A is being promoted. These activities may in time branch out to the other education departments.

Figure 2.1 provides an overview of the current South African education system.

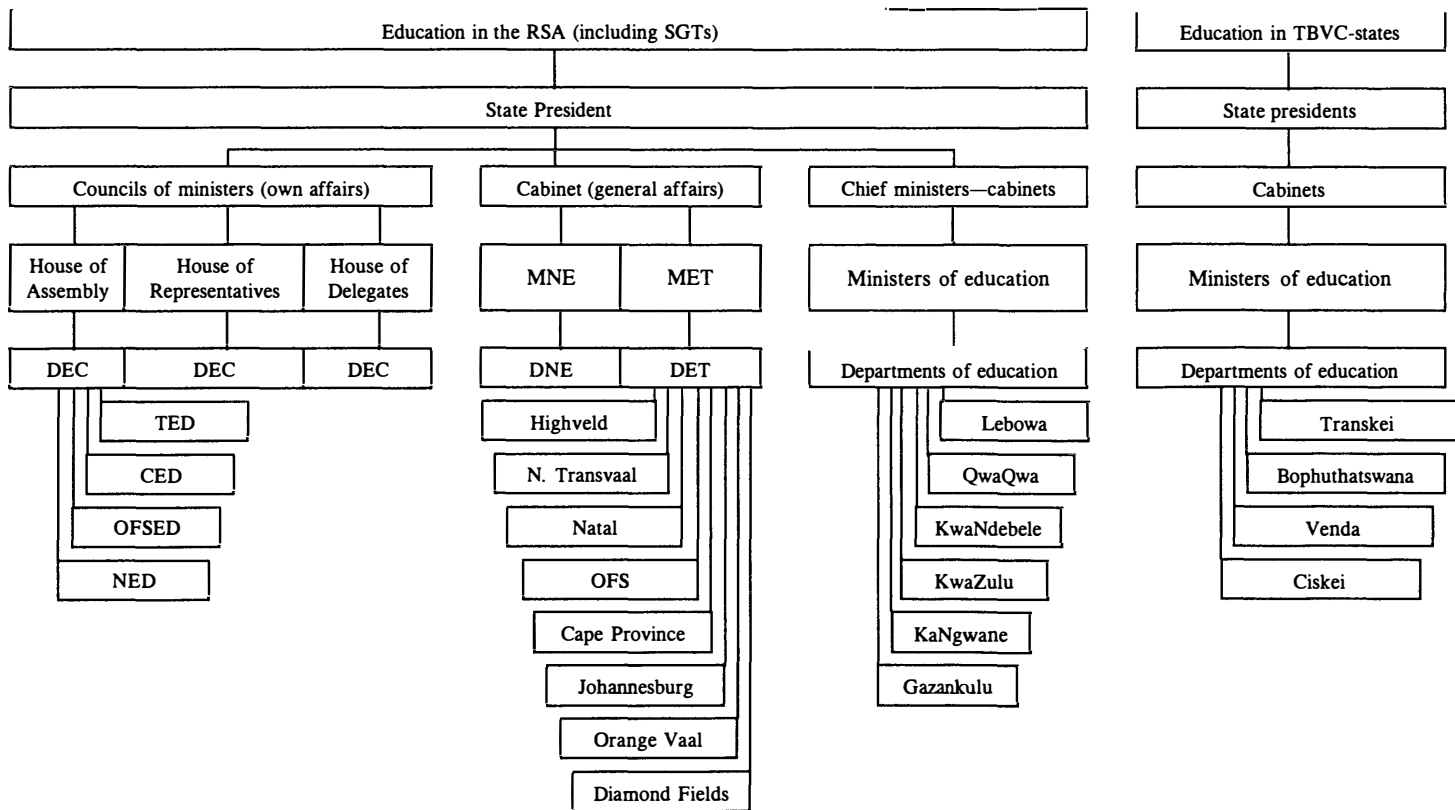
Teacher organisation

Any representation to a minister is done through recognised channels. In the case of a teacher or a college of education lecturer the normal channel is a professional teacher organisation.

There are currently 29 teacher organisations in South Africa. Some organisations draw their membership from only one education department, while others have membership across departments. A number of these are organised on ethnic lines. Many of the organisations are, in turn, affiliated to regional or national bodies such as the Association of Teacher Associations of South Africa (ATASA) and the National Professional Teachers' Organisation of South Africa (NAPTOSA). NAPTOSA was formed on 24 August 1991 and represents twelve teacher organisations. It has some 100 000 members and was officially recognised by the MNE on 15 May 1992 (Roets 1993:14).

Almost all of these teacher organisations have stressed the professional nature of teaching, and negotiate the interests of their members within this framework. In contrast, the South African Democratic Teachers' Union (SADTU) argues that there is no contradiction between the professional and worker interests of teachers. Since its inception in 1990, SADTU has therefore been negotiating for recognition by all the employing authorities. In response to the perceived intransigence of the authorities, SADTU has embarked on a programme of mass action to achieve this goal (NEPI 1992j:25-26).

Figure 2.1 Organogram of the South African education system



In the case of white education, teacher organisations are affiliated to the Teachers' Federal Council (TFC). Representations can thus be addressed to the minister through the TFC or, alternatively, through a teacher organisation, to the Executive Director of Education of the provincial education department concerned. The TFC is legally recognised by the DEC:A and as such is allowed to participate in structures of governance for white education. Thus the TFC has representatives on the councils of the four white provincial education departments, while SADTU does not (NEPI 1992d:14).

At this stage, teachers' councils for black, coloured and Indian teachers do not exist and their representations to education ministers are submitted through their professional organisations.

Policy formulation

The government's policy on its involvement in the provision of education rests on the premise that it is the task of the central government to promote the interests of the State and of all its inhabitants. However, the government does not consider it its duty to administer all education from a central perspective (DNE 1988:4-5).

The *National Policy for General Education Affairs Act, 1984* (Act 76 of 1984) defines the spheres and determines the way in which general policy may be determined. It empowers the MNE to determine general policy for formal, informal and non-formal education for all population groups in the RSA.

General policy is determined by the MNE after consultation with all the ministers of departments of State responsible for education, the South African Council for Education (SACE) and the Universities and Technikons Advisory Council (AUT). In respect of certain matters the MNE may only act with the concurrence of the Minister of Finance (DNE 1988:12).

Subject to any general policy determined in respect of general education affairs, the ministers of education as an own affair have to administer their own education legislation in the respective Houses of Parliament (DNE 1992a:5). However, these ministers are not subordinate to the MNE, but execute specific functions next to one another.

Thus, the Ministers of Education and Culture and the MET execute general policy, determine policy in respect of own affairs, and provide education (DNE 1992a:6). For this purpose, each of these ministers is accorded control over the implementation of policy, teacher education, the

teaching corps in the specific department, as well as education programmes and methods (NEPI 1992d:7).

In the determination of policy, the ministers are advised by various bodies. Interest bodies and buffer bodies have an advisory function, while specialist bodies have executive functions.

Interest bodies are constituted from the executive functionaries of executive education institutions and promote, in essence, certain interests within the different sub-systems.

Buffer bodies are constituted from experts appointed by the minister responsible to advise him/her on specific matters regarding which he/she must make the final decision. These bodies also help depoliticise matters of a sensitive nature.

Specialist bodies have been empowered with executive functions aimed at ensuring the smooth working of the system.

Interest bodies at the general affairs level are:

- the Committee of Technikon Principals (CTP)
- the Committee of University Principals (CUP).

Buffer bodies on the general affairs level are:

- the Universities and Technikons Advisory Council (AUT)
- the South African Council of Education (SACE)
- the Committee for Education Structures (CES)
- the Research Committee for Education Structures (RECES)
- the Committee for Pre-tertiary Academic Policy (COPAP).

Specialist bodies at the general affairs level are:

- the South African Certification Council (SAFCERT)
- the Certification Council for Technikon Education (SERTEC).

Other bodies include:

- the Committee of Heads of Education Departments (CHED)
- the Committee of Education Ministers (CEM)
- the Joint Committee of Heads of Education Departments (JCHED) and
- the Joint Committee of Education Ministers (JCEM)
(DNE 1988:13–25).

School structure

South Africa's twelve-year school structure comprises a seven-year primary and a five-year secondary phase in all departments, except those of Transkei, Bophuthatswana and the DEC:D, where a six-six breakdown is made (NEPI 1993b:16).

The Joint Matriculation Board (JMB) and the various ministers of State departments responsible for education were in the past statutorily empowered to conduct examinations and issue certificates for school and technical college education (DNE 1992b:50). Although examinations were conducted and certified by some departments at the end of the primary (Std 4 or 5) and junior secondary (Std 7 or 8) phases, only the Std 10 Senior Certificate examination is nationally validated and enjoys currency in the labour markets. This examination serves both as a general norm-referenced school-leaving standard and as a matriculation examination through which entry to university is regulated (NEPI 1993b:22–23).

The multiplicity of examining bodies has often led to a questioning of the relative value and comparability of especially the Senior Certificate. SAFCERT and SERTEC were therefore established to ensure that corresponding certificates do in fact represent the same standards of education and examination.

SERTEC has been issuing certificates since 1991 and SAFCERT has been responsible for issuing Senior Certificates and N3 certificates since 1992 (DNE 1992b:50). The JMB has become a sub-committee of the CUP, and universities and technikons are increasingly setting their own admission requirements for specific courses, still based on Senior Certificate results (NEPI 1993b:23).

Legislation and regulations

In terms of the *South Africa Act, 1909*, control over tertiary education (excluding teacher education) was assigned to the central government, while the responsibility for all other education was delegated to the four Provincial Councils (DNE 1988:1). Thus, education was provincially administered, but centrally controlled and funded.

When the National Party came into power, it continued the policy of centralised control and decentralised administration. It removed black, coloured and Indian education from provincial to central government, imposing separate systems on blacks (1953), coloureds (1963) and Indians

(1965). The establishment of the DNE in 1984 to handle 'general education affairs' continued the centralising trend (NEPI 1992d:6).

The following acts have a bearing on education as a **general affair**:

- *National Policy for General Education Affairs Act, 1984* (Act 76 of 1984)
- *Universities and Technikon Advisory Council Act, 1983* (Act 99 of 1983)
- *Universities Act, 1955* (Act 61 of 1955)
- *Technikons (National Education) Act, 1967* (Act 40 of 1967)
- *South African Certification Council Act, 1986* (Act 85 of 1986)
- *Certification Council for Technikon Education Act, 1986* (Act 88 of 1986).

The following acts, *inter alia*, have a bearing on education at an **own affairs** level:

- *National Education Policy Act, 1967* (Act 39 of 1967)
- *Education Act for Indians, 1965* (Act 61 of 1965)
- *Indian Advanced Technical Act, 1968* (Act 2 of 1968)
- *Education Act for Coloureds, 1963* (Act 47 of 1963)
- *Peninsula Technikon Act, 1982* (Act 52 of 1982)
- *Education and Training Act, 1979* (Act 90 of 1979)
- *Technikon Act, 1981* (Act 27 of 1981)
(DNE 1988:8–10, NEPI 1992j:6–7).

Broad policy regarding education is stipulated in the various acts and accompanying regulations. However, in these acts and regulations no direct reference is made to music education in particular, or even to education in the arts in general. Only a few subjects, such as the official languages, Bible Education and Physical Education are mentioned. To put these references into perspective, quotations from the acts and regulations concerned follow.

NATIONAL POLICY FOR GENERAL EDUCATION AFFAIRS ACT, 1984
(ACT 76 OF 1984)

This act was promulgated on 11 July 1984 in the *Government Gazette* and provides for the determination of national policy for general education affairs and related matters.

The eleven principles laid down by the Work Committee: Education Principles and Policy of the HSRC Investigation into Education (1981) were in broad terms accepted by the government as they stood and included in the act.

Relevant sections from the act are the following:

- “2(1)... the Minister (of National Education) may by notice in the Gazette determine the general policy to be applied with regard to formal, informal and non-formal education in the Republic in respect of—
- (a) norms and standards for the financing of running and capital costs of education for all population groups;
 - (b) salaries and conditions of employment of staff;
 - (c) the professional registration of teachers;
 - (d) norms and standards for syllabuses and examination, and for certification of qualifications, within the framework of the following principles:
 - (i) that equal opportunities for education, including equal standards of education, shall be striven after for every inhabitant of the Republic irrespective of race, colour, creed or sex;
 - (ii) that recognition shall be granted both to that which is common and to that which is diverse in the religious and cultural way of life of the inhabitants of the Republic, and to their languages;
 - (iii) that *subject to the provisions of any law regarding the attending of a school for a particular population group by a pupil of another population group* (section in italics added by the government), recognition shall be granted to the freedom of choice of the individual, parents and organisations;
 - (iv) that the provision of education shall be directed in an educationally responsible manner at the needs of the individual

- and those of society and the demands of economic development, and shall take into account the manpower needs of the Republic;
- (v) that a positive relationship shall be promoted between formal, informal and non-formal education in the school, society and the family;
 - (vi) that the State shall be responsible for the provision of formal education, but that the individual, parents and society shall share responsibility and have a say in that regard;
 - (vii) that the private sector and the State shall share responsibility for the provision of non-formal education;
 - (viii) that in providing education provision shall be made for the establishment and State subsidising of private education;
 - (ix) that in providing education a balance between centralisation and decentralisation in the administration thereof shall be striven after;
 - (x) that the professional status of the teacher and the lecturer shall be recognised;
 - (xi) that the provision of education shall be based on continuing research” (RSA 1984a:3,5).

EDUCATION AFFAIRS ACT (HOUSE OF ASSEMBLY), 1988 (ACT 70 OF 1988)

Section 59

- “(1) On each level the official language determined in terms of sections 55 and 56 as the mother tongue of the child, shall be offered to him as a subject in the school.
- (2) From the level determined on educational grounds by the Head of Education, the official language not being such mother tongue of a child shall be offered to him as a subject in the school.”

Section 62

- “(1) In every public school there shall daily be a religious ceremony which shall consist of the reading of a portion from the Bible and the saying of a prayer.

- (2)(a) Bible instruction shall be offered as a subject on all levels in public schools, and the time to be devoted thereto may be determined by the Head of Education.”

Section 63

- “(1) A pupil attending a public school shall be obliged to participate in such physical education programme as may be approved by the Head of Education, unless the pupil is exempted from such participation under the prescribed circumstances” (House of Assembly 1988).

In the regulations announced in terms of this act (House of Assembly 1990) no reference is made to teaching content, except that regulations are laid down on the grounds of which pupils can be exempted from participation in the Physical Education programme (Regulation Number R706).

COLOURED PERSONS EDUCATION ACT, 1963 (ACT 47 OF 1963) AND THE REGULATIONS PROMULGATED THEREUNDER

Article 21

- “(1) The Minister may institute courses for the education or training of persons in State schools, schools or industries, reform schools and State-aided schools, and abolish any course so instituted.
- B.26(3) The principal may require any teacher on the staff of the school to give instruction in any standard or in any subject ...” (RSA 1963).

The only subjects mentioned specifically in the regulations are the official languages and Bible Education (Regulations VI.1 to VII).

INDIAN EDUCATION ACT (ACT 61 OF 1965) EDUCATION AMENDMENT ACT, 1986 (HOUSE OF DELEGATES, NO. 100/1986)

Article 3

- “(1) The Minister may in consultation with the Minister of the Budget and out of monies appropriated by the House of Delegates for the purpose of—

- (a) establish, erect, and maintain colleges of education, technical colleges, secondary schools, primary schools, agricultural schools, vocational schools, pre-primary schools, special schools, schools of industries, reform schools and homes”
(House of Delegates 1986).

No curriculum matters are mentioned in the act.

EDUCATION AND TRAINING ACT (ACT 90 OF 1979) EDUCATION AND TRAINING AMENDMENT ACT, 1989 (ACT 35 OF 1989)

Article 3

“The Minister may, after consultation with, or consideration of proposals made by, the Council, from time to time determine the general policy to be pursued in regard to education in schools within the framework of the following principles, namely—

- (d) that in the provision of education ability, aptitude and interest of the pupil as well as training needs of the country shall be taken into account, and that appropriate guidance shall be given to pupils in this regard;
- (e) that there shall be co-ordination with other departments of education with regard to syllabuses, courses and examination standards...”

Article 35

“(1) The Minister may institute courses for education, instruction or training of persons in schools and may abolish any course so instituted.

- (4) The Director-General shall determine the syllabus or syllabuses of a course instituted under subsection (1)” (RSA 1989).

No further references to specific content are made.

It is clear that in no legislation or accompanying regulations is policy regarding music education in particular or education in the arts in general determined in any direct manner. This aspect of the education programme is completely left to the separate education departments.

Government spending on education

A lack of sufficient funds over a broad front has been one of the most pressing problems for education in South Africa during the past years. It is important to note that all the principles according to which the MNE can determine general policy have financial implications, some of which are very great.

In the light of this, the Main Committee of the HSRC Investigation into Education (HSRC 1981:219–220) made the following recommendation:

“There is no doubt that the provision of education of equal quality will require more funds. Bearing in mind that means are not unlimited, it is recommended that

- (a) financially realistic norms for the provision of a functional and adequate standard of education should be drawn up and revised from time to time by the central educational authority and should be used for the central authority’s financing of education for the total population;
- (b) an effort should be made to aim at achieving parity in government expenditure on education over the shortest possible period on the basis of the norms proposed in (a), bearing in mind limitations in respect of budgets, manpower, etc....”

THE ROLE OF THE CABINET

The apparent autonomy of the different education departments is effectively limited by the centralised financing of the sub-systems. The allocation of funds is determined ultimately by the Cabinet of the South African government, which takes the decisions on education expenditure for South Africa as a whole, and determines the grants to the TBVC-states. These grants form the core of the education budgets of the TBVC-states (NEPI 1992d:9).

The budget for education in the RSA since 1985, expressed as a percentage of the total government budget, is given in Table 2.1. If the 1991/92 education budget for the TBVC-states is added to that of the RSA, the total education budget represents 6,5 per cent of the 1991/92 Gross Domestic Product (GDP). Compared to other countries, budgeting for education in the RSA is relatively high when viewed as a percentage of the

total State budget, but within bounds when viewed as a percentage of the Gross National Product (GNP) (DNE 1992a:50). Economists and even educationists in the RSA have warned that the country has reached its limits as far as the relative amount of money spent on education is concerned (DNE 1992a:50).

Table 2.1 *Budget for education in the RSA since 1985*

Year	Education budget (millions of Rands)	% of total budget	% of GDP
1985/86	5 110	16,2	4,2
1986/87	6 204	16,2	4,4
1987/88	9 222	19,7	5,6
1988/89	10 264	19,1	5,2
1989/90	12 027	18,9	5,2
1990/91*	15 457	21,5	5,9
1991/92*	17 111	19,8	5,8

* Includes ad hoc amounts for the elimination of backlogs in school buildings, which are additional to the allocated education budget (DNE 1992a:56).

Although State spending on education in absolute terms improved greatly, this could not take place similarly in real terms, as it was not possible to keep pace with the annual increase in clientele of about 4,4 per cent (DNE 1992a:36). Spending on education should also correlate closely with economic growth (Melck 1990:1). In recent years, the State has experienced increasing difficulties in financing the education system, because the economic growth of the country has been slower than the growth in pupils and students—between 1989 and 1993 economic growth has even been negative (DNE 1992a:35).

ALLOCATION OF FUNDS TO DIFFERENT DEPARTMENTS

Once the amount to be allocated to education in South Africa has been determined, the ministers of the DNE, the DET, and the three Houses of

Parliament jointly determine the allocation of funds to their own departments and to the six SGTs. In this process they are guided by the South African National Education Policy (SANEP) system administered by the DNE, and advised by CHED. The capacity of the SGTs to influence this process is limited (NEPI 1992d:9,12).

The money allocated to education is divided by way of subsidy formulae among the departments of State responsible for education. Although common basic principles underlie these formulae, different subsidy formulae exist for the seven education sectors (DNE 1992a:35).

There has, nonetheless, been some movement towards more equitable State financing of schooling, as indicated in Tables 2.2 and 2.3. White education took up over 50 per cent of education spending in 1983, with per capita spending on white pupils about eight times that of the spending on black pupils. In the early 1990s, white education represents about thirty per cent of the education budget and the white-black per pupil spending ratio is about 3:1 (NEPI 1993b:15).

According to the South African Institute of Race Relations, the per capita expenditure on black education improved from 5 per cent of white expenditure in 1969/70 to 25 per cent in 1989/90. Per capita expenditure on coloured education improved from 20 per cent to 53 per cent of white per capita expenditure, while that on Indian education improved from 27 per cent to 71 per cent of white per capita expenditure over the same period (Ellis & Sheppard 1993:91).

Table 2.2 Nominal increases in the allocations to the various departments over the 1987/88 to the 1991/92 period

Department of education	% increase
DEC:A	57
DEC:D	87
DEC:R	84
DET	122
SGTs	129

(DNE 1992a:36)

Table 2.3 *Per capita state expenditure on college/school education in the RSA (excluding private ordinary schools) for 1986 and 1991*

DEPT	Per capita expenditure (Rand)		% increase
	1986	1991	
DEC:A	2 746	4 504	64
DEC:D	1 952	3 625	86
DEC:R	1 330	2 853	115
DET	610	1 532	151
SGTs	347	909	162

(DNE 1992a:56)

However, there is a very big difference between the per capita subsidisation of teacher education of black students and that of other population groups, as reflected in Table 2.4.

Table 2.4 *Average government per capita subsidisation of teacher education, 1990*

White	R17 060
Indian	R18 400
Coloured	R15 240
Black	R 5 430

(NEPI 1992j:4)

The gaps between the per capita expenditure for the different departments are often taken as an indication of unequal opportunities in the RSA. However, the DNE (1992a:48-49) states that two very important factors contribute to these gaps, namely:

- More than 70 per cent of the budget of an education department is allocated to teacher salaries. Since the salary structure of educators is based on the level of qualification, differences in qualification level contribute greatly to the disparities in per capita expenditure (see Table 2.5).
- A much larger percentage of black pupils than other pupils are in primary education, which is substantially less expensive than secondary education.

Table 2.5 State expenditure (millions of Rands) on college/school education in the RSA (excluding private ordinary schools) for 1991/92

DEPT	EXPENDITURE CATEGORY				
	Remuneration of educators	Remuneration of all other personnel	Supplies and services	New fixed assets and renewal of fixed assets	TOTAL
RSA: total	11 101	1 129	1 423	867	14 520
DEC:A	3 436	538	532	194	4 700
DEC:D	759	63	101	51	974
DEC:R	1 890	173	333	118	2 514
DET	2 486	224	235	351	3 296
SGTs	2 530	131	222	153	3 036

(DNE 1992a:38)

In view of the international evidence of the importance of 'non-teacher' inputs, such as books and curricular materials, as a determinant of the effectiveness of schooling, the inadequacy of supplies and services to black schooling is undoubtedly a major deficiency of existing provision (NEPI 1993b:24). Currently, the most visible form of State neglect in education, and the focus of continuing disturbances in schools, relates to inadequate provision of basic school texts (NEPI 1992b:27).

It can also be added that the ways in which per capita spending by the various departments are calculated, are not necessarily always identical—for example, school health services' costs form part of white

education expenditure while, in the case of black education, health services resort under the Department of National Health and Population Development.

In addition, contributions by teachers to perks such as medical schemes, pension funds and housing differ considerably, owing to the differences in salary levels; therefore, there are also big differences between the education departments' contributions, which play a significant role in the calculation of per capita spending.

CHED calculated that, should the provision levels for education for the DEC:A be applied to all pupils (excluding those in the TBVC-states), the country will, even with a three per cent real annual economic growth rate, only be able to afford primary education by the year 2008. At a one per cent real annual economic growth rate, this position will already be reached by the year 2000 (DNE 1992b:109).

Dr S.W. Walters, at that time Executive Director of the CED, estimated that, if the average per capita spending is fixed at 70 per cent of the current expenditure per white pupil, State spending on education will by the year 2000 amount to nearly R45 milliard, or roughly 31 per cent of the projected national budget. It has to be noted that a developed country, under normal circumstances, can spend roughly twenty per cent of its national budget on education and that this projected 31 per cent of the SA budget refers to school education only and not to the total education budget (Walters 1991:188).

BUDGETING BY THE DIFFERENT DEPARTMENTS

Once the guideline amounts that the different education departments will receive have been determined, the departments prepare their own budgets and submit them to the respective legislatures. In the TBVC-states, some local revenue may be added to the grant from the central budget; the four cabinets determine the percentage of the budget which is to be allocated to education (NEPI 1992d:9).

Within the total education budget, the share of 3,4 per cent allocated to **teacher education** is relatively low. Other developing countries spend on average between five per cent and fifteen per cent of their education budget on teacher education (NEPI 1992j:8). Table 2.6 details the expenditure on teacher education by the different education departments.

Table 2.6 Total expenditure on teacher education by department in 1989

	Rand '000
DEC:A	155 075
DEC:D	13 528
DEC:R	162 981
DET	136 546
Gazankulu	31 515
KwaNdebele	5 801
KaNgwane	10 976
KwaZulu	44 907
Lebowa	84 575
QwaQwa	32 385
TOTAL	678 289

(NEPI 1992j:8)

SEMI-PRIVATISING EDUCATION

From the paragraphs above, it can be concluded that the financing of education is a highly complex issue. To try and achieve parity while retaining and improving standards, especially in a time when the economic growth rate does not nearly keep pace with population growth, is an enormous and almost insurmountable challenge for any government.

Various proposals for semi-privatising education have therefore been made in recent years. Tersia King (1989:50) and Dr S.W. Walters (1991:190–192) propagated the concept of ‘half-privatisation’, which would diminish the role of the government in the education system, curtail the power of the bureaucracy as well as other structures with indirect influence and which are not exposed to free market principles and encourage the other interested parties in the system to fulfil their education calling to a greater extent.

Similarly, Prof. A.P. Melck (1990:14) came to the following conclusion: “Economic theory suggests that in fact, efficiency would be enhanced if government were only to subsidise schools according to basic norms and expect the local communities and parents to fund whatever they required in addition by levying local taxes or charging fees.”

Senbank judges that, within privatised education, white standards can be maintained for all population groups without additional input and thus without higher tax, but with suitable reallocation of resources.

To achieve this, certain points of departure have to be accepted:

- The government determines minimum standards that are comparable internationally and guarantees them through subsidies.
- Local communities have the right to build their own values into their children’s education, over and above the minimum national standard.
- The subsidy per pupil is higher for lower income groups and deprived communities.
- Communities are able to, as in the case of church matters, accept responsibility for education and assist one another in case of need.
- Above the minimum guaranteed standard, differences exist between communities’ education standards; these differences are healthy, because they encourage competition, which in turn stimulates initiative and brings progress (Senbank 1990:7).

In line with these proposals, the DEC:A in 1990 announced a series of new governance models for the schools under its control. Essentially, the proposals gave schools four options: they could retain the *status quo* or, by a majority vote of the parents, elect to adopt one of three new governance models.

Model A provided for the conversion of the school into a private school and required the purchase by the community of the school building from the government. Thereafter it would be subsidised as a private school.

Model B provided for the continuation of the school as a State school, but with the right given to a management committee, elected by the parents, to determine the admission policy, subject to certain limitations which would ensure that the majority of children were white.

Model C provided for the conversion of the school into a State-aided school under the control of a governing body elected by the parents. The major condition of this option was that the State would only cover the costs of salaries, and other recurrent costs such as textbooks and educational

materials, maintenance and insurance of buildings, rates and services, and all capital costs would have to be met by fundraising activities of the parent body.

A significant number of urban schools chose Model B, which gave them the right to admit children who were not white. However, in February 1992 it was announced that, unless parents specifically voted against it, all *status quo* and Model B schools would be converted to Model C status within months. By May 1992, 2 044 schools had become Model C schools. Fewer than a hundred schools had opted to retain the *status quo* or Model B status. The effect was that the *status quo* and Model B schools would receive a very substantially reduced staffing allocation, and the Model C schools would have to raise fees from around R420–R650 to R1 200–R1 500 per pupil per year in order to maintain their previous staffing levels (NEPI 1992d:21–22).

The financing of music education

It is not easy to obtain separate figures for the financing of music education, since the spending on all subjects takes place on an integrated basis. However, a few general remarks are relevant:

- Where, on the one hand, Class Music tuition takes place in class context and teaching cannot be significantly more expensive than that of other subjects, the position of individual instrumental tuition is very different. Although specific aids such as music laboratories and instrumental tuition in group context can reduce the unit cost of instrumental tuition, it remains an expensive form of education because the one-on-one teaching situation cannot be eliminated completely. Education departments that are forced to apply specific saving measures will thus have no choice but to investigate music education too.
- Music educators who want to enhance the status of music education will have to utilise the existing allocations optimally and expand their work in such a manner that its necessity and quality can never be questioned.
- Striving for parity between the education departments in the field of music education can possibly be a much greater problem than in the case of other subjects, because music education does not receive the same attention in all departments.

However, education departments should not only take practical considerations such as financing into account, but will in the first instance have to reason from agreed principles.

Conclusion

NEPI (1992d:15–16) summarises the distinctive features of the South African system of education governance as follows:

- It is a ‘system of systems’ structured unequally on the basis of apartheid ideology.
- It is a complex mixture of centralised and decentralised forms of education governance.
- There are nineteen separate departments of education, differentiated along racial/ethnic and regional lines.
- Allocation of finance is centralised.
- At present, non-governmental sectors of education are limited, but these are increasing.
- There are extensive education bureaucracies.
- Policy functions are unco-ordinated and frequently duplicated due to many different departments.
- Policy processes are bureaucratised, top-down, and opaque.
- Political accountability is limited.
- Interest group participation is limited.
- Governance structures are lacking at district level.
- There has been a history of significant contestation of education governance processes.
- Power relations have changed, with resultant shifts in policy.

The crisis of relevance

Decision-making structures for the current curriculum are nestled within the general structures governing education in South Africa:

- The DNE is responsible for **norms and standards** for syllabi and examinations, and for **certification** of qualifications.
- CHED and SACE are responsible for the **formulation of curriculum policy**.
- The DEC:A, DEC:R, DEC:D and DET are responsible for **executing curriculum policy**.

SACE is a slightly more broadly-based body than CHED and includes a number of experts. However, CHED has been more active in curriculum policy formulation than SACE. CHED's main working group at school level is COPAP, which advises it on syllabi, examinations, and certification policies (NEPI 1992b:9).

In effect, the DEC:A and its provincial wings determine the national curriculum. They initiate syllabus revision, set time-frames and decide on the consultative sequence. This process occurs outside the public domain, as an in-house and largely non-participative activity.

Curriculum activities within the DEC:A are co-ordinated by the Network Committee for Curriculum Development. Subjects are revised on a roster system, and the task of revision is usually rotated between the provincial departments. The process unfolds in six-year to eight-year cycles.

There is no national core curriculum for all South African schools. Instead, a degree of uniformity is achieved by means of core syllabi and strict subject requirements for different Standards and phases of schooling.

Subject committees within provincial departments may be assigned the task of drawing up draft syllabi, which are then considered by the national-level departmental curriculum committee for that subject.

Core syllabi are sent to each of the four white provincial departments, the DET, the DEC:D and DEC:R, that may adjust them in terms of their 'cultural needs'. Decentralisation also allows for local difference and innovation. However, no part of the core syllabi may be deleted. Additions are allowed. Usually the core syllabi are adopted with minor, if any, alterations. After being adopted, syllabi are sent to the central book committee of each department for the development of textbooks. Departments make a tender for and approve a range of textbooks for each subject (NEPI 1992b:9-15).

Though there is formal space for curriculum differences between the various education departments, 'black' departments seldom exercise these rights. Eight of the ten SGTs and TBVC-states use the DET syllabi; the Transkei follows the CED, and Bophuthatswana uses its own syllabi up to Std 7. Thus, the greatest variations occur across the white provincial departments (NEPI 1992b:13).

In the past, the emphasis on the provision of education has been on the needs of the various sub-groups of pupils and little attention was paid to the values and educational needs common to the different groups. Consequently

there are at present some 1 400 core syllabi used by the various education departments in the RSA (DNE 1992a:21).

- Core syllabi entitled 'Class Music for Grade 1 to Standard 4' and 'Class Music for Standard 5' are compulsory in the DEC:A, DEC:D, DEC:R and DET.
- Core syllabi entitled 'School Music: Standards 6 to 10' are compulsory in Standards 6 and 7 and optional in Standards 8 to 10 of the DEC:D.
- Core syllabi entitled 'Class Singing Standards 6 to 10' are compulsory in the DET.

In terms of the *National Education Policy Act, 1967* the philosophy of Christian National Education is able to permeate the pre-tertiary curriculum in all schools in South Africa (NEPI 1992b:13).

Music educators are increasingly protesting against this curriculum:

"The printed word has made possible the distribution and influence of Western ideas and methods of music education throughout the world. Currently, however, many South African music educators...are influenced by certain restricted approaches to music teaching emanating from the West..." (Oehrle 1990:19).

"Until now music education in South African institutions has promoted esoteric and elitist classical Western music, to the exclusion of other types of music existing in South Africa. The Western monogenic music education programme has proved disastrous for blacks. Not only has it limited the scope of their enjoyment of music in daily life; but it has resulted in disorientation, alienation and isolation" (Mngoma 1990:121).

"By the time the black reaches the age of five he is a fully capable [African] musician. The present school method of music [teaching in African schools] soon knocks this potential out of him" (Sgatya, as quoted in Lucia 1986:197).

"As syllabuses for the traditional type of Western music education, they [DEC:D syllabi] compare very favourably with those of other education departments in the country...However if you do not believe that music should be taught in the traditional British way you will not find it a good system" (Goodall 1988:15).

It is clear from the above that music education in South Africa is currently experiencing a crisis of relevance. Perceptions of the irrelevance of music education are documented in *Effective music education in South Africa: Class Music tuition*. Incoherence and irrelevance have, in turn, contributed to a crisis of curriculum-in-use, which is discussed in Chapter 3.

Current music education policy in the different education departments

In order to determine the current policy of education departments regarding specific aspects of music education, a questionnaire was circulated to all the executive education departments in the RSA in 1990. Only three of the DEC:SGTs replied, namely those of Gazankulu, KwaZulu and QwaQwa. The results of the survey follow in question-and-answer form.

The four provincial departments in the DEC:A and the three DEC:SGTs are abbreviated as follows:

- Cape Province Education Department (CED)
- Natal Education Department (NED)
- Orange Free State Education Department (OFSED)
- Transvaal Education Department (TED)
- Gazankulu Education Department (GED)
- KwaZulu Department of Education and Culture (KEC)
- QwaQwa Education Department (QED)

Does your department have a consolidated policy document which you use as a basis for determining general goals concerning music education and which describes activities such as Class Music, music as a subject within the curriculum, extra-curricular music and other types of musical enterprise?

The education departments generally do not have consolidated policy documents and use separate circulars and documents as policy references. The OFSED uses a document entitled *Beleid ten opsigte van Musiek-onderrig*, and the DEC:R submitted a *Handleiding vir Musiek (Buitekurrikulêr)*. The CED indicated that policy is included in different documents that are currently being revised. However, it is clear that in the CED, too, a comprehensive document that can be regarded as a broadly based policy statement, does not exist.

According to the policy of your department, up to what Standard is Class Music compulsory? Indicate the number of periods per week for each Standard.

Table 2.7 Periods per week allocated to Class Music

DEPT	Gr 1	Gr 2	Std 1	Std 2	Std 3	Std 4	Std 5	Std 6	Std 7	Std 8	Std 9	Std 10
DEC:R	5	5	3	2	2	2	2	1	1	1	1	1
DEC:D	1h	1h	1h	1h	1h	1h	1h	35	35	?	?	1
DET	3	3	2	2	2	2	2	m	m	1	1	1
OFSED	3	3	2	2	2	2	2	1	1	1	1	1
CED	2	2	3	2	2	2	2	1	1	1	1	1
TED	2	2	2	2	2	2	2	1	1	1	1	1
								1	1			
NED	Number of periods not indicated; compulsory up to Std 10											
GED	Number of periods not indicated; compulsory up to Std 10											
QED	3	3	3	3	2	2	2	2	2	2	2	2
KEC	?	?	?	?	?	?	5					

According to curriculum options in South African schools, Class Music is a compulsory subject in the first three school years (junior primary phase). In the other school phases it is one of a group of optional non-examination subjects from which four subjects have to be selected (NEPI 1992b:20-21).

With the exception of the KEC, the education departments more than meet this requirement.

Up to what Standard do you provide for Music (examination subject) in the curriculum?

According to the curriculum options for South African schools, Music is one of a group of optional examination subjects from which two have to be selected in Stds 6 and 7. In Stds 8 to 10 Music can be selected as one of four examination subjects (NEPI 1992b:21).

The situation in the education departments outside the SGTs seems to agree with this prescription, while the responses by the KEC and QED seem to indicate that these departments do not differentiate clearly between Class Music and so-called 'Instrumental Music' as an examination subject.

The disparity between the DET on the one hand and the other education departments on the other, is clear from Table 2.8.

In the QED, provision is made only for recorder, while the GED does not provide for any instruments. As indicated earlier, subject music in the GED consists of music theory. The KEC seems to be in the best position of the three SGTs in this regard.

Since the DET indicated earlier that it does provide for Music as an examination subject in the curriculum, it has to be concluded here that pupils are only able to use their voices as instruments.

If you follow any particular policy to satisfy the need for Class Music and Instrumental Music teachers, please describe this policy briefly.

DEC:R There is no specific policy in this regard.

DEC:D Bursaries are awarded according to need.

DET A global amount is paid over to each 'black' university for bursary purposes. The universities themselves determine how the money is used. In the past, nearly every music student has been assisted at these universities.

OFSED Regarding orchestral instruments, there is an agreement between the OFSED, the Performing Arts Council of the Orange Free State, the University of the Orange Free State and the Bloemfontein City Council.

CED There is no specific policy to satisfy the need.

TED None.

NED There is no specific policy—only the normal application for financial assistance to the department.

GED Owing to financial constraints, bursaries were only awarded to three B.Mus. students.

KEC The only assistance is music competitions and the awarding of trophies by the private sector.

QED There is no provision to satisfy this need.

Education departments generally do not seem to follow any particular policies to satisfy the need for Class Music and Instrumental Music teachers.

Briefly sketch your policy regarding the provision of music teachers or Class Music teachers to schools.

PRIMARY SCHOOLS: INSTRUMENTAL MUSIC TEACHERS

- DEC:R Available teachers are appointed for instrumental tuition only.
- DEC:D Class Music teachers also give recorder tuition to groups of pupils in Stds 3, 4 and 5.
- DET Currently there is no policy, but if it can be formulated, it will be similar to that in the DEC:A.
- OFSED School with 150—249 pupils: Maximum of one post
School with 250—499 pupils: Maximum of two posts
School with 550—849 pupils: Maximum of three posts
School with 850+ pupils: Maximum of four posts.
- CED Allocation takes place according to circular 49/1977, which amounts to the creation of one post (one teacher) per 30 music pupils.
- TED None.
- NED Information was not provided.
- GED None.
- KEC None.
- QED None.

PRIMARY SCHOOL: CLASS MUSIC TEACHERS

No education department has exclusive Class Music posts in primary schools. The subject is taught by Instrumental Music teachers or other teachers. Provision can, for example, be made for Instrumental Music teachers to devote a specific number of hours to Class Music tuition. In Natal, certain schools appoint their own private Class Music teachers. The GED replied: “Done, but unsatisfactorily”, and the KEC wrote: “Yes, but with meagre knowledge”.

SECONDARY SCHOOLS WITH MUSIC CENTRES

The TED is the only department that could respond in this category. It has one music centre post for every thirty music pupils.

SECONDARY SCHOOLS: INSTRUMENTAL MUSIC TEACHERS

- DEC:R Available teachers are appointed for instrumental tuition only.
- DEC:D Secondary schools where music is presented as an examination subject are regarded as centres where pupils from other schools may also receive tuition. One, two or three teachers are appointed, depending upon the number of pupils.
- DET None.
- OFSED,
CED,
TED The interdepartmental formula of the DEC:A is used:
$$\frac{3SM}{55} + \frac{EM + CM + OM}{25} \quad \text{where}$$

SM = number of secondary pupils taking Instrumental Music as a subject
EM = number of hours of extra-curricular music tuition
CM = number of hours of Class Music tuition
OM = number of hours of orchestral music tuition to a maximum of 1 hour.
- NED Information was not provided.
- GED Not applicable.
- KEC None.
- QED Not applicable.

SECONDARY SCHOOLS: CLASS MUSIC

No education department has exclusive full-time posts for Class Music in secondary schools. The subject is taught by general music teachers or other teachers.

INDEPENDENT MUSIC CENTRES

- CED According to the need, as determined by entry, growth is possible.

SCHOOLS FOR ART, MUSIC AND BALLET

- TED Full-time posts: one post per six pupils
Part-time posts: 0,6 hours X number of pupils.

PRIMARY SCHOOLS WITH MUSIC CENTRES

TED One post per thirty pupils.

The only category for which some consistent policy seems to exist, is that of Instrumental Music at secondary level. The DET and DEC:SGTs again have no policy in this regard. It has to be noted that no provision is made for specific Class Music posts, even though Class Music is, in the majority of education departments, compulsory up to Std 10.

What is your department's policy regarding qualification requirements for permanent appointment in the so-called specialist posts for teaching Instrumental Music: do you require the teacher to possess a professional qualification such as a B.Mus.(Ed.), HDE (senior primary), or teachers' licentiate?

- DEC:R For the primary school, the teacher must at least have Grade 8 and a Teachers' Certificate. For the secondary school, a recognised teacher diploma in music is required, but not for example a PED (Music).
- DEC:D Teachers must have a professional teacher qualification, as well as a specific qualification in music.
- DET A specialist (music) qualification is required, as well as a professional qualification.
- OFSED The minimum qualification is a Teachers' Licentiate in Music. In the case of the orchestral instruments, the Committee of Heads of Education has decided that instrumentalists who do not possess teaching qualifications, but who are professional players in recognised symphony orchestras, may be remunerated according to specific scales.
- CED Teachers must have a professional as well as a relevant music qualification. Otherwise the appointment is temporary.
- TED For subject work, a degree in music as well as a professional qualification are required; for a music centre post, a degree in music, as well as a professional qualification or a licentiate, are required.
- NED No.
- GED Not applicable.

- KEC None.
QED Not applicable.

The education departments that present Instrumental Music as an optional subject have fairly strict requirements for appointments in permanent posts.

What policy does your department follow in the provision of physical facilities and resources for music education?

ROOMS FOR CLASS MUSIC TUITION

The OFSED and NED are the only departments that provide effective facilities specifically for Class Music. In the DET, the backlog of schools is such that the department cannot in the immediate future make special provision for physical facilities for music education. In the CED, the teachers sometimes arrange the music theory room or, where a school's pupil numbers drop, an ordinary classroom for Class Music purposes. The KEC does not have any policy in this regard.

MUSIC ROOMS FOR INSTRUMENTAL TUITION

The DEC:D provides music rooms for instrumental tuition at secondary schools where subject music is presented. All education departments in the DEC:A provide music rooms where music posts exist. The KEC indicated that they have no policy in this regard.

MAKING MUSIC INSTRUMENTS AVAILABLE TO CHILDREN

- DEC:R Free pianos are provided in the case of curricular subject music and extra-curricular tuition. Otherwise, pianos are provided on a Rand-for-Rand basis.
- DEC:D Recorders, flutes and clarinets are lent free of charge to pupils taking music. Pianos are provided for Instrumental Music and will in future also be provided for Class Music. Percussion instruments are provided where Class Music is taught.
- DET Depending upon funds, instruments are bought by the department for special projects such as the experimental establishment of a number of extra-curricular music centres and ethnic music projects.

- OFSED Pianos are provided for Class Music and instrumental tuition. A restricted number of orchestral instruments are hired out to beginner-pupils. As soon as pupils show that they have sufficient talent to continue with tuition in the instrument concerned, they are kindly requested to try and obtain their own instruments.
- CED Class Music, Junior Primary: one piano per Std, up to a maximum of three per school; percussion instruments for thirty pupils; Class Music, Senior Primary: percussion instruments for thirteen players; a piano for the school hall; one piano per music post; a basic set of orchestral instruments per music centre.
- TED Orchestral instruments are lent out to music centres.
- NED The NED does provide instruments, but the policy was not indicated.
- GED None.
- KEC None.
- QED Schools are provided with recorders, cymbals and tambourines.

MUSIC LABORATORIES

No department other than the TED provides music laboratories to schools—the TED provides laboratories to schools that present Instrumental Music, although this no longer takes place. The NED provides music laboratories to the three music schools (schools with music centres) in Natal.

SHEET MUSIC FOR PUPILS (CHOIRS, ORCHESTRAS, ET CETERA)

- DEC:R Sight-singing literature and song books for Class Music are reasonably available.
- DEC:D Sheet music is bought by the teachers themselves.
- DET None.
- OFSED The department buys and hires sheet music.
- CED The schools themselves buy sheet music. The music centres budget for yearly accessions.
- TED Schools and pupils must buy the sheet music themselves.
- NED Sheet music has to be bought, owing to copyright regulations.
- GED None.
- KEC Not available.
- QED Two-part, three-part and four-part sheet music is provided.

OTHER MUSIC EDUCATION AIDS

- DEC:R Free percussion instruments are provided, if funds are available.
- DEC:D Where music is taught, apparatus, music stands, tape recorders, high fidelity systems, et cetera are provided.
- DET Depending upon funds, the department is planning the development of an educational Class Music video, in co-operation with the Music Department of the University of Pretoria and the Southern African Music Educators' Society.
- OFSED Sound apparatus, Orff-instruments, music instruments, video apparatus, computers and slides are provided.
- CED Sound apparatus is provided on the general catalogue. Videos are available on the Teaching Technology catalogue. However, to a large extent schools, themselves provide education aids.
- TED Nothing was mentioned.
- NED Yes (no particulars were provided).
- GED None.
- KEC Music courses are provided, but these are only a drop in the ocean.
- QED None.

It is not financially possible for education departments to provide adequately in the needs of music teachers and pupils. Therefore, pupils in poorer communities have less access to effective music tuition than children in richer communities.

How many inspectors of music are there in your department (number of allocated posts)?

- DEC:R One First Subject Advisor
One Senior Subject Advisor
Seven Subject Advisors
- DEC:D One Superintendent of Education (Academic: Music)
One Deputy Superintendent of Education (Academic: Music)
One Assistant Superintendent of Education (Academic: Music)
- DET One Senior Deputy Chief Educational Officer

OFSED	One Head of Music Two Superintendents of Education One Educational Advisor
CED	One Deputy Superintendent of Educational Guidance (Music) Three Senior Assistant Superintendents of Educational Guidance (Music)
TED	Two Superintendents of Education (Academic) Three Deputy Superintendents of Education (Academic)
NED	One Deputy Superintendent of Education
GED	One Music advisor
KEC	Two Advisors
QED	One Educational Advisor.

The number of music superintendents/advisors varies greatly between departments. The situation in the DET and DEC:SGTs reflects the low position of music education in these departments.

If you regard the number of posts given above as being insufficient, indicate whether there is any likelihood of the number of posts being increased in the future and by how many.

The DET accepted the De Lange report as policy. This entails the provision of educational advisors to each of the eight regions served by the department. However, the first priority is advisors for crisis subjects (examination subjects). Music will only follow later.

The other departments report that the *status quo* is being maintained. The CED would have liked to have one planning post as well as additional senior assistant superintendent posts, but no expansion is possible.

GED	The number of advisors will be increased by three.
KEC	The number of advisors can be increased by eight.
QED	With a very strong motivation, this post can be increased by one.

Despite wishes to increase the number of music superintendents, many departments have reduced their number of music superintendents still further since this survey.

What is your policy regarding visits by the music inspectorate to schools?

- DEC:R One visit per school per year. Education guidance is given individually to teachers in the classroom, as well as in groups.
- DEC:D There is no fixed policy. Education guidance is given to beginner-teachers and further guidance is provided as requested by the school principals and teachers. Inspection takes place as requested by the department.
- DET The department has 7 897 schools which have to be served by one education advisor. He/she concentrates mainly on 'musical growth points' and the colleges of education.
- OFSED All schools are visited on a continual basis, as well as according to need.
- CED There is no limit to the number of visits. A rotation system is used, except where panel visits require extra visits. Evaluation visits take place on request of the school principal or the Superintendent of Education.
- TED Personnel development is regarded as the main issue. There are too many schools to visit yearly; visits probably take place once in every five years.
- NED The province is covered yearly when possible. On Fridays, telephonic enquiries are handled at the office by the Assistant Superintendent of Education.
- GED A school may be visited once in every three years to inspect the work and to pay attention to teachers' and school principals' problems.
- KEC It is impossible to visit individual schools. There are 2 000 schools, a number that two advisors are unable to visit.
- QED Two visits are paid to a school in order to give guidance regarding the teaching of staff notation and recorder playing.

Whatever the functions of the music superintendents may be, their numbers are so low that it is, in effect, impossible for them to fulfil these.

What is your policy regarding the in-service education of teachers? (Distinguish between Class Music, subject music and extra-curricular instruction.)

- DEC:R In-service education in Class Music is given by every subject advisor in his/her area as he/she sees fit. In the Cape Province, where a number of subject music posts exist, in-service education courses are presented by the subject advisors concerned.
- DEC:D Courses are provided yearly in various facets of both Class Music and Instrumental Music.
- DET Regular yearly simposia for college of education lecturers are presented and decentralised in-service education (Class Music) takes place as can be fitted into the work schedule.
- OFSED Each subject area, whether compulsory or voluntary, receives yearly in-service education courses on a continual basis. In addition, there are study circles, which meet quarterly on a voluntary basis, for each subject.
- CED The department does not at present have funds for province-wide in-service education courses. Each teaching leader provides in his/her region's needs in all areas by means of teacher centres. Courses in the Senior Assistant Superintendents' regions take place on a quarterly basis.
- TED In-service education takes place during every professional visit to a school. On average, courses take place every five years. In-service education takes place at teacher centres.
- NED Once a year, non-specialists providing Class Music tuition receive an in-service education course stretching over two days. Follow-up work is done by the Deputy Superintendent of Education.
- GED In-service education takes place once in every two years for Class Music and subject music respectively.
- KEC In-service education takes place once per circuit per year (this is next to nothing).
- QED In-service education unfortunately does not provide for music.

Does your education/in-service education of teachers make provision for a proportional distribution in the supply of teachers of the various instruments of the symphony orchestra on the one hand and Class Music on the other?

- DEC:R Seldom, if ever. Of the 2 500 pupils receiving extra-curricular tuition, only 150 present instruments other than the piano.
- DEC:D The education is geared towards Class Music as well as Instrumental Music, primarily recorder, flute and clarinet.
- DET Not applicable.
- OFSED Teachers of orchestral instruments are professional musicians who themselves form study circles under the guidance of their respective subject heads. A yearly conducting course is led by a professional conductor.
- CED Especially Class Music and the theoretical aspects of subject music receive attention. Education in the teaching of orchestral instruments is specialised to such an extent that it falls outside the scope of the department.
- TED The TED found the question unclear.
- NED Basic principles of music, with emphasis on the playing of Orff and percussion instruments, are studied at above-mentioned in-service education courses.
- GED Only Class Music tuition is provided for.
- KEC None.
- QED Not applicable.

The relatively limited in-service education is mostly geared towards Class Music.

What is your policy regarding the establishment of regional choirs, instrumental ensembles and youth orchestras?

- DEC:R Two regional choirs already exist. As soon as financial constraints can be eradicated, regional choirs will be extended and instrumental ensembles and youth orchestras will be established—this has already been approved in principle.

- DEC:D Such groups have not yet been established. The forming of vocal and instrumental ensembles is currently under consideration.
- DET If funds allow, the department has no objection to the formation of choirs, et cetera.
- OFSED The Orange Free State orchestral training programme entails a comprehensive programme in which chamber music ensembles, string and wind ensembles and symphony orchestras exist and are expanded. The Free State Youth Choir and the Bloemfontein Children's Choir also fall under the auspices of the department, which is directly involved in the organisation of these choirs.
- CED The department does not initiate, but supports initiatives which establish something on a regional basis. Regional choirs/youth choirs register with the department and may apply for financial support, if they fulfil the prescribed requirements. The Tygerberg Children's Choir and the orchestras of the music centres Beau Soleil and Hugo Lambrechts are examples of this.
- TED Choirs and orchestras have been established and function on a regional basis.
- NED Three provincial groups exist: the Natal Youth Choir, the Natal Youth Symphony Orchestra and the Natal Concert Wind Band.
- GED The GED has no specific policy in this regard. Only adult choirs exist on a regional basis. School choirs are organised for competitions.
- KEC The KEC would like policy in this regard, but such policy is currently impossible.
- QED The formation of regional choirs is encouraged and annual choir competitions are held.

The policy in regard to regional choirs, instrumental ensembles and youth orchestras is very inconsistent.

<p>What is your policy on identifying musically-gifted pupils and establishing development programmes for them?</p>

- DEC:R Currently, the identification of musically-gifted pupils merely entails the screening of pupils for participation in regional choirs.

- DEC:D Pupils who excel in recorder (primary school) are strongly encouraged to take Instrumental Music as a subject—in chosen schools, flute or clarinet may also be presented.
- DET The DET has no specific policy in this regard. An experimental extra-curricular music centre has been established in Soweto, with the idea of catering for exceptionally gifted pupils.
- OFSED All prospective music students are screened by means of the HSRC music aptitude test. Highly gifted pupils receive accelerated tuition.
- CED Musically-gifted pupils are identified by the music teachers from pupils who apply for music lessons.
- TED Pupils are recruited for the subject. Musically-gifted pupils who possess special abilities are referred to music schools.
- NED Musically-gifted pupils are identified at the three music schools and receive tuition there.
- GED Close to nothing is done in this regard.
- KEC None.
- QED The QED has no defined policy in this regard.

Musically-gifted pupils in certain departments have much better access to development programmes than those in other departments.

What is your policy on the involvement of teachers in the process of developing curricula, determining policy, et cetera? State, for example, the role of subject study-groups, teacher centres, curriculum committees and the organised profession.

- DEC:R Members of curriculum committees feel that they do not really serve a purpose, since representation does not mean much more than observer status.
- DEC:D Departmental music subject committees and regional subject committees participate in decision-making regarding curriculum development and even present independent music workshops.
- DET Teachers and other individuals concerned may comment on syllabi for a period of two years after implementation. The syllabi are then referred back to the subject committee. Decisions on curriculum development (regarding period allocation and so

- forth) rest with other divisions of the department. Policy is determined by the top management, chiefly on the basis of backlogs and crisis priorities, i.e. available funds.
- OFSED Teachers are represented in the subject committee dealing with policy and curriculum development. In addition, there are study circles that meet quarterly for all subject components.
- CED The teacher organisations (Suid-Afrikaanse Onderwysersunie and South African Teachers' Association) have representatives on the Study Committee for Music, Singing and Ballet. They provide input during the revision of syllabi and are directly involved in the adaptation of core syllabi of the CED.
- TED It is very important that teachers should be involved. Currently, three teachers set the Std 10 examination papers. The subject committee and various work committees consist mainly of teachers.
- NED Meetings of the subject committee for music are organised for discussing and studying new syllabi compiled by the curriculum committee for music.
- GED Teachers are not involved in the formulation of policy.
- KEC Everything mentioned is needed in KwaZulu's music education.
- QED None.

Who are involved in the drafting of syllabi (inspectorate/guidance services, teacher associations, teachers, music societies, universities, the private sector, et cetera)?

- DEC:R The teaching guidance service, teachers and lecturers (in an observing capacity) are involved.
- DEC:D The music subject committee of the department on which the teaching profession, the colleges of education, the University of Durban-Westville, the Superintendent (Music) and the Planning Division of the Department are represented, draft syllabi.
- DET Up to now, syllabi have been drafted by the subject committee for music, consisting of white and black experts from across the spectrum. Currently, the committee has fourteen members, with representation from 'black' universities, teacher organisations, SGTs, et cetera. Syllabi may be referred back by teachers.

- OFSED The Curriculum Committee for Music (a countrywide committee in which all education departments are represented) drafts the syllabi.
- CED The teaching guidance service, teacher organisations, teachers and university lecturers are involved.
- TED Superintendents of Music, teachers and representatives of universities and colleges draft the syllabi.
- NED The Deputy Superintendent of Education (Academic: Music) serves in the national Curriculum Committee for Music.
- GED The Music Subject Advisor drafts the syllabi.
- KEC The DET, Pretoria is responsible for syllabi.
- QED The music subject committee under the DET drafts the syllabi.

Teachers and other interested parties are not involved in policy formulation and the drafting of syllabi in a consistent manner. Some of the departments are not involved in syllabus design, but use syllabi developed by other departments.

What is your policy on the enrichment of syllabi within the school context and also as regards the rich variety of music cultures within the RSA?

- DEC:R Precisely owing to the variety of music cultures within the RSA, enrichment of syllabi within the school context is encouraged.
- DEC:D Indian music is currently studied as part of Class Music (Stds 1-5, with a separate syllabus). African music is often used.
- DET The music syllabi of the DET are among the only ones that deal with Western as well as ethnic African music, and solfa as well as staff notation.
- OFSED The new syllabi provide for optional models in which culture-specific approaches may be used.
- CED Teachers are encouraged to do such enrichment, where possible. Only some universities present non-Western music as part of their courses.

- TED Each group must first have the opportunity to get to know its own culture before multicultural activities can be mentioned.
- NED Music syllabi are adapted to the needs of the schools.
- GED The GED has no specific policy in this regard.
- KEC It is desperately needed in KwaZulu's schools.
- QED None.

Does your total music education programme also make provision for music-related career opportunities after school, above and beyond the possibility of further study in music after Standard 10? Please give details.

- DEC:R No, but the music programme provides for further study.
- DEC:D No, not yet at this stage. When flute and clarinet playing reach a high level, hopefully admission to the navy, police and other orchestras would be possible.
- DET Not applicable.
- OFSED The orchestral training programme prepares pupils for participation in professional orchestras (symphony orchestras, military orchestras, et cetera). Many pupils have already been accepted in such orchestras directly from school.
- CED This is strongly encouraged and supported by means of pupils who are already involved in such activities at school level.
- TED The music programme provides for accompanists for singers/instrumentalists and ballet.
- NED The music schools teach pupils who may possibly want to follow a music-oriented career after Std 10.
- GED No.
- KEC None.
- QED No.

Except in the case of the OFSED, there is no direct link between music education programmes in school and music-related career opportunities.

Give a brief indication of your department's policy regarding the financing of the different aspects of music education. You need not repeat points which have been touched upon in the previous questions.

- DEC:R Provision is made for the appointment of an additional teacher on the records of a school if an extra-curricular post is established. Regional offices are wholly financed.
- DEC:D The department has up to now had an open hand as far as music education is concerned. Budget constraints may in future negatively affect financing.
- DET The eight regions budget separately for elementary Class Music instruments (for single schools), as well as for in-service education courses. At head office, funds are budgeted for music courses, school music programmes and other special actions.
- OFSED The choirs and orchestras under the department are supported financially in the manner described in the document *Beleid ten opsigte van musiekonderrig*.
- CED Music posts are carried by the CED above quota.
- TED Subject music is provided to pupils free of charge. The music centres are greatly subsidised by the TED, while the parents pay a quarterly tuition fee.
- NED Additional money is allocated to the schools presenting Instrumental Music up to Matric level (for example for the tuning of pianos, et cetera).
- GED There is no special budget for music education.
- KEC None.
- QED Owing to a very limited number of qualified music teachers, only support of choral matters is financed.

Policy regarding the financing of music education is very incoherent.

You are welcome to raise any other matters concerning policy.

- DET Policy is very closely related to the practice (availability of finances, restriction of unrest and the normalising of circumstances). It is trusted that the department and the government will to a growing extent find funds for music development so that the pupils and teachers who have since 1976 been exposed to violence and destruction will also be able to experience normalising actions. This makes the role of music practice in the new South Africa even more important.
- KEC Music education policy is at present indiscriminately dictated by the DET.

The other departments did not add anything to their other comments.

This survey has demonstrated the incoherence in current music education policy. Issues related to the curriculum-in-use have also been brought to the fore. These issues are dealt with in more detail in Chapter 3.

3 The crisis of curriculum-in-use

If one were to assume that there was a coherent education system and that everyone accepted the curriculum as relevant, this would not mean that all pupils' experience of that curriculum would necessarily be the same.

Although there will always be different classroom practices and experiences—the curriculum-in-use—the availability of resources and the quality of teaching affect these practices and experiences profoundly (NEPI 1992b:1). Currently the different education departments are separated by marked resource imbalances. There are, furthermore, substantial differences between regional departments in the quality, content and availability of black schooling (NEPI 1993b:13–14).

It is, therefore, necessary to investigate the curriculum-in-use in the fourteen executive education departments in South Africa in order to determine how current music education practices can be integrated under a new education dispensation.

As indicated in Chapter 1, the crisis of curriculum-in-use can be segmented into

- a crisis of **provision** of music education to pupils
- a crisis of the **administration** of music education in schools
- a crisis of the **standard** of instruction in music education
- a crisis of provision of **resources** for music education
- a crisis of the **implementation** of music education syllabi
- a crisis of the **effectiveness** of music education and
- a crisis of **music teacher morale**.

These crises, with the exception of the crises of implementation and effectiveness, are discussed separately in the following section. The evaluation of an education system and comparisons of that system with those of other countries are facilitated by using defined and internationally accepted education indicators (DNE 1992a:47). In the South African situation, these indicators can also be used to make comparisons **within** the system. Only those indicators that could clearly affect the quality of music education are considered in this chapter.

The crisis of provision

THE PUPILS

Like other developing countries, South Africa has to take a high **population growth** rate into account. The Urban Foundation's projected

annual population growth rates (including the TBVC-states and the SGTs) for the period 1985–2000 are indicated in Table 3.1.

Table 3.1 Projected annual population growth rates: 1985–2000

	Black %	Coloured %	Indian %	White %
1985–1990	2,93	1,87	1,71	0,80
1990–1995	2,85	1,68	1,48	0,77
1995–2000	2,76	1,41	1,28	0,67

(Ellis & Sheppard 1993:11)

According to the South African Institute of Race Relations, the optimum annual population growth for developed countries is 0,68 per cent. Only the whites will have reached this rate by the year 2000 (Ellis & Sheppard 1993:10). Calculated against the rates in Table 3.1, the projected South African population up to 2010 is as indicated in Table 3.2.

Table 3.2 Projected South African population from 1991 to 2010

	Black	Coloured	Indian	White
1991	29 062 500	3 299 400	992 600	5 090 900
1995	32 515 100	3 526 700	1 052 900	5 248 700
2000	37 260 000	3 782 600	1 122 100	5 427 700
2005	42 508 800	4 006 100	1 178 100	5 589 800
2010	48 497 800	4 242 500	1 236 400	5 757 300

(Ellis & Sheppard 1993:10)

The estimated **pupil numbers** (TBVC-states included, based on 1989 statistics) for the year 2002 are provided in Table 3.3.

Table 3.3 *Estimated pupil numbers by the year 2002*

Population group	2002	% Increase
Whites	834 250	-8,9
Indians	242 838	0,4
Coloureds	842 766	-2,6
Blacks, DET	3 332 000	31,6
Blacks, SGTs	5 479 400	48,1
Blacks, TBVC	3 612 100	46,3
TOTAL	14 343 354	33,8

(Ellis & Sheppard 1993:33)

White fertility (number of children) reached replacement levels in the 1980s. In the late 1980s, the fertility rate for Indians was estimated at 2,5 and that for coloureds at 2,9. The corresponding rate for black people was 4,6, having dropped from 6,3 in the early 1970s (Simkins 1993:2).

However, according to Prof. Charles Simkins of the University of the Witwatersrand, the most important demographic trend of the past fifteen years is the onset and rapid progress of the fertility transition among black South Africans. It is believed that black fertility could drop to replacement level in the next two to three decades. Black population growth would nevertheless continue further into the future, until population momentum is dissipated.

This population growth greatly contributes to the crisis of provision of education and, by implication, music education to all pupils.

NUMBER OF EDUCATION INSTITUTIONS

The number of education institutions in South Africa (pre-primary institutions included) in 1991, according to education department and education sector, are indicated in Table 3.4.

Black education has the largest number of schools at its disposal, but it still experiences a serious shortage of classrooms. The rapid growth in the number of black pupils and a lack of sufficient funds are the most important factors leading to the shortage of school facilities. The economic growth rate of South Africa is unable to generate sufficient funds to cope with the growth in pupil numbers.

Table 3.4 *Number of education institutions in South Africa in 1991*

	DEC:A	DEC:D	DEC:R	DET	SGTs	TBVC	TOTAL
Public ordinary schools	3 301	453	2 006	7 903	5 943	6 480	26 086
Special schools	90	18	60	47	11	*	226
Private ordinary schools	253	47	16	63	22	*	401
Technical colleges	69	3	14	22	21	*	129
Colleges of education	15	2	13	15	31	27	103
Technikons	8	1	1	1	1	3	15
Universities	11	1	1	4	0	4	21
TOTAL	3 747	525	2 111	8 055	6 029	6 514	26 981

* Not available

(DNE 1992a:10)

In 1991, the average pupil-school ratios in public ordinary primary and secondary schools were as follows:

Blacks (SGTs)	556	
Blacks (rest of the RSA)	285	
Whites	433	
Coloureds	427	
Indians	547	(DNE 1992a:9)

The absence of adequate school facilities for blacks is acute in especially the informal settlement areas, in townships where there is an influx of people from the rural areas, and also in new townships that are expanding rapidly. According to the Director-General of the DET, the lack of sufficient physical facilities and the inability of certain black communities and school managers to care for existing facilities, contribute to the weak performance of black pupils (Ellis & Sheppard 1993:63).

Farm schools are the most disadvantaged component of the education system. These schools account for approximately 27 per cent of DET enrolments. Such schools, often very small one-teacher or two-teacher concerns, operate predominantly at the primary level, with almost 45 per cent providing schooling only up to Std 2. Pupils, teachers and parents are to a considerable extent at the mercy of the farmer on whose land the school is situated and who is both employer and school manager (NEPI 1993b:28).

As regards facilities for **music education**, 79 per cent of 32 Superintendents of Education (Music) (survey among 38 superintendents) and 93 per cent of school principals (survey among 150 schools) indicated that schools experience a lack of facilities for Class Music. In surveys of Class Music tuition in schools of the DEC:D and DET (100 schools in each department), 74 per cent of Indian and 89 per cent of black Class Music teachers also indicated a lack of suitable facilities (Van der Walt, Roets & Hauptfleisch 1993:48).

EDUCATIONAL ATTAINMENT

While the educational attainment of whites, an average of thirteen years, is among the highest in the world, attainment for the adult population as a whole averages only seven years (NEPI 1993b:17).

As can be seen in Table 3.5, the primary to secondary ratio for blacks dropped from 9,22 in 1971 to 2,48 in 1991, which reveals a lot of progress towards the improvement and development of secondary education of blacks. This may, however, not be such a positive phenomenon, as it may indicate a system of 'automatic promotion', leading to a clogging up of the more expensive senior secondary phase of the school system for blacks. This, in turn, could lead to an increase in education provision costs (Ellis & Sheppard 1993:28).

Access to secondary schooling for black pupils varies greatly. It is highest in the Transvaal homelands and lowest in the Transkei and Natal-KwaZulu region. In addition, the DET enrolls lower proportions of the regional black school-age population than do the homelands (NEPI 1993b:16-17).

Senior Certificate results for the 1980s, including the TBVC-states, reveal that large annual increases in the number of black Std 10 pupils have not been accompanied by increases in the number of passes. In absolute terms, black matriculation exemptions have remained below those of the

DEC:A, despite an increase in the number of black candidates from roughly 100 000 to more than 250 000 (NEPI 1993b:16).

Overall, approximately forty per cent of black children now reach Std 10. Roughly half of these pass the Senior Certificate examination, but fewer than fifteen per cent of candidates attain the standard required for admission to higher education (NEPI 1993b:19).

Table 3.5 Primary to secondary ratios for 1971, 1981 and 1991

Population group	Year	Primary pupils	Secondary pupils	Total	Primary to secondary ratio
Blacks	1971	263 033	285 186	2 915 519	9,22
	1981	4 237 110	825 839	5 062 949	5,13
	1991	5 891 972	2 003 904	8 100 452	2,48
Coloureds	1971	473 635	63 791	537 426	7,42
	1981	611 692	143 022	754 714	4,28
	1991	623 665	228 231	851 896	2,73
Indians	1971	125 115	44 447	169 562	2,81
	1981	150 118	69 704	219 822	2,15
	1991	149 285	93 520	242 805	1,60
Whites	1971	547 900	305 258	853 158	1,79
	1981	601 286	351 612	952 898	1,71
	1991	548 536	377 672	926 208	1,45

(Ellis & Sheppard 1993:28)

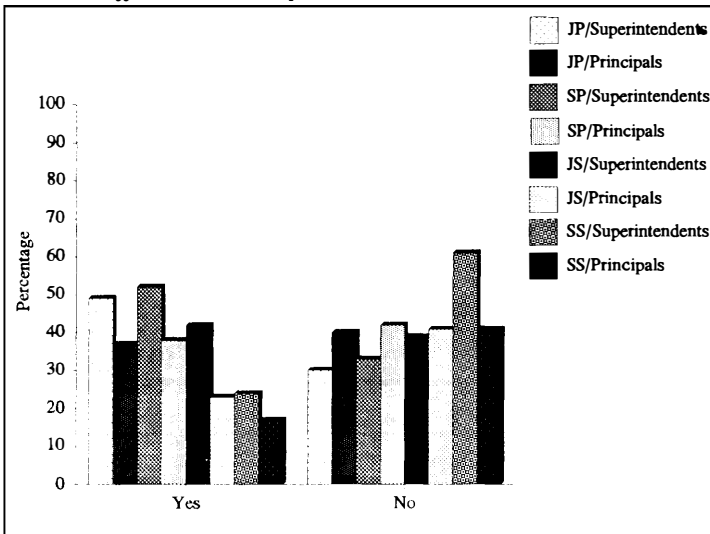
The shortage of school facilities and the low educational attainment of a large proportion of the population means that Class Music is not adequately provided to many pupils.

The crisis of administration

One of the casualties of apartheid schooling has been the authority of the black school principal. Several writers have argued that successful schools are characterised by dynamic school principals capable of maintaining discipline and order. It may well be that poor school administration, from the organisation of timetables to the review and promotion of teachers, is the single most important cause of inferior schooling in South Africa.

When asked whether the prescribed music periods with individual classes take place on a regular weekly basis, superintendents of music (survey among 38 superintendents) and school principals (survey among 150 schools) responded as indicated in Figure 3.1.

Figure 3.1 Prescribed Class Music periods take place in the different school phases



(Van der Walt, Roets & Hauptfleisch 1993:21)

Although music education appears in the written curriculum, it does not actually take place in nearly half of the schools. This can to a great extent be attributed to the way in which school timetables are administered. The provision of Class Music tuition to pupils is again affected negatively by this phenomenon.

The crisis of standard of instruction

PUPIL-TEACHER RATIOS

The pupil-teacher ratio is a well-established indicator of the individual opportunities available to every pupil. It is also often regarded as a measure of the standard of instruction. When the ratios are too large, the effectiveness of the teaching is reduced (DNE 1992a:47).

As can be seen in Table 3.6, large differences exist between the pupil-teacher ratios at public ordinary schools in the various departments. The pupil-teacher ratio for blacks, especially in the primary schools, is very high.

Table 3.6 *Pupil-teacher ratios, 1991*

Population group	School phase	Pupil enrolment	Number of teachers	Pupil-teacher ratio
Blacks	Primary	5 891 972	130 737	45,1
	Secondary	2 208 480	68 715	32,1
	Total	8 100 452	199 452	40,6
Coloureds	Primary	623 665	25 540	25,4
	Secondary	228 231	12 563	18,2
	Total	851 896	37 103	23,0
Indians	Primary	149 283	-	-
	Secondary	93 500	-	-
	Total	242 783	12 092	20,1
Whites	Primary	548 536	-	-
	Secondary	377 672	-	-
	Total	926 208	52 069	17,8

(Ellis & Sheppard 1993:65)

[The enrolment distribution between the school phases of Transkei, Bophuthatswana and the DEC:D were adapted for Table 3.6 so as to correspond with the school phases in other departments.]

Table 3.7 presents comparative pupil-teacher ratios in primary schools in different parts of the world. It is not clear which cases in Table 3.7 reflect the classroom situation and in which cases all college/school educators are included in the calculations. However, the table does indicate that the pupil-teacher ratios in the RSA, presented in Table 3.6, correspond with those in developing countries in general.

Table 3.7 *Distribution of countries according to the pupil-teacher ratios at primary school level in 1988*

Continents and subgroups of countries	Frequency distribution of countries according to pupil-teacher ratio					
	Less than 21	21-30	31-40	41-50	51-60	More than 60
World (193 countries)	55	71	41	12	7	7
Africa (RSA excluded)	4	11	20	5	5	7
America (North and South)	12	23	11	2	0	0
Asia	7	18	9	5	2	0
Europe (incl. USSR)	24	9	0	0	0	0
Oceania	8	10	1	0	0	0
Developed countries	27	11	0	0	0	0
Developing countries	28	60	41	12	7	7

(DNE 1992a:55)

As can be seen in Table 3.8, the student-lecturer ratios at colleges of education are between 10:1 and 11:1 in all education departments. In comparison, student-lecturer ratios at universities and technikons are higher than 19:1. The low student-lecturer ratios at colleges of education lead to the fact that per capita expenditure for teacher education is more than four times that of secondary education in all departments. Colleges of education are therefore among the most expensive education institutions in South Africa (NEPI 1992j:14). However, the standard of instruction at colleges of education is positively influenced by the low student-lecturer ratios.

Table 3.8 Student-lecturer ratio at colleges of education according to department for 1990

All sectors	10,4
DEC:A	10,3
DEC:D	10,6
DEC:R	10,1
DET	10,7
SGTs	10,3

(DNE 1992a:54)

PUPIL-CLASSROOM RATIOS

According to Dr Ken Hartshorne, pupil-classroom ratios are even more reliable indicators of schooling quality than pupil-teacher ratios. This is because official teacher numbers are inflated by the inclusion of people in the 'teacher' category who do not necessarily teach, such as principals (Ellis & Sheppard 1993:66).

The 1991 pupil-classroom ratios in public ordinary schools are given in Table 3.9. The figures in Table 3.10 reflect the **backlogs in classrooms** for blacks.

Table 3.9 Pupil-classroom ratios, 1991

Population group	School phase	Pupil enrolment	Number of classrooms	Pupil-classroom ratio
Blacks	Primary	5 891 972	118 278	49,8
	Secondary	2 208 480	49 655	44,5
	Total	8 100 452	167 933	48,2
Coloureds	Primary	623 665	26 028	24,0
	Secondary	228 231	9 219	24,8
	Total	851 896	35 247	24,2
Indians	Primary	149 283	5 132	29,1
	Secondary	93 500	3 544	26,4
	Total	242 783	8 676	28,0

The enrolment distribution between the school phases of Transkei, Bophuthatswana and the DEC:D were adapted for this table so as to correspond with the school phases in the rest of South Africa. Similar information for whites is not available (Ellis & Sheppard 1993:63).

Table 3.10 Backlogs in the number of primary and secondary classrooms for blacks

	Primary	Secondary	Total
DET	3 069	5 229	8 298
SGTs	20 059	10 391	30 450
TOTAL	23 128	15 620	38 748

(Ellis & Sheppard 1993:63)

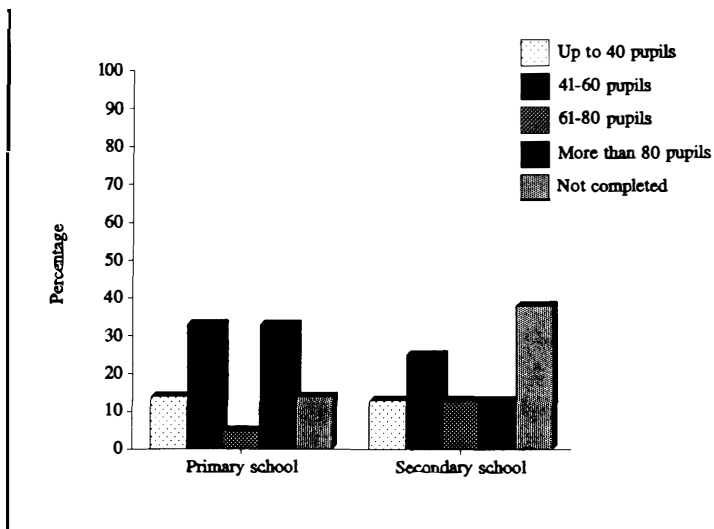
The backlog in State support for construction of schools in black residential areas is now partly being addressed through school classroom building by the Independent Development Trust (IDT) (NEPI 1993b:35). It is estimated that an amount of R3 972,4 million would be needed to eradicate these backlogs (Ellis & Sheppard 1993:64).

Regarding **class sizes for Class Music**, classes of more than forty pupils were reported in very low proportions of primary schools in the DEC:A, DEC:D and DEC:R. However, classes of 40+ pupils still appear in roughly ten per cent of the secondary schools of the DEC:A, where in isolated cases even more than eighty pupils are grouped together (Van der Walt, Roets & Hauptfleisch 1993:42).

It is disturbing that 71 per cent of black Class Music teachers (survey among 100 schools) indicated that they had to deal with Class Music classes of more than forty pupils in primary school. In 33 per cent of the cases, class sizes of even more than eighty pupils were reported (see Figure 3.2).

Although the situation in secondary schools is much better, roughly half of the black Class Music teachers indicated class sizes of more than forty. This correlates with the pupil-classroom ratios given in Table 3.9. It seems as if in the DET two or more primary classes are combined for Class Music tuition.

Figure 3.2 Class sizes for Class Music tuition in schools of the DET



(Van der Walt, Roets & Hauptfleisch 1993:43)

TEACHER QUALITY

According to the HSRC Investigation into Education (HSRC 1981), the standard of the service provided in the education system is mainly determined by the quality of the person being trained and the quality of the training that he/she receives. It was stated that the critical shortage of professionally qualified teachers in schools for blacks and coloureds was one of the most serious problems confronting education in the RSA. In the past decade, giant strides have been made to overcome backlogs in terms of the available number of teachers and the general level of qualifications of in-service teachers (Ellis & Sheppard 1993:83).

Teacher qualifications

Table 3.11 Percentage education personnel in South Africa according to qualification category: 1990

Qualification category	Requirements for classification	Population group				
		Whites %	Coloureds %	Indians %	Blacks (DET, SGTs) %	Blacks (Ciskei, Venda, Bophuthatswana) %
B or less	Std 10 plus two years or less	1,61	40,73	1,77	64,75	62,82
C	Std 10 plus three years	14,98	36,31	40,19	27,71	27,62
D	Std 10 plus four years	54,50	16,79	31,71	5,18	7,32
E/F/G	Std 10 plus five years or more	22,20	5,44	24,77	1,63	2,09
	Unspecified	6,70	0,74	1,56	0,74	0,15
TOTAL		100,00	100,00	100,00	100,00	100,00

(Ellis & Sheppard 1993:83)

The official minimum requirement for qualifying as a teacher is Std 10 plus three years of teacher education. In 1986, 47 per cent of all college/school educators met the minimum requirements. This proportion increased to 57 per cent in 1990 (DNE 1992a:30). However, from Table 3.11 it is clear that the qualifications of teachers in coloured and especially black schools still need a lot of improvement.

The qualification level of **music teachers** compares in the manner reflected in Table 3.12 with those of teachers of a number of other subjects. As in the case of other subjects, less than half of secondary music teachers meet the minimum requirements for qualifying as a teacher.

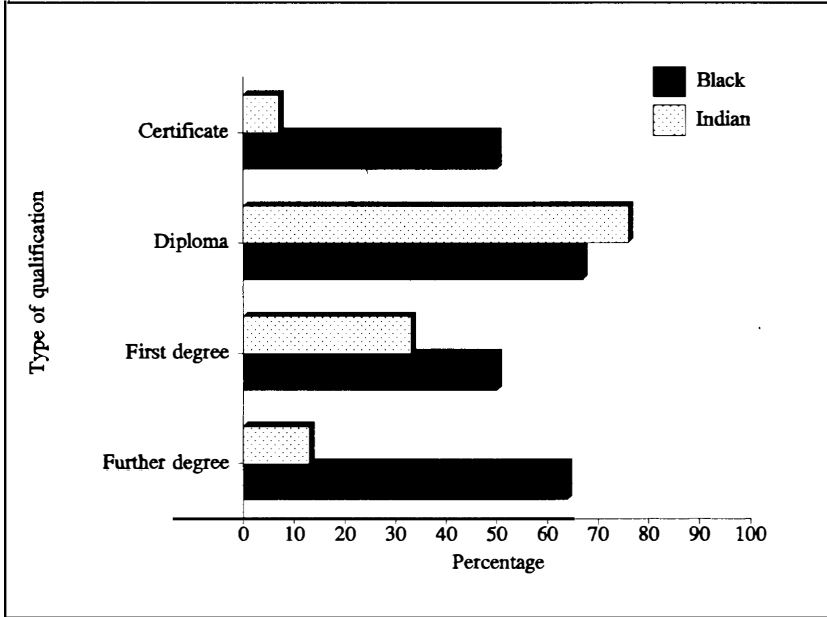
Table 3.12 Level of education of teachers in secondary education according to subject for 1990

Subject	No post-secondary or tertiary education %	One or two years' post-secondary or tertiary education %	More than two years' post-secondary or tertiary education %
Accounting	25	32	43
Afrikaans	27	26	47
Biology	49	18	33
English	23	34	43
General Science	66	17	17
Geography	32	27	41
History	29	26	45
Mathematics	26	35	39
Music	33	20	47

(DNE 1992a:60)

The types of qualification possessed by Indian and black Class Music teachers are reflected in Figure 3.3.

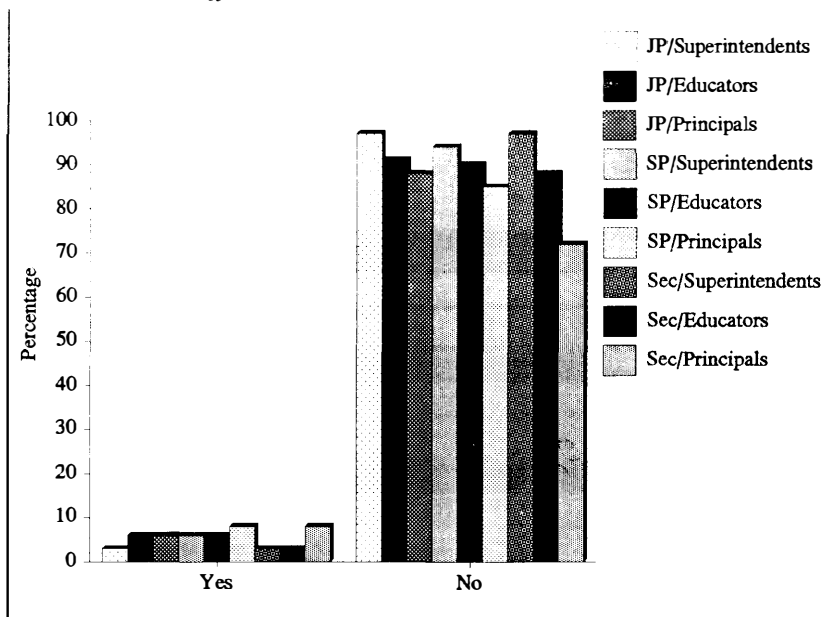
Figure 3.3 *Types of qualification possessed by Indian and black Class music teachers*



(Hugo & Hauptfleisch 1993:16)

In agreement with the low proportions of qualified music teachers, overwhelming majorities of superintendents (music) and school principals in the surveys referred to before indicated that there is a lack of trained music staff at all school levels (see Figure 3.4).

Figure 3.4 The current number of trained Class Music teachers is sufficient



(Van der Walt, Roets & Hauptfleisch 1993:25)

Table 3.13 indicates that, only in the case of whites and Indians, are there more students studying for diplomas providing training up to a level higher than the minimum requirement for teaching than students studying for diplomas providing for training up to the minimum requirement.

Although college of education programmes generally meet the minimum criteria as set out in the document *Criteria for the evaluation of South African qualifications for employment in education*, there is great variation in interpretation of these criteria and the structure of courses. As a result, CHED has commenced with the development of general policy for teacher education (DNE 1992a:23-14).

Table 3.13 Teacher education: headcount of students according to population group and type of qualification for 1992

Population group	Type of qualification		Total
	Diplomas providing training up to a level of three years past Std 10	Diplomas providing training up to a level of more than three years past Std 10	
All population groups	45 139	11 937	57 076
Blacks	38 988	651	39 639
National states	29 429	-	29 429
Rest of the RSA	9 559	651	10 210
Coloureds	5 641	1 743	7 384
Indians	30	1 658	1 688
Whites	480	7 885	8 365

(Ellis & Sheppard 1993:88)

Education guidance

Education guidance is also a dimension in which there are striking inequalities across departments. As the departmental inspection or advisory function in black education has been closely identified with enforcement of a rejected curriculum, it has been a target of organised opposition in recent times (NEPI 1993b:25). In a survey by Roets among 100 DET schools, 76 per cent of Class Music teachers indicated that they receive no education guidance from superintendents of music (Van der Walt, Roets & Hauptfleisch 1993:67).

The pupil-teacher ratios, pupil-classroom ratios and teacher quality all indicate that the standard of instruction varies across education departments. The crisis of standard of instruction is the most serious in schools of the DET.

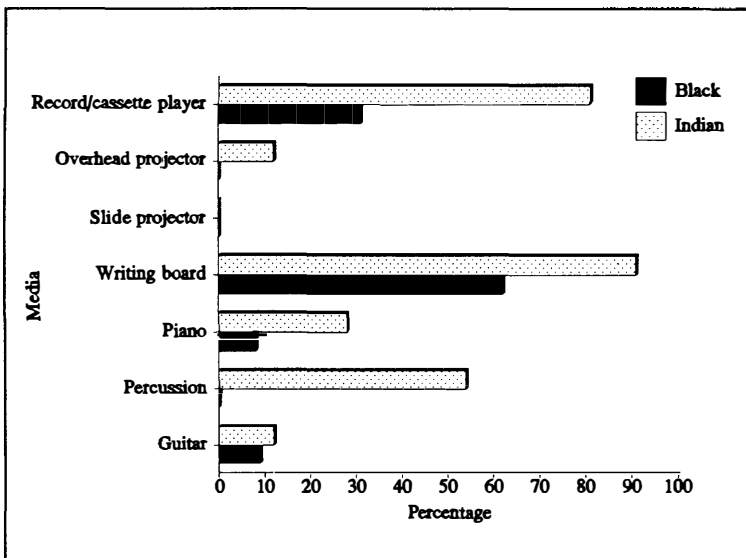
The crisis of resources

The imbalanced distribution of resources for schooling in South Africa is a primary cause of unequal school attainment and achievement. A review of evidence shows that, even within black schooling:

- higher levels of per capita spending lead to improved flows through the school system
- higher average teacher qualifications are associated with better school performance
- better departmental and school-level administration leads to improved schooling
- better school facilities and teaching materials contribute to the quality of education (NEPI 1993b:24).

Roets (Van der Walt, Roets & Hauptfleisch 1993:54) found that, in the DET, Class Music is taught mainly with the aid of the blackboard (see Figure 3.5). Since **sound** is the essence of music, this situation is completely unacceptable.

Figure 3.5 *The use of media and instruments in schools of the DEC:D and DET*



(Van der Walt, Roets & Hauptfleisch 1993:47)

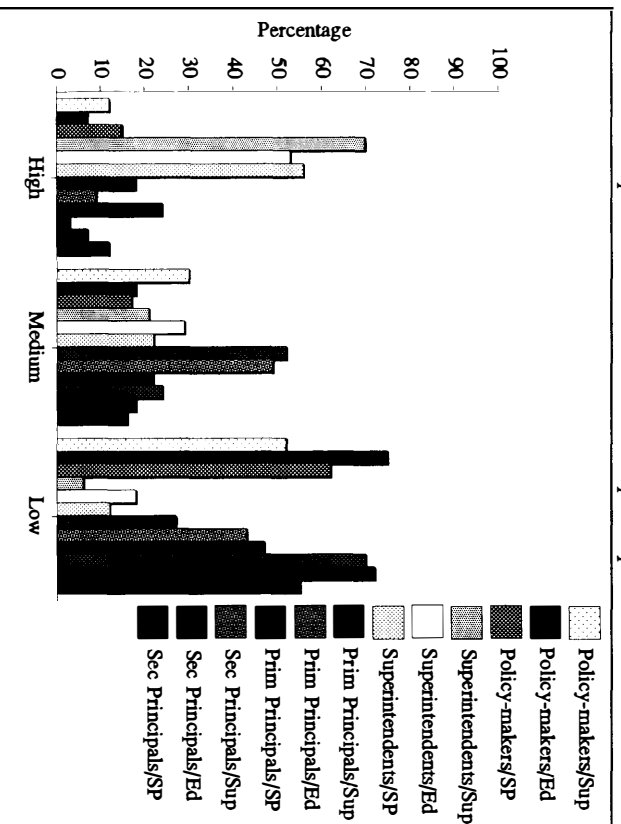
The crisis of teacher morale

Statistics have shown an undeniable teacher shortage in black schools. The enormous expected growth in pupil enrolments will further aggravate the current shortages of physical facilities and the shortage of properly trained teachers (Ellis & Sheppard 1993:29).

Overworked and mostly unqualified, these teachers' work conditions and education have contributed towards a loss of the social respect and dignity associated with the responsibility of imparting knowledge (Ellis & Sheppard 1993:87).

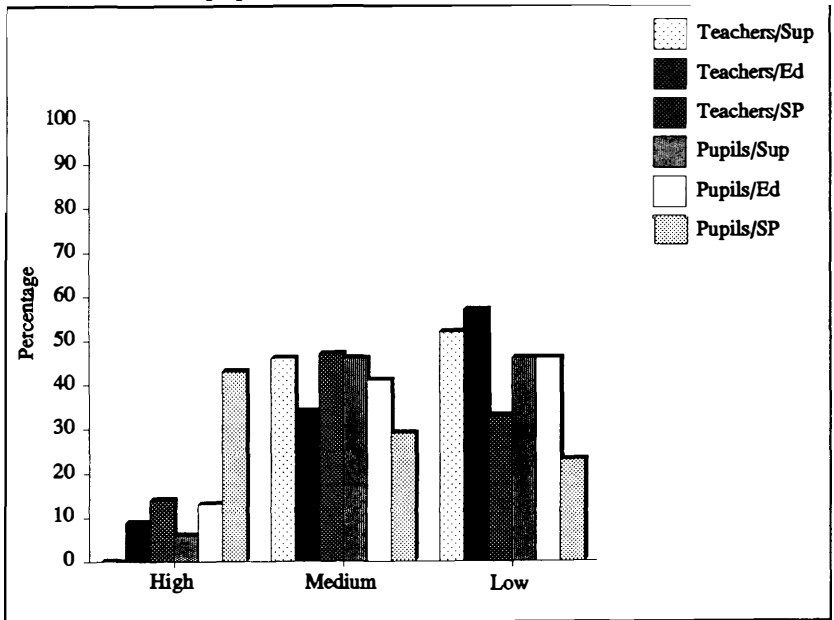
Class Music teachers in particular suffer from a lack of status of their subject in schools. Figures 3.6 and 3.7 indicates the **perceived status of Class Music with various groups.**

Figure 3.6 *Perceived status of Class Music with policy-makers, superintendents and school principals*



(Van der Walt, Roets & Hauptfleisch 1993:103)

Figure 3.7 Perceived status of Class Music with teachers and pupils



(Van der Walt, Roets & Hauptfleisch 1993:104)

The morale of Class Music teachers is negatively affected by the low status accorded to the subject. When asked to indicate whether teachers experience **job satisfaction** in Class Music, the proportions of superintendents, tertiary music educators and school principals in Figure 3.8 indicated that teachers do not experience satisfaction in Class Music tuition.

In contrast, the proportions of superintendents and school principals in Figure 3.9 indicated that they thought teachers experience **Class Music as worthwhile**.

Figure 3.8 *Teachers do not experience job satisfaction in Class Music*

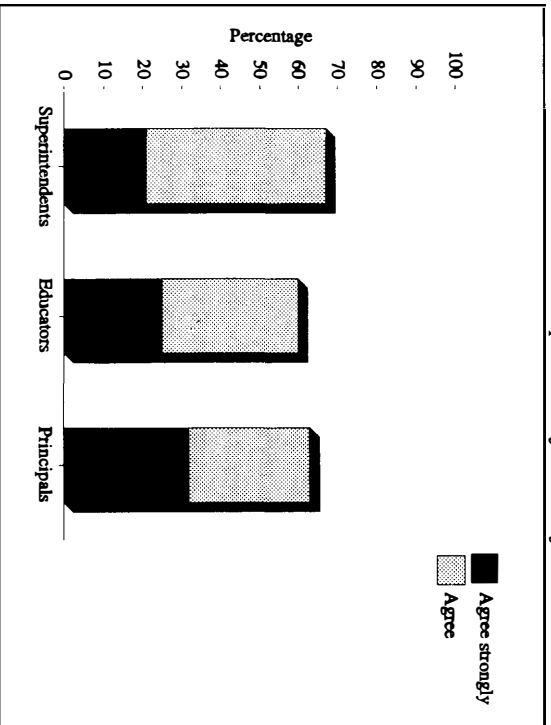
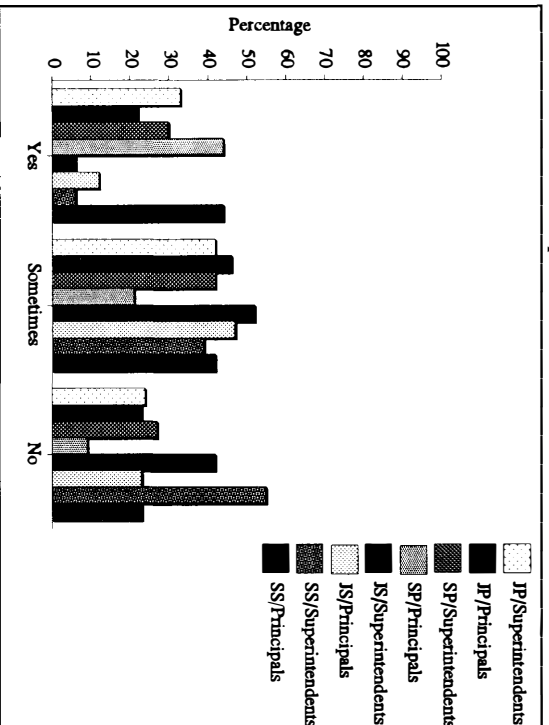


Figure 3.9 *Teachers experience Class Music as worthwhile*



(Van der Walt, Roets & Hauptfleisch 1993:112)

The importance of well-trained teachers working in an environment conducive to the transmission of appropriate knowledge and values is fundamental to learning. Consequently, there is an urgent need to re-establish a tradition of professional confidence, ability, integrity and commitment within the teaching environments (Ellis & Sheppard 1993:87).

Conclusion

Although it is essential that equal quality education and opportunities for all pupils in the RSA have to be high priorities with the government and all others concerned, this ideal cannot be realised overnight—and then the striving for this ideal does not only depend upon making funds available on a large scale. Factors such as socio-economic circumstances, population growth, political climate and development, divided control in education, qualifications of teachers and continued effort of all those involved are needed to place the education of all population groups on a sound footing.

4 From research to policy

The Work Committee studied available completed research documents in the field of music education in order to determine to what extent researchers have had a close look at policy matters. Although it seems as if research has not yet focused exclusively on policy matters, various researchers have referred to or made recommendations that affect policy. Comments or recommendations which may be relevant for the formulation of policy are quoted chronologically.

Overarching philosophical and policy matters

“Aandag behoort geskenk te word aan die daarstelling van ’n oorkoepelende beleidsverklaring ten opsigte van alle aspekte van musiekopvoeding onder die Departement van Onderwys. Die georganiseerde onderwysprofessie en die instansies wat onderwysers vir musiek oplei, behoort ook in die werkkomitee wat hierdie opdrag ontvang, verteenwoordig te wees” (Smit 1985:318).

“Die ontwikkeling van ’n filosofie vir die musiekopvoeding in Suid-Afrika is van die heel grootste belang. Navorsers het bevind dat klasmusiek voortdurend aan statusverlies onderwerp is. In die geledere van beleidmakers, onderwysbeplanners, die skool en die gemeenskap geniet die vak nie die aansien wat dit verdien nie. Een van die belangrikste redes hiervoor is dat die gehalte van klasmusiekonderrig nie altyd respek afdwing nie... Gesindhede, wat verwoord moet word in ’n eie, persoonlike filosofie, moet veral by die student ontwikkel word. Hierdie filosofie, waarin die student sal glo, omdat hy dit uit eie oortuiging geformuleer het, sal in die onderwyspraktyk die onontbeerlike basis vir beroepsbeoefening van gehalte wees” (Van Eeden 1991:150).

Pre-school education

“Suid-Afrika is nog maar in die suigelingstadium wat betref die bydrae op die gebied van voorskoolse musiekopvoeding” (Steyn 1980:14).

“At present, music is confined to a prescribed ‘music time’, during which the children move, sing and play instruments under the guidance of their teacher. It is felt that the young child should come to regard music as part of his life—not merely as a separate ‘compartment’ of his busy day at nursery school...” (De Kock 1986:433).

Class Music/School Music

“Alhoewel Klasmusiek-onderrig as algemeenvormend van aard beskou word, is dit tans nie onderworpe aan enige verpligte meting, toetsing of eksaminering nie...” (Roos 1982:4).

“Wanneer sillabusse vir Klasmusiek hersien word en wanneer musiekprogramme bedink of opgestel word vir gebruik in die Opvoedkundige Leidingsprogram (in noue samewerking met Klasmusiek), moet musiekopvoeders wat betrokke is by een of ander afdeling van musiekopvoeding, probeer om ’n groter aandeel daarin te bekom...Die owerhede sou verstandig handel indien groter verteenwoordiging uit die onderwyserskorps en vanuit alle afdelings van musiekopvoeding op hersieningspanele benoem word” (Roos 1982:444).

“Die kernsillabus vir Suid-Afrikaanse skole wat op die oomblik min leiding gee ten opsigte van hierdie aspek, asook die Klasmusieksillabus vir elke Provinsie, behoort ’n sekwenstiële bewegingsprogram van graad 1 tot st. 5 voor te stel...” (Marais 1982:91).

“Dit blyk dus dat beweging in die senior primêre fase met inagneming van die psigiese en fisiese pyl (sic) van ontwikkeling van die leerlinge, net so belangrik is soos vir die junior primêre fase” (Marais 1982:93).

“Thus any attempt to rectify the defects in the Black syllabus by imposing the White syllabus is bound to fail, not only because the White syllabus does not meet all the needs of the Black community, but, more importantly, its implementation will be prevented through a lack of qualified teaching staff” (Lombard 1983:31).

“However...the defect which holds the most serious consequences for music education, was the exclusion of indigenous music from the curriculum” (Lombard 1983:31).

“The present task of the authorities lies in educating African children in all the varieties of their folk music and dance forms” (Mosunmola Omibiyi, as quoted in Lombard 1983:45).

“It has also been noted that folk music has its undeniable place in the music education programme, and thus ‘Malay’ music deserves to be considered not only in terms of the wealth of non-religious music, but also because it is so unique and different...” (Desai 1983:209).

“An attempt should be made to develop an awareness amongst all South African children, irrespective of race, colour or creed, of this particular style of music in their midst...” (Desai 1983:213, referring to Malay music).

“Aangesien Klasmusiekopvoeding bykans die enigste geleentheid bied waardeur die doelstellings van musiekopvoeding vir alle leerlinge bereik kan word, behoort alle betrokke partye—en die Klasmusiek-opvoeder in die besonder—hierdie doelstellings, byvoorbeeld dié van estetiese opvoeding, gedurig vir alle leerlinge na te streef” (Smit 1985:318).

“Ondersoek behoort ingestel te word na die lewensvatbaarheid en moontlike instelling van Klasmusiek as keusevak vir die Senior Sertifikaateksamen” (Smit 1985:323).

“In die lig van die uitsonderlike moontlikhede wat dit vir vorming bied, behoort al die verskillende fasette van musiekbeoefening en -beluistering ’n hoër prioriteit as tans te geniet” (Lategan 1985:344).

“Daar word aanbeveel dat die eiesoortige behoeftes van Klasmusiek, sy meriete en doelstellings deeglik deur die Musiekstudiekomitee bestudeer moet word. Daarna moet geleenthede gevind word om hierdie sake van tyd tot tyd aan onderwysbeplanners, -navorsers en -beleidmakers deur te gee. Hierdie inligting moet ook tydens voorligtingskursusse vir skoolhoofde, adjunk-hoofde en departementshoofde op ’n gereelde basis verstrekkend word” (Van der Merwe 1986:135).

“’n Permanente komitee wat op ’n gereelde basis sillabuswysigings kan voorstel en sillabusdoelstellings kan herevauleer, word aanbeveel” (Van der Merwe 1986:136).

“Veranderings in die kurrikulum vir Klasmusiek moet deur beplande navorsing voorafgegaan word, waardeur voorkom kan word dat veranderings op lukraakwyse geskied” (Le Roux 1986:135).

“Die vak Klasmusiek word gewoonlik, veral by kleiner skole of op die platteland, gekoppel aan die individuele musiekpos. Die onderwyser wat die musiekpos beklee is dus genoodsaak om die Klasmusiek aan te bied... ’n vak waarin hy in baie gevalle net ’n geringe of geen opleiding ontvang het nie” (Van der Merwe 1987:5).

“Omdat skoolmusiek as ’n nie-eksamenvak in die sekondêre skool aangebied word, lei dit dikwels tot ’n negatiewe teenoor die vak by leerlinge, sowel as die onderwyser...” (Van der Merwe 1987:7).

“There were frequently discrepancies between what education departments believed was happening, and what was really occurring with regard to music in the schools” (Ramsay 1987:305).

“...daarom word aanbeveel dat klasmusiekonderrig ten opsigte van aanbidding, leerplan en leerinhoud hersien moet word” (Hugo 1987:286).

“Indien ’n nuwe sillabus saamgestel word, moet voortdurende kurrikulumevaluering plaasvind, sodat die dokument nie weer verouderd sal raak nie” (Markgraaff 1989:16).

“Die Klasmusieksillabus moet dringend hersien word en van so ’n aard wees dat dit die vakinhoudelike duidelik uitspel” (Potgieter 1990:234).

“Daar is waargeneem dat Klasmusiek gebrek aan status het. Beleidmakers, onderwysbeplanners en skoolhoofde behoort deur middel van kursusse, seminare en inligtingstukke bewus gemaak te word van die opvoedkundige waarde, die inhoud en die behoeftes van die vak” (Potgieter 1990:237).

“Een van die belangrikste faktore wat die standaard van Klasmusiek benadeel, is ’n ontoereikende sillabus...Die huidige (1990) klasmusieksillabus (standerd 2 tot 5) is verouderd en behoort hersien te word. Dit hou nie tred met veranderde omstandighede nie. Daar is dus ruimte vir vernuwing en verbetering” (Oberholzer 1990:231).

“Die gebruik van ’n spiraalkurrikulum word voorgestaan sodat musiekkonsepte voortdurend gevarieerd herhaal word” (Oberholzer 1990:232).

“Dit is wenslik dat die talle kultuurgroepe in die Republiek van Suid-Afrika in ag geneem word—kulturele en multi-kulturele aspekte behoort aandag te geniet” (Oberholzer 1990:232).

“Dit is dus uiters noodsaaklik dat die Republiek van Suid-Afrika vir al sy bevolkingsgroepe ’n basiese musiekkreeks sal ontwerp” (Oberholzer 1990:235).

“Ten einde dieselfde status as die basiese vakke in die skoolkurrikulum te kan geniet, behoort musiekopvoedkundiges die meriete van musiekopvoeding te formuleer en aan onderwysbeplanners en -beleidmakers deur te gee. Elke geleentheid behoort benut te word om ook die skool- en ouergemeenskap in te lig oor die noodsaaklikheid van klasmusiek as vormende vak” (Van Eeden 1991:146).

Instrumental tuition

“Die Vrystaatse instrumentale en orkesprogram met sy dubbele gerigtheid op konsertaanbiedings en praktiese musiekopleiding in alle instrumente van die simfonieorkes, het die afgelope dekade pionierswerk in die ware sin van die woord verrig. Sonder hierdie program sou instrumentale opleiding beperk gebly het tot ’n klein eksklusiewe groep van kinders wie se ouers privaatonderdig kon bekostig...” (Prof. K. von Delft, as quoted in Steenkamp 1983:274).

“Skrywer het bevind dat die Local Education Authorities in Engeland ’n baie belangrike rol ten opsigte van die ontwikkeling, instandhouding en uitbouing van die skoolorkes speel...” (Du Preez 1983:75).

“Dit is tog vreemd dat, terwyl die onderwysowerhede in Suid-Afrika poog om op baie terreine die ekwivalent van die beste wat die buiteland kan bied ook aan die Suid-Afrikaanse skolier te gee, en dikwels daarop verbeter, daar nog so ’n geweldige agterstand is wat die skoolorkes as skoolaktiwiteit betref...

Daar word aanbeveel dat die onderwysowerhede hulself op die hoogte sal stel van die opvoedkundige waarde van die skoolorkes en dit sal opweeg teen dié van enige ander ko-kurrikulêre aktiwiteit wat algemeen in ons skole voorkom.

’n Ernstige begin moet gemaak word om instrumentale onderrig (bo en behalwe die klavier) in al die skole in die Republiek aan te moedig...

Die stigting van ten minste een orkesskool in elke provinsie in die RSA behoort oorweeg te word...

Instrumentale musiekbeoefening moet ’n verpligte deel van alle klasmusiekonderrig dwarsdeur die RSA wees...

Instrumentale musiekbeoefening as aktiwiteit wat deur feitlik alle volke beoefen word, behoort in die RSA beter benut te word tot die kweek van goeie volkereverhoudinge” (Du Preez 1983:215–219).

“Daar behoort afgesien te word van die vry algemene gebruik dat instrumentale onderrig juis net op ’n een-tot-een-basis moet geskied. Ondersoek moet ingestel word na metodes waarvolgens instrumentale onderrig, ook in klavier, op ’n groeppbasis of gedeeltelik op ’n groeppbasis kan geskied—op dié wyse kan meer leerlinge bereik en die eenheidskoste verlaag word” (Smit 1985:322).

“Aangesien musieksentra ’n besonder geslaagde stelsel van instrumentale onderrig verteenwoordig, behoort verdere musieksentra so spoedig moontlik op strategiese punte in sekere digbevolkte dele gestig te word. In ylbevolkte dele behoort leerlinge op die aanbeveling van onderwysers periodiek vir aanleg op ’n verskeidenheid van instrumente getoets te word. In die geval van buitengewone begaafdheid behoort leerlinge voor die keuse gestel te word om na die naaste onderrigfasiliteite te verskuif” (Smit 1985:322).

“Of any of the jurisdictions, Natal had the highest proportion of instruments available for the students’ use. Such instruments were virtually non-existent in Bantu, Coloured and Indian schools” (Ramsay 1987:306).

“Veral waar divergente denke oorspronklikheid baan, behoort ’n gemeenskap wat omgee vir begaafdheid, ruimte te laat vir die individualis, die alleenloper, die musikant” (Kuchenbecker 1987:104).

“Die navorser wil graag aanbeveel dat ensemblespel ’n belangriker rol in die skool speel, aangesien hierdie vorm van musiekbeoefening werklik baie voordele vir die ontwikkelende adolessent inhou. Ensemblespel behoort deel van die hoërskoolmusiekkurrikulum te wees” (Rosenstrauch 1988:144).

“Buite-kurrikulêre musieksentrums is baie koste-intensief. Leerlinge wat lesse kry word ruim gesubsidieer deur die staat, en ouers maak ook ’n groot bydrae in terme van tyd en geld. Gevolglik is dit van kardinale belang dat slegs hoogs talentvolle leerlinge wat voldoende vordering toon, in sentrums gehuisves word” (Struck 1990:67).

The teaching of music theory/music as an examination subject

“Musiekonderrig, en, as onderdeel daarvan, musiekteoretiese onderrig, sal nie sy regmatige plek in die skoolkurrikulum inneem alvorens dit op dieselfde wetenskaplik gefundeerde vlak as ander vakke aangebied word nie” (Geldenhuis 1986:273).

“Musiekonderrig, ten spyte van navorsers se bevindings, het die afgelope ses-en-twintig jaar baie min aandag geniet wat kon lei tot ’n verbetering van die belangrike vakgebied Musiek” (Hugo 1987:284).

“Sowel die status van musiekonderrig as die status van die musiekonderwyser moet dringende aandag geniet” (Hugo 1987:285).

“Music as an examination subject tended to involve only small numbers of students, particularly in Bantu, Coloured and Indian schools...” (Ramsay 1987:302).

“Daar moet meer aandag gegee word aan die onderrig van musiek by wyse van musiekkonsepte. Slegs dan sal dit moontlik wees om die onderrig van musiek planmatig en volgens ’n sisteem te laat geskied” (Schoeman 1988:70).

“Skoolleerplanne en tersiêre kursusse op die afgebakende gebied van musiekteoretiese vakke en Gehooropleiding behoort sodanig geherstruktureer te word dat onderrig op ’n geïntegreerde basis kan geskied” (Lochner 1991:88).

“Daar moet meer aandag bestee word aan die metodiek van onderrig (hoe om te onderrig) om die onderrig van inhoudelike kennis te optimaliseer. Hierdie aangeleentheid moet by die tersiêre opleidingsfase aangespreek word om opleiding op primêre en sekondêre vlak te verbeter” (Lochner 1991:87).

Physical facilities and apparatus

“Die Onderwysdepartement behoort dit te oorweeg om in alle nuwe skoolgeboue, en waar uitbreidings aan ’n bestaande gebou beplan word, voorsiening te maak vir ’n doelmatig-ingerigte lokaal vir Klasmusiekopvoeding. Verder behoort ander skole in die geleentheid gestel te word om ’n bestaande lokaal in ’n vaklokaal vir dié doel te omskep” (Smit 1985:320).

“Ondersoek behoort ingestel te word na die benutting van musieklaboratoria op skoolvlak en die moontlike instelling daarvan in veral die groter skole van Kaapland” (Smit 1985:326).

“Dit is egter belangrik om kennis te neem van die bevindinge van Marais (1982), Van Eyk (1981) en Heunis (1984) dat onderwysmedia nie

voldoende beskikbaar is vir Klasmusiekonderwys in Suid-Afrika nie” (Van der Merwe 1986:34).

“De Villiers dui die grootste enkele probleem in verband met Klasmusiekonderrig aan as die gebrek aan ’n spesiaal ingerigte lokaal wat aan die besondere behoeftes van die vak reg kan laat geskied. Volgens hom is dit duidelik dat musiek in hierdie opsig stiefmoederlik behandel word...” (Van der Merwe 1986:33).

“Daar bestaan bepaald ’n groot behoefte aan lesreekse vir Klasmusiek. Klankmateriaal en ander oudio-visuele media wat hierdie lesreekse vergesel, kan ’n groot aanwinst vir die vak wees” (Schoeman 1990:195).

“Waar nuwe skole beplan word, moet die plasing van die lokaal in die uitlegplan en die grootte daarvan sodanig wees dat dit aan die vereistes van Klasmusiek voldoen” (Potgieter 1990:237).

Teacher education, in-service education and appointment

“Op die korttermyn behoort daar ten minste tweemaal per jaar indiensopleidingskursusse plaas te vind, waar die klem hoofsaaklik moet val op ‘selfdoen’-aktiwiteite...” (Roos 1982:444).

“Meer doelgerigte en spesifieke opleiding vir die senior primêre fase ten opsigte van musiek en beweging moet gegee word” (Marais 1982:90).

“’n Belangstelling en bedrewenheid in musiek, tesame met die vermoë om die geesdrif aan ander oor te dra, behoort ten tye van die aanstelling van onderwyspersoneel ’n gelyke mate van prioriteit te geniet as die vermoë om byvoorbeeld sportafrigting waar te neem” (Lategan 1985:344).

“Verdoë behoort tot die KOH gerig te word dat alle nuwe permanente aanstellings in musiekposte vanaf ’n sekere datum ’n professionele kwalifikasie sal vereis, ook ten opsigte van spesialisposte. Vir dié doel behoort die KOH-kriteria voorsiening te maak vir ’n eenjarige onderwysdiploma wat ook deur lisensiaathouers verwerf kan word” (Smit 1985:319).

“Geslaagde onderrig in Klasmusiek is grootliks afhanklik van die toereikende opleiding wat die onderwyser ontvang het. Daar word aanbeveel dat slegs onderwysers met Klasmusiekopleiding vir poste oorweeg word. Ook moet daar by die opleiding van alle B.Mus.- en

B.Mus.Ed.-studente kursusse in Klasmusiek ingesluit word” (Van der Merwe 1986:138).

“Navorsingsresultate van die afgelope aantal jare word feitlik nooit geïmplementeer in die Klasmusiekaktiwiteite nie. Daar word aanbeveel dat opleidingseenhede en indiensopleidingskursusse studente en onderwysers sal inlig in verband met die werk van onder andere E. van Eyk (1981), R.A. Marais (1982), E.D. Oehrle (1983) en G.J.L. Heunis (1984)” (Van der Merwe 1986:139).

“Musiekdosente, junior primêre onderwysers en superintendente moet gesamentlik klasmusiekbevoegdhede vir die Junior Primêre Fase opstel. Hierdie bevoegdhede moet as operasionele doelwitte verwoord en as sodanig in die opleidingsituasie geëvalueer word” (Le Roux 1986:135).

“Indiensopleidingskursusse in Klasmusiek moet op deurlopende grondslag aangebied word. Onderwysersentrums kan baie effektief hiervoor gebruik word. Deurlopende opleidingskursusse behoort ook vir krediet tot nagraadse kursusse oorweeg te word” (Van der Merwe 1986:138).

“Trouens dit blyk dat baie min onderwysers wat tans Klasmusiek in die sekondêre skool aanbied werklik reg opgelei is om reg aan die vak te laat geskied. Hoewel hulle wel oor bepaalde musiekkwalifikasies beskik, beteken dit nie dat hulle werklik effektief in die sekondêre skool onderrig kan gee nie” (Potgieter 1990:232).

“Klasmusiekposte behoort sodanig beroepsaantreklik gemaak te word dat Klasmusiekonderwysers voltyds permanent aangestel kan word en sodoende in aanmerking kan kom vir merieteaanslag en bevordering” (Potgieter 1990:235).

“Daar bestaan so ’n dringende behoefte aan indiensopleiding dat enkele kundige Klasmusiekonderwysers deur die superintendente van Klasmusiek geïdentifiseer behoort te word om hulle behulpsaam te wees met indiensopleiding” (Potgieter 1990:236).

“’n Verdere Klasmusiekdiplooma behoort dringend by universiteite en kolleges aangebied te word...” (Potgieter 1990:236).

“Die verwaarlosing van musiekopvoeding aan die primêre skool kan in hoofsaak toegeskryf word aan die ontoereikende musiekoopvoeding van onderwysers en in die meeste gevalle totale afwesigheid van werklik goed opgeleide musiekopvoedkundiges” (Schoeman 1990:68).

“Indiensopleiding behoort op ’n gereelde grondslag plaas te vind” (Schoeman 1990:70).

“Die opleiding van klasmusiekonderwysers kan meer toegespits wees op die praktyk” (Oberholzer 1990:234).

“Die gebrekkige onderrig van die verskillende musiekaktiwiteite soos sang, beweging en instrumentale spel hou verband met die opleiding van onderwysers” (Schoeman 1990:73).

“Dit blyk dat daar kwalitatief en kwantitatief nie voldoende klasmusiekonderwysers opgelei word nie. Algemene klasmusiekopleidingsprogramme (semi-spesialiseringskursusse) lewer nie werklik musiekkundige en -vaardige onderwysers nie. Meestal is dit te wyte aan gebrekkige musikale agtergrond van studente en onvoldoende periodes wat vir die opleiding ingeruim word. Hierdie situasie word verder bemoeilik deur die afwesigheid van ’n goed gestruktureerde opleidingsprogram” (Van Eeden 1991:3).

Music therapy

“Spesiale onderrigstelsels en programme binne die skole of as deel van skoolstelsels sal ook meer musiekterapeutiese dienste neem” (Hauptfleisch 1985:348).

“Een gebied van toegepaste navorsing wat van toepassing vir die musiekterapieveld is, kan ’n studie van die verskillende skole se musiekleerplane wees. Indien maniere gevind kan word waardeur musiekprogramme in publieke skole kan help om emosionele probleme te voorkom, sal sulke navorsing baie waardevol wees” (Hauptfleisch 1985:351).

“Die gespesialiseerde opleiding van onderwysers van verstandelik erg gestremde leerlinge behoort die onderwyser, ook hy wat geen vorige musiekkopleiding gehad het nie, in so ’n mate toe te rus vir sy taak dat hy in staat sal wees om die positiewe bydrae wat musiek tot die onderrig van dié leerlinge kan lewer, optimaal te benut” (Sauer 1986:143).

“Onderwysers in sentrums vir verstandelik erg gestremde kinders behoort die geleentheid gegun te word om deur middel van indiensopleiding of werkseminare kennis te neem van die moontlikhede van musiek en die verskillende wyses waarop dit as vak en as hulpmiddel in die onderrig aangewend kan word” (Sauer 1986:143).

Compromising music education

On 21 June 1990 Prof. D.G. Geldenhuys gave his inaugural lecture at the University of South Africa on 'Effective music education in a new South Africa'. He indicated that three main schools of thought on music education are crystallising in South Africa, namely a conservative, a non-conservative and a compromising school. He judged that compromising music education lends itself to greater freedom of approach—strict methodological teaching approaches are avoided in a system where interaction occurs naturally. The teachers have greater autonomy in decision-making processes regarding aspects such as the implementation of syllabi, entrance requirements, financial and managerial matters.

He regarded compromising music education, owing to its greater inherent freedom of approach, as the ideal medium through which, by means of the universal language of music, closer contact between different population groups can be established. With this model as point of departure, he visualised a number of practical education models from primary to tertiary level for an effective music education structure.

In the light of stringent and possibly worsening economic circumstances, Prof. Geldenhuys provided a number of guidelines for education models from primary to tertiary level. Among others, he expressed the opinion that compulsory music education does not have a place at secondary level, and that music education should be presented as an extra-curricular optional subject for those for whom music is a love and a necessity. He was furthermore of the opinion that the most far-reaching rationalisation would take place at tertiary level, with consideration of intercultural relationships, specialisation, cost-effectiveness and viable vocational orientation (Geldenhuys 1990).

Proposed principles for effective music education in South Africa

A comprehensive research document by Prof. J.J.A. van der Walt, entitled *Proposed principles for effective music education in South Africa* was submitted to the HSRC Advisory Committee for Music Education. Prof. van der Walt was subsequently requested to formulate a shortened *Rationale for General Music Education*, of which only the main points are presented here. All members of the Advisory Committee did not fully subscribe to the original document nor the rationale, especially as regards statements on 'musicality as a gift of God' and the value of music in separate cultural communities.

- “● All people receive musicality as a gift of God and therefore everyone should be given the opportunity to realise his musical potential.
- Through music education the child will be able to share in the beneficial influence of music on one’s physical and mental faculties.
 - Music is essential for the child’s education towards a state of mature humanness.
 - Man experiences joy in the shared practice of music; he also experiences himself in his own individuality, and in his links with and responsibilities towards a group.
 - Musical ontogenesis requires the commencement of music education at an early stage in the life of the child.
 - Music education constitutes the basis for understanding and appreciating other cultures.
 - Education should provide the child with the opportunity to take possession of his musical heritage and to be equipped to maintain and extend it.
 - Music serves a variety of functions and is extensively used in most cultural communities. Music education is necessary to educate the child in such a way that he will be able to play a significant role as a musically literate person in this world of music.
 - Music education can enrich instruction in other school subjects and school life in general” (Van der Walt 1991).

Many more references to research results than those in this chapter could be made. It is important that education authorities consider research results where recommendations are scientifically founded and meaningful for policy formulation in general and education practice in particular.

5 Towards music education policy renewal

Since the 1980s, various institutions and organisations have made recommendations regarding music education policy. It seems as if this policy debate is gaining momentum in view of the political changes in the country. Civil society has an important role in ensuring that any government takes care of the arts in a proper manner.

This chapter traces the process of trying to influence official music education policy and reflects development in thinking in this regard.

The Inquiry into the Promotion of the Creative Arts, 1984

On 15 May 1981 the then State President, Mr M. Viljoen, announced that a Commission of Inquiry into the Promotion of the Creative Arts had been appointed under the chairmanship of Dr J.H.T. Schutte in order to inquire into and report on the promotion of the creative arts (RSA 1981).

The State President's terms of reference for the Commission's work were as follows:

“... to inquire into and report on the promotion among all population groups of the creative arts in the field of literary arts, music and plastic arts, and financial aid to creative artists, with special reference to—

- (1) the fostering of an appreciation of art in the community by means of formal and informal education;”

It can be asked why the State President restricted himself to the creative arts and why he did not give a wider commission by omitting the word ‘creative’, or including it as a subsection. This restricted commission let an important opportunity to serve music on a much broader front, slip. It is heartening that the Commission did, nevertheless, take other perspectives into account. The Commission's report was made public on 30 March 1984.

With regard to music the following opinions, findings and recommendations are relevant to this report. It has to be noted that certain opinions aired before the Commission were not necessarily included in the Commission's final recommendations. The numbering used is that of the report (RSA 1984b).

“6.1 General

The following emerged from the evidence submitted:

- (a) Music is a universal language par excellence, understood across national and international boundaries. It is an international medium of communication that could enhance South Africa’s image effectively.
- (b) At the same time music often has a strong national or ethnic quality. This element of music will have to be preserved and developed, at the same time as its universal qualities are extended.
- (e) Attention to sufficient and well-directed training remains the cornerstone of all efforts to promote music.

6.2 Definition of fields

6.2.5 Matters that will have to be borne in mind in defining fields for the purposes of the Arts Council

6.2.5.2 In a heterogeneous cultural community great flexibility and adaptability in classification and evaluation will be necessary. It will not be possible to maintain uniform, let alone absolute standards...

6.3 The present situation as regards music

6.3.2 Lack of a national plan for the promotion of music

6.3.2.3 In addition to this, the preparation of audiences—the consumer market—has most definitely not received the attention it should have. The greatest problem facing serious music in this country is that it has only a small audience...

6.3.3 Lack of planning and co-ordination as regards formal education

6.3.3.1 The lack of planning, co-ordination and rationalisation is also clear from the fact that, according to the evidence, the individual education departments, tertiary educational institutions and other training bodies all still function independently to a high degree.

- 6.3.3.2 The teaching of music in schools is a subject that must be thoroughly and scientifically investigated and evaluated. We need to bring a greater awareness to education bodies as a whole of the basic and vital importance of an appreciation of the arts as a widening influence on a child's mind.
- 6.3.3.3 The lack of planning as far as the teaching of music at schools is concerned results for example in large shortcomings as regards music classes. In spite of the fact that there are syllabuses that are accepted by all the provincial educational bodies, not much comes of this in practice... This is mainly the result of a negative attitude towards this type of education and of the fact that the class often has to be given by a class teacher (especially in primary school) who knows very little about music. There are definitely shortcomings at the primary and secondary levels of formal education where more could be done in the field of school music to create appreciative concert-goers...
- 6.3.3.4 Education in music must be available to every child at school and must have its basis in a broad policy of general education in the humanities and cultural education...
- 8.3 The provision of opportunities for training for artists from all population groups
 - 8.3.2 Facilities for non-formal education

Regarding the after-hours use of schools for art training, the Commission has taken note of the success achieved by the Transvaal Education Department with extra-curricular centres at schools...
- 9.3 Stimulating greater involvement in the arts
 - 9.3.1 But the basis for an understanding, an appreciation and love of the arts is first laid at school and at home. This fact cannot be overemphasised ...
- 10.2 The present state of affairs as regards appreciation of the arts in South Africa

- 10.2.2 In the evidence unanimous and serious concern is expressed about the indifference of the average South African towards the arts.

There is nevertheless concern among witnesses about the attitude at schools, universities and central and local authorities towards the arts.

An important and central consideration that came up often in the evidence is the neglect, at all levels of education, of the child who does not have a special talent for artistic creation or practising in the arts...”

Some of the final recommendations by the Commission are as follows:

- “1 The Commission considers getting the community in general more involved in, informed about and interested in the arts as one of the most important tasks that must be carried out in connection with the promotion of the arts in South Africa. Involvement in the arts, and in culture in general, forms a necessary stimulus for the spiritual growth of the community.
- 2 The creation of an Arts Council for South Africa is central to the Commission’s recommendations.
- 3(a) The creation and experience of art is essential to the well-being of a community.
- 3(f) The creation and experience of art are complementary. Without an artistically informed community, the practice of the arts will inevitably languish.
- 3(h) The inculcation of an awareness and an appreciation of art must begin at home and at school.
- 3(i) The planning of an arts policy for South Africa must make provision for both the diversity of and the common ground between the artistic traditions of the various segments of South African society.
- 19 A scientific evaluation study of the results of systems of music education in use in South Africa should be carried out as a matter of urgency.

- 29(b) Provision of more high schools for art, music and ballet are necessary for pupils who are interested in the 'pure' arts such as painting and sculpture...
- 31 The HSRC should undertake an in-depth follow-up study into the question of involvement in the arts in the whole South African community and make recommendations about how the present situation can be improved as far as possible and how art education can be enriched and expanded in future.
- 47 There should be greater consultation on art matters, e.g. on core syllabuses, between the various education authorities."

Although the other recommendations of the Schutte Commission are mainly geared towards the creative arts, the observations and recommendations above deserve the serious attention of education authorities when policy with regard to music education is formulated.

Opinions voiced in the report that are not necessarily supported by music educators are, for example, the statements that music is a universal language and that music education should prepare audiences for the concert hall. It is clear that the report is strongly Western-biased and that it has not sufficiently taken note of the music experiences of the indigenous population.

Various recommendations by the Commission have already been implemented, partly as a result of the report, and partly independently:

- the release of the Government's White Paper on the Arts on 14 July 1986
- the arts deliberations in Stellenbosch on 29 April 1988, under the chairmanship of Minister F.W. de Klerk, then Minister of National Education
- the establishment of the Foundation for the Creative Arts
- greater co-ordination between the various departments of education through the Network Committee for Curriculum Development and the various curriculum committees
- the establishment of more music centres for instrumental tuition of pupils
- the recently completed investigation of the HSRC, entitled *Effective music education in South Africa*.

The Schutte report can be regarded as an important milestone in the history of the arts in South Africa, in spite of its prominent Western approach. In future, surveys of this nature will have to be tackled from a far broader perspective.

The Arts Deliberations in Stellenbosch, 1988

On 21 October 1987 the Cabinet, in reaction to the Schutte Report, decided that arts deliberations should be held. An Advisory Committee was appointed to assist the MNE with the planning in this regard. The deliberations took place at the University of Stellenbosch on 29 April 1988. In the feedback from those groups which discussed music, Mr Dirkie de Villiers said, among other things:

“This group has identified basically three problems which with the good will of the Government we feel can be rectified. The first is education. I would almost like to say the first, the second, third, fourth, the fifth, the sixth are education. We feel that the cultural standards of a nation depend not entirely on what the great professionals of the nation are capable of doing musically, but depend on the average man in the street’s appreciation being nurtured. Therefore whether we are speaking about children from primary to secondary school level or tertiary and adult education, this is what we call ‘audience development’” (DNE 1988:41).

The National Music Educators Conference, Pretoria 1990

The delegates and other conference-goers at the national Music Educators Conference, held between 9 and 12 April 1990 at the University of Pretoria, released the following declaration (Hauptfleisch 1991):

DECLARATION TOWARDS A POLICY FOR MUSIC EDUCATION IN SOUTH AFRICA

“We, the participants present at the national Music Educators Conference held at the University of Pretoria from 9–12 April 1990, organized with the participation of the

Harp Society of South Africa
Human Sciences Research Council
Musicological Society of Southern Africa
Music Therapy Society of Southern Africa

Orff Schulwerk Society of Southern Africa
South African Choral Society
South African Society of Music Teachers
Southern African Music Educators' Society
Suid-Afrikaanse Kerkkorrelistevereniging

and also attended by representatives from the

Ciskei Education Department
Committee of Heads of University Music Departments
Department of Education and Culture, House of Assembly
Department of Education and Culture, House of Representatives
Department of Education, Culture and Sport, Namibia
Department of Education and Training
Department of Music, UNISA
Foundation for the Creative Arts
KwaZulu Department of Education
Music Department of the SABC
Orange Free State Education Department
QwaQwa Education Department
Transkei Education Department
Transvaal Education Department

express our concern about the current crisis in music education in South Africa.

This critical state can be summarized under two headings:

1. the low and abating status accorded to music education within general education;
2. the lack of coherence in music education owing to ongoing fragmentation.

Music is a universal manifestation of human sentience and is an essential feature of the culture of all peoples of all times. Therefore every individual deserves to be educated musically.

A complete education of the individual thus requires the development of his inherent aesthetic faculty which is promoted through music in an unparalleled manner. Scientific evidence has proved that music is a unique mode of expression and representation, embracing and developing the cognitive, affective and psycho-motor functions. It advances physiological and psychological development and social skills, and is also instrumental

in fostering the creative imagination so necessary for excellence in achievement.

Therefore we strongly believe that music education must be an integral part of the education of all South Africans.

To realize this, the following conditions are mandatory:

- a fostering of positive attitudes towards music, music education and the aesthetic aspects of music;
- direct representation by music educators at a high level in a single education department;
- regular communication between music educators at all levels, education departments and policy-makers;
- adequate allocation and fair distribution of financial resources;
- equal and compulsory music education as part of the core curriculum in all schools;
- adequate and sufficient training and definite appointment of music educators and
- recognition of the educational value of all music for all South Africans.”

The Southern African Music Educators’ Society: Music Education Charter, 1990

BELIEFS

- “1. Education must be free, equal and compulsory for all children.
2. Music, a fundamental part of human life, should be at the core of education and should develop the aesthetic, physiological and social aspects of behaviour.
3. All children have the right to realize their intellectual and emotional potential through music, thus a music education programme which progresses purposefully should be made available from pre-primary school level through to final. An essential aspect of such a programme should be the development of creative potential. Children should also have the opportunity to develop their talent to the highest possible level of musicianship.
4. Music should be given a permanent and undisputed place in the school timetable. It should not be relegated to an extramural position where it fulfils a largely peripheral and ‘occasional’ role. It should be given the same serious attention as other subjects.

5. Teachers of music should be specialists in their field, able to cope with the diversity of the subject and the varied talents of children.
6. Music education in Southern Africa must shed its exclusively Eurocentric basis. All musics of South Africa should be studied in teacher-training programmes and made available to all children” (Southern African Music Educators’ Society 1990).

The Foundation for the Creative Arts

CREDO

- “1. The creation and experience of art is essential to the well-being of a community.
2. The creation and experience of art are complementary. Without an artistically informed community, the practice of the arts will inevitably languish.
3. Every member of South Africa’s heterogeneous community has the right to an opportunity to practise and to experience art.
4. The inculcation of an awareness and an appreciation of art must begin at home and at school.
5. The planning of an arts policy for South Africa must make provision for both the diversity of and the common ground between the artistic traditions of the various segments of South African society” (Foundation for the Creative Arts s.a.)

Interim Independent Forum on Music Education, 1991

From 18 to 20 November 1991 a group of 14 people involved in the field of music education met at the HSRC in Pretoria to explore ways in which future policy-makers could be influenced in the direction of a new policy for South African music education. The group was drawn together after a process of consultation with many organisations, societies and education bodies and regards itself as an interim forum independent of any particular institution or organisation. Although the meeting was financed by the HSRC, this forum did not constitute a sub-committee of the HSRC research programme on music education.

The forum regarded itself as accountable to all those interested in negotiating an equitable distribution of educational resources, and to all those concerned with cultural education in the broadest sense.

A document reflecting the discussions during the meeting was compiled. This was intended to serve as a working document, and organisations countrywide were invited to discuss it as widely as possible and to make the issues involved well understood by their membership. These organisations included music societies, education societies, music departments, faculties of education, trade unions and political parties. The organisations were also invited to discuss how such a forum could be expanded, and how the debate on the future of music education should continue from there. The forum was concerned that debate should be widespread and well-informed and welcomed suggestions on how to achieve this goal.

On 5 and 20 March 1992 the forum submitted comments to the DNE regarding the CHED's draft model for education in South Africa (see Chapter 6). One of the most pressing concerns was the fact that the Curriculum Model for South Africa (CUMSA) proposes that Arts Education will not be formally evaluated. The position of the forum is as follows (Interim Independent Forum on Music Education 1991):

“PREAMBLE

Music Education as it exists today is a configuration of practices and resources distributed unevenly throughout the country. To a greater extent, the unequal distribution of skilled teachers and facilities mirrors the unequal distribution of educational resources as a whole, from black State schools where almost nothing exists to private schools where the facilities are luxurious.

Any change in the philosophy of music education must recognise this totally unsatisfactory and unjust situation. Nevertheless, a new philosophy cannot restrict itself to reflecting the current intolerable situation on the ground, but must reflect the aspirations that all music educators have for the future of music education.

This document recognises, therefore, that changes in music education must be paralleled by radical changes to the funding formula for education as a whole. No new policies or curricula can work within the present system. No matter how enlightened new syllabuses may be they cannot be implemented unless resources in all disadvantaged schools are brought rapidly in line with those in privileged schools, under a single national Education Department.

A new philosophy for South African music education also necessitates a new look at the present system of music training in tertiary institutions.

There is at present a severe shortage of highly qualified music teachers. Because many music teachers become qualified through colleges of education or university music departments the issue of entrance requirements will have to be re-addressed if the proportion of well-qualified music teachers is to rise to meet the requirements of the proposals outlined in this document.

The distinction between formal, non-formal and informal music education also needs to be explored with a view to making better use of the different ways in which music can be learnt.

By formal music education is meant music education from the first grade of primary school to the highest reaches of the university.

By non-formal music education is meant a systematic music education activity carried on outside the framework of the formal system, for adults as well as children.

By informal music education is meant the life-long process by which every individual acquires and accumulates musical knowledge, skills, attitudes and insights from daily experiences and exposure to the environment—at home, at work, at play.

In order to address the differences between these three areas of education as well as the imbalances in resources available to schools as a result of the legacy of apartheid, music education will have to evolve a number of new strategies. Such strategies could include community outreach programmes, exchange teacher programmes and the redistribution of qualified teachers around the country. Closer links should also be forged between formal and non-formal music education institutions, and the possibilities for accreditation of courses between different institutions should be explored.

This preamble serves to highlight some of the major practical considerations which currently stand in the way of implementing a new and creative music education programme in primary and secondary schools. It is clear that such obstacles must be removed, and it is the responsibility of the State, in consultation with music educators nationally, to do so.

The philosophy of music education which underlies this document rests on the principles of non-racism and non-sexism which are fundamental to any concept of education in South Africa today. All aspects of the document rest in the belief that music education should be available to all people, regardless of race, creed or gender.

RATIONALE FOR MUSIC EDUCATION

The current rationale for music education in South Africa is based on a Western concept of education and aesthetics as practised in Europe for the past 300 years. A new South African rationale cannot be based exclusively on these concepts and must of necessity reflect a new philosophical model which fits the South African context.

Music is a unique mode of expression and representation, embracing and developing the cognitive, affective and psycho-motoric functions. It promotes psychological and physiological development and social skills, and can be utilized in both educational and therapeutic contexts. It is also instrumental in fostering the creative imagination so necessary for the achievement of excellence.

Music education provides basic tools for a critical understanding and assessment of the world around us. As a communicative tool it is as widely used as language, even more so since music has extraordinary power to move the emotions.

Music education affords the opportunity of developing to a high degree, skills essential not only in the sphere of music itself but also transferable to all spheres of life.

Music education makes a significant contribution towards the development of one of the seven primal intelligences identified by American psychologist Howard Gardner in 1983 as constituting the full variety of human intelligence. These seven intelligences are the linguistic, the logical-mathematical, the musical, the spatial, the bodily-kinesthetic, the interpersonal and the intrapersonal. As such, music education helps develop the inherent cognitive ability of human beings.

In summary, music education is an essential part of general education because it promotes a particular facet of human development which no other subject can accomplish.

A NUMBER OF PRINCIPLES AND BELIEFS UNDERLYING SOUTH AFRICAN MUSIC EDUCATION

1. Music education is everyone's birthright. Each individual should be able to develop her or his musical potential to the highest level.
2. Music education is a life-long process which commences in the womb and continues throughout life, in the formal, informal and non-formal education sectors.

3. Music education is part of an holistic approach to education. Furthermore, music education itself educates the whole person, developing the cognitive, affective and psycho-motor functions, and contributing to the social, aesthetic and spiritual development of the individual.
4. A praxial view of music should form the basis of music education. This view sees music in terms of the variety of meanings and values found in the music practice of a culture, and implies a process of education through, in and for music. Such an approach embraces a concept of music-making which involves the practitioner, the practice, the product and the context in which the practice occurs (which includes the listener). It is rooted in the belief that music is essentially a diverse human practice consisting of many specific music practices.
5. The State has until now recognised primarily a eurocentric view of music in the schools. Consequently, knowledge which is valuable and which circulates among a large number of South African people has been excluded from State-sponsored education. A South African philosophy of music education is no longer definable in terms of one culture only. The socio-cultural resources of South Africa (including the Western tradition) can enrich music education. These resources include the diversities and commonalities of South Africa's broad spectrum of musical concepts, behaviours and sounds.

PROPOSED GOALS OF SOUTH AFRICAN MUSIC EDUCATION ARE:

1. to promote the creation, performance and appreciation of music, thereby contributing towards an evolving South African culture;
2. to promote individual musical growth by developing auditory and perceptual discrimination, psycho-motor, technical and technological skills;
3. to promote personal growth and social skills by developing modes of critical thinking, intrapersonal and interpersonal abilities;
4. to promote a deeper understanding and acceptance of the similarities and differences among people of different ages, musical preferences, religious and cultural traditions in South Africa, and thereby encourage interpersonal tolerance and respect;
5. to develop an understanding of one's own cultural identity and experience, realising that one can possess a hybrid identity, in relation to exploring the otherness of other people's identity and experience.

PROPOSED STRATEGIES FOR ACHIEVING THESE GOALS ARE:

Policies

1. The provision of equal educational facilities for all including the redressal of old wrongs.
2. The maintenance of music education as a separate discipline and as part of the core curriculum.
3. The redefinition of standards and entrance/exit levels.
4. The establishment of national guidelines for music education based on the principles and goals suggested above, and in consultation with a broad spectrum of organisations and individuals.
5. The establishment of close liaison between individuals and organisations involved in formal and non-formal music education.

Curricula design

The development of a single national curriculum model for music education designed to reflect the diversity of music systems practised in South Africa while allowing for flexibility of structure and content at a local level.

Finance

1. The development of music education resources and facilities with funds from the State, the private sector and the community.
2. The financing of training for music education with funds from the State.
3. The establishment of a national development programme for music education.

Training

1. The provision of basic, continuing and in-service training at college and university level.
2. Recommendations for the introduction of revised course structures for degrees and certificates and the implementation of new courses.
3. The promotion of diverse teaching and learning styles.

Research

The instigation of research projects designed to develop resources and methodologies appropriate to the new approaches required.

Marketing

The instigation of programmes to promote a positive attitude towards music education among school principals, teachers, pupils, the general public and private companies.”

A delegation from the interim independent forum met with the Director-General and Deputy Director-General of National Education on 16 July 1992. The position of the delegation was that a prerequisite for the successful establishment of a permanent forum for music education was a public statement by the DNE that it would recognise such an advisory body once it is formed.

The DNE acknowledged that there is a need for an official, permanent music forum which is nationally structured and politically independent. The DNE was apparently involved in the creation of structures which will enable maximal utilisation of expertise and inputs at regional as well as national level. Through these structures, input from the broader music community and an independent national forum for music education would be possible. When details on these structures were made public, the DNE would like to utilise the expertise of the independent forum and establish mechanisms for information exchange.

National Arts Policy Plenary, 1992

The National Arts Policy Plenary was an ambitious undertaking, attempting to gather the largest possible number and broadest range of people involved in the arts possible. The overall aim of the Plenary was to initiate a process of policy formulation and networking.

Notwithstanding the number of attendants (roughly 1 000), language difficulties, different interests and limited time, the Plenary more or less realised its five main goals. These were (National Arts Policy Plenary 1992):

- to adopt a resolution/statement of intent, committing delegates to achieve specific aims within a framework based on unifying working principles
- to initiate working groups in policy areas by reaching broad agreement on the briefs of the working groups and by electing national convenors
- to establish/extend networks among people with similar interests

- to set up convening committees to further the Plenary process at a regional level and
- to elect a new steering committee.

Symbolically, the Plenary was a significant and historic event in that such a wide range of arts people were gathered together for the first time. The following statement of intent was adopted with 90 per cent of the delegates voting in its favour.

STATEMENT OF INTENT

“We, delegates to this National Arts Policy Plenary, gathered on this fifth day of December 1992 and representing the largest number of arts practitioners, arts educators, arts organisations and arts institutions and the broadest range of interests in the arts sphere ever gathered together in our country, hereby resolve

1. to seek to build unity and co-operation within the arts community around the following principles:
 - a commitment to a democratic order where all enjoy equal rights and legal status irrespective of colour, gender, creed or sexual orientation
 - a belief that the arts, particularly publicly-funded arts institutions and individual arts practitioners who receive public funds for creative purposes, should not be dictated to or controlled by the state or party political interests
 - a commitment to freedom of expression, freedom to criticise and freedom to hold opposing views without fear of victimisation or censorship
 - a commitment to correcting historical imbalances in the distribution of skills, resources and infrastructure in the sphere of the arts and
 - a belief that existing publicly-funded arts institutions, including training institutions, need to be thoroughly evaluated and transformed where necessary in the light of the artistic needs and aspirations of all South Africans
2. to establish mechanisms to democratically formulate recommendations for policies, strategies and funding structures to develop and protect the arts and the interests of arts practitioners and to encourage the broadest

possible support from the arts community and the public for such recommendations

3. to explore the desirability and, if so, the best forms of organisation to represent the interests of the arts, of arts practitioners and of arts educators on an ongoing basis
4. to ensure arts education for all at pre-primary, primary and secondary school levels irrespective of vocational training and
5. to come together by the end of December 1993 to evaluate the progress we have made in these areas.”

The processes and activities emerging out of the Plenary were subsequently co-ordinated under the banner of the National Arts Initiative. Working groups were established in seven arts disciplines, two of which were music and arts education.

Foreign declarations on music education policy

Since the Work Committee considered it as very important that a broad policy statement on music education in South Africa should be promulgated by the highest education authority, the Committee decided to study foreign examples of statements on music education. Although it is acknowledged that every country has specific circumstances that may not prevail in other countries, it was felt that a brief look at the situation in other countries may assist policy-makers in South Africa in choosing between possible options.

A broad policy statement could serve as a point of departure to which all institutions involved in music education subscribe. It could also serve as a guideline for presenting and enhancing the various sub-disciplines of music education for all pupils in the country.

THE TANGLEWOOD DECLARATION

From 23 July to 2 August 1967 Tanglewood, in Boston, United States of America (USA), was the setting for a unique symposium which considered major issues related to the theme of ‘Music in American Society’. Musicians, sociologists, scientists, labour leaders, educators, representatives of corporations, foundations, communications and government, and others concerned with the many facets of music assembled for this purpose. The following declaration was issued:

“We believe that education must have as major goals the art of living, the building of personal identity and nurturing creativity. Since the study of music can contribute much to these ends, we now call for music to be placed in the core of the school curriculum.

The arts afford a continuity with the aesthetic tradition in man’s history. Music and other fine arts, largely non-verbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization.

Educators must accept the responsibility for developing opportunities which meet man’s individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions and the challenges of a new leisure.”

Music educators at Tanglewood agreed that:

- “1. Music serves best when its integrity as an art is maintained.
2. Music of all periods, styles, forms and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music and the music of other cultures.
3. Schools and colleges should provide adequate time for music in programs ranging from preschool through adult or continuing education.
4. Instruction in the arts should be a general and important part of education in the senior high school.
5. Developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research.
6. Greater emphasis should be placed on helping the individual student to fulfil his needs, goals and potentials.
7. The music education profession must contribute its skills, proficiencies and insights toward assisting in the solution of urgent social problems as in the ‘inner city’ or other areas with culturally deprived individuals.
8. Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with

the very young, with adults, with the disadvantaged, and with the emotionally disturbed” (MENC s.a.:139).

UNITED STATES OF AMERICA, HOUSE OF REPRESENTATIVES: H.J. RESOLUTION 452 (PASSED 18 JUNE 1984)

“Recognizing the important contribution of the arts to a complete education

Whereas historically the arts have provided societies with a truly human means of expression that goes well beyond ordinary language;

Whereas the arts serve as a powerful expression of thoughts and feelings as a means to challenge and extend the human experience, and as a distinctive way of understanding human beings and nature;

Whereas few areas of life are as important to a free, democratic society as education;

Whereas a country in which pluralism and individual expression are an essential part of its character must rely on a high level of shared education to foster a common culture;

Whereas the arts provide an important aspect of a complete education and have been included as one of the six basic academic subjects by the College Board;

Whereas practice and preparation in the arts can develop discipline, concentration and self-confidence;

Whereas participation in the arts helps to develop the high levels of skill, literacy, and training essential to enable individuals to participate in our national life;

Whereas exposure to the arts is an integral part of the understanding and appreciation of the diverse cultures of the world;

Whereas the arts serve to preserve our uniquely American culture and provide a particularly effective means to present it to other nations; and

Whereas the arts enrich our lives by offering fulfilment through self-expression and aesthetic appreciation: Now therefore be it

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, that we recognize the important contribution of the arts to a complete education and urge all citizens to support all efforts which strengthen artistic training and appreciation within our Nation’s schools” (MENC 1984).

PRESIDENT GEORGE BUSH, USA

The following are excerpts from President George Bush's statement on the arts, issued during the 1988 presidential campaign:

“The arts tell us who we are and what we can be. They contain the signposts of civilization and provide the symbols and vocabularies of our national identity. They contribute to a community's morale and thus improve its quality of life and contribute to its economic development. The arts provide for that diversity of expression that is peculiarly American, reflecting our many different origins and the bonds that unite us. I will encourage all of these contributions. Arts education is vital to the future health of the arts.”

President Bush added that he encouraged efforts to

“make the arts a basic and sequential part of K-12 education. Schools must provide young people, from every background, with a sense of American civilization and identity” (MENC 1989:5).

MUSIC EDUCATORS NATIONAL CONFERENCE (MENC)

The MENC serves as the national voice for music education in the USA. It represents all levels and all fields of specialisation within music education. Its purpose is the advancement of music education. In May 1991 a comprehensive *Statement of Beliefs* was issued, reflecting the current position of MENC on a variety of topics that concern the profession, under the following headings:

The Role of Music in American Education

(Sub-headings: Access to Music Education; Support for Music Education; Objectives of Music Education; Educational Reform; Continuing Music Education; Music and other Basics)

Conditions and Expectations for Teaching Music

(Requirements; Curriculum; Scheduling; Materials and Equipment for Teaching Music; Facilities for Teaching Music; Instructional Technology; Staffing; Music in Early Childhood Education; Music and Special Populations; Academic Credit; Research and Scholarship in Music Education; Administration of Music Education; State Supervisor of Music)

Pre-service and In-service Education for Teaching Music

(Music Specialists; Classroom Teachers)

Current Issues in Music Education

(Academic Eligibility Requirements; Religious Music; Assessment of Students, Teachers and Programs; Magnet Schools; Travel; Cooperation with other Organizations; Federal programs and Agencies) (MENC 1991).

QUEENSLAND (AUSTRALIA) POLICY STATEMENT: EDUCATION AND THE ARTS

In 1980, the Queensland Curricular Development Centre included the Arts and Crafts as one of the nine areas of knowledge and experience within the core curriculum.

The Arts and Crafts were taken to cover a wide and diverse area, including literature, music, visual arts, drama, wood, metal and plastic crafts. These disciplines represent major, fundamental forms of human expression, understanding, appreciation and communication.

In 1984 a working party from the Curriculum Services Division was set up to develop an Arts Policy for the Queensland Department of Education. The document was finally approved by the Director-General's Policy Committee in October, 1986.

The introduction provides a definition of and rationale for the arts and provides answers to questions such as: "What are the arts?" and "On what grounds should the arts be included in the curriculum?" One of the main arguments running through this section is the argument of non-redundancy, i.e. unless the arts are taught as an integral part of the curriculum, students are denied a range of valuable experiences that cannot be provided or duplicated by other groups of subjects.

The second section of the statement specifies principles and guidelines on which arts programmes should be built. Five basic principles are espoused:

- (a) All students will be provided with sequential educational experiences in the arts through all years of compulsory schooling, and with access to arts experiences in the post-compulsory years.
- (b) All arts education programmes must ensure that students develop the relevant knowledge, understanding and skills across a balanced range of arts activities.
- (c) All students will be afforded the opportunity to extend the quality, depth and scope of their participation in the arts.

- (d) All students will be encouraged to develop confidence and find satisfaction in their engagement in the arts, both as participants and as observers.
- (e) All students should be encouraged to develop an enthusiastic commitment to their own continued involvement in the arts as an integral part of their schooling and their lives” (Blundell & Caroll 1988).

To assist schools in pursuing these five basic principles, a set of more specific guidelines is provided. The final section of the Policy Statement briefly emphasises the role schools can play in establishing and encouraging community participation in the arts.

The Policy Statement can be seen as a pivotal mechanism in the development of arts education in Queensland schools. It acts as the linchpin between an era of advocacy of the arts in the curriculum and the implementation of arts education as part of the common programme for students in state schools.

6 Towards a new education dispensation

Education as a human right

It is generally accepted that a new South African constitution will include a justiciable bill of rights. This bill of rights will, as part of the constitution, be the highest authority in the country, rather than legislation by parliament.

In the run-up to the elections for a constitutional assembly, various parties as well as interest groups in civil society have produced draft bills of rights. All of these include articles or paragraphs on education. Owing to the weight that a bill of rights will carry, the implications of these bills of rights for education in general and music education in particular need to be studied.

The idea of a bill of rights can be traced back to the Universal Declaration of Human Rights.

UNIVERSAL DECLARATION OF HUMAN RIGHTS, 1948

On 10 December 1948 the Universal Declaration of Human Rights was adopted by the General Assembly of the United Nations with no countries opposing but with eight abstentions, including the Union of South Africa. The adoption of the declaration was viewed as the first step towards the formulation of an international bill of rights. The declaration contains no provision for enforcing its principles and it is generally accepted that it is not legally binding on member states. Irrespective of the lack of enforcement procedures, the declaration provides a firm moral, political and quasi-legal framework to which member states have to adhere (De Villiers 1992:1).

Article 26

- “1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall

further the activities of the United Nations for the maintenance of peace.

3. Parents have a prior right to choose the kind of education that shall be given to their children.”

INTERNATIONAL COVENANT ON ECONOMIC, SOCIAL AND CULTURAL RIGHTS, 1966

After the acceptance of the Universal Declaration of Human Rights, the United Nations embarked on the formulating of a document which would have a sound legal base, thus providing for enforcement. The end result was the acceptance in 1966 of the *International Covenant on Economic, Social and Cultural Rights* and the *International Covenant on Civil and Political Rights* which, with the *Universal Declaration*, are known as the ‘International Bill of Rights’. The approval of the covenants, in 1966, were only ratified by the required 35 member states in 1976.

The contents of the two covenants are basically similar to that of the declaration. The covenant on civil and political rights does not include an article on education (De Villiers 1992:2). The relevant article from the covenant on economic, social and cultural rights reads as follows:

Article 13

- “1. The States Parties to the present Covenant recognize the right of everyone to education. They agree that education shall be directed to the full development of the human personality and the sense of its dignity, and shall strengthen the respect for human rights and fundamental freedoms. They further agree that education shall enable all persons to participate effectively in a free society, promote understanding, tolerance and friendship among all nations and all racial, ethnic or religious groups, and further the activities of the United Nations for the maintenance of peace.
2. The States Parties to the present Covenant recognize that, with a view to achieving the full realization of this right:
 - a. primary education shall be compulsory and available free to all;
 - b. secondary education in its different forms, including technical and vocational secondary education, shall be made generally

- available and accessible to all by every appropriate means, and in particular by the progressive introduction of free education;
- c. higher education shall be made equally accessible to all, on the basis of capacity, by every appropriate means, and in particular by the progressive introduction of free education;
 - d. fundamental education shall be encouraged or intensified as far as possible for those persons who have not received or completed the whole period of their primary education;
 - e. the development of a system of schools at all levels shall be actively pursued, an adequate fellowship system shall be established, and the material conditions of teaching staff shall be continuously improved.
3. The States Parties to the present Covenant undertake to have respect for the liberty of parents and, when applicable, legal guardians to choose for their children schools, other than those established by the public authorities, which conform to such minimum educational standards as may be laid down or approved by the State and to ensure the religious and moral education of their children in conformity with their own convictions.
 4. No part of this article shall be construed so as to interfere with the liberty of individuals and bodies to establish and direct educational institutions, subject always to the observance of the principles set forth in paragraph 1 of this article and to the requirement that the education given in such institutions shall conform to such minimum standards as may be laid down by the State.”

BOPHUTHATSWANA DECLARATION OF FUNDAMENTAL RIGHTS, 1977

Bophuthatswana became the second independent state created by South Africa. Its constitution took effect on 6 December 1977. As part of the constitution, provision was made for a justiciable bill of rights. This *Declaration of Fundamental Rights* introduced a new concept to Southern African constitutional practice (De Villiers 1992:347).

Article 13: respect for private and family life

- “3. The system of education shall be controlled by the State, but private educational institutions may, on application, in the discretion of the

Government and subject to such conditions as the Government may deem fit, be allowed where such institutions in their educational aims and standards are not inferior to state institutions.”

KWAZULU/NATAL INDABA PROPOSALS, 1986

In 1968, Natal and KwaZulu embarked on an exercise to integrate the two regions into a single region with constitutionally entrenched powers, a democratically elected government and a regional bill of rights. Various organisations and political parties met for the first time on 3 April 1986 to discuss a joint constitutional future for the region. The Indaba proposals were made on 1 December 1986, but rejected by the National Party soon afterwards (De Villiers 1992:353).

Article 8: ethnic, religious, linguistic, cultural and educational rights

“4. Every person shall have the same right to public education in an institution that will cater for his interests, aptitudes and abilities and the Province shall make provision for this right without discrimination: Provided that, notwithstanding the provision of section 1(2), it may, in providing facilities, distinguish between persons on grounds of language or sex.”

AFRICAN NATIONAL CONGRESS BILL OF RIGHTS FOR A DEMOCRATIC SOUTH AFRICA—WORKING DRAFT FOR CONSULTATION, 1988

The ANC published its constitutional guidelines for South Africa in 1988. These were subsequently followed up by a *Discussion Document: Constitutional Proposals and Structures for a Democratic South Africa*. The proposed bill of rights represents a hallmark in ANC constitutional thinking in that the principle of constitutionalism and judicial supremacy is accepted (De Villiers 1992:377).

Article 10: social, educational, economic and welfare rights

“10. In order to guarantee the right to education, the State shall, in collaboration with non-governmental and private educational institutions where appropriate, ensure that:
there shall be free and compulsory primary education for all, with a school-leaving age of sixteen,

there shall be progressive expansion of access by all children as a right to secondary education,
there shall be progressive increase in access to pre-school institutions and institutes of vocational training and of higher learning,
there shall be increasingly extensive facilities to enable adults to overcome illiteracy and further their education.

11. Education shall be directed towards the full development of the human personality and a sense of personal dignity, and shall aim at strengthening respect for human rights and fundamental freedoms, and promoting understanding, tolerance and friendship among all South Africans and between nations.”

BILL PROPOSED BY THE SOUTH AFRICAN LAW COMMISSION, 1991

The South African Law Commission is a statutory body consisting of members of the judiciary, legal profession and lawyers. In 1986 the Minister of Justice requested the commission to “investigate and make recommendations on the definition and protection of group rights...and the possible extension of the existing protection of individual rights...”. In 1989 the commission published a working paper for comment and an interim report was published on 4 November 1991 (De Villiers 1992:361).

Article 21: public education and training

“Everyone has the right to freedom of choice with regard to the available public educational and training institutions and fields of study: Provided that—

- (a) free state education shall be provided up to the end of the primary school phase;
- (b) no pupil or student shall on educationally irrelevant grounds be excluded from the available public education opportunities from which he or she may benefit with a view to the acquisition of knowledge, skills and values;
- (c) no state school or state-aided school or institution for education and training shall refuse to admit a pupil or student merely on the ground of his or her race, colour, religion or ethnic origin;

- (d) this Article shall not preclude the establishment and maintenance of private schools or institutions in which no state aid is involved, and such schools or institutions shall have autonomy of choice as to whom they admit;
- (e) this Article shall not preclude the granting of state funds in aid of private schools or private institutions which do not discriminate against pupils or students on the grounds of their race, colour or ethnic descent;
- (f) every pupil is entitled, in so far as this is attainable, to be taught all school subjects through the medium of his or her mother tongue or some other language as a language of choice from the first to the last school year.”

SOUTH AFRICAN CHAMBER OF BUSINESS CHARTER OF ECONOMIC, SOCIAL AND POLITICAL RIGHTS

Article 7

“Everyone has the right to equal educational opportunities and, in the exercise of any functions which the State or private institutions may assume in relation to education and to teaching, the State shall respect the rights of parents to ensure such education and teaching in conformity with their own religious and philosophical convictions.”

GOVERNMENT’S PROPOSALS ON A CHARTER OF FUNDAMENTAL RIGHTS, 1993

Education and Training

- 14. (1) Every pupil or student who is a citizen shall have the right of equal access to state or state-aided educational institutions.
- (2) Every pupil who is a citizen shall have the right to religion-oriented education in so far as it is reasonably practicable.
- (3) Every pupil who is a citizen shall have the right to tuition in his mother tongue, including the right to take his mother tongue as a subject, in so far as it is reasonably practicable.
- (4) (a) Every state-aided tertiary educational institution shall have the right to determine the medium of instruction and the

religious and general character of such educational institution.

- (b) The parent community of every state or state-aided school shall have the right to determine the medium of instruction and the religious and general character of the school.
- (5) (a) Every pupil who is a citizen shall have the right to at least primary education for which the State with due regard to its financial means shall be responsible.
- (b) All pupils at a particular level in a state or state-aided school shall have the right to equal state assistance in respect of compulsory education at such level.
- (6) Every person shall have the right to establish and operate a private educational institution.

Education renewal proposals

THE DNE'S EDUCATION RENEWAL STRATEGY (ERS)

In 1986 the MNE announced the development of the so-called ten-year plan which was based on an annual real increase in the education budget of 4,1 per cent, and aimed at achieving, within ten years, full implementation of the subsidy formula for the college and school-related education sector. However, instead of an annual increase in real terms in the education budget, the very low economic growth rate, together with the State's commitment to the curtailment of public expenditure, actually led to a decrease in the education budget in real terms. This led to the MNE's announcement in May 1989 that the ten-year plan was to be temporarily shelved and that alternative solutions to the problem of funding an expanding education system would have to be found (DNE 1992b:1).

The government's subsequent request in December 1989 that the MNE initiate a process of rationalisation in education, together with the problems and difficulties encountered in education, the continued criticism of the education system and the fact that South Africa's population includes both developed and developing communities, led the Education Ministers to request CHED to develop the ERS (DNE 1992b:1-13).

The development of the ERS was accomplished by means of working groups composed of experts within the various education departments, universities, technikons, the organised teaching profession and, in some

cases, other State departments and the private sector. Interested parties were invited to submit memoranda on any matter to be investigated.

CHED, in turn, established an integrating committee to evaluate the briefs of the working groups, to identify additional matters requiring investigation, to evaluate the different memoranda of the working groups and to integrate these memoranda into a coherent management strategy.

On 4 June 1991 CHED released a discussion document on the ERS and all interested parties were once again invited to comment. The comments were collated by the HSRC and submitted to an extended integrating committee. The committee amended the discussion document, which was finalised by CHED and published in November 1992.

Some of the important results flowing from the ERS that could influence music education are the following:

- An education system with a **central education authority** and **regional education authorities** that have their own power and decision-making autonomy is envisaged.
- The introduction of at least **nine years of general compulsory education**, financed by the State at the rate of approximately 95 per cent, is required.
- A dramatic extension of the role of **distance education** in especially teacher education and senior secondary school education is envisaged. A three-year instructional programme for teacher education will comprise two years of contact education and one year of distance education, and a four-year instructional programme will comprise three years of contact education and one year of distance education. It is also foreseen that 20 per cent of the pupils who would normally have completed their last three school years by means of contact education will do so by distance education by the year 2003.
- A **structured system of vocational education and training**, incorporating a clearly defined qualification structure for vocational training, is envisaged. It is accepted that 20 per cent of the pupils who in the past would have completed their last three years of learning within the school system, will prefer to move on to the vocational training system and therefore have left the formal education system by the year 2003.

- A **streamlined and simpler qualification structure for teachers** needs to be developed, providing for a minimum of three years of appropriate teacher education after completion of the Senior Certificate, the implementation of a period of 'internship' during the training period, and provision for an extended role for technikons in teacher education.
- A number of **existing programmes at universities and technikons** have to be **re-allocated**, where necessary, in line with existing general policy.
- Different models providing for **varying degrees of management autonomy for schools** are proposed and the details need to be set out clearly.
- The existing **provisioning norms for school buildings** will already be scaled down by about 25 per cent as from 1993.
- **Pupil/student:educator ratios** of 35:1 (primary school phase), 32:1 (secondary school phase) and 18:1 (colleges of education) are proposed.
- As part of a **twenty-year strategy** to bring all teachers in the RSA up to a qualification level of at least three years' appropriate training after Grade 12, 81 per cent of all teachers will already have this qualification level by the year 2003.

The above is based on the assumption that 6 per cent of the GDP will be available for education and that economic growth will be between 3 per cent and 4 per cent (DNE 1992b:ix-xiv).

A CURRICULUM MODEL FOR EDUCATION IN SOUTH AFRICA (CUMSA)

In 1984 an investigation was initiated in preparation for the development of a common broad curriculum for pre-tertiary education in South Africa. The year 1989 saw the commencement of the development of a draft model which would eventually serve as basis for the development of a curriculum for implementation in the education practice.

With the announcement of the investigation into an ERS on 18 May 1990, it was decided to integrate the curriculum development exercise with this investigation (CHED 1991:v). At the time of the release of the ERS discussion document in June 1991, the draft model was not yet ready for release. A discussion document, entitled *A curriculum model for education*

in *South Africa*, therefore only appeared in November 1991. In this document the draft model was presented for further discussion (CHED 1991:v).

CHED stated that the model had been developed according to acknowledged principles of curriculum development. The procedure followed encompassed, *inter alia*, the following:

- planning, including the development and validation of guidelines for identifying aims and for selecting and structuring instructional content
- an analysis of the existing curriculum
- the formulation of broad aims and the refining of such aims
- the selection and structuring of broad content categories in the form of a basic structure for a broad curriculum
- an evaluation by experts and adjustments made in view of comments (CHED 1991:1-2).

Broad aims for pre-tertiary education

The four broad aims for pre-tertiary education released in 1988 by the DNE in *Educational programmes for pre-tertiary education in South Africa*, NATED 02-124 (88/06) served as point of departure (CHED 1991:7).

These aims were adjusted in view of comments received and are currently as follows:

- the development of learners into individuals with a developed intellect, a strong and good moral character, a tolerant and balanced personality and the ability to think critically
- the development of the inherent potential of learners to enable them to realise their full potential through the development of all their physical and intellectual abilities
- the preparation of learners for an independent and successful existence in the world by providing them with the necessary basis for further development, occupational competence and economic independence and
- the education of learners towards responsible and useful citizenship so that they will understand, respect and preserve the world they live in; be able and willing to render service to the community, the nation, the country and the world; so that they will be able to fulfil their role in life in a competent and effective way and make a positive contribution to the whole (CHED 1991:12).

Guidelines for the selection of learning content

With regard to the knowledge component, areas of experience that should be covered by the broad curriculum for pre-tertiary education were identified, *viz.* aesthetic, creative, social, economic, linguistic, literary, mathematical, ethical, physical, scientific, spiritual and technological (CHED 1991:8).

The areas of experience do not, however, stand in identical relationships to one another, are interwoven, and cannot, without further ado, form a basic structure for a curriculum model. Consequently, seven fields of study were identified within which the areas of experience could be accommodated, namely: languages, mathematics, natural sciences, social sciences, arts, technology and lifestyle education (CHED 1991:19).

The Field of Study Arts intends to develop in learners not only the ability to respond both emotionally and intellectually to sensory observations but also an awareness of differences in quality, an appreciation of beauty and a sensitivity for what is appropriate in specific circumstances. The emphasis will also be on practical participation and the development of skills so that learners will gain experience in the three areas of creation, recreation and appreciation (CHED 1991:31).

The draft model

CHED is proposing an education structure consisting of three years junior primary, four years senior primary, two years junior secondary and three years senior secondary education. Up to the end of the junior secondary phase the emphasis is on general formative education, which means that the seven fields of study all feature in the broad curriculum (CHED 1991:21). In addition learners can in the junior secondary phase opt to take either a third language, a talent subject or a vocationally-oriented subject (CHED 1991:25). In the senior secondary phase a distinction is made between generally-oriented education, vocationally-oriented education and vocational education and learners would be able to compile their subject packages accordingly (CHED 1991:24).

Because Arts is one of the seven fields of study, dance, drama, art and music will be part of general formative education up to the end of the junior secondary phase in the form of Arts Education. In the junior secondary phase, Music: Talent Subject (just like Dance, Drama and Art as talent subjects) can be chosen in addition to Arts Education (CHED 1991:26). Although there will be some form of assessment in Arts

Education, the subject will not be formally evaluated or taken into consideration for promotion and certification (CHED 1991:27).

In the senior secondary phase, the arts have been included in both vocationally-oriented education subjects and vocational education subjects. In vocationally-oriented education, pupils will be able to offer Arts Education as a broad vocational field subject and Music: Talent Subject as a specific vocational field subject. This has the implication that a pupil will have to offer both Arts Education and Music: Talent Subject if he/she wants to specialise in music (CHED 1991:37-44). If the choice of both Arts Education and Music: Talent Subject causes the pupil to offer a vocationally-oriented education package, he/she will have to take one appropriate subject from the following fields of study: Mathematics, Natural Sciences and Social Sciences (CHED 1991:42).

General policy for instructional offerings (the basic components from which a subject is constructed) in general-formative, generally-oriented and vocationally-oriented education will be given in the form of core syllabi.

These core syllabi will contain the following:

- the broad aims for the instructional offering(s)
- the accordingly selected and ordered core content in the form of subjects/themes as titles and
- in the case of core syllabi for instructional offerings which are concluded by externally controlled examinations, guidelines concerning the standard which ought to be pursued with the examination.

The core content will be structured in such a way that syllabi can be developed from them in the form of modules. Sufficient room will be left for refinement, interpretation, supplementation and enrichment and, where possible, the exercising of options according to specific needs and demands (CHED 1991:54).

In vocational education, the broad vocational field Arts has the elements Applied Arts and Performing Arts. The term 'element' refers to an area within a particular broad vocational field and implies a group of related vocations in terms of which instructional programmes are developed (CHED 1991:39, 59).

These proposals by CHED are the only substantial alternative curriculum proposals developed thus far.

THE DEMOCRATIC MOVEMENT

The most contemporary and coherent policy positions from within the Democratic Movement as a whole were expressed at the National Education Conference at Broederstroom in March 1992. The only significant absentee from the Conference was the Pan Africanist Congress (PAC).

Central to the Conference's decisions is the adopted resolution from Commission One: Principles and Values:

"This Conference, holding that education is a basic human right, believes that education and training should be:

- provided to all on a democratic unitary basis, opposing any discrimination on the grounds of race, gender, class, and age;
- extended to all disadvantaged groups, including women, adults, students, youth, and rural communities, in order to redress historical imbalances;
- integrated within a coherent and comprehensive national development policy.

The Conference accordingly resolves to commit itself to the pursuit of the following core values and principles in a future education system:

- human dignity, liberty, and justice;
 - democracy;
 - equality;
 - national development."
- (NEPI 1992j:41)

THE NATIONAL EDUCATION CO-ORDINATING COMMITTEE (NECC) AND PEOPLE'S EDUCATION

People's Education emerged in the 1980s. Principles of a unitary system embodying non-racism, non-sexism, democracy, and participation form the basis of both People's Education and of the NECC's curriculum position.

One of the clearest proposals of People's Education is that it envisages curriculum decentralisation, with parents, teachers, and students participating in the development of the curriculum. However, details for achieving this are not explored. Moreover, People's Education does not consider how principles of redress could be achieved within decentralised structures.

Regarding teaching and learning, People's Education proposes a different pedagogic relationship, including collective work and non-competitive learning to encourage democracy in the classroom (NEPI 1992b:29–30).

The NECC was formed in December 1985 to co-ordinate and lead the struggles being waged within education institutions and in communities around the country against the current education system and the government.

The National Education Policy Investigation (NEPI) was formally launched at the National Congress of the NECC on 7–9 December 1990, with the submission date for final reports in August 1992. During this period the NEPI brief was to produce an analysis of education options and their implications in all the major areas of education policy.

The NEPI enterprise was guided by five principles, namely:

- non-racism
- non-sexism
- democracy
- a unitary system and
- redress.

Each of twelve research groups published its final report in a separate volume. Summaries of the different reports were included in *The Framework Report*. These reports do not constitute a model for a new education system, nor even a set of recommendations for a more equitable dispensation, but have tried to serve three principal functions:

- the provision of information and a lense to focus on the values which underpin specific policies
- the stimulation of public debate on education policy in all spheres of society
- the development of capacity for policy analysis.

The NEPI reports do not present an NECC position in education; rather they mark a starting-point for what will undoubtedly be a protracted debate (NEPI 1993c:vii, 1).

THE AFRICAN NATIONAL CONGRESS (ANC) AND CONGRESS OF SOUTH AFRICAN TRADE UNIONS (COSATU)

Documents from the ANC and COSATU make few specific references to the curriculum. Commitment to a single non-racial, non-sexist education system, to democracy and participation in educational decision-making, and to redress of historical imbalances are clear principles. Two themes which have curriculum implications run throughout the ANC's and COSATU's education policy statements: human resources development and education and rights. The ANC's *Discussion Paper on Education Policy* sets out as its first two aims, democratic education and the development of human potential.

At its policy conference in May 1992 the ANC stipulated its broad approach to the curriculum. In summary, the ANC supports:

- “● a national core curriculum which reflects the norms and values of a non-racial, non-sexist, and democratic society and which is relevant to...the needs of the individual as well as the social and economic needs of society”;
- general education integrating academic and vocational skills which will ‘prepare individuals to adapt to the needs of a changing and dynamic economy’ and will ensure equality of opportunity;
- the development of a national democratic culture which allows for cultural and regional diversity;
- a commitment to non-sexism in the curriculum;
- a national accreditation and certification system” (NEPI 1992b:30–32).

In *Ready to govern: ANC policy guidelines for a democratic South Africa* the ANC's **position on arts education** is formulated as follows:

“Arts education and training institutions must be established and appropriate programmes must be incorporated in all educational institutions, schools, teacher training colleges, technicons (sic) and universities, with particular emphasis on black schools which have been grossly neglected in the past. Art exhibitions and performances will be included in school programmes. Where arts education has been undertaken under the present system the content has been biased in favour of Eurocentric high art and indigenous art has been denigrated. A conscious effort to promote, document and research South African and African forms of cultural

expression should be made. The ANC will promote artists' and writers' associations which explore and encompass the diverse cultural values within South African society" (ANC 1992:37).

THE PAN AFRICANIST CONGRESS (PAC)

The PAC views education as part of the building of a socialist state, which entails promoting a socialist democracy, carrying out a 'cultural revolution', 'training a new intelligentsia among workers and developing science, literature and art'.

The PAC envisages a curriculum that will cater for the material and spiritual needs of all Azanians: a curriculum that will address the problems of poverty, health and unemployment by promoting technical, academic, and professional training in a system in which all Azanians have equal and free access, and in which educational aims and objectives will be the upliftment and development of a free Azania and all its people.

The PAC envisages universal education with a curriculum which aims to "develop an economically viable, socially stable and religiously aware community of free people who will resist any type of subjugation, a people with a keen sense of national pride" (NEPI 1992b:32).

THE AZANIAN PEOPLE'S ORGANISATION (AZAPO)

AZAPO states that, with regard to a future curriculum, the dominant ideas of the new society will be those of the liberated oppressed: more specifically, those of the black working class.

Values underpinning its curriculum would include "developing the potential of all people in the service of the community" and "examining the needs, resources and social, political and economic development of the country as a whole and its relationship to Africa and the world".

AZAPO envisages a democratic government instituting "a single and democratic educational policy, defined and guided by the views of the exploited masses. Education becomes the concern of all citizens and passes into the hands of democratic bodies of local administration".

AZAPO supports anti-racist education, as opposed to multicultural or non-racial education, and the teaching of civics, which focuses attention on the qualities of citizenship and participation in pupil government (NEPI 1992b:32-33).

NON-GOVERNMENTAL ORGANISATIONS (NGOs)

The 1980s saw a mushrooming of alternative education projects initiated by NGOs. It appears that there are more than 5 000 NGOs, of which approximately 2 000 are directly engaged in educational activities of some sort. In the curriculum field, specifically, NGOs have emerged as significant players, providing alternatives to the State-controlled formal education system.

NGOs stand at varying distances from the formal schooling system and the state curriculum. While the impact of NGOs on the national curriculum is limited, they have nevertheless provided critical contributions to an understanding of the formal school curriculum. In particular, they provide examples of:

- community participation in curriculum planning
- teachers being actively involved in the design of their own teaching
- school principals being engaged in the creative problem-solving of school-based problems
- students being active participants in constructing their own curriculum experiences (NEPI 1992b:33–34).

CORPORATE CAPITAL

Since the 1970s, the private sector has become increasingly involved in education provision and spending, supporting educational programmes of all kinds. There is a diversity of private sector initiatives, which are generally not co-ordinated. However, a corporate voice on education may be found in the Private Sector Educational Council (PRISEC) and in the Private Sector Initiative (PSI), which has recently established the Joint Education Trust (JET).

In terms of their general orientation towards the curriculum, support for the following positions is evident among private sector bodies:

- a unitary, non-racial education system with improved access to curriculum opportunities for all
- a curriculum which prepares students for the world of work and
- a strong emphasis on improving the curriculum in technology-related subjects such as science and mathematics (NEPI 1992b:35).

AREAS OF CONVERGENCE AND DIVERGENCE REGARDING A NEW EDUCATIONAL DISPENSATION

Common goals

From the different proposals for education system change a number of common goals can be distilled:

- There is agreement that a unified national education department and a common education policy are required, and that equalisation of educational opportunities should be a central goal in a unified system.
- It is widely acknowledged that the quality of basic schooling needs to be addressed, and there is broad agreement on several aspects of this challenge, including the need for pre-school learning opportunities, the importance of language and curriculum issues, and the key role of teacher education and in-service teacher support.
- The need to broaden the range and relevance of vocational education and training provision is widely agreed.
- The need to improve access and prospects of success in higher education of students from disadvantaged backgrounds is commonly recognised.
- The urgency of adult education and training opportunities, aimed particularly at unemployed young people, is widely stated (NEPI 1993b:40–41).

Significant disagreements

Agreement on such broad principles hides, however, marked differences in emphasis or priority in education reform proposals. Seven aspects of education system change in which significant disagreements or competing interpretations exist amongst key policy players can be identified:

- competing meanings of 'equity'
- centralised and decentralised control
- access and the curriculum
- vocational education and training
- organisation of higher education
- education finance and management
- policy-making (NEPI 1993b:41–47).

The role of the State

Alternative views of the role of the State in education and training can be distinguished in respect of three key dimensions:

- There are, firstly, several options for the financing of education and training.
- There are, secondly, alternative models for the organisation, or ownership and management, of education institutions.
- There is, thirdly, a range of alternative approaches to the regulation and control of education and training activities. Tensions between choice and control in education differentiation and the articulation between education and training programmes and institutions are key regulatory issues (NEPI 1993b:48–49).

IMPLICATIONS OF THE EDUCATION RENEWAL PROPOSALS FOR MUSIC EDUCATION

There seems to be consensus among interest groups in South Africa that education is a basic human right. This means that there will definitely be compulsory education up to at least the end of the primary education level.

The ANC draft bill of rights follows the *Universal Declaration of Human Rights* and the *International Covenant on Economic, Social and Cultural Rights* in referring to the “full development of the human personality”. It is not clear whether one can assume that arts education is regarded as part of this ‘full development’. Other proposed bills of rights do not include such clauses.

However, CHED includes Arts Education in CUMSA, and the ANC states that arts education programmes must be presented at schools, colleges of education, technikons and universities. Since the ANC and other interest groups have not yet formulated concrete curriculum proposals, it is not clear whether music education is regarded by them as part of an integrated arts education or as a separate subject. Still, it does seem relatively safe for music educators to assume that music education in some form or another will be part of at least the primary curriculum in a new education dispensation.

In line with a new constitution, this new education dispensation will have both central and regional structures. Although the powers of the centre and the regions have not yet been finally described, both central and regional departments will serve all population groups on an integrated

basis. Within this system, it is quite possible for different schools to have varying degrees of management autonomy. Music education syllabi will therefore have to be adaptable to varying circumstances in schools within regional education departments under an umbrella national department.

Owing to financial constraints, provisioning norms for school buildings are already being scaled down by about 25 per cent. Therefore, music educators will have to prepare themselves to present music education in ordinary classrooms. It seems highly unlikely that it would be possible to obtain special music rooms in these difficult financial circumstances.

Financial constraints are also making distance education increasingly attractive, even from secondary level. The challenge facing music educators to adapt to distance education is much greater than that facing educators of other subjects without such a strong practical component.

It seems probable that class sizes will vary between thirty and fifty pupils. Music educators in schools with lower pupil:teacher ratios will have to accept that they will in future have to cope with bigger classes. Music educators facing classes of forty and more pupils should realise that these class sizes will not soon diminish. The training of music educators will therefore have to include techniques for dealing successfully with music education in large groups.

It should also be accepted that it will take at least twenty years to bring teacher qualifications up to the current minimum requirements. Therefore, in-service education will have to take place on a much larger scale if quality music education is to occur.

Thus far the only detailed alternative curriculum proposals are those in CUMSA. Although a revised version of CUMSA has not yet been published, it seems as if the term 'talent subject' for Music, Art, Drama and Dance has been dropped. On the basis of submissions from music educators to CHED, provision seems to be made for a praxial approach.

However, since music will, if the model is implemented, be only a subsection of Arts Education, a real possibility exists that it will receive less time on the school timetable than it does at present. It is already nearly impossible to do justice to Class Music tuition in the time allocated; with less time available to the music educator, the aims and content of the subject will have to be attenuated still further. This will be very difficult in a time when there is a great move towards expansion of the music curriculum to include a far greater variety of music.

According to the model, Arts Education will not be formally evaluated nor taken into consideration for promotion and certification purposes. This

will strengthen the situation in which music and the other arts have a low status and have to stand back continually for the so-called 'crisis' or examination subjects as regards time allocation, facilities and teacher education.

The provision of teachers and facilities is not addressed by the model. This causes great uncertainty regarding who is supposed to present Arts Education. Owing to restricted funds, four specialists per school will definitely not be appointed to present a subject that is not even formally evaluated. If non-specialist teachers are made responsible for tuition of the arts, it again questions the quality of education in any specific art form. It would also be very likely that some of the art forms will simply not be presented in many schools.

A positive aspect of CUMSA is the fact that Arts Education will be an optional subject for the Senior Certificate. Pupils who do not have training in a specific instrument, but who are interested in the arts, will thus have the opportunity to obtain relatively intimate knowledge of the arts. Pupils with a specific aptitude for and/or interest in one of the arts can also benefit from being exposed to the other arts by means of a broad vocational subject Arts Education.

In summary, music educators will have to reformulate the aims of music education in order to become relevant in a new education dispensation. Teacher education and in-service education will also have to be revitalised in order to enable teachers to cope with expanded content on the one hand and limited resources on the other.

However, the fluidity of the present situation provides the opportunity for music educators to pro-actively influence policy-makers in the direction of a completely new context for and practice of music education at all levels.

7 Conclusion

One of the most striking phenomena in the current education dispensation is the disparity between education departments. This can in part be ascribed to the fragmented education structure under the current political dispensation. The number of departments involved in education in the RSA makes it very difficult to co-ordinate meaningfully at a higher level and to do justice to the first principle recommended in the De Lange report, which was also included in the *National Policy for General Education Affairs Act, 1984*:

“That equal opportunities for education, including equal standards of education, shall be striven after for every inhabitant of the Republic irrespective of race, colour, creed or sex;”

The tremendous increase in the number of black pupils will make great demands on the funds for education and the government will, as a high priority, continually have to deal with the aspiration for equity. In the light of the heavy demands on funding, music educators from across the spectrum will have to accept the fact that it will not be possible to make more funds available specifically for music education. Optimal utilisation of existing resources will have to be striven for purposefully and continually.

It is particularly education and effective vocational training that ultimately improve an individual's quality of life. It is therefore essential that there should be one overarching Ministry of Education that determines general policy and justly provides funding to all executive departments. A system of centralisation (for determining policy and distributing funds) combined with decentralisation (for the implementation of policy by executive education departments with a degree of own authority, without violating the policy of equal opportunities) seems like a workable education system.

The fact that the South African government does not have any policy statement which grounds arts education and stipulates guidelines for arts education practice can be regarded as a fundamental cause of the current problems regarding music education. Existing local declarations on music and music education can be used as a point of departure in the formulation of a policy statement unique to South Africa. In the formulation of such a policy statement the participation of a wide spectrum of experts from all population groups will have to be obtained.

It is striking that some subject areas are specifically mentioned in the different education acts. For example, the official languages, Bible

Education and Physical Education are specifically referred to. This is also true in the HSRC report on *Education Provision in the RSA* (1981), the subsequent *Advice of the Interim Educational Task Group on Account of the Report of the Main Committee of the HSRC Investigation into Education and Comments thereon by the Public* (1982), as well as the following *White Paper regarding Educational Provision in the RSA* (1983). In these documents reference is made to certain subject directions such as the official languages, a third language, the natural sciences, Mathematics, as well as technical and vocational education. No reference is made to education in the arts.

From the information submitted by the respective education departments regarding the practical implementation of policy, it is clear that, for various reasons, great differences exist in a variety of music education areas. Although it can be accepted that executive education departments should have own decision-making powers regarding specific aspects of education, these should not be exercised at the cost of providing equal opportunities to all pupils in the RSA.

The strategies included in *Effective music education in South Africa: main report* therefore attempt to address both policy formulation and policy implementation. In this manner the Committee attempts to stimulate debate on ways in which the crises of coherence, relevance and curriculum-in-use can be addressed. It is again emphasised that it is the Committee's view that policy formulation itself should be the product of thorough negotiation between all parties concerned.

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EFFECTIVE MUSIC EDUCATION IN SOUTH AFRICA

It is generally accepted that South African music education is currently in crisis. The Committee of Heads of University Music Departments therefore requested the Human Sciences Research Council to conduct research into the position of music in South Africa.

In response, the HSRC conducted a research programme entitled *Effective music education in South Africa*. Between 1989 and 1992 some 160 individuals countrywide contributed to the research. They deemed the programme important enough to participate without receiving any remuneration.

This report forms part of a series of six, each report focusing on a different aspect of music education. The series provides the most comprehensive survey of South African music education to date. It supplies data and information on various aspects of music education, as well as an integrated set of broad strategies through which crises in music education can be addressed.

The series is compelling reading for anyone involved or interested in the future of music education in this country.

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