Engaged scholarship at the South African College of Music of the University of Cape Town:
An exploratory study of the perceptions and practices of full-time music academic staff.

By John W. R. Davids

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Compulsory Declaration

I declare that this work is my own and has not been previously submitted in whole, or in part, for the award of any degree. Each significant contribution to, and quotation in this dissertation from the work, or works, of other authors have been duly acknowledged, cited and referenced.

Signature: Signed by candidate Date: 3 February 2018

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Thesis abstract

Debates concerning the concept of 'engaged scholarship' (ES) in terms of university-society connectivity have become part of the discourse within the shifting South African higher education landscape after 1994. Given the legacy of historical inequalities continuing to permeate all spheres of South African society including higher education, the idea of social-justice-centred engaged scholarship forms the main thrust of the narrative in this thesis. Furthermore, with music inherently geared towards societal engagement, and 'engaged scholarship' included in UCT's latest Social Responsiveness Policy Framework, this thesis critically examines the ES responses – in terms of their perceptions and practices - of music academics at the SACM in post-1994 South Africa.

The opening chapter outlines the largely two-pronged research methodology approach pertaining to the analysis and findings of: (1) literature and documents, and (2) in-depth interviews of a representative sample of full-time SACM music academics. Chapter 2 provides a historical sociology unpacking the ES concept as part of an emergent University Third Mission. With developments largely unfolding at American universities, the first part of Chapter 2 shows the development of ES as essentially following two routes. Firstly the Triple Helix notion of university-industry-government (U-I-G) relations since the mid-20th century, identified by Etzkowitz as a 'Second Academic Transformation' grafted on an earlier 19th century 'First Academic Transformation' which began in Germany. Then secondly, in the 1990s a broadened view of scholarship aimed at making universities more relevant to the needs of society (i.e. via U-CS or university-civil society links) proposed by Boyer.

With the issue of an emergent University Third Mission also entering the South African higher education discourse after 1994, the second part of Chapter 2 highlights conceptual confusion by considering policy and conference debates on 'community engagement' (CE), the preferred expression for university-society relations in South Africa. Unfolding developments at UCT however have resulted in a discourse of ES becoming integral to this university's Social Responsiveness Policy Framework after 2012. Moreover with social justice largely absent from CE discourse and the Triple Helix, Cooper has proposed a Quadruple Helix whereby civil society is added as fourth helix (i.e. resulting in U-I-G-CS). The approach of this study,

therefore, explores the concept of a social-justice-centred engagement (outlined in part three of Chapter 2) with which it strongly resonates.

Chapter 3 focuses attention on the milieu and ethos of UCT and the SACM, putting SACM music academics, part of an elite historically 'white' university, in perspective. This highlights the entrenched hegemony of the historically 'white' European settler institutional culture and 'orphan' status of music indigenous to Africa at the SACM. Against this backdrop Chapter 4 provides a snapshot of the ES perceptions and practices of SACM music academics derived from the in-depth interviews. Importantly, with music largely absent from ES discourse, including at UCT, the critical analysis of the narratives of music academics form the basis for this thesis creating four music-specific ES categories in this chapter, and a proposed typology of music-specific ES in Chapter 5.

In addition, a particularly important finding in Chapter 5 depicts the SACM as probably the most engaged UCT department, mainly displaying elements of the Quadruple Helix (U-I-G-CS), but with this engagement significantly skewed towards largely 'white' civil society. Moreover, given the historically Eurocentric ethos of the SACM, western classical music has retained its uncontested hegemony (including within the SACM student curriculum) despite the introduction in the 1980s of new streams of non-western classical music, including music indigenous to Africa. With reference to ES, the engagement of the majority of SACM music academics was, furthermore, found overwhelmingly to be with the elite social classes. However, 'black' academics were significantly more engaged with the 'black' working class than their 'white' counterparts.

Considering the core findings above, pathways enabling the development of more balanced SACM-society relationships, particularly with the 'black' working class majority have been proposed in the concluding chapter. A crucial recommendation is the decolonisation of the institutional culture and curriculum of the SACM, thereby restoring the former 'Other', to 'Self'. These being spaces outside the comfort-zone of most music academics, it is suggested that music-specific ES research, potentially able to shift embedded reasoning, should become integral to the decolonisation process.

Keywords

Engaged scholarship

University Third Mission

Triple helix

Quadruple helix

Social-justice-centred engagement

Social responsiveness

Community engagement

Music-specific engaged scholarship

Decoloniality

Acronyms/Abbreviations

AAU	American Association of Universities
CAPAB	Cape Performing Arts Board
CE	Community engagement
CES	Community-engaged-scholarship
CHE	Council on Higher Education
DoE	Department of Education
ES	Engaged scholarship
HBU	Historically 'black' university
HEI	Higher education institution
HESA	Higher Education South Africa
HWU	Historically 'white' university
MIT	Massachusetts Institute of Technology
MSU	Michigan State University
NBT	National benchmark test
PBR	Pure basic research
PG	Postgraduate
RDP	Reconstruction and Development Programme
SA	South Africa
SACM	South African College of Music
SAHECEF	South African Higher Education Community Engagement Forum
SAJE	South African Association of Jazz Educators
UG	Undergraduate
U-I	University-Industry
U-I-B-R	Use-Inspired-Basic-Research
U-I-G	University-Industry-Government
U-I-G-CS	University-Industry-Government-Civil Society
UCT	University of Cape Town
US	United States

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1. CHAPTER ONE

Personal and Research Narratives

The main purpose of the opening chapter of this study is of a two-fold nature. Firstly in order to locate the study my personal narrative is presented and secondly the research approach, in terms of design and methods used is outlined.

1.1. Personal narrative

From the understanding that all knowledge is positioned, I would at the outset like to indicate my personal 'positionality' regarding this study; for undoubtedly, this positionality has influenced the questions asked in the study, the analysis utilised and most especially the broad 'social justice' framework I have employed (see below).

I am a 'coloured'[1] lecturer on the teaching staff at the South African College of Music (SACM) of University of Cape Town (UCT) and reside in a largely working class historically 'coloured' township on the Cape Flats. My current job allocation is as vocal studies coach in western classical music specialisation. Research for this study was sparked by my passion for 'engaging'[2] with diverse communities external to the university. My journey with community engagement through music can be traced way back to the 1980s at the height of the liberation struggle in South Africa, before being employed as music academic at the SACM. Initially engagement involved assisting community choirs in working class 'african' Cape-Flats townships as musical advisor and accompanist while teaching music and history at a historically 'coloured' high school. Later on in the 1990s my grassroots 'civil society'[3] involvement resulted in becoming part of a city-wide corporate-sponsored massed choir

[1] Race categories as used in this study are 'coloured', 'african', 'white' and occasionally 'indian', with the designation 'black' used collectively to include 'african', 'coloured' and 'indian'. These racial labels appear in single inverted commas and lower case (e.g. 'coloured') throughout the study, indicating its socio-political constructed origin under the apartheid government. Appendix 2A will further explain and elaborate race categories used in this study.

[2] See Chapter 2 for a more in-depth discussion of the concept of 'engagement' and 'engaged scholarship' utilised in this study.

[3] The concept of 'civil society' as used in this study is elaborated in Appendix 2A.

festival management team. Here I was initiated into the industry-civil society relationship - a relationship elaborated later in this study, a way of engagement presenting both opportunities and challenges.

After exiting pre-university teaching, several further developments not only increased but also validated my passion for community engagement. These engagements included being co-founder of a community organisation focused on arts and culture in the mainly working class community where I live; serving as development director at an arts festival close to Cape Town due to my extensive countrywide community-based network in music; as well as involvement with regional coordination and accompaniment responsibilities with a national schools' choral music eisteddfod mainly involving 'african' township schools. My experiences in these diverse fields of community engagement sensitised me to the lack of opportunities for hugely talented, though musically under-prepared 'african' youth in terms of access to music higher education.

With my entry into a teaching position at the SACM in the mid-2000s, I first-hand observed the polarisation - following the post-1980s desegregation of higher education - of students with quality pre-university music skills (mostly western classical) largely linked to embedded privilege of primarily 'white' students in comparison with highly musically talented mainly 'african' students from under-resourced schools in working class communities. Ultimately impacting the courses they could enrol for, students' musical background by implication limited the curricula choices of most 'black' and 'african' students in particular. Reminiscent of 'adaptive preference' (Sen, 2009) resulting from inherited inequalities of the racially stratified 'white' nationalist education system under apartheid, this strongly shaped my existing views on social justice as underlying my motivation for university engagement with the broader society, with 'social justice' also becoming the thrust of this study (see further in Chapter 2).

Given these dynamics together with the notion of music as inherently social-oriented, the question emerged whether or not historically 'white' universities (HWUs) like the SACM were able to transcend its exclusive colonial roots and create an inclusive, decolonised higher education music landscape, thereby setting new parameters for transformation

representative of a different reality. Linked to my growing awareness of the idea of university responsiveness to the needs of society by developing mutually beneficial cooperative relations as integral to the national higher education transformation agenda, my attention was drawn to UCT's interpretation of its concept of 'social responsiveness' (SR) (elaborated in Chapter 3).

Having read several such published UCT SR reports - 'Portraits of Practice'[4] appearing since 2005, displaying selected examples of engagement practices at UCT, I was struck by the apparent absence of music-related engagement activities in these examples or 'portraits'. With public music performance 'outside' of the university a most obvious way of engagement with the broader society, this omission within these 'portraits' seemed rather unexpected, also raising questions about the way UCT viewed engagement or what it termed 'social responsiveness' in terms of music. Did the SACM, including music academics, perhaps engage with society in unique ways not perceived as such by the university? And could it be that the way the SACM and music academics engaged with society maintained the status quo instead of creating transformative spaces?

Driven by the urge to find answers to these initial questions and to make sense of the notion of music-specific engagement with the broader society, my focus turned to the societal 'connectivity' of music academics as well as the SACM, a higher education music institution, with non-academic constituencies outside the university, and more particularly the historically disadvantaged 'black' communities. A further defining moment of my research journey was being introduced to the concept of 'engaged scholarship' at a UCT Social Responsiveness Symposium in 2011. Of particular importance was the emphasis on the impact of what one presenter (my current supervisor for this thesis work) at this symposium termed the emergent University 'Third Mission' of societal engagement alongside Teaching and Research, the traditional university Missions.

Moreover, the apparent absence of civil society engagement in favour of industry and government in terms of the emergent University Third Mission interested me specifically. In

[4] See reference list.

the context of my personal experience of music as intrinsically intertwined with working class civil society, the exact opposite seemed to apply. This realisation broadened the scope of my study to enable reconceptualising and redefining the role of music-specific engagement in university-society relations, particularly regarding the seemingly neglected civil society and especially working class component. Furthermore, bearing in mind the SACM's privileged 'white' settler colonial and apartheid past, this university-society engagement will be approached from a social justice perspective. The emphasis in the ensuing chapters will thus not only be on the unfolding of the 'engaged scholarship' concept or identifying music-specific 'engaged scholarship' activities, but also on *who* at the SACM engaged with *who* (specifically in terms of 'race-class') in the broader society. With post-1994 higher education in South Africa desegregated, but not necessarily deracialised and also bearing in mind the related decolonial factor (see Chapters 2 and 3), race-class categories[5] inherent in civil society are used throughout this study.

To summarise briefly the 'unfolding' of the various chapters of this study: Chapter 2 primarily presents a historical sociology tracing the evolution of the concept of university-society engagement globally in Section 2.1, and for South Africa in Section 2.2. The latter section also includes UCT's ES journey as well as ideas about music and engaged scholarship. In Section 2.3 of the same chapter the idea of academic engagement grounded in the notion of social justice is discussed with reference to a proposed 'Fourth Helix' and three equally relevant, but diverse social-justice-centred concepts. In Chapter 3 the findings and analysis regarding the milieu and ethos of the University of Cape Town and South African College of Music are outlined historically within the context of colonial and apartheid-based capitalism up to the present day.

Given this historical background, Chapter 4 thereafter examines the findings and analysis of in-depth interviews with fulltime music academics at the South African College of Music of UCT about their ideas and practices with regard to 'engaged scholarship'. The concluding Chapter 5 draws together the threads from Chapters 2, 3 and 4, presents recommendations

[5] Appendix 2A will outline and elaborate the use of each of these categories.

impacting the future practice of a proposed social-justice-centred engaged scholarship at the SACM, and importantly provides a conceptual typology of music-specific 'engaged scholarship'.

1.2. Research approach in terms of design and methods used

This study is framed as an exploratory, primarily qualitative enquiry regarding the connectivity/engagement of SACM music academics with the broader society external to the university. The SACM at my University of Cape Town was chosen as the site of study and core constituency for data collection mainly due to: (1) UCT, a major research-intensive university, was the first South African higher education institution (HEI) to embrace scholarship as integral to academic engagement with society (see Chapter 3); (2) SACM music academics currently represent a wide spectrum of music expertise due to the SACM offering three main streams of music specialisation, namely African music/ethnomusicology, jazz and western classical/opera (see Chapter 3); and (3) music academics, who are at the forefront of engagement with the broader society at UCT (see Chapter 4), were assumed to be in the best position to provide a comprehensive overview of music-specific ES activities.

In terms of research methods used for this study of 'engaged scholarship' (ES) at the SACM a two-pronged approach was employed, comprising: (1) my examination during 2012-2016 of a wide range of relevant literature and documents, i.e. books, scholarly articles, policy frameworks, newspaper clippings, as well as UCT and SACM archival material; and (2) my administration in 2012-2013 of a set of in-depth semi-structured interviews with a broadly representative sample (17, see below) of full-time SACM music academics. Because of 'engaged scholarship' being the research arena (Rubin & Rubin, 1995:22) and the full spectrum of music-specific types of 'engaged scholarship' relatively unknown (see Chapter 2), the interviewees, 17 out of a total of 26 fulltime SACM music academics (⅔ of full time academics) were carefully selected to reflect in a broad proportionate way (*Figures 1-1 and 1-2*) the SACM's three main streams of music specialisation inclusive of the respective course conveners and HODs. Thus, in order to put this profile of SACM full-time academics in perspective, *Figure 1-1* below of all 26 fulltime music academics provides a summary of

demographics, ranks and principal disciplinary niche areas, followed by *Figure 1-2* which provides a similar summary, but of only the 17 sampled interviewees.

Figure 1-1 SACM full-time music academics

Demographics		**Ranks**			**Disciplinary niche areas**		
Race		Lecturer	A/Prof	Full Prof	African Music/ Ethnomusicology	Jazz	Western Classical/ Opera
'african'	2	2	0	0	1	0	1
'coloured'	5	2	3	0	1	1	3
'white'	19	9	7	3	1	5	13
Totals	*26*	*13*	*10*	*3*	*3*	*6*	*17*

Figure 1-2 Sample of 17 interviewed SACM academics

Demographics		**Ranks**			**Disciplinary niche areas**		
Race		Lecturer	A/Prof	Full Prof	African Music/ Ethnomusicology	Jazz	Western Classical/ Opera
'african'	2	2	0	0	1	0	1
'coloured'	4	2	2	0	1	1	2
'white'	11	3	6	2	1	2	8
Totals	*17*	*7*	*8*	*2*	*3*	*3*	*11*

Evident from the above is that the 17 interviewees comprised all three (100%) ethno/African Music studies academics; three of six (50%) jazz academics and 11 of 17 (65%) western classical academics. Given that a significant majority (17 out of 26) of all academics were in the western classical specialisation, the 11 interviewees selected were broadly representative of the various sub-disciplinary niche areas of western classical music, for example - instrumental music, singing, music theory, music composition and musicology. It can be noted here that all the 'black' SACM academics except one (in western classical specialisation) were interviewed. Moreover it also has to be noted that all the 'african' academics are confined to the lecturer level. Three out of the five 'coloured' academics, though at A/Prof level, are engaged in the western classical/opera stream, with 13 out of the 19 'white' academics engaged in the western classical/opera stream. Given the preponderance of academics, 65%, engaged in western classical/opera specialisation and only 11.5% of the total staff

complement in ethnomusicology specialisation, this is bound to influence the content and target audience of ES of the SACM.

Moreover regarding those academics (nine) not interviewed: (1) of the three remaining academics in jazz specialisation who were included in the original selection, two did not respond to my interview request and the other one was on sabbatical; (2) only one academic of the original selection in western classical specialisation did not respond to my interview request. Nonetheless, since this latter specialisation field was significantly the 'weightiest' in numbers (see *Figures 1-1 & 1-2*), I decided to only interview those in this specialisation who responded positively to my interview request in order to present a more balanced view of music-specific ES activities.

In the in-depth interviews which I utilised, a narrative method was employed to enable interviewees to 'unpack' and reflect on themselves as teachers and ES (engaged scholarship, see Chapter 2) practitioners. A semi-structured in-depth interview process was thus followed during which *interview questions* (IQs) were put to interviewees (Wengraf, 2001:61) based on a set of *research or theory questions* (RQs/TQs). *Figure 1-3* below lists the RQs and a summarised outline of IQs[6].

[6] Refer the complete Interview Schedule included as Appendix 1A i.e. the full list of IQs which are given in the 3rd column of *Figure 1-3*.

Figure 1-3 Research and Interview Questions

Research Questions	Interview Questions (summarised)	Examples of specific IQs
RQ1 How do staff members perceive of what they are doing as musicians and academics?	**IQs** Staff members' perception of their current position and focus at the SACM, also past experiences shaping them as musicians and academics.	Present: ▪ How long have you been teaching at the SACM? ▪ What position do you currently hold? ▪ What are your current teaching responsibilities? ▪ Tell me about the present focus in your academic work. Past: ▪ Where have you been employed before joining the SACM? ▪ What was your focus then? ▪ Tell me about important influences and events that shaped your career as a professional musician and academic. ▪ Considering your life-work as musician, teacher and academic, what do you feel has given meaning to what you are doing?
RQ2 What types of activities external to the university, within their academic niche area, have staff been working on?	**IQs** Descriptions of external involvement, how these related to the academics' routine work at the SACM, the role academics played, notable achievements/benefits of such interaction, any other activities not noted that staff would consider becoming involved with.	
RQ3 Who and with what broader society constituencies did staff connect with?	**IQs** Naming and describing these broader society constituencies, also constituencies academics felt staff could become involved with.	
RQ4 What factors influenced staff connectivity with the broader society?	**IQs** Reasons for external involvement – pre and post 1994, pros and cons thereof, what gives meaning to their work as academics/musicians, the level of institutional support?	
RQ5 How would staff like their connectivity with the broader society to be valued by UCT and the broader society?	**IQs** Staff's personal view of external involvement, their feelings about the university's expectation in this regard, how broader society viewed their involvement, if and how they would connect with broader society in future.	

By utilising such a 'bottom-up' and broadly narrative approach, the interviews enabled snapshots reflecting the music academics' understanding of the reality of ES activities directly linked to their disciplinary niche areas. Moreover, in the absence of a 'standardised language' to describe such music-specific ES activities (as I argue in Chapter 2), the interview narratives were particularly helpful later (see analysis in Chapter 4) in my developing a typology of ES to broaden the understanding of music-specific ES at institutional level at UCT and potentially at other HEIs as well.

With all the interviewees being my SACM colleagues, I put ethical considerations[7] high on the priority list. Ethics clearance from UCT, including the Faculty of Humanities, was obtained, and each interviewee read and signed the consent form before commencement of the interviews. Interviews were conducted on an individual basis in the office of the respective academics and digitally recorded with the consent of the interviewees. To ensure privacy I transcribed the interviews myself - a painstaking process but one that has significantly enriched my understanding of the interview data. I also took care not to mention the gender of interviewees in the analysis sections of Chapter 4 and moreover as far as possible eliminated or masked identities in interviewee quotes, particularly in Chapter 4.

After completing the transcriptions I developed a coding system (Miles & Huberman, 1994:56) for analysing and interpreting the data. Thus in the initial phase of analysis, broad themes and patterns were identified using a colour coding system to label and organise the interview data into meaningful chunks (Coffey & Atkinson, 26-27). In the second phase of analysis, considering a further examination of the interview narratives using an inductivist model (Wengraf, 2001:2), 12 sub-categories of existing ES activities emerged which together with their respective sub-sub-categories were grouped into four principal ES categories in the third phase of analysis (see *Figure 1-4 below,* as utilised in Chapter 4). With social justice the thread running across the study, it was also necessary to identify engagement activities in terms of certain 'race' and 'social class' categories (elaborated in Chapter 2). This reflected engagement *by* whom (academics) and *with* whom (beneficiaries) which significantly informed the interpretive process especially in Chapter 4.

[7] Refer also to the Consent Form in Appendix B, signed by each academic interviewee.

Figure 1-4 Four principal music-specific ES categories

Principal ES Categories	Sub-Categories
Teaching-Oriented ES	1 Pre-university: non-credit 2 Advanced: non-credit 3 Public Communication: non-credit
Performance-Oriented ES	4 SACM as performing arts institution 5 Music academics as performing artists 6 Music academics as recording artists
Composition-Oriented ES	7 Pre-university 8 Advanced
Professional-Service-Oriented ES	9 Board membership 10 Advice and technical assistance 11 Intermediary service 12 Second-removed engagement

It can be noted here that in the process of initially analysing the interview data, I discovered a notable skewness largely related to *who* benefitted from SACM engagement, i.e. black working class constituencies were relatively absent from 'engagement'. This finding then prompted a further research journey by me *after the initial interviews,* into the milieu and ethos of UCT and the SACM (see document review in Chapter 3) - a journey which proved to deeply inform the final findings and analysis of the interview narratives in Chapter 4. This research journey involved particularly: (i) UCT and SACM literature and archive material, (ii) direct consultation with relevant individuals (outside the sample of 17 interviewees) where archival sources lacked the required historical information, (iii) SACM statistical data pertaining to scholarships and prizes, public performances and student registration enrolments - the latter two reflecting ten year cycles (1994-2004-2014) starting from 1994, the year signifying the beginning of democracy in South Africa. The findings and analysis of Chapters 2, 3 and 4 together therefore informed the major concluding findings in Chapter 5, which in turn at the end of that Chapter 5 has enabled me to formulate a few suggested recommendations - potentially to create spaces for transformation and decolonisation at the SACM in the next few years.

2. CHAPTER TWO

Unpacking practices of, and ideas about, engaged scholarship in higher education, globally and in South Africa

This chapter additively maps the historical development route of universities in Europe and America from First Mission (teaching), through Second Mission (basic research) to Third Mission (engagement), practices which ultimately impact on external 'connectivity' concepts of universities in South Africa and also at University of Cape Town (UCT). Integral to such developments is the notion of a first (Germany) and second (America) academic revolution/transformation[8] (Etzkowitz, 2002:16-19; Cooper, 2011:92), concepts integral to my analysis of the connectivity of music academics at UCT's South African College of Music (SACM) with external societal partners throughout this study.

The notion of a second academic transformation in the late twentieth century has been strongly associated with an emerging Third Mission (Etzkowitz, 2002) involving the idea of 'engaged scholarship' (ES) for development - relating to academics using their scholarship for external and non-academic audiences. Also having entered South African higher education discourse, this concept of ES will be central in this study with reference to the discussion of the role of the SACM and its music academics in mainly socio-cultural development in the broader society external to UCT.

To put the emergent global University Third Mission since the 1970's and its links to the earlier University First and Second Missions into perspective, the historical analysis presented in this chapter is set out in three parts. Section 2.1 provides a historical analysis or 'historical sociology' of higher education in Europe and the United States (US). Firstly developments in Europe related to the First Mission of teaching are traced, after which, following Etzkowitz, a first academic transformation (Cooper, 2011) added pure basic research (PBR) to teaching, the University Second Mission. With the US a leader in the evolution of the concept of

[8] Cooper followed Etzkowitz but changed the term 'revolution' to 'transformation'. The term 'academic transformation' will be used in this study as I view transformation to signify substantial additions to, rather than a complete over-throw of existing university structures.

'engaged scholarship' associated with a second academic transformation (again following Etzkowitz), the focus then shifts to capture developments at universities in the US post-1970s in the emergent unfolding of the Third Mission of development.

Section 2.2 thereafter continues the historical sociology but turns its attention to the notion of an emergent University Third Mission entering post-apartheid South African higher education discourse. Approached and viewed from a mainly South African and a social-justice-centred engaged scholarship perspective (Chambers and Gopaul, 2010:62), the discussion is framed within South Africa's extended history of economic inequality, injustice and racial discrimination. In this regard the following aspects are highlighted: social-justice-centred extension practices in the 1970s and 1980s created by the liberation struggle (2.2.1); and vaguely formulated post 1994 national government policy and 'conceptual confusion' with regard to university-society relations (2.2.2).

With the SACM at UCT the principal site of study, section 2.2.3 explores UCT's ES journey from 2003 to 2015, showing UCT as the first South African university to embrace the concept of 'engaged scholarship' in 2012. Section 2.2.4 outlines ideas about the inherent connectivity of music with broader society constituencies, and then argues that in spite of the above advances the ES concept in music remained under-developed at UCT. Given the under-representation of music-specific ES at UCT, the 2010 Doberneck study of 'engaged scholarship' at Michigan State University (MSU) is examined, intended to explore potential propositions regarding music-specific ES.

Against this backdrop section 2.3 provides a theoretical view of social justice by elaborating on and contextualising the concept of social-justice-centeredness at South African universities, the thread running throughout this study. With social-justice-centred engagement emphasised specifically as transformative space, the 'Quadruple Helix' of U-I-G-CS is proposed together with three different, but complementary social-justice-centred conceptualisations namely - *Ubuntu* as value system, activist scholarship and the capabilities theory. Furthermore, with social justice framing the ES activities of music academics in Chapter 4 in terms of *'who'* practices engaged scholarship and *with 'whom'* (with reference

in part to their 'race' and 'class'), Appendix 2A summarises race and class categories within civil society as markers of SACM engagement.

Given the centrality of 'engaged scholarship' practices at the SACM in this study all the above sections serve as building blocks in the unfolding journey of the ES concept from the US to SA. With ES integral to the emergent University Third Mission which focuses on constituencies external to the university, its historical relationship with the existing University First and Second Missions initiated in Europe are also shown. Such insights will prove to be critical for framing the questions posed regarding the historicity of the SACM and UCT in Chapter 3, and especially the interview analysis of Chapter 4 emphasising social-justice-centred ES.

2.1 Second Academic Transformation and Emergence of the University Third Mission: Germany – United States

As my thesis is about 'engaged scholarship' at the SACM I feel that the best way to show what ES is, would be to trace its association with a second academic transformation and emergent Third Mission of the 'university in development'. Importantly this approach necessitates an understanding of historical developments in European higher education which led to a first academic transformation, whereby a University Second Mission became 'added' to the First Mission of teaching in the 1800's.

- **University First Mission**

In this regard it should be noted that back in 11th century medieval Europe, the idea of institutionalising the development and transmission of scholarly knowledge through *teaching* at an institution known as a university *(universitas)* took root (De Ridder Symoens, 1992: xx-xix). Evolving from the Christian cathedral and monastic schools the earliest European universities[9] functioned as teaching institutions, hence the 'transmission of knowledge' or teaching can historically be regarded as the First Mission of universities (Etzkowitz, 2003:110). Moreover, situated within the medieval milieu, music studies and transmission of music

[9]The earliest European universities, University of Bologna (Italy) and University of Oxford (England) date back to 1088 and 1096 respectively.

knowledge offered at a university at the time would therefore also be in association with a church or cathedral (North, 1992:343).

2.1.1 First Academic Transformation

2.1.1.1 Germany: early 1800s-mid 1800s

Teaching having been the sole focus of universities for centuries was however about to change after 1800. During the first half of the 19th century, basic research (the 'production of new knowledge')[10], gained recognition as a Second Mission alongside the initial First Mission of teaching at universities in Europe (see *Figure 2-1* below). Identified by Etzkowitz (2002:10; and 2003:110) as 'first academic revolution' and Cooper (2011:28) as 'first academic transformation' - the roots of research in a relatively narrow academic field [11] - the University Second Mission can be traced to Germany (Roper and Hirth, 2005:6) following the so-called Humboldtian Revolution in German universities (Cooper, 2009:159 & 163). Indebted to the ideas and work of von Humboldt, then Minister of Education in Germany, the concept of a university as not only a place of teaching, but also where new knowledge is produced (*Der Forschung)* took off in the early 19th century (Kotecha, 2006:29 citing Hardcastle, 1999).

With the founding of the University of Berlin (1810), von Humboldt ushered in the notion of pure basic research (PBR), German "Wissenschaft" or curiosity-oriented research (Cooper, 2011:9), related to the production of new knowledge which became increasingly influential globally in the late 19th century (Etzkowitz, 2002: 11-12). This research-based model was inherently discipline-oriented and brought about a hierarchical conception of academic experts being solely responsible for '[T]he production and ownership of knowledge' (Jay, 2010:55), a notion of basic research as synonymous with scholarship.

[10] Boyer called this the 'scholarship of discovery' as will be seen later.

[11] 'The modern academic tacitly assumes that discovery arises normally from research, that is, from the systematic application of definite scholarly techniques *to some limited area of investigation* for the purpose of extracting *critical knowledge*' (my emphasis) (Turner, 1975:528).

Figure 2-1 University First and Second Missions

First Mission	Second Mission
Institutionalising scholarly knowledge transmission	1st Academic transformation
Teaching	Pure Basic Research (PBR)
11th century	1st Half of 19th century
Europe: Italy and Britain	Germany: initiated in Berlin

2.1.1.2 United States

Having established the 19th century origins of the First Mission and first academic transformation in Europe, the focus here now shifts to developments in the United States (US), historically the birthplace of the University Third Mission and second academic transformation after the 1970s. However before moving to the evolution of a second academic transformation in the US, a slight diversion is necessary to focus on developments in American Higher Education during the pre-Civil War period that formed the foundation of the second academic transformation.

- **Pre-1860s : the early roots of 'application-oriented knowledge' and 'engagement'**

Unlike Europe, higher education developments in the US followed a somewhat different route. At the time PBR was becoming established at European universities in the 19th century, seemingly untouched by this, a tradition of early social responsiveness with even some traces of engaged scholarship/outreach took root at selected American HEIs in the period before the Civil War of the 1860s.

Driven by the early American realisation that HEIs had to purposefully contribute to the development of the country, even before the end of the Civil War, legislation in the form of the Morrill Land Grant Act of 1862 (Goldin, 1999:12; Jischke, 1998:3; Roper & Hirth, 2005:5) passed by the 37th Civil War Congress validated such a shift and enabled the establishment of mission-specific land-grant colleges in addition to existing HEIs. In terms of the above Act, federal land was made available to the states for at least one college per state that amongst others would '[T]each branches of learning as are related to agriculture and mechanic arts' (Roper, 2005:4; Goldin, 1999:12; Geiger, 1986:5) - an early example of university-government

(U-G) relationship. Mandated to develop a curriculum '[G]rounded in practical and applied research and teaching' (Thomas in Ehrlich, 2000:71), these institutions were vehicles channelling higher education towards practical application and being more responsive to societal needs through service and outreach. Integral to the land-grant colleges was a public-service-cum-applied focus linked to helping people, for example through education (called 'extension education') and applied research for farmers which contributed to the national development agenda (Roper, 2005:6). Although primarily aimed at doing things *for* society (university 'outreach'), the agricultural extension services in practice also had a *with* society component ('engagement') especially regarding the farming community.

I would therefore argue that this earlier social responsiveness of 'outreach'/'engagement', no longer so prized with the advent of PBR in the US in the decades from the 1870s onwards, in retrospect carried the seeds of a second academic transformation later in the 20th century.

- **After 1860s: 'pure basic research' (PBR) takes root**

The post-Civil War period in the US, like Germany in the first half of the 19th century (noted above) underwent a first academic transformation during the 1870s-1890s that witnessed the rise of an elite group of 12 American research intensive universities. Focused on the Second Mission of PBR these American HEIs, influenced by the German research model became increasingly insular and discipline-oriented from the late 19th century into the 20th century (Roper and Hirth, 2005:6-8). Notably this shift to postgraduate education at these elite HEIs from the 1870s to 1890s was an indicator of '[I]nternal transformation towards research-cum-PhD training' linked to new knowledge production i.e. PBR (Cooper, 2011:66-67). Johns Hopkins University founded in 1876 as a postgraduate institution, in effect led the way in what was hailed as '[P]erhaps the most decisive single event in the history of learning in the western hemisphere (Shils, 1997: 13-14 citing Geiger, 1986:7-8).

With PBR intensifying at American universities during the last quarter of the 19th century, discipline-specific journals came into being, providing a national network for knowledge production through research, consolidated by the formation of the American Association of Universities (AAU) in 1900 (Geiger, 1986:v). Such an approach emphasised publication in peer reviewed academic journals for promotion and tenure, setting academics further apart from

civil society, widening the gap with the land-grant tradition (Roper & Hirth, 2005:8). The dominance of a 'scientifically objective' research approach in the US, removed from civil society involvement or Cooper's 'Quadruple helix' (see later, U-I-G-CS), therefore showed little regard for adding social value especially in relation to university-civil society (U-CS) 'connectivity'. In this way, following Europe, by the time of World War I, in America a first academic transformation had been established at the elite set of universities, which emphasised PBR and gave rise to the 'ivory tower' notion of universities.

2.1.2 Second Academic Transformation: Post 1945

Remarkably the entry of the US into World War II (WWII) temporarily interrupted the insular nature of American HEIs. Advanced technology involving academic expertise in the form of PBR was required to support the American war effort during WWII (Bok, 1982:62), but now for 'use' in the war effort. Subsequently a new relationship between universities, government and industry or what Etzkowitz called the 'Triple Helix' (U-I-G) was beginning to take shape from 1945 at particularly MIT and Stanford, a development that led to a shift from the PBR focus (Etzkowitz, 2002:103-110; Geiger, 1993:67) heralding the beginning of the Third Mission at MIT itself (Cooper, 2011:69-73) and a 'knowledge economy' in the US.

The scientific involvement of university academics during the war served as catalyst for establishing links with industry signalling the start of what, as noted above was to become a strong U-I-G (university-industry-government) or Triple Helix relationship (following Etzkowitz). After the war in the 1950s and 1960s, federal government funding dominated and cutting-edge PBR for the US military continued particularly at the prestigious research intensive universities, further establishing the emerging U-I-G relationship and growth of the Triple Helix (Etzkowitz, cited by Cooper, 2011:78-79). This changed relationship emerging between the US government and science triggered by WWII rooted in '[B]asic research that seeks to extend the frontiers of understanding but is also inspired by considerations of use' (Stokes, 1997:74), was aptly termed Use-Inspired-Basic-Research (UIBR) by Cooper following Stokes (Cooper, 2011:61-62).

Following on the early emergence of U-I-G relations described above, Etzkowitz posited that the latter half of the 20th century saw a strongly increasing trend, notably after the 1970s that brought the spheres of university and industry more systematically into an interactive relationship (Etzkowitz & Leydesdorff, 1997:1-2; Etzkowitz, 2002:4-6), thereby unmistakably strengthening the U-I-G engagement which began to emerge during and after WWII. By identifying a 'third capitalist industrial revolution', Cooper (2011) has provided an invaluable contextual framework for this late 20th century U-I-G phenomenon of the 'university in development'. Viewed against the backdrop of a global economic decline in the late 1960s to early 1970s (Cooper, 2009:162 & 164; see also Roper & Hirth, 2005:10) and global restructuring of industry, the impact of the 'third capitalist industrial revolution', a process initiated to overcome this economic slow-down on the development of universities and the resulting interactive relationship with industry, is briefly outlined and discussed below.

- ***TNCs need the university in development***

To overcome a crisis of profitability, industry from the 1970's onward, in the form of Transnational Corporations (TNCs), increasingly sought university scholarly innovation (UIBR) for new technologies in ICT, biotechnology, nanotechnology and other sciences which as Cooper[12] (2009:164; 2011:94) argued, increasingly brought about a symbiotic relationship between industry and advanced scientific theory within universities. Moreover, Cooper posited that the relationship of universities with industry continued to require basic research from academics, but had a specific use intention, *'use-inspired-basic-research'* (UIBR) after Stokes (Cooper, 2011:61-63). Characteristic of UIBR was the inter-relationship between pure basic research (PBR) and use 'orientation' noted earlier. This therefore was, according to Cooper, a crucial factor underpinning the post-1970s 'third capitalist industrial revolution'.

- ***Engaged scholarship (ES) linked to UIBR***

As noted earlier Cooper (2011:92) following Etzkowitz (2002:16-19) coined this symbiotic relationship between industry and university science a 'second academic transformation'. Etzkowitz arguing that economic development was added as emergent University Third Mission alongside teaching and research, beginning at mainly research-intensive American

[12] The early beginnings of which was seen at MIT as noted above.

universities. It should be noted too that Etzkowitz also argued that the initial economic involvement role of universities could be traced to the link between historical US land-grant colleges and agriculture (noted above) in the latter half of the 19th century (Etzkowitz, 2002:24; Etzkowitz & Leydesdorff, 1997:1).

University engagement with industry and the economy post-1970s also impacted on the way universities functioned. Research findings increasingly came to be turned into marketable commodities (Roper, 2005:16) with academic knowledge becoming a form of capital that gave rise to the notion of a 'capitalist knowledge economy', the so-called 'capitalization of knowledge', largely eroding the barrier between science and industry (Etzkowitz, 2002:9; Etzkowitz & Leydesdorff, 1997:1). Cooper (2011:94) has however added that especially after the 1970s, engagement of university academics with industry has become linked to UIBR in a much more substantial way.

Such developments in turn necessitated new legislation in the form of the Bayh-Dole Act of 1980 bringing the US government on board as a partner in the U-I relationship. The Act not only legitimised academic technology transfer as intellectual property (Etzkowitz, 2002:5; Huff in Dzisah & Etzkowitz, 2013:75), but also consolidated the US government's role in the U-I loop, strengthening the formation of the Triple Helix (U-I-G) of university-industry-government relations (Roper & Hirth, 2005:10), the emergent University Third Mission.

It can be observed from the above that as universities became more than providers of human capital (i.e. graduates) to industry, its role in economic development (i.e. University 'Third Mission') also became increasingly important. However notwithstanding its economic benefits, the Triple Helix practices continued to largely exclude direct involvement of academics with civil society (the 'orphan' U-CS relationship, Cooper, 2011:11), an approach which by implication muted social justice, an aspect discussed later in this Chapter. *Figure 2-2* below thus summarises the development of the three university missions.

Figure 2-2 Three University Missions

First Mission	Second Mission	Emergent Third Mission
Institutionalising scholarly knowledge transmission	1st Academic transformation	2nd Academic transformation and third capitalist industrial revolution
Teaching	Pure Basic Research (PBR)	Triple Helix U-I-G relationship: science and technology research and innovation for economic development linked to UIBR
11th century onward	1st half of 19th century/ 2nd half of 19th century	Late 20th century: especially from 1970s and 1980s
Europe	Germany/ later US	US & increasingly globally

2.1.2.1 Conceptualisation of university 'outreach': from 1990s

With the Triple Helix concept securing a strong foothold in the development of university-society relations at specifically research intensive American universities, ironically another movement also associated with the emerging University Third Mission was gaining momentum in the US during the 1990s. Contextual background for this 1990s movement is provided by briefly considering earlier post WWII university-civil society developments below.

- **Pre 1990s – setting the stage for civil society-centred scholarly engagement**

Largely spurred by the Civil Rights movement, the War on Poverty and US involvement in the Vietnam War, university attention was brought to social issues in American communities. Within this environment student activist-driven movements in the 1950s and 1960s - supported by some academics - increasingly gravitated towards making higher education more relevant and practical to the needs of society (Stanton, 1999:1). Such endeavours formed the building blocks of an evolving movement known today as service-learning, the pedagogical institutionalisation of collaborative, reciprocal university-society engagement (1999:2-3).

Then in the 1980s, highlighting the "ivory tower" existence and non-civil society involvement of universities, renewed impetus was given to the social engagement of universities. In this

regard organisations such as Campus Compact[13] was founded in 1985 by several university presidents together with the "Education Commission of the States". Such organisations provided the support structures for institutionalising student and academic engagement with communities. Initiatives like the above - also tracing its roots to the 1860s land-grant movement - largely paved the way for the 1990s expanded concept of scholarship discussed below.

- **Broader concept of scholarship – 1990s**

Here in a further attempt seemingly to counter the dominance of PBR narrowly regarded as synonymous with scholarship (Bruns, et.al., 2003:4), and its central role in promotion and tenure through peer-reviewed academic journals in American universities consolidated in the first half of the 20th century (Roper & Hirth, 2005:8), Ernest Boyer formalised and brought scholarly legitimacy to the already evolving narrative of a more multifaceted view of scholarship.

Boyer, head of the Carnegie Foundation in the early 1990s proposed four broad expanded categories of scholarship: *discovery, integration, transmission* and *application* in his publication, *Scholarship Reconsidered: Priorities of the professoriate* (1990:16-23). In a later paper[14] Boyer coined the term *'scholarship of engagement',* explicitly moving this broader concept of scholarship beyond mere 'outreach'. By framing the work of the academy as '[D]irected toward larger, more humane ends' similar to what '[T]he land-grant colleges helped farmers and technicians a century ago' (Boyer, 1996b:22 & 28), I would argue that Boyer implicitly called on American HEIs to reconnect to civil society, the missing link in the Triple Helix, however without any mention of the latter[15].

Furthermore unlike Etzkowitz (see 2.1.2 above), Boyer's invocation of the land-grant tradition was not limited to the economy or industry. In support of Boyer's view, Cox (2006:125)

[13] https://compact.org/who-we-are/history/

[14] This paper by Ernest Boyer for the *Carnegie Foundation for the advancement of teaching* was published in the Bulletin of the American Academy of Arts and Sciences in 1996, the year following Boyer's death.

[15] It is unclear whether Boyer or the movement he gave rise to, knew about or conceptualised the Triple Helix process outlined above.

posited that the approach to scholarship Boyer advocated was '[D]riven by and answers produced through contact with persons and places outside of the academy.' Moreover the 'humane ends' Boyer mentioned, implicitly served as admission of the theoretical detour that occurred in the US since the introduction of PBR in the 1870's (outlined in 2.1.2 above), the so-called 'ivory tower' existence that deepened the rift between universities and the broader society. I, moreover, argue that a further and perhaps inadvertent spin-off of advocating the reconnection of academic scholarship with society was its contribution to unmute social justice[16].

It must be emphasised that Boyer's expanded view of scholarship, embracing multiple scholarships, sparked a renewed interest in and re-invigoration of civic engagement at US universities. Importantly inspired by this broadened notion of scholarship, scholars in the disciplines of humanities, the arts, including music, dance and fine art, embraced this development as an opportunity to form interactive links with society (Haft, 2012:4). 'Imagining America' established in 1999 gave substance to the ideal of public engagement, a catalyst for embarking on ways, especially in the humanities, to utilise engaged arts and scholarship for developing '[E]quitable, two-way partnerships between campus and community' (2012:4).

- **Linking 'outreach'/'engagement' and scholarship - 1993**

Within the movement inspired by Boyer after 1990, attempts to come to grips with the new concept of engagement turned the 1990's at US HEIs into a melting pot of interpretations. A multiplicity of terminology existed in the different disciplines (Doberneck, Et. al., 2010:5-6) - the 'definitional anarchy' also pointed out by Sandmann (2008a:98). Amidst the apparent contestations around the notion of 'outreach'/'engagement' and 'scholarship', Michigan State University (MSU) as early as 1993 put forward a definition of 'outreach'/'engagement' (see below) in its Report[17] (MSU, 1993:1) and similarly outlined by Lou Anna Simon (1999:4), MSU's Provost and Vice President-Academic Affairs at the time.

[16] Boyer might probably have been aware of a social justice component linked to scholarly work.
[17] The MSU Report 1993 made explicit reference to Boyer 1990 as an important influence.

Following Boyer's argument for a return to the land-grant principles, it is small wonder that MSU, historically a land-grant institution and later part of the elite group of American universities forming the AAU, took the lead in defining the concept of engagement ('outreach' at that time)[18] as MSU had experienced both the land-grant outreach/service legacy as well as the PBR of the AAU, reflected in the definition set out below.

> *Outreach [engagement] is a form of scholarship that cuts across teaching, research, and service. It involves generating, transmitting, applying, and preserving knowledge for the direct benefit of external audiences in ways that are consistent with the university and unit missions* (MSU, 1993:1; see also Simon, 1999:4).

Importantly this definition situated scholarship, i.e. the work of academics, at the core of 'outreach' (or later, engagement), a critical conceptual frame for reviewing the engagement of music academics at UCT and the SACM (see Chapter 4). Given the centrality of scholarship in the engagement work of academics the question of what scholarship entails, arises. Again the MSU definition of scholarship below developed for the 1993 Report (referred to above), fittingly answers this question. Read in conjunction with the MSU definition of 'outreach'/engagement in which scholarship takes centre stage, it becomes clear that 'outreach'/engagement is not outside of the intellectual work of academics.

> *We believe that the essence of scholarship is the thoughtful creation, interpretation, communication, or use of knowledge that is based in the ideas of the disciplines, professions, and interdisciplinary fields.* (MSU, 1993:2)[19].

Having identified the centrality of scholarship it follows that the MSU definition of outreach/engagement then emphasised the cross-cutting nature of 'outreach'/'engaged scholarship' (O/ES) overlapping with all three university missions, i.e. O/ES of research, O/ES of teaching, and O/ES of service or innovation. This cross-cutting, a major feature of the MSU

[18] Outreach/engagement will be used to show the shift in the 1990s.
[19] This MSU definition is later embedded in UCT 2012 SR policy framework discussed in Chapter 3.

O/ES definition above is aptly encapsulated in the diagram[20] inserted below as *Figure 2-3,* entitled '*Examples of a continuum of engaged scholarship across teaching, research, and service'* presented by Glass and Fitzgerald (2010:16), two MSU authors.

Figure 2-3 MSU CE Venn-diagram (Glass and Fitzgerald, 2010:16)

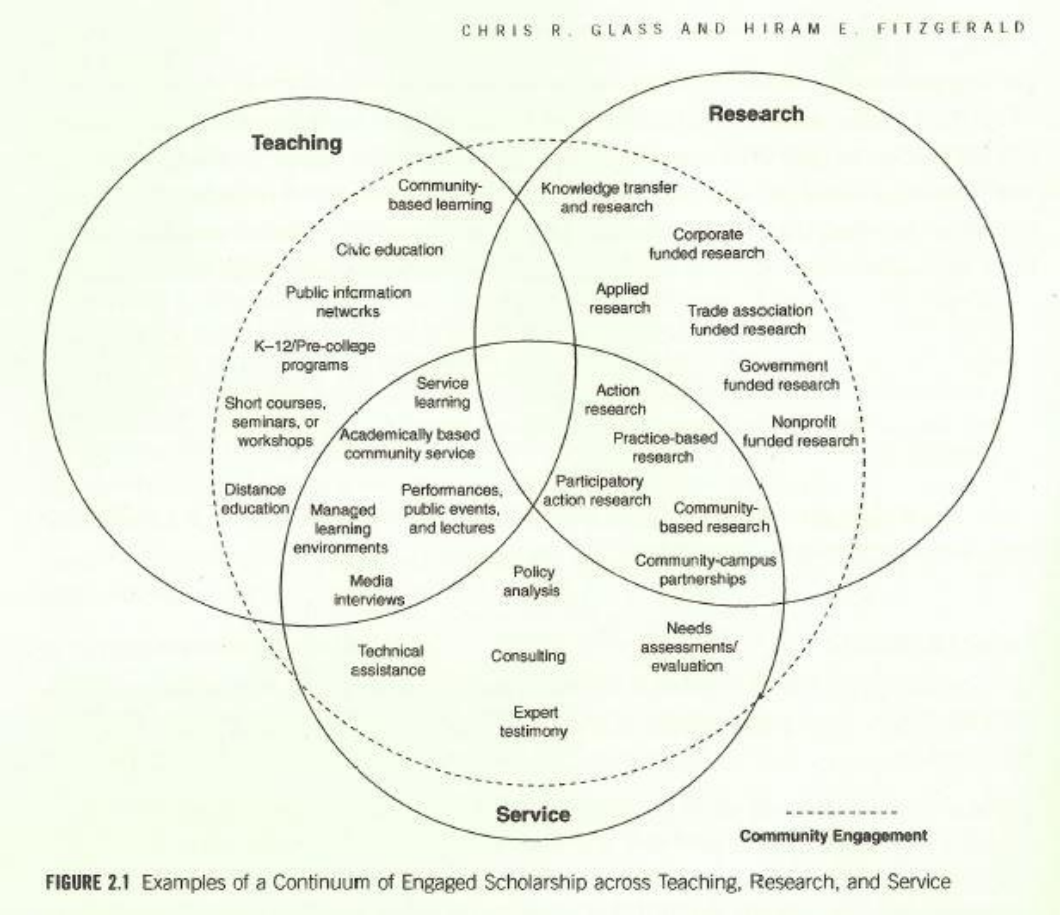


FIGURE 2.1 Examples of a Continuum of Engaged Scholarship across Teaching, Research, and Service

The three circles in the diagram represent each of the three university missions of teaching, research and service/innovation and is encircled by a dotted line signifying 'engagement' with the broader society (in essence including government, industry, communities, and others). Activities appearing within the dotted circle are examples of scholarly engagement (or 'Community Engagement' as referred to in the diagram). Important for an understanding of the idea of ES is that:

(i) The dotted circle cuts across all three university missions;

[20] Produced nearly two decades after the original MSU 1993 concept, in a 2010 publication by MSU authors, the diagram appears on p 16 in Vol. 1 of Fitzgerald, et.al., 2010. *Handbook of engaged scholarship: Contemporary landscapes, future directions.*

(ii) Various types of activities are shown as illustration for each of the three missions:
   - *outside the dotted circle:* mission-specific but non-ES 'spaces' (e.g. teaching university students or PBR);
   - *within the dotted circle:* mission-specific ES activities (e.g. short courses, seminars, workshops, corporate funded research);
   - *in the centre of the dotted circle:* ES activities overlapping between missions (e.g. engaged teaching and service = service learning, or engaged research and service = action research);

(iii) All three circles represent scholarly activities within the niche area of academics.

The influence of Boyer's wider concept of scholarship is also seen in the recognition of multiple forms of scholarship *(i.e. generating knowledge = research, transmitting knowledge = teaching, applying knowledge = application, synthesising knowledge = integration),* which paved the way for academics to engage externally through multiple scholarships. Furthermore, reference to '[D]irect benefit of external audiences' leaves no doubt that intended beneficiaries are outside of the university. Read in conjunction with the phrase 'consistent with university and unit missions' also affirms the understanding that scholarly engagement activities must be 'on the desk' (Sandmann, 2009:2), linked to the scholarly niche area of academics. Notwithstanding its benefits for advancing the practice of 'engaged scholarship', the MSU diagram however lacked conceptualisation of social justice.

In concluding this sub-section attention at this point is turned to Sandmann's phased presentation regarding the evolution of the engagement concept.

- **Evolution of the engagement concept – 1998 to 2006**

Since the introduction in the 1990s via Boyer and others of the broad idea of multiple scholarships through which academics can engage outside of the university, the concept of 'outreach'/'engagement' has evolved into a more definable field of scholarship. With the bulk of the literature on engaged scholarship located in the US, Sandmann's insightful review of the literature that appeared in the *Journal of Higher Education Outreach and Engagement* between 1998 and 2006 (Sandmann, 2008a:91-101), capturing the evolution of the concept of 'engagement' at American universities in well-defined phases as summarised below.

- ***1998-2001***

Sandmann argued that with the decline of the civic mission due to the dominance of PBR, several American institutional leaders especially in the 1990s[21] called for the revival of the civic mission of American HEIs rooted in the 19th century land-grant college tradition. Importantly initial arguments were put forward to differentiate between the new stress on 'engagement' and the older idea of 'outreach', which according to Sandmann took the form of an emerging realisation that engagement can be linked to teaching, e.g. service-learning and some types of research such as action research, by forming societal partnerships (Sandmann, 2008a:94-95).

- ***2001-2006***

During this period after 2001, Sandmann argued that engaged scholarship became increasingly portrayed as a distinct form of scholarship, which importantly '[B]uilds on traditional scholarship' - i.e. PBR (2008a:96). Two fundamental principles integral to engaged scholarship were established: (1) [M]utually beneficial, reciprocal partnerships and (2) integration of teaching, research, and service[22] (2008a:96).

As engaged scholarship gained conceptual clarity, Sandmann argued that articles emerged addressing ways of institutionalising engaged scholarship within US universities (2008a:98). A similar process also occurred from 2005 at UCT and will be discussed in section 2.3 of this chapter. In an attempt to promote the institutionalisation of engaged scholarship across HEIs[23], Sandmann also noted the formation of a virtual confederation, HENCE (Higher Education Network for Community Engagement) established in 2006 (2008a:98).

- **2008 and *Beyond***

Falling outside the limited period covered by Sandmann's phases, I would argue for an additional phase - that of engaged scholarship as *field of study* beyond 2008. Along with the

[21] Bok, 1982; Jischke, 1998; Harkavay, 1996; Ryan, 1998; Ray, 1999; Votruba, 1996; Boyer, 1990 & 1996 amongst others.
[22] Refer the MSU diagram, *Figure 2-3* above.
[23] Similar formations not included by Sandmann are: The Research University Community Engagement Network (TRUCEN) established in 2009 (Curley and Stanton, 2012:5), and Talloires Network, a global coalition of engaged universities established in 2005 (Hollister, et.al., 2012:81).

development trajectory of universities into the 21st century, the on-going evolution of the concept of engaged scholarship is reflected in several studies, documenting its implementation *(including the present study)* from disciplinary as well as transdisciplinary perspectives, particularly in the *Journal of Higher Education Outreach and Engagement*[24]. Doberneck, et.al. (2010) took this development a step further by not only developing a typology of ES, but also including 'creative activities' which encompass music activities.

- **Concluding comments**

The above discussion has provided a brief historical sociology of university practices and allied concepts, traced from the early beginnings of higher education with teaching as First Mission in medieval Europe, followed by the introduction of the University Second Mission of pure basic research (PBR) in Germany (early 1800s), and much later the consolidation of the University Third Mission of 'outreach'/'engaged' scholarship especially in the US post 1970s. The latter development furthermore reflected '[A] fundamental epistemological position underlying the shift in the locus of education to include the community (Sandmann, 2008c:48). Evident from the above is that the discourse about the establishment of a culture of scholarly engagement, is closely linked implicitly to the idea of 'the university in development'.

Taking into consideration the historical developments related to the principal conceptual understandings of university-society relations, I therefore propose broadening the emergent University Third Mission as shown in *Figure 2-4* below.

Figure 2-4 Broadened emergent University Third Mission

Triple Helix concept	Civic Engagement movement
2nd Academic transformation and third capitalist industrial revolution	Engaged scholarship cross-cutting all three university missions
U-I-G relationship: science and technology research and innovation for economic development linked to UIBR	Multiple forms of scholarship, including science and technology research linked to service for public benefit

[24] For example: Glass, et.al., 2011; Officer, et.al., 2011; Favish, et.al., 2012; Cruz, et.al., 2013; Padron, 2013; Welch and Saltmarsh, 2013.

Late 20th century: consolidation from 1970s and 1980s	Late 20th century: from 1990's
United States & increasingly globally	United States & increasingly globally

Integral to what Connell (2011:104) referred to as '[T]he global North – the rich, capital-intensive and military powerful countries of the North-Atlantic region', these global influences of the Triple Helix and Boyer's multiple forms of scholarship will be seen hereafter in the next section also to enter South African 'community engagement' discourses and practices post-1994. With regard to the 'SACM in development at UCT' and the practices of engaged scholarship explored in this study, the focus will largely be on the civic engagement aspect of the Third Mission - since music is by its very nature inherently geared towards societal engagement, specifically 'cultural' and 'social' development.

2.2 Universities in South Africa

Having outlined above the evolution and establishment of a culture of scholarly engagement as University Third Mission in the US and to some extent globally in the previous section, conceptualised within a framework of either the Triple Helix or civic engagement cross-cutting all three university missions, this section focuses on the conceptualisation of engagement in mainly post-apartheid South Africa. With a South African HEI, the SACM at UCT as main site of study, it is therefore necessary to contextualise university-society engagement in South Africa.

Following Connell's view that '[F]rom the South the world looks different' (2011:104), I suggest that situated within a Southern context, university-society engagement in South Africa would arguably be expected to differ contextually from that of a country such as America in the 'global north'. Moreover with the '[B]irthmarks of a colonised society still seen in post-apartheid South Africa' (Makgoba & Seepe, 2004:26), where a somewhat different set of challenges than in the North often prevail, developments and views regarding university-society engagement have been contextualised and approached here in this section from a South African, and explicitly social-justice-centred perspective.

Sub-section 2.2.1 therefore kicks off the South African university-society journey by briefly tracing the engagement of academics at a number of South African universities with civil society movements during the liberation struggle in the 1970s, 1980s and early 1990s. Then, following the dawn of political democracy in 1994 the transformation of higher education policy with specific focus on university-society relations is examined in sub-section 2.2.2. Here conceptual confusion will be shown to permeate the general discourse of South African HEI engagement by particularly highlighting two national higher education conferences convened at a time when HEIs were beginning to grapple with the idea of engagement as part of their institutional framework.

Since the SACM at UCT is central to my analysis of university-society engagement in this study, sub-section 2.2.3 thereafter seeks to critically examine the way in which the idea of 'engaged scholarship' specifically unfolded at UCT. This is followed in sub-section 2.2.4 with the argument that notwithstanding such advances, the ES concept in music remained under-developed at UCT. Ideas related to the inherent connectivity of music with the broader society, and UCT's categories (or lack thereof) for 'engaged scholarship' of music academics are thus discussed in sub-sub-sections 2.2.4.1 and 2.2.4.2 respectively, followed by a brief comparison with ES categories at MSU as outlined in the 2010 study by Doberneck, et.al. in sub-sub-section 2.2.4.3.

2.2.1 Extension/Outreach - the two decades just before 1994

In terms of university-society engagement in South Africa, the introductory discussion here only considers the 1970s-1980s-early 1990s as this period coincided with the start of the emerging University Third Mission in the US, although U-I engagement existed before this in South Africa. Being largely isolated from developments in the rest of the world even before the 1970s due to apartheid policies, South African universities did not experience the 'second academic transformation' and associated U-I-G relationships at the same time as their counterparts in the US. Furthermore in terms of the social-justice thrust of the study, the two decades prior to 1994 were located within an upsurge in the liberation struggle for political and socio-economic justice in South Africa, and accompanied by an associated 'engagement' of academics at some universities with popular social movements within civil society.

Thus, according to Muller (2010:71-72) and Cooper (2011:105), interaction of a socio-political nature - between academics or research groups at certain South African universities, and organisations as well as social movements of the liberation struggle (labour unions, civics and faith-based) - already occurred in the 1970s through 1980s. For example, Gerwel's 1987 inaugural address[25] at the University of the Western Cape (UWC), a historical 'ethnic' university[26], proclaiming UWC as '[T]he intellectual home of the left' (cited in Makgoba & Seepe, 2004:22) powerfully affirmed the idea of this university's position within society as active participant and transformation agent at the time.

At UCT for example too, SALDRU[27] founded in 1975 in the School of Economics was key in initiating and authoring the 'Second Carnegie Inquiry into Poverty and Development in Southern Africa', 1982 to 1984 (UCT, 2005a:3 & 7). Further evidence of the liberation struggle being the site of academic engagement with socio-political movements is reflected in the Kairos[28] document (1986) and the journal 'Transformation'[29] which included Cooper's article on '*University-based extension work'* (emphasis in original) (Cooper, 1992), outlining UCT's relations with society in the 1980s, also discussing the 1990 'extension work' policy at this university. Therefore although 1994, the year marking the first democratic elections in South Africa served as a watershed, academics albeit on a small scale had already engaged quite self-consciously with civil society constituencies prior to 1994. However, much of this engagement – bearing the trademarks of an emerging social-justice-centred ES - was ad hoc in practical terms and often lacked strong theoretical underpinnings and viewed moreover as extension service work of university academics rather than scholarly engagement.

[25] Prof Jakes Gerwel, was the former Vice-Chancellor of UWC.
[26] The Extension of Universities Education Act of 1959 legitimised the establishment of five universities linked to specific population groups, 3 rural-based for 'africans' and 2 urban-based for 'indian' and 'coloureds' respectively (Jansen, 1991:25; Cooper & Subotsky, 2001, 7-8).
[27] South African Labour and Development Research Unit at UCT.
[28] The Kairos document was compiled by South African theologians that included church leaders as well as university academics.
[29] Further examples of scholarly articles in Transformation, 1992: Nos. 17/18/19: Singh, M. - *Transformation time;* Webster, E. – *The impact of intellectuals on the labour movement;* Lewis, D. – *Harnessing university research to serve mass organisations;* Bird, A. – *Research from inside mass organisations;* Transformation, 1993: No. 21: Maree, J. – *Trade unions and corporatism in SA*; Zulu, P. - *Durban hostels and political violence.* Transformation, 1986: No. 1: Alexander, N. – *Approaches to the national question in South Africa.*

Pre-1994 university-society relations at 'elitist' historically 'white' universities (HWUs) like UCT were however not limited to only socio-political movements within civil society. Some examples of U-G as well as U-I relations were found as well. For example as early as 1977 research was conducted as a '[C]ollaborative effort between the Department of Planning, Industry and the Energy Research Institute' at UCT (UCT, 1977: iii) demonstrating U-G relations. Then at the Development Policy Research Unit[30] (DPRU) also at UCT, U-I and particularly U-G relations since 1990 had been part of its work in the form of policy research for mostly newly emerging government departments at national and provincial level.

Examples of U-CS, U-I and U-G relations highlighted above showed that although largely isolated from global developments, traces of university-society relations in South Africa prior to 1994 were evident, though such U-I and U-G research were generally conducted by research units limited to well-resourced HWUs. Against this backdrop the following subsection will examine unfolding developments in university-society relations and the way these became encapsulated in national higher education policy as well as that of universities after 1994.

2.2.2 National policy on university and 'society-development' relations: 1994 – 2009

Spurred on by the first democratic elections in 1994, transformation policy with regard to a highly fragmented South African higher education landscape shaped by the colonial and capitalist apartheid-designed elite HWUs and under-resourced historically 'black' universities (HBUs), took off from 1996. However, as will be shown below, stemming from vague government policy following 1996 which lacked clear definition and definitive guidelines for implementation about our 'universities in development', some seeds of conceptual confusion regarding community engagement were sown (Olowu, 2012:91; Pienaar-Steyn, 2012: 40; Akpan, W. et.al., 2012:1; Muller, 2010:2; Nongxa, 2010:54; Bender, 2008:83-84).

[30] DPRU - http://www.dpru.uct.ac.za/about-dpru

In this regard it is useful to note national policy documents driving the transformation project abounding with propositions of future university–society relations, for example: '[A] heightened responsiveness within higher education to societal interests and needs' (NCHE, 1996:1); and '[T]he immense potential *(of HE)* to contribute to the consolidation of democracy and *social justice*, and the growth and development of the *economy*' (my emphasis) (CHE, 2000:8). Albeit showing reasonable intent for universities to leave their 'ivory tower' existence and work with communities, such policies, labelled 'political symbolism' (Jansen, 2006:11, cited in Bundy, 2006) did not explicitly challenge HEIs, particularly HWUs, to become more accessible to the broader and especially working-class sections of society and their needs.

Moreover, a lack of understanding of what I view as ES or what was usually termed 'community engagement' (CE) was evident in the emphasis on 'community service' programmes. Education White Paper 3 (DoE, 1997:14) for example proposed a HE system '[T]o promote and develop *social responsibility* and awareness amongst *students* of the role of higher education in social and economic development through *community service* programmes' (my emphasis). Clearly the focus here is on especially students as part of the curriculum and lacks clear distinction between academics practicing ES directly via their scholarly activities and other non-academic community-oriented programmes[31]. The Community-Higher Education-Service Partnerships initiative (CHESP[32]) established in 1998 is an example of this student-focused approach. Although aimed at promoting CE in South African higher education, the initiative was strategically positioned to focus on *service learning* as entry point for what was called 'CE' (Lazarus, et.al. 2008:64) reminiscent of the service-learning movement in the US from the 1960s (noted in 2.1.2.1 above).

As evidenced therefore from such South African discourse on university-society engagement, the term 'community service' used in these early post-1994 policy documents noted above was often directly linked to the concept of 'community engagement', CE (not CES – 'community engaged scholarship') - the term largely preferred to the Boyer-related 'engaged scholarship' during the years up to at least 2009. Ambiguity especially in relation to the idea

[31] In contrast, see UCT 2012 Social Responsiveness Policy Framework discussed below.
[32] CHESP was established through a Ford Foundation grant (Lazarus, et.al. 2008:60).

of 'scholarship' thus prevailed, as seen in the HEQC definition of 'community engagement'[33] (HEQC, 2004, cited in Coetzee, 2012:504) quoted as follows here. Note that the idea of 'scholarship' is not mentioned:

> Community engagement typically finds expression in a variety of forms, ranging from *informal* and relatively *unstructured activities* to *formal* and *structured academic programmes* addressed at particular community needs (for example *service-learning* programmes) (my emphasis).

Moreover with both 'informal unstructured' as well as 'formal structured' activities seemingly valued on equal terms, scholarship in university-society relations therefore remained implicit rather than explicit. To further illustrate such conceptual ambiguities pertaining to 'community engagement' (CE) in South African HE discourse, the conference reports of two landmark national conferences entitled 'Community engagement in higher education' held under the auspices of the CHE in 2006 and 2009 respectively will be briefly considered below.

- **Two Higher Education Conferences: 2006 and 2009**

As will be argued below, conceptual confusion or literally a *tower of Babel* regarding CE, came across clearly in the discussions and debates at these two conferences. Space constraints however allow only selected examples representing differing viewpoints regarding the notion of CE at the conferences to be highlighted below.

Fourie's keynote address as example at the 2006 conference on the one side, strongly argued for the idea of CE rooted in scholarship (Fourie in CHE, 2007:38), an approach followed at his University of Free State (UFS) and implicitly linked to Boyer's expanded view of scholarship. On the other side an overwhelming preference for 'community service' was propositioned by conference representatives (CHE, 2007:51-53) – an approach which (as seen above) implicitly excluded scholarship, with moreover U-I-G relations also generally excluded (i.e. from 'CE') in its form of 'engaged science' such as 'entrepreneurial or contract research with business and

[33] 'Community engagement' was thus slowly often also replacing the term 'community service' in South African HE discourse.

industry' (Fourie while stressing scholarship, himself nonetheless excluded U-I-G relations, see CHE, 2007:49-50).

Such contradictory approaches to CE were further perpetuated at the following 2009 conference, again hosted by the CHE (CHE, 2010) as I suggest here. A central feature of the latter conference, for example, was Hall's[34] paper entitled *'Community engagement in South African higher education'*. Hall proposed the conceptualisation of CE as HEIs contribution of 'public goods' to the third sector, which he viewed as '[T]hat part of civil society located between the family, state and the market' (Hall in CHE, 2010:28). Thus Hall seemed to perpetuate the view of CE essentially as 'engagement with civil society' excluding government and industry (noted above for the 2006 conference). I suggest that CE in this sense would in essence exclude the ideas of the 'Triple Helix' and 'second academic transformation' as well as probably UIBR and the Quadruple Helix (proposed by Cooper, 2011) - suggesting an apparent reluctance in most South African higher education circles to explicitly link CE not only to academic scholarship (as 'community-engaged scholarship', CES[35]) but further to exclude U-I-G relations as well.

In this sense CE was in effect becoming positioned as a separate, largely 'non-scholarly' university function, thereby disregarding its crosscutting possibilities with teaching and research (in contrast to the approach of MSU 1993, as outlined earlier). Furthermore CE was seemingly automatically being linked to the contribution of 'public goods' in much of the writing and opinions expressed at both conferences, suggesting a presumed symbiotic relationship existing between university engagement with the 'community' and the delivery of valuable benefits as 'public goods' resulting from such relations. This seemed opposed to engagement in the 'Triple Helix' (U-I-G) context which presumably excluded 'public goods'. Put another way, it seems that CE from this angle automatically involved 'social justice' practices while U-I-G did not (a flaw seen to surface also in Chapter 4 of this study).

[34] Martin Hall was former DVC at UCT (www.uct.ac.za/daily news/?id=8644)
[35] Campus Compact Conference Report. 2007. *New times demand new scholarship* defined 'community-engaged scholarship' as: 'scholarship that involves the faculty member in a mutually beneficial partnership with the community'.

Central ideas expressed in the responses to Hall's concept of CE further highlighted diversities in HEIs' approaches to CE. Slamat for example proposed redefining CE '[A]s integral to the practice of scholarship' (Slamat in CHE, 2010:104 & 110) and importantly argued for the inclusion of industry (U-I relations) in CE (2010:106). Similar contradictions regarding CE were found in the South African Higher Education Community Engagement Forum (SAHECEF[36]) representing '[U]niversity staff responsible for a broad typology of community engagement expressions in Higher Education' established later in 2009 (Watson, et.al., 2011:136), which also excluded any mention of 'engaged scholarship' in its name and in its description. Thus taking into account deliberations at both conferences and SAHECEF's position, I could find no direct explicit conceptual links between CE, scholarship and social justice - in spite of such sentiments expressed implicitly by certain representatives.

In accordance with Cooper (2012:32) and in the context of my study, when debates concerning the conceptualisation of CE, CES or ES are finally settled, the focus should shift to posing important questions to academics regarding the *type* of CE/ES they engage with, *who* their social partners are, and the extent to which their engagement actually relates to *social justice*. Issues of this nature will be highlighted in Chapter 4 of this study when examining the ES practices of SACM music academics.

- **Concluding comments**

The above sub-sections 2.2.1 and 2.2.2 briefly unpacked the way the concept of university-society engagement unfolded in the South African HE landscape primarily since 1994. It was shown that although the idea of university-society engagement only took off formally post-1994, there was clear evidence of fairly embryonic, but at times significant university engagement with a variety of civil society structures in the pre-1994 liberation struggle of the 1970/80s specifically – the time of the second academic transformation take-off in the US. Also evident earlier during the 20th century was a historical U-I and U-G link at some elitist HWUs, although not spoken of as engaged scholarship.

[36] SAHECEF (www.sahecef.ac.za) is reminiscent of HENCE in the US (Sandmann, 2008:98) (noted in 2.1.2.1).

With the post-1994 era geared towards transformation in South Africa, the notion of university-society engagement became integral to national HE policy development. Initially mainly referred to as 'community service' and later 'community engagement', the intention was to make higher education more accessible to society and its 'development' needs, serving the 'common good'. In spite of such noble intentions, policy statements on university-society relations were vague and lacked definitional clarity. This resulted in conceptual confusion, particularly evidenced by proceedings at two landmark national higher education conferences on community engagement, in 2006 and 2009 respectively.

Central to the debate at both conferences was the seeming reluctance of most academics and institutions, with the exception of a few individuals (e.g. Fourie and Slamat) to explicitly include scholarship in the concept of CE, and thus shift towards the idea of community-engaged scholarship (CES). From this perspective CE was seen as a separate university mission, not crosscutting with the research and teaching 'scholarly' missions, and usually also excluding relations with industry (U-I) and government (U-G) from CE. Furthermore, no explicit conceptual links between the pursuits of 'social justice' on the one hand, and CE integral to higher education's role in transformation envisaged in the policy documents on the other hand, were explored at the two conferences. Ultimately no consensus was reached, leaving CE open to multiple approaches and interpretations.

Crucially therefore I would argue, the opportunity was also missed at explicitly policy level of the various HEIs to utilise the unique position of higher education scholarly research and teaching to more effectively invest in the idea of broader service by a university to society, e.g. via its scholarly teaching and/or research 'outreach' activities. However, in order to arrive at a broader conceptualisation of CE, and CES specifically, the notion of the socio-economic-cultural role of universities with scholarship 'situated at the centre' was put forward at UCT after 2011 as an extremely viable vehicle for transformation in the South African context – as will now be explored in the section which follows.

2.2.3 University of Cape Town – 2003 to 2015

The SACM at UCT being the locus of this study, UCT's 'engaged scholarship' journey is mapped here of the way the idea of social responsiveness (SR) was introduced, shaped and institutionalised at UCT after the early 2000's – this amidst the period of conceptual confusion translating into multiple views and approaches to CE at most South African HEIs outlined above. To this end the UCT Social Responsiveness Reports published since 2003 through to 2012, as well as working definitions and official policy statements regarding the practice and implementation of social responsiveness at UCT will be examined – as framework to analyse the later sections in this Chapter and Chapter 4 on SACM music-specific data.

Working from such a perspective it will be seen that several important phases in the institutionalisation of SR at UCT can be distinguished. Of particular interest in the context of this study is how UCT views: (1) the engagement of academics with non-academic constituencies, (2) the concept of 'engaged scholarship' as emergent Third Mission of HEIs discussed above, and (3) its position regarding social justice linked to engagement.

2.2.3.1 UCT Third Mission development

In response to the idea of universities being socially responsive as set out in South African HE policies (South Africa, 1996b; DoE, 1997 & 2001; CHE, 2000), and global developments in the form of 'The World Declaration on Higher Education for the Twenty-First Century: Vision and Action' adopted at the UNESCO World Conference on higher education in 1998 (UCT, 2003:6), the first SR review was compiled in 2003 by UCT's Institutional Planning Department (IPD) in collaboration with UCT Centre for Higher Education Development (CHED) (UCT, 2003:3). In order to gain insight of the particular ways the concept of 'engaged scholarship' evolved at UCT since 2003, shifts in the definitions of social responsiveness framing UCT's conceptualisation of the societal engagement of academics are examined in distinct chronological phases.

- **2003 - 2008**

The 2003 report is viewed here as initiating the first phase in the evolution of ideas about ES at UCT. Already at this early juncture the 'engaged scholarship' idea was embedded implicitly

(Cooper in UCT, 2010:32), but will be shown to become vague later on around 2008 until a decisive shift occurred in 2012. Aimed at capturing the 'social responsiveness' (SR) research and teaching activities of academic staff, including research units related to SR across all faculties, the 2003 report was based on a survey as audit tool (UCT, 2003:11).

Following this 2003 report a Social Responsiveness Working Group (SRWG) was formally established at UCT mid-2005 in relation to the IPD and linked to CHED (Cooper in UCT, 2010:32). Two years after the 2003 report, the first formal SR report was published entitled: *'University of Cape Town Social Responsiveness Report for 2005: Portraits of Practice, Social Responsiveness in Teaching and Research'* (UCT, 2005). Different from the 2003 report based mainly on survey data, data collection took the form of in-depth interviews and presented as 'descriptive case profiles', a format utilised until 2009 (Favish in CHE, 2010:91-92).

For the 2005 report the following working definition of SR, established by the SRWG, guided the selection of case profiles. Notably scholarship as well as constituencies external to the university were delineated here in this definition.

> *Scholarly-based activities that have projected and defined outcomes that match or contribute to developmental objectives or policies defined by civil society, local, provincial or national government, international agencies or industry* (UCT, 2005:4).

Unlike in 2005, the 2006 SR definition (UCT, 2006:7) quoted below did not define the 'external constituencies' academics engaged with. Instead, 'for public benefit' then framed scholarly engagement as this, according to Favish (in CHE: 2010:93), best presented the wide range of external constituencies UCT engaged with.

> Social responsiveness is defined as the *production* and *dissemination* of knowledge for *public benefit* (and)
> - Demonstrates engagement with *external constituencies*
> - Shows evidence of externally applied *scholarly* activities (my emphasis).

Similar to the 2005 definition, reference was made to scholarship as a core component of 'knowledge' linked to SR activities. The 2006 definition thus showed an implicit connection to Boyer's expanded view of scholarship (noted in 2.1.2.1 above) with reference to *knowledge production* (research) and *knowledge dissemination* (teaching) (UCT, 2006:7).

- **2008 - 2012**

The second phase in the evolution of the 'engaged scholarship' concept at UCT took the form of a revised official SR Policy Framework approved by Senate and Council late in 2008 (Favish in CHE, 2010:99). In addition to providing a conceptual framework for SR, the revised policy framework most importantly: (1) mapped the way SR would be implemented in terms of management and coordination, (2) outlined evaluation and systems for recognition and rewards including academic Rate for Job criteria for promotion (UCT, 2008:5-9), and (3) changed the former SRWG's status to that of a Senate Committee, the University Social Responsiveness Committee (USRC). With organisational structures like these being established to support engagement (Harkavy & Hartley, 2012:17), the institutionalisation of SR at UCT received a further boost. Notwithstanding, Senate in 2008 however shifted to a broader definition of SR:

> *UCT should not seek to define the concept of Social Responsiveness in a narrow or exclusionary fashion, but should rather adopt broad parameters for its conceptualisation and its relations with research and teaching* (UCT, 2008:1-2).

Explicit reference to scholarship as in the 2005 and 2006 definitions above was absent from this document. Instead, section 2.1 (UCT, 2008:2) referred to '[A]ctivities of academic staff of a socially responsive nature,' highlighting the shift to a broad and vague conception of academic scholarship. Such activities were nonetheless shown (implicitly) to include the four 'Boyer-categories' of 'knowledge production, dissemination, integration and external application', to which service-learning or community-based education initiatives were added. But reference to the creative and performance arts were absent in section 2.2 of the framework, making it unclear where these would fit in (UCT, 2008:3-4).

The shift in favour of a broader definition of SR, seemingly at odds with what UCT intended earlier, brings to mind the HEQC's 2004 broad definition of CE (HEQC, 2004: 19 & 26 cited in Coetzee, 2012:504) noted in 2.2.2 above. I therefore argue that UCT's 2008 policy shift towards a broader definition of SR, omitting explicit reference to scholarship bears also the trademarks of the 2004 HEQC's definition of CE. In my view UCT's 2008 SR definition, using terminology such as the rejection of 'narrow' and 'exclusionary' definitions similar to Singh's expressed sentiments regarding CE (cited by Favish in CHE, 2010:91; Nongxa in CHE, 2010:56; Bender, 2008:90) demonstrated the influence of the national sentiment in favour of a broader conceptualisation of CE.

In accordance with the above shift, this UCT policy framework introduced a new trend, importantly giving recognition to student civic activities 'outside the formal curriculum' as part of civic engagement and aimed at promoting 'active citizenship' amongst students and staff. The reference to 'staff' linked to civic engagement also factored in ambiguity. It was unclear if activities outside the academic niche area of staff were recognised as ES, and whether or not UCT academics could include such civic engagement activities in the criteria for Rate for Job and promotion (Cooper in UCT, 2010:34-35).

- **2012 and Beyond**

The third phase, approved by Senate in September 2012 importantly clarified the ambiguities of ES highlighted above. From the outset the 2012 document made it clear that social responsiveness is utilised as 'umbrella term' for *multifaceted engagement* with *non-academic constituencies external to the university*, and moreover clearly differentiated between SR activities recognised respectively for academic staff, students and PASS staff (UCT, 2012b:2-3) (my emphasis). A further breakthrough was the explicit use of 'engaged scholarship'[37], painstakingly avoided in the 2008 SR framework as terminology for the external engagement activities of academics – '[T]he umbrella term (SR) embraces *engaged scholarship* involving academic staff' (2012b:2) (my emphasis). By boldly opting to use the term 'engaged

[37] According to Favish, the 'proponents of this shift argue that the use of the term "engaged scholarship" would ease the confusion on what is and is not included – particularly for academic staff - in definitions of social responsiveness at UCT, and would emphasise the interconnectedness between research and social responsiveness' (Favish, Et. al. 2012:38).

scholarship' and not 'community engagement', this clearly set UCT apart from other South African HEIs in this regard (as noted in 2.2.2).

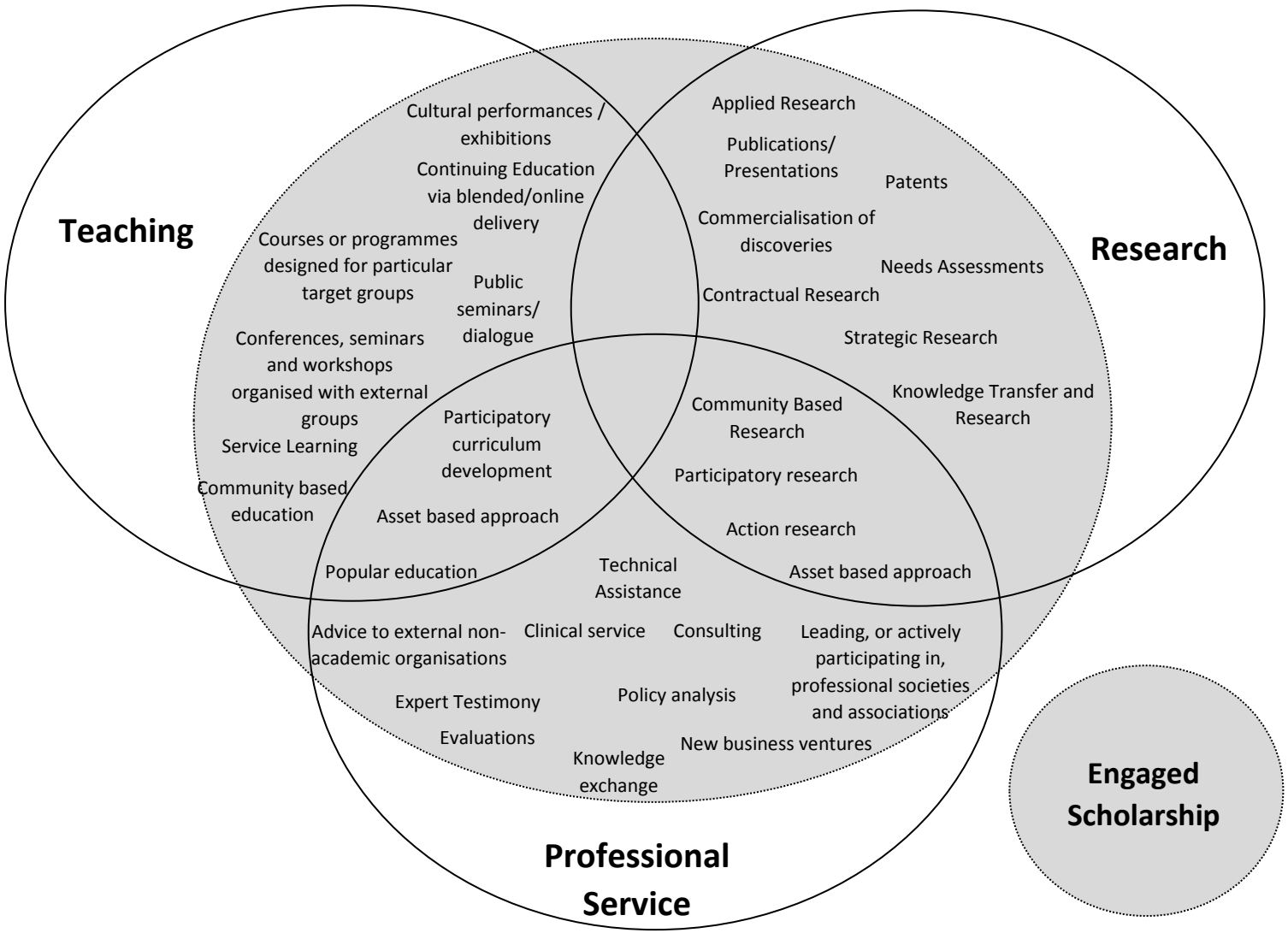
As per the definition cited above, this policy document furthermore unambiguously linked ES to areas of academics' 'disciplinary or professional expertise' (2012:2) notably absent from CHE discourse above. Any notion about the inclusion of 'non-scholarship-based' civic activities for the purpose of SR (a concern raised above by Cooper (2010) regarding the 2008 document), as well as inclusion of engagement with other academic constituencies (e.g. national academic associations), was also dispelled. Embodied in the policy document was therefore the idea that in order to gain recognition as ES, the engaged activities had to be with external non-academic constituencies, and importantly fall within the disciplinary niche area of academics (2012:2). The latter idea was already strongly posited earlier by Cooper (UCT, 2010:26) stating that '[E]ngaged scholarship must be at its (i.e. the university's) conceptual core for academic staff.' Kruss echoed this view in her own work at this point in time and emphasised the scholarly nature of ES, noting that it is the terrain of academics which they engage in '[N]ot as citizens, but is core to their disciplinary commitments and reputational identity'[38] (Kruss, 2012:19).

A further feature setting the 2012 UCT SR policy framework apart from earlier ones (both UCT and National) was its implicit concern for social justice, signalling some acknowledgement of the impact of past inequalities on the quality of life of 'black' people in particular and how these translated into HE access. References to '[P]overty and social disadvantage' in South Africa as well as '[A]cademic engagement with such specific socio-economic-cultural challenges'[39] (UCT, 2012b:1) resonated with social justice considerations. With music socially engaged by nature (see below), the extent to which social-justice-centeredness integrated with music ES activities at the SACM in terms of *who* music academics engaged with and *who* the intended beneficiaries were, will be of critical importance later for the analysis of ES practices by music academics in Chapter 4.

[38] Resonates with Sandmann's notion of 'on the desk' (2009:2) noted earlier (2.1.2).
[39] An area of engagement that will be particularly examined in Chapter 4 with regard to music academics.

Then in 2016 the UCT SR Committee produced an adapted ES Venn-diagram (UCT:2016), *Figure 2-5* below (fashioned on the Glass and Fitzgerald diagram, *Figure 2-3* in sub-sub-section 2.1.2.1 above), which I suggest is a considerably improved 'diagrammatic' representation of UCT's 2012 ES policy - also thereby clearly demonstrating the crosscutting nature of scholarly engaged activities.

Figure 2-5 UCT's adapted ES Venn diagram



Importantly this 2016 Venn-diagram as well as UCT's 2012 SR policy framework unambiguously link the external engagement of academics to the concept of 'Engaged Scholarship' (unlike even 'Community Engagement' as in the Glass and Fitzgerald MSU Venn-diagram)[40] on condition that such engagement was integral to their respective academic niche areas[41]. Furthermore with such ES (2012b:1) framed as emergent University 'Third Mission', and with specific mention made of 'socio-economic-cultural challenges' in UCT's SR Policy Framework (also 2012b:1), room was left - I would suggest - for practicing ES explicitly in the form of U-I, U-G, U-I-G or U-CS and even U-I-G-CS relations, with the crosscutting possibilities of the three forms of ES (research, teaching and professional service) explicit in the adapted 2016 ES Venn-diagram.

With music the focus of scholarly engagement in this study, I would however still argue that UCT's 2012 SR framework and adapted ES Venn-diagram do not adequately represent ES activities regarding the performance and creative arts. Therefore at this juncture, selected aspects of the inherent relationship between music and the broader society, as well as a broader set of music ES categories (which are absent in the UCT ES Venn-diagram) will be briefly considered under section 2.2.4 hereafter.

- **Concluding comments**

UCT being the locus of the present study, the way the concept of engagement unfolded at the institution since 2006 has been examined here under sub-section 2.2.3. Taking into consideration the on-going national debate regarding CE and scholarship (sub-section 2.2.2), UCT's latest SR Policy Framework 2012 revealed an evolution towards a conceptualisation of four critical aspects in this regard: (1) academic scholarship should be at the centre of university-society engagement, (2) engagement should be within the disciplinary/ professional niche area of scholarship of academics, (3) ES of academics should be classified as 'relations with non-academic' constituencies, and (4) reference to social justice is embedded (albeit implicitly) in terms of ES with regard to the 'public good'. It was furthermore shown that the later adapted 2016 UCT ES Venn-diagram was a considerable

[40] A further difference was the inclusion of 'Professional Service' in the UCT Venn-diagram.
[41] UCT's 2012 SR policy framework set out a broader 'civic engagement' focus for students (UCT, 2012:3).

improvement, as 'diagrammatic' illustration of ES on the 2012 document, also displaying the crosscutting characteristics of ES as highlighted by the early 1990s ideas emerging at American universities like MSU. However, ES in music, the main thrust of this study, has been seen to be largely neglected at policy level in the UCT document particularly in comparison to the MSU framework and typology of ES explored at the end of sub-section 2.2.4 below.

2.2.4 Music and engaged scholarship

Notwithstanding the advances in terms of the conceptualisation of ES outlined above, I thus argue that the ES concept in music remained under-developed at UCT. In terms of this argument, ideas will be considered regarding the inherent connectivity of music with the broader society in 2.2.4.1, followed by a further extensive and critical discussion of UCT's ES categories for music academics in 2.2.4.2 below. Given UCT's under-developed concept of music-specific ES attention is then turned to MSU in 2.2.4.3 (an American university) to explore ideas about the categorisation of music-specific ES.

2.2.4.1 Music and its inherent engagement with society

- ***With civil society***

Along with the view posited by Hodges and Sebald (2011:47) that '[M]usic is a universal trait of humankind' (2011:47), I would argue that this is linked to the notion of music being inseparably intertwined with human life, one of the concepts that will frame the engagement of music academics with society in this study. The socially engaged nature of music is best displayed in musical performance, and associated with people either as listeners, audiences or active participants, depending on socio-cultural settings. It further follows that people as socio-cultural beings are the key role-players for (1) creating, (2) performing and (3) consuming music. From this viewpoint (1) and/or (2) above apply to music academics as composers or performers, ultimately impacting the way they utilise their scholarship to engage with civil society listeners/audiences or participants. Furthermore such music-specific engagement often requires interaction with the music industry, a relationship not only enabling the fusion of music scholarship and scholarly engagement with broader society, but also implying engagement with intended audiences via facilitation of industrial technology, e.g. loud speakers, compact disk recordings.

- ***With the music industry***

Geared also often in a country like South Africa towards making profit from music products (Shaw, 2010:33; Schoeman, 2012:5), the music industry displays a symbiotic relationship with creative and performing artists - the latter often being at the core of the music industry (Shaw, 2010:35). This relationship, expressed as '[T]he marriage of art and commerce' (Passman, 2012:2-3) has enabled musicians and business (industry) to collaborate in order for music to enter the marketplace. Thus a SACM academic interviewee articulated the nature of the music industry as follows, a view mainly focused on its employment component:

> *The music industry is the commercial arena in which employment is offered to performers, composers, arrangers, conductors and producers: i.e. clubs, concert venues, restaurants, music theatres, recording studios, media, advertising industry, record companies.*

The above account in essence corresponds with the comprehensive view of the music industry in the UNESCO report (Throsby, 2002:2), which lists eight categories of 'stakeholders' including:

> *creative artists; those who act on behalf of artists; music publishers; record companies; copyright collecting societies; service providers (e.g. studio owners, manufacturers, distributors, retailers, broadcasters, venue operators, ticket agents); users of music; consumers.*

In line with the UNESCO report's view of the music industry, music academics as part of the first group of stakeholders could therefore potentially interact with music publishers, record companies, copyright societies[42], service providers, users of music as well as consumers (listeners/audiences) as social partners. I would however suggest the addition of a further category - 'commissioning bodies' requesting music composers/arrangers to produce new musical works, one of the aspects akin to scholarly engagement with industry in the Triple Helix requiring innovative scientific research from academics. Moreover, in my view intended audiences/beneficiaries are also implicit in the relationship of music academics with the music

[42] Protection of intellectual property through copyright in the case of new compositions (Schoeman, 2012:53).

industry, an aspect the analysis of SACM academics' ES activities with multiple societal partners in Chapter 4 will consider.

2.2.4.2 Music and UCT's categories for 'Engaged Scholarship' of academics

Having outlined the inherent engagement qualities of music in the above sub-section, attention here will focus on UCT's conceptualisation of ES pertaining to the performance and creative arts. As example to illustrate un-theoretical approaches or non-rigorous conceptualisation of ES in this regard in UCT's 2012 SR Policy Framework (probably indicative of ignorance on the part of committee members regarding the arts), the category 'Research' under the heading 'Forms of Engaged Scholarship' (UCT, 2012b:3) - the only category in this policy document explicitly noting artistic activity - will be highlighted. Here artistic engagement involves a vague reference to 'cultural performances' in the 'Research' ES category. This however is contradicted in the later adapted UCT ES Venn-diagram (*Figure 2-5* above) - a considerably improved representation of UCT's ES policy - with 'cultural performances' now surprisingly included under 'Teaching ES'.

Furthermore the absence of explicit mention of music-specific ES activities in for example '*Teaching'* and *'Professional forms of ES*' categories in the UCT 2012 SR Policy Framework and *'Research' and 'Professional Service'* ES categories in the adapted UCT Venn-diagram (UCT:2016), suggests a lack of understanding regarding the inclusion of such ES activities in these principal ES categories. Having evidenced the under-representation and omission of several music-specific ES categories in the above UCT SR policy framework and Venn-diagram (2012 and 2016) – for example the creative side of the arts such as musical composition - Chapter 4 in this study will explore and examine the idea of music-specific types of ES activities and its relationship to these UCT documents.

2.2.4.3 MSU - exploring ideas about music-specific ES categories

With the full spectrum of music-specific types of 'engaged scholarship' relatively under-explored and under-represented in the UCT SR policy framework and adapted Venn-diagram noted above, I deemed it necessary to utilise another source in order to obtain potentially insightful propositions for developing music-specific ES categories for my Chapter 4 analysis.

Given MSU's prominent position as a leading American university in the development of the conceptualisation and practice of ES, I turned to the 2010 study by Doberneck and associates (Doberneck, et.al., 2010) which provided an extensive overview of ES activities at MSU, and ultimately framing a typology of ES. This Doberneck study identified four broad categories of 'Publicly Engaged' scholarship at MSU namely: 'Research and Creative Activities', 'Instruction', 'Service' and 'Commercialised Activities' (2010:18).

Of note, the first category in the Doberneck study explicitly listed artistic-related activities (which included music) as 'Research and *Creative Activities*' (my emphasis). Moreover, a reasonably clear description of *'creative activities'* quoted below (omitted in the UCT SR policy framework) showed the all-encompassing nature of such activities:

> Original creations of artistic, literary, fine, *performing*, or applied arts and other *expressions* or *activities of creative disciplines* or fields that are *made available to* or *generated* in collaboration with *a public (non-university) audience*. General examples include *musical compositions*, literary performances, *artistic performances*, and *curatorial* activities' (Doberneck, Et. al., 2010:20) (my emphasis).

Here music-specific components of ES including 'musical compositions', 'artistic performances', 'made available to a public audience' were explicitly identified in the MSU description, corresponding to those I have identified above as being integral to music-society engagement. Another music-related ES activity, 'copyright' (patenting new compositions) - an activity embodying an implicit link to university-music industry engagement noted above - appeared in MSU's 'commercialized activities'[43] (2010:26), but was also absent in the UCT SR Policy Framework and ES Venn diagram of 2015.

Importantly both this 2010 MSU study and the 2012 UCT SR Policy Framework directly linked the public/professional service aspect to 'university expertise' and the utilisation of

[43] Although this MSU category, *'commercialized activities'* do not appear as a separate category in the UCT SR policy framework, activities (2010:26) such as innovation, technology transfer, and licences for commercial use seemingly correspond with '*Knowledge application/transfer e.g. the development of products or patents'* in UCT's 'Research' category (2012b:5) reminiscent of the 'Triple Helix' concept related to economic innovation.

'disciplinary knowledge' (2010:24 & 26) within the scholarly niche area of academics. But nonetheless, of importance here is the understanding in the MSU study, albeit implicitly, that music-specific ES activities could by implication, with only a few exceptions, fit the majority ES activities listed in all four broad ES categories – an understanding which is absent at UCT.

- **Concluding comments**

In conclusion to this section on music and ES, I suggest further that given the understanding that societal engagement is inherent to music (2.2.4.1), this however *does not necessarily guarantee an automatic link with social-justice* practices of engagement. In other words, this point therefore necessitates further interrogation of the engagement of music academics within a South African context in terms of a 'social-justice-orientation'. In this respect critical questions need to be posed such as: *To what extent is ES as practiced social-justice oriented? Who are the primary beneficiaries of ES? Does the choice of social partners display a social-justice-orientation?*

It was furthermore found (2.2.4.2) that music-specific ES activities are largely under-represented at UCT according to the 2012 SR Policy Framework and later adapted UCT ES Venn-diagram. Having evidenced the under-representation of music-specific ES in sub-sub-section 2.2.4.2, I turned to the 2010 study by Doberneck and associates of ES practices at MSU - a leading US university in the field of ES to explore possible propositions for the development of music-specific ES activities in my analysis of Chapter 4 later in this study.

Thus given the historical legacy of social exclusion and economic inequality in South Africa, including access to higher education in general and music[44] in particular, this study specifically argues below that a social-justice-orientation should form an integral part of scholarly engagement also with reference to music. In light of this I would argue for a social-justice-centred-engagement perspective to inform the examination and analysis of engagement activities of SACM academics in Chapter 4. It is therefore necessary in Section 2.3 below to explore approaches to engaged scholarship, theoretically/conceptually, which embody a

[44] Linked for example to the absence of quality pre-university music education in poor 'black' township schools.

'social-justice-orientation' - with the aim of serving as framework for the analysis of SACM engaged scholarship activities in Chapter 4.

2.3 Social Justice

In this section the notion of social justice viewed from a particularly decolonial perspective will be explored. To further contextualise social justice the notion of a 'Quadruple Helix' (U-I-G-CS), as well as a proposed value system – *Ubuntu,* together with two complementary theoretical approaches to social justice are examined thereafter.

Given the historical legacy of social injustice within the South African context in the form of exclusion and deprivation of the mass of impoverished, exploited 'black' people resulting from colonialism, imperialism, capitalism, racial discrimination and western cultural dominance, I argue here that social justice and decoloniality should be at the centre of engaged scholarship particularly in music, whether reflected in U-I, U-G, U-I-G, or U-I-G-CS relationships. Such an approach to the practice of ES is further accentuated in light of the embedded racial imperatives inherited from the past, together with unequal power relations manifested in skewed socio-economic imbalances, which make '[S]outh African society and its institutions continue to be racially wired' (Thaver & Thaver, 2010:49).

With the education of the majority citizens of South Africa drawn into the bigger segregation plan of the dominant power (i.e. 'white' settler capitalist rule) this even today continues to be reflected in the many inequalities embedded in the South African education, and particularly higher education, system. Entrenchment of 'white' setter capitalist power on the one hand as opposed to 'black' inferiorisation on the other was exemplified by the Extension of University Education Act No. 45 of 1959 putting an official stamp on racial and class inequalities and extending racial-class segregation to the post school education of black youth (Sehoole, 2005:15). Post-1994 higher education therefore in various ways continued to show scars left by the extensive history of exclusion and inferior education 'black' people in South Africa were subjected to due to colonialism and apartheid.

- **Decoloniality**

Moreover with the colonial mind-set still dominant in South African society and higher education specifically, the notion of 'decoloniality' has notably resurfaced in some HE discourse mainly due to its prominence in the 2015 student movement, offering the opportunity to create spaces for decolonial knowledges to gain prominence as shown below.

In accordance with the view that '[H]igher education in Africa is an artefact of colonial policies' (Teferra & Altbach, 2004:23), Mamdani posited that '[T]he dominant intellectual paradigms are products not of Africa's own experience but of a particular western experience' (Mamdani, 2011:1). Attention is thus drawn to the 'dominant paradigm' de-historicising and de-contextualising other (i.e. mainly African) experiences. Caribbean writer Sylvia Wynter, provides further perspective arguing that the dominant European (colonial) culture, although in the minority, set the norm and the limits of humanity beyond which is '[L]iminality, or conceptual otherness' (Wynter cited in Gordon, 2011:73). Along similar lines Fanon argued that when colonised people are confronted '[W]ith the culture of the mother nation' this marked the '[D]eath and burial of local cultural originality' (Fanon, 1982:18). Moreover closer to home Badat (2017:7) noted that '[P]rocesses associated with colonialism and apartheid…also impacted powerfully on thinking and thought' of the colonised, suggesting its 'invisible' permeation of societal behaviour and intellectual processes. Along similar lines Mignolo (2009:2) pointed at the colonial control of knowledge: '[W]ho and when, why and where is knowledge generated? Asking these questions means to shift the attention from the enunciated to the enunciation' - considerations extremely relevant to the discussion of SACM music-specific ES practices in Chapter 4.

With colonialism and coloniality having shaped the South African HE system as noted above, Makgoba and Seepe (2004:19) already in the mid-2000s called for the 'decolonisation' and 'Africanisation' of higher education in South Africa as integral to the HE transformation agenda. I thus argue that decolonial knowledges would potentially create spaces for building a socially just and non-colonial society – becoming the catalyst to shift our reasoning and re-arrange the furniture of history. I furthermore hypothesise that this new paradigm carries the seeds of alternative ways of knowing and doing, a notion which can be strongly considered for the practice of 'engaged scholarship' from a social-justice-centred perspective.

In spite of, but perhaps because of this colonial legacy, *'community* engagement' in post-1994 South Africa was posited as one of the decisive transformation vehicles in higher education, due to its potential '[T]o advance the social development and social transformation agendas in higher education' (Singh in HEQC, 2006:ix cited in Netshandama, 2010:343). Cooper's proposed 'Quadruple Helix' of U-I-G-CS relations noted below, where civil society is unambiguously defined as the 'Fourth Helix' (Cooper, 2011:104) takes this notion a step further by integrating civil society with ES (or CES) practices.

Social justice in this context is therefore about '[A] claim for redress of inequality' (Connell, 2011:11) brought about by historical socio-economic-cultural and political exclusions due to '[B]enefits conferred on one group while denying those benefits to another' (Cock & Bernstein, 2002:17). Put differently, social justice can be viewed as a voice *for* and *with* the less powerful – those the colonisers represented as the marginal 'Other'. Thus social justice in this study is deemed extremely relevant for the external societal connectivity of South African HEIs and academia. Importantly seen in relation to higher education, social justice is a thread that explicitly, but often implicitly, runs across this study.

The following definition, close to that of Connell and Cock & Bernstein just cited, posited by Cooper (2015:240) is therefore taken as basis for the concept of social justice in this study:

> *Particularly in relation to government policies, the transformation of socio-economic-cultural inequalities (with a focus here on 'race' and class) such that significantly enhanced opportunities are provided for previously excluded groups (certain 'race' and social class categories) to gain increased access to the university system.*

2.3.1 'Quadruple Helix' of U-I-G-CS

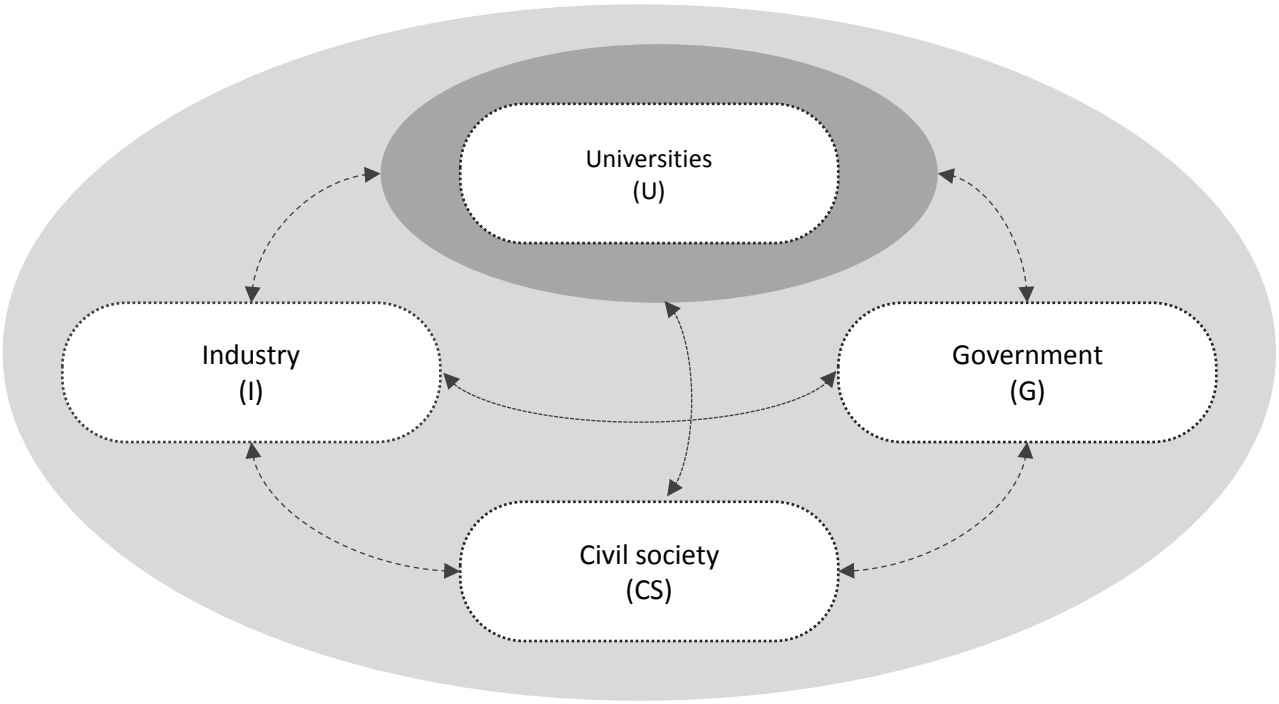
From this study's social-justice-centred perspective as just defined, and with music inherently oriented towards societal connectivity, I therefore argue for exploring the idea of a 'Fourth Helix' of university-civil society relations alongside the 'Triple Helix', i.e. in essence a U-I-G-CS 'Quadruple Helix', a notion strongly posited by Cooper (2011:104). Such an approach will also potentially bridge the divide between proponents of CE as university engagement with civil

society as opposed to university engagement with only government or industry in the 'Triple Helix' of U-I-G relations.

It is therefore critical from a social-justice-centred perspective, for universities to clearly identify *who* benefits from the delivery of 'public goods'. Put differently the question is: whose interests are served through university-society engagement? Badat (2004:37) in this regard cautioned against university-society engagement dominated by U-I-G and U-I relations with social responsiveness becoming '[S]ubsumed in economic responsiveness'. This concern was echoed by Singh (cited in Bundy, 2006:5) postulating that '[S]ocial responsiveness is being thinned down and reduced to the terms of market responsiveness'. Implicit in such views, and understandably so was the fear of South African higher education, recently liberated from apartheid, becoming the 'slave' of the neo-liberal culture of the market. In all probability views like these might have fuelled opinions expressed at both CHE conferences above for the exclusion of U-I-G from CE.

However instead of discounting U-I and U-G or U-I-G relations from the CE paradigm on the one hand or proposing the inclusion of U-I-G relations into CE (which will potentially result in the dominance of U-I relations), a more preferable solution especially in the South African context could potentially be the introduction of a 'Fourth Helix' in the form of U-CS alongside the 'Triple Helix' i.e. U-I-G-CS (*Figure 2-6)* below following Cooper (2011:104 and 344).

Figure 2-6 U-I-G-CS diagram (Cooper, 2011:9)



Cooper's in-depth study of research groups at 11 Western Cape HEIs found that the U-I-G 'Triple Helix' relations dominated university relations with external partners, notably neglecting civil society (CS) relations, an absence rightfully regarded as 'strange in South Africa' (Cooper, 2011:105). Concerned about the omission of civil society Cooper expanded Etzkowitz's narrow economic development idea by introducing a much broader view of the emergent University Third Mission, adding the concept of '[T]he socio-economic-cultural role of universities' (Cooper, 2011:30), a notion that according to Muller (2010:82) signalled the introduction of 'development discourse' as a further dimension of scholarly engagement.

Given the current peripheral status of U-CS relations, unlike that of the 1970s and 1980s, I concur with Cooper that this 'orphan', U-CS relationship, should be added as a 'Fourth Helix' (2011:11 & 104) taking the form of the U-I-G-CS 'Quadruple Helix'. With U-CS as 'Fourth Helix' engagement included in the emergent University Third Mission encompassing the concept of 'socio-economic-cultural development' linked to use-inspired-basic-research - UIBR (Cooper, 2010:26), Cooper moreover argued that possibilities could begin to open up for innovation to spread to disciplinary fields other than science, including the humanities and social sciences (Cooper 2011:112). Scholarly engagement of this nature in the South African context thus also

has the potential of being oriented towards social justice taking into consideration who the intended beneficiaries of 'public goods' are. Hence, in the context of this study with music linked to the socio-cultural context, the notion of U-CS in terms of 'who with' and 'who benefits' will be viewed with particular interest in Chapter 4 regarding the analysis of 'engagement' by SACM music academics.

Against this backdrop the focus now turns to a theoretical/conceptual response in the form of a discussion of a proposed value system to underpin 'social-justice-engagement' (i.e. *Ubuntu*) as well as two potential approaches to social justice, i.e. activist scholarship and capabilities theory.

2.3.2 Social justice-centred approaches to U-I-G-CS forms of engaged scholarship

- ***Ubuntu***

Framed within a South African perspective, and the 'common good' principle in particular, I furthermore argue for *Ubuntu* as indigenous value system to underpin social-justice-centred engagement, an intrinsic value Ramose regarded as '[T]he root of African philosophy' (Ramose, 2002:230). The essence of *Ubuntu*, expressed as 'I am because we are, and since we are, I am' (quoted by Wiredu, 2005:11) is rooted in the notion that '[T]o be a human be-ing is to affirm one's humanity by recognising the humanity of others' (Ramose, 2002:231). Mbeki echoed this view positing that '[I]t *(Ubuntu)* is firmly based on recognising the humanity in everyone' thereby rendering '[M]eaningless the complexities of inferiority and superiority' (Monday Paper, 2007:1). Central to such views is a sensitivity towards the well-being of others, resonating with '[A]frican communalism, a kinship-oriented social order informed by an ethic of reciprocity' (Wiredu, 2005:10), with which Assié-Lumumba concurred expressing the opinion that communalism 'emphasises cooperation' (Assié-Lumumba, 2005:22) and that it is part of '[A]frican ethos and practical life' (Assié-Lumumba, 2006:130).

Archbishop Emeritus Desmond Tutu made a further significant link between the common good notion and *Ubuntu* stating that 'The solitary human being is a contradiction in terms, and therefore you seek to work for the common good, because your humanity comes into its

own in community, in belonging' (Tutu cited in Wilkinson, 2002:356). Importantly the above moreover suggests a close link between the notion of *Ubuntu* and what it means to be human, which according to Biko is: '[T]he great gift still to come from Africa – giving the world a more human face' (Biko, 2008:51). Particularly in the context of a new South African present, and against the backdrop of the systematic dehumanization of the 'black' majority in South Africa before and during apartheid, a rejuvenation of *Ubuntu* is one of the aspects to potentially underpin social-justice-centred scholarly engagement in South Africa as part of a re-humanization process which will be explored in the analysis of 'engaged scholarship' in music at the SACM in Chapter 4.

- ***Activist scholarship***

In the context of this study, Said's argument that '[T]he intellectual always has a choice either to side with the weak, the less represented, the forgotten or ignored, or to side with the more powerful' (Said, 1994:33), is extremely applicable. Along similar lines Pienaar-Steyn (2012:43) cautioned academics not to be overly '[C]o-opted in serving the interests of the powerful instead of the weak'. Therefore the position taken in this study, furthermore resonating with Mamdani's view that the 'birthmarks' of a colonised society was still visible in post-apartheid South Africa (Mamdani in Makgoba & Seepe, 2004:26), is for the 'black' majority, 'africans' in particular, to be the focus of scholarly engagement due to historic exclusion through racialised socio-economic capitalist power. Such viewpoints remain relevant as economic power in South Africa is still largely in the hands of a 'white' settler capitalist elite, together with foreign capital and the neo-liberal policies of international rating agencies, the IMF and World Bank.

Complementing the above views, 'activist scholarship' was posited by Isaacman as an approach to scholarship that '[R]ender audible the voices and concerns of the powerless and support their struggles aimed at ending exploitative practices and dismantling institutions of oppression' (Isaacman, 2003:4). Hale (2008: xv) further qualified activist scholarship as involving '[D]irect engagement with practical problems and efforts to create a better world.' Marable (cited in Ward, 2001:42), a leading American scholar of 'Black Studies', from the context of the oppressed argued strongly for activist scholarship to '[U]tilize *history and*

culture as tools by which an oppressed people can transform their lives and the entire society' (my emphasis).

Linked to the idea of activist scholarship is Mitchell's notion of public scholarship as bringing '[A]n intoxicating brew of fresh ideas across the social sciences and humanities, a brew that has caused a widespread rethinking of the nature of knowledge and the representation of reality' (2008:346). In Mitchell's opinion the essence of a public scholar is to have:

> *A profound urge to participate and intervene in the political practices of the world – to fight injustice or correct misinformation or provide a needed service – in short, to try to make the world a better place (Mitchell, 2008:346).*

In my opinion a hands-on approach, signifying active involvement of academics (together with non-academic partners) putting their academic expertise to work to develop collective responses to identified problems in society, is the thread running through the above notions of 'activist' and 'public' scholarship. Activist scholarship in this sense is in essence political, and therefore, '[C]hange and challenge the world' - focused on working with non-academic partners outside the university to not only bring about transformation, but to also develop capacity to improve the situation of beneficiaries (Chambers & Gopaul, 2010:64).

- ***Capabilities theory***

The idea of developing the capacity of beneficiaries brings into play a further related approach to social justice: the 'capabilities theory'. Originating from a gender-equality perspective the capabilities theory proposes to be a valuable approach to human development in particularly poor exploited communities as it addressed issues of social justice (Nussbaum, 2011:15). For Sen and Nussbaum, principal proponents of the capabilities theory, the core question was: '[W]hat is each person able to *do* and to *be*?' (Nussbaum, 2011:18; Sen, 2009:18-19) (my emphasis), rather than turning to economic indicators (e.g. the GDP and GNP) to accurately reflect people's quality of life (Sen, 2009:227; Nussbaum, 2011:13). According to Sen (2009:19), a capability importantly included '[T]he power to *do* something' (my emphasis) and therefore took into account the '[F]reedom to choose the nature of our lives', empowering

people to create opportunities to do and achieve the things of value to them (Sen, 2009:227-231).

From this perspective the opportunities[45] or 'substantial freedoms' (Sen, 2009:20-21) available to poor people as well as pathways to access such opportunities are crucial when making choices as these ultimately impact people's capacity to change their condition. Scholarly engagement with the poor, the powerless and exploited masses (mostly concentrated among 'black' people in South Africa) would therefore offer the possibility of being the vehicle making a difference to what people are *'able to do* and *to be'*. Hence social-justice-centred engaged scholarship is well-positioned to also produce knowledge more relevant to the poor and deprived in society while at the same time serving as an empowering tool making skills and resources available to people that would otherwise not be able to access such opportunities (Matthews, 2010:3). Importantly, the capabilities theory emphasises the availability of opportunities as prerequisite for the ability to make choices, both integral to the human development process. Therefore due to social injustices and inequalities at various levels of society the right to choose might exist, but the capability to access opportunities might be absent due to the lack of e.g. education or resources (Nussbaum, 2011:22). This accords with Sen's view of a disjuncture between what a person 'is in fact able to do' and what the person 'ends up doing' (Sen, 2009:235).

In this regard the notion of 'adaptive preference', raised by Hart (2013:24-25), following Sen and Nussbaum, is a very helpful concept to understand such constraints. Adaptive preference occurred when individuals living under extreme deprived circumstances changed their preferences when making choices in order to satisfy their position in life. What people under these circumstances ended up doing would therefore be the result of constraints regarding choice and not what they were actually able to do or be. In this sense the capabilities theory seeks to identify and understand obstacles to the empowerment of particularly the poor and marginalised, still extremely relevant in South Africa's post-1994 highly stratified society also impacting higher education studies.

[45] Nussbaum (2011:21) referred to opportunities as 'combined capabilities'.

I, furthermore, argue that the capabilities theory is particularly valuable in interpreting and addressing issues of social justice and inequality inherited by post-apartheid South African society and in Chapter 4, included in considering the engagement of SACM academics. It takes the viewpoint that ultimately people's ability to access opportunities (e.g. higher education) or lack thereof would limit or increase their ability to change or improve their condition. Injustices inflicted by colonialism, apartheid and capitalism continue to impact the lives 'black' people live. These are evidenced in for example peripheral spatial location, high rate of unemployment, low socio-economic status, inaccessibility of quality education and in the context of this study, pre-university music education. Furthermore South African society is littered with examples showing that where 'black' people ended up living, or the schools they ended up attending, or the job they ended up doing would be the result of what they were not able to do or be ('adaptive preference' noted above).

2.4 Concluding comments

With social-justice-centred ES as the main thrust in this study, which will also largely underpin the analysis of engagement activities of music academics in Chapter 4, the notion of decoloniality, the 'Quadruple Helix' (U-I-G-CS), as well as a proposed value system – *Ubuntu,* together with two complementary theoretical approaches to social justice were examined in Section 2.3. Evident from all the above points is the strong underlying sense of values and morality embedding social justice - elements which would hopefully result in the well-being of people, the exploited in particular, being situated at the centre of 'engagement activities.' Thus each of these - decoloniality, 'U-I-G-CS', *Ubuntu*, as well as 'activist scholarship' and the 'capabilities theory' respectively - will contribute a unique dimension to the later in-depth examination of social-justice-centred music-engaged practices of SACM academics in Chapter 4 - as well as for the exploration of the SACM historical 'cultural and practical milieu' in Chapter 3 which provides the context of analysis for Chapter 4.

I therefore strongly suggest that social-justice-centred engaged scholarship (Chambers & Gopaul, 2010:62), the position taken in this study, has the potential to serve as marker of transformation not only empowering individuals to change their condition, but also to challenge '[T]he assumptions and mind-sets that sustain the problematic conditions'

(Chambers & Gopaul, 2010:63). In terms of the latter statement I would argue that this, in the South African context be viewed within the current decolonisation discourse and paradigm. Fittingly, engagement of this nature in our context not only gives preference to the poor, the 'black' civil society majority as social partners, but also considers the historicity related to such conditions. Later in Chapter 4 this view of engagement will largely underpin and influence my analysis of the engagement activities of music academics and will also determine (as reviewed in Chapter 3) whether the SACM has historically considered such an approach in its engaged scholarship practices.

In essence therefore, given the notion that engagement with society is usually seen as integral to the nature of music this study argues for a social-justice-orientation not only to inform university-society engagement in general, but moreover for a zeroing in on understanding music-specific university–society engagement - vested in the idea of transformation at various levels of society and higher education in particular.

3 CHAPTER THREE

Findings and analysis with regard to the milieu and ethos of the University of Cape Town and its South African College of Music

This chapter provides a contextual backdrop including a historical appreciation of the University of Cape Town (UCT) and its South African College of Music (SACM), thereby providing a critical framework for the later discussion and analysis in Chapter 4 of the practice of engaged scholarship by music academics at the SACM from a social-justice-centred perspective. Within the context of this study, space constraints however only allow for a broad perspective, approached in relation to the common socio-cultural and economic roots shared by the university and its music school respectively.

Although originating as separate entities, these institutions are inseparably intertwined through late 19th century British Cape colonial rule and culture as well as the later post-1910 'white' settler Union and capitalist industrial developments. Flowing from the latter, consideration is given to the prime urban spatial location acquired for the university and later the music college, which by implication speaks of the intended purpose of the institution at the time of its consolidation after 1918 to serve the higher educational needs of primarily English-speaking 'whites' (Duncan, et.al., 2001:11). It will also be shown how the close association with the 'white' settler dominated 'Union' government on the one hand and powerful imperial-capitalist forces on the other, ensured the privileged position enjoyed by UCT particularly in the early decades of the 20th century.

Today, seeking transformation into a non-racially oriented, leading South African higher education institution, UCT has, according to its DVC: Research, since 1994 positioned itself as a 'research-led' university (Monday Monthly, June 2014:10). Recently awarded 'flagship' status as African university, UCT being '[T]he only university of those studied to meet a set of flagship goals' further confirmed the institution's growing national, continental and global standing in the higher education arena (Monday Monthly, June 2014:3). The UCT Vice-Chancellor's election to chair of the World Universities Network Partnership Board further

highlighted UCT's status and recognition in the global intellectual arena (Monday Monthly, April 2014:1).

Notwithstanding such accolades, it will be shown in sections 3.1 and 3.2 that UCT and its SACM, founded in the first part of the 20th century together with three other historically 'white' universities (HWUs) in the years just after World War I (Cooper & Subotzky, 2001:6; Cooper, 2014:2), were designed to reflect and perpetuate the inherently divisive and unequal nature of 'white' settler and British imperial socio-economic-cultural and political rule in South Africa at the time. In order to understand what shaped and continues to shape UCT and the SACM's post-1994 ethos and scholarly engaged agenda, UCT is contextualised here (3.1) against the backdrop of the formation in South Africa of university colleges in the late 1800s and their transformation into fully fledged universities in the early decades of the 20th century. A similar approach is followed in section 3.2 to provide a historical framework for the dynamics at work at the SACM (the latter amalgamating with UCT in the 1920s), which embedded influences that expectedly have later shaped the views and practices of music academics regarding their current engaged scholarship activities analysed in Chapter 4.

As these developments did not take place in isolation, constant reference is made to critical socio-political elements unfolding in South Africa during the pre-1994 period. It will also be argued in subsection 3.2.1 that the ethos of the SACM was influenced and shaped by its close allegiance to British colonial and 'white' settler socio-political-economic and cultural dominance rooted in Eurocentric norms and values. In subsection 3.2.2, this ethos is shown to be reflected in the dominance of western classical music at the SACM perpetuated by a sequence of 'white' immigrant directors mainly imported from Britain and Europe heading the SACM before 1994. This is currently perpetuated in the concentration of academics, particularly at senior level, in western classical music. Further factors impacting the SACM later on came in the form of the repressive 'white' Afrikaner minority capitalist apartheid government since 1948, e.g. shown by the links of the SACM with the Cape Performing Arts Board (CAPAB).

Subsection 3.2.2 on the music school up to 1994 will further show how racial segregation and an unequal education system, in both pre- and post-apartheid (post-1948) eras impacted the

ability of 'coloured' and particularly 'african' students to study at the SACM. It is further argued that *who* the institution and its academics engaged with in society outside the university was unmistakably related to its historical roots – with the latter a critical element thus shaping not only the current identity and ethos of the SACM, but also the nature of its scholarly engagement. Currently too the choice of which specific external, non-academic constituencies to connect to in terms of 'engaged scholarship' will shed further light on the hegemony of western (European) classical music at the SACM and how this relates to power relations going back to the origins of UCT and the SACM. It will also be argued that although non-western European music streams were introduced alongside western classical music in the 1980s, these power relations remained largely intact, ensuring the latter's hegemony.

The final section (3.3) focuses on the post-1994 era of the SACM. On the one hand the analysis of concert programmes and student scholarships, prizes and awards will demonstrate the privileging of western classical music. On the other hand, race-based student registration data is broadly examined, highlighting a skewed transformation related to the slow pace of 'africanisation' at the SACM. Both examples will be examined in ten year cycles, 1994-2004-2014, as these together with the SACM's historical roots are hypothesised to impact significantly on the current choice of engagement with external constituencies analysed in Chapter 4. Such examining of the academic study and practice of music at the SACM in particular as outlined above, will provide a valuable framework for the analysis of the 'engaged scholarship' activities of music academics from a social-justice-centred perspective in Chapter 4, also reflecting on the SACM as a site of complicity for non-transformation or as a potential agent for change.

3.1 University of Cape Town

3.1.1 Establishment and early history: 1829 - 1900

- **The South African College**

The early history of this university was in more ways than one not only inextricably connected to European and British colonialism in particular, but also to the idea of British-Afrikaner 'white' settler collaboration. At the time UCT's predecessor, the South African College (SAC)

was founded in 1829 (Walker, 1929:1 &15; Ritchie, 1918a:5 & 34), signalling the beginnings of higher education in South Africa (de la Rey, 2001:9), English had become the official language of the Cape Colony. Confirming the institution's unmistakable colonial character and allegiance to European culture, UCT Latin Professor and renowned SAC historian, W Ritchie (1918a: 5 & 19) noted:

> *We have not had the laborious task of evolving a new civilisation for ourselves but have brought with us...the models of the ways of life and of the institutions of Europe, and have done our best to assimilate the new surroundings to the old. Both Dutch and English...have done their best to create in their new abode a new Holland and a new England.*

This historical reality is evidenced in the more recent view that '[H]igher education in Africa is an artefact of colonial policies' (Teferra & Altbach, 2004:23), a system significantly designed to suit the needs of European settlers and the imperial powers, disregarding that of the indigenous people. Moreover, the SAC's founding committee comprising amongst others '[A]frikaner and British citizens of Cape Town and its neighbourhood' (UCT, 1982c:6) not only signalled 'white' (European) settler collaboration and solidarity, but also illustrated the power and dominance of the coloniser minority, as well as the British-Dutch origins of the 'white' settler government.

As a mode of power relations playing out in a context of dominance, this relates to Fanon's view about the '[D]eath and burial of local cultural originality' - when colonised people are confronted 'with the culture of the mother nation' (Fanon, 1982:18). In this sense the dominant 'white' European culture became synonymous with 'black' oppression at the Cape, also instilling a 'master-slave' consciousness, the latter destined to be inferior to the former. For 'blacks' to gain 'respectability' and become acceptable to their 'white' masters, their culture and traditions had to be largely abandoned in favour of the dominant colonial culture, moreover creating class differentiation amongst the colonised. I therefore hypothesise that the musical preferences, languages and beliefs of many of the colonised majority at the Cape were influenced by adopting western forms of cultural expression.

Caribbean writer Sylvia Wynter similarly highlighted the skewed power relations in a colonial context noting that the dominant European culture, although in the minority, set the norm and the limits of humanity beyond which is '[L]iminality, or conceptual otherness' (Wynter cited in Gordon, 2011:73). This resonates with Mudimbe's view that '[T]he African figure…was perceived, experienced, and promoted as the sign of the absolute otherness' (Mudimbe, 1994:38). It will furthermore be argued in Chapter 4 that such 'representations of otherness' (Taylor, 2007:1) together with cultural dominance, are deeply embedded in the socio-cultural power networks at UCT and moreover continue to secure the privileged position of European cultural expression in the form of western classical music at the SACM.

Reflecting such racial othering the SAC started out as a school for 'white' boys in Cape Town. Furthermore, collaboration with British colonial authorities was found to directly benefit the SAC, with British governors D'Urban and his successor, Napier by 1841 ensuring the relocation of the SAC to larger premises in the company gardens (Walker, 1929:19-21; Ritchie, 1918a:96), enabling its expansion and growth. High school and college separated in the 1890's, with the college becoming more distinct and gaining in post-school stature. The SAC's ties with colonial rule are well illustrated in one of its important functions being the training of colonial officials and civil servants, with the University of the Cape of Good Hope (UCGH) conducting examinations (Cooper & Subotsky, 2001:4). In its capacity as examining body the UCGH, established in 1873, and the only university in South Africa before 1918, also awarded degrees for the constituent 'white' university colleges including the SAC (Cape Town), Victoria College (Stellenbosch), and Rhodes College (Grahamstown) (2001:4-5).

3.1.2 From College to University: 1900 – 1918

- **'University question' and 'white' settler Union**

Evidently the so-called 'university question' as it was referred to around 1910-14, signifying the SAC's slow journey to fully-fledged university status in 1918, was a clear manifestation of the close-knit allegiance between the SAC, the 'white' settler Union government and capitalist mining magnates Rhodes, Beit and Wernher. The allegiance was shown to be two-fold, displayed in the acquisition of prime land on the Groote Schuur Estate as well as the

manipulation involved in obtaining core funding for a new university in Cape Town (Cooper, 2015).

To recount the narrative briefly: Beit, before his death in 1906 donated land in Johannesburg '[T]o be used for educational purposes' and in addition bequeathed £200.000 to erect a university on this land with the proviso that '[I]t should revert to his estate if not utilised within ten years after his death', making 1916 the cut-off year (Ritchie, 1918b:553). At the request of General Smuts during a visit to London in 1909, Wernher, a business partner of Beit, added £200.000 to the Beit bequest and in addition Otto, Alfred Beit's brother, raised a further £100.000 to increase the total amount to half a million pounds (1918b:554). Smuts then proposed that this money be used to establish '[A] new university (on Rhodes' Groote Schuur estate) for the whole of South Africa' (Phillips, 1993:2).

With the political union of the four South African colonies coming into being the following year 1910, the future status of the SAC changed '[F]rom a purely Cape matter to a national one', alluded to earlier by Smuts with reference to 'the whole of South Africa' (1993:2). Therefore in yet another attempt to solve the 'university question' the 'white' settler Union government in July 1914 appointed the Laurence Commission (Cape Times, 2015). The commission proposed '[A] two-university federal solution' in the form of a northern and southern university grouping, with centralised 'seats' in Pretoria and Cape Town respectively, also adding that the Beit-Wernher money was to be divided amongst the university colleges (Cape Times, 2015).

However with the unexpected outbreak of World War I in August 1914 the 'university question' seemingly reached an impasse (Phillips, 1993:3). Realising that if the Beit money was unused by 1916 it would revert to his estate, the SAC saw this as an opportune time to consolidate its claim to be granted full university status, a claim already made in 1905 (Ritchie, 1918b:492). Lobbying support for such a bold step was important and resulted in the SAC council negotiating a deal in 1915 with the primarily Afrikaner-oriented Victoria College in Stellenbosch. In return for supporting the SAC's bid to secure the full amount of the Beit-Wernher bequest together with a parliamentary bill for establishing the University of Cape Town, the SAC would support the Victoria College's claim for a similar bill to establish the

University of Stellenbosch with money separately secured from wealthy Afrikaner donors (Cape Times, 2015). This deal was a further manifestation of the notion of 'white' settler solidarity alluded to above by Ritchie (1918a: 5 & 19) and strengthened through Union governance.

After consolidating the deal with Victoria College, a SAC council member, also editor of the Cape Times, was sent to London as representative in late 1915 to negotiate the redirection of the combined Beit-Wernher bequest of £500.000 for building a new university on the Groote Schuur estate (Phillips, 1993:3). Following the approval of the Beit-Wernher trustees, all that remained was persuading the settler Union government to approve as well. Parliament subsequently passed three university bills promulgated as University Act 14 of 1916 before the closure date of the Beit bequest. The Act not only established the SAC as University of Cape Town, but also Victoria College as University of Stellenbosch and UCGH as University of South Africa, a new federal university (Phillips, 1993:4; Walker, 1929:92).

University of Cape Town historian Howard Phillips (1993:4) noted that, in light of the earlier 1914 proposed north-south university grouping, Witwatersrand MP's were heavily opposed to the bill legalising the redirection of the Beit bequest to Cape Town, originally intended for a university in Johannesburg. During heated debate the M.P. for Germiston declared: '[I]t was the feeling of every Johannesburg member that they have fallen among thieves'. Another outraged northern M.P. exclaimed that '[T]he Cape Town College Council was the operating gang in the transaction and the Government were accomplices after the fact' (1993:4). Despite such objections Prof Beattie was appointed principal of UCT in 1917 (Walker, 1929:95) and on 2 April 1918, just after the end of World War I, the SAC was officially incorporated as University of Cape Town, 'a teaching and residential university' (Walker, 1929:92; Ritchie, 1918b:779). Then in 1922 the SA School of Mines and Technology in Johannesburg also obtained full university status as the University of the Witwatersrand (Ritchie, 1918b:794), followed by the University of Pretoria in 1930 (Cooper & Subotsky, 2001:6).

Importantly the above story is a sordid reminder of the historically entrenched 'white' settler-capitalist-industrial heritage of UCT. Shown to continue to shape and inform UCT and the

SACM's institutional material and cultural power networks, this forms an extremely useful backdrop for examining the current external engagement of SACM academics in Chapter 4.

- **Race and space: markers of privilege - exclusion**

Ironically by the time the University Act of 1916 officially established the South African and Victoria Colleges as new universities in 1918, a development signalling the advancement of higher education at the southernmost tip of Africa for the privileged 'white' English-Afrikaner settler minority, extremely discriminatory legislation alienating the indigenous 'african' majority from the land of their birth had already been enacted. Three years earlier the 1913 Natives' Land Act[46], designating 'africans' to rural reserves amounting to initially a mere 7%[47] of land in South Africa was enacted (South Africa, 1950). Such legislation not only dispossessed 'africans' of their land, making cities and towns the preserve of 'whites' where 'africans' had to carry permits/passes, but therefore also put institutions like UCT in a 'white' urban area spatially beyond their reach. Linked to higher education for 'africans', this legislation also established the South African Native College[48] in 1915 in an Eastern Cape rural reserve, effectively denying 'africans' access to the historically 'white' university colleges, including the SACM. Related to the so-called 'colour question' such developments put in perspective an event that also occurred in 1915. Recalled by UCT historian, W Ritchie (1918b:640), it sheds light on the racial heritage of UCT recounting what Ritchie called '[A] rather unusual case of 1915':

> *The son of a native chief applied for admission to the intermediate class (SAC) after passing the matriculation examination but after some very friendly negotiation the applicant saw that it was better on the whole to seek instruction elsewhere.*

Turning an 'african' student away through 'some very friendly negotiation' could with good reason be regarded as an early example of academic exclusion on the grounds of racial prejudice. Similarly, applications of 'coloured' students for admission at the SAC:

[46] Later changed to Black Land Act (Mahlangeni, 2013:2). This Act was the forerunner of the Group Areas Act of 1950 which caused further forced removals, creating racial enclaves for 'coloureds' and 'indians', as for 'africans' in townships spatially distant from city centres.
[47] Increased to 13% by the Native and Land Trust Act of 1936 (South Africa, 1950) or effectively reserved 87% of the country for 'whites' (Mahlangeni, 2013:2).
[48] After 1959 the SA Native College was renamed University of Fort Hare (Robus, 2005:9; Cooper & Subotzky, 2001:7).

> *Have always been a source of considerable embarrassment to the Council … naturally, with a view to the general interests of the institution, there has never been any great encouragement extended to such students* (Ritchie, 1918b:640).

UCT instead promoted the idea of 'broad South Africanism' based on the notion of '[A] united white South African nation' characterised by 'English-Afrikaner cooperation' (Phillips, 1993:114), a view excluding 'black' South Africans but advancing 'white' bias - 'black' subjugation. This also reflected the assumption that civilized and developed (also in the music field, see later) were equated with the world of the European while those outside that world were assumed under-developed and backward (Keita, 2011:116). A UCT Council resolution in 1923 confirmed this view stating: '[I]t would not be in the interests of the university to admit native or coloured students in any numbers, if at all' (1993:114).

I would argue that this not only affirms my earlier claim regarding 'conceptual otherness' as part of a continual marginalising process of 'othering' evidenced in the privileged position of western classical music and barriers thwarting access of 'african' students to music studies at the SACM, but also my choice of social-justice-centred engaged scholarship for the analysis of the scholarly engaged activities of music academics, as will be discussed later in this chapter and then applied throughout Chapter 4. In order to shed light on the cultural and academic connectivity between UCT and the SACM, the focus from here-on shifts to the SACM, but with some taking note of dynamics within UCT more broadly where relevant.

3.2 South African College of Music

3.2.1 Formative years: 1910 - 1923

- **'White' settler Union**

In 1910, the same year the Union of South Africa was established, marking the beginning of English-Afrikaner 'white' settler rule across the country, the College of Music opened its doors in January with six students in Strand Street, Cape Town as an independent music education institution (Morison, 1955; UCT News, 1975:2). Rapidly increasing student numbers prompted

a move to bigger premises at Stal Plein in the city centre by 1914 (1955, also 1975:2), incidentally coinciding with the outbreak of World War I.

Seemingly relishing in the political unification of South Africa under 'white' settler rule, founding members of the music college referred to it as '[A] national musical institution for the whole of South Africa' (Morison, 1955; Lantern: 1962, 17), resonating with Smuts' approach to the 'university question' noted above. Furthermore, establishing the College of Music (SACM) in Cape Town, legislative capital of the Union (Bickford-Smith 1999) also suggests moves to further embed and entrench 'white' British-European domination at the Cape, not only at political but also cultural level, despite English South Africans being a minority.

Significantly many founding members of the SACM were in essence of the English elite at the Cape, and included personalities such as Madame Niay-Darroll (primary driving force behind the initiative in 1910), the Earl of Selbourne, (first president of the council of fifteen that worked with Niay-Darroll) and Frederick Smith, Cape Town mayor (took charge of the official opening ceremony of the SACM) who later became Sir Frederick (Morison, 1955). Rooted in the notion of 'broad South Africanism' (Phillips, 1993:114) manifested in 'white' settler English-Afrikaner collaboration[49], western European classical music unsurprisingly became the principal mode of instruction at the SACM from the start. To highlight and provide context for the connection between western classical music and the colonial cultural milieu at the Cape when the SACM was established, a brief overview of the roots of western classical music is given below.

- **Western-European classical music**

From the earliest times the most powerful socio-political institutions in Europe, the courts, feudal aristocracy and the church were patrons of western classical music (Titon, 2005:19). The latter's origins can be traced to the Christian church in the form of sacred chants and hymns integral to worship services during the Middle Ages (Kerman & Tomlinson, 2015:44;

[49] Such collaboration is evidenced in the later appointment of some 'white' Afrikaner males to the teaching staff of the SACM (UCT, 1951; 1954c; 1955).

Burkholder, et.al., 2014: 24, 25, 29). From the time of early feudal rule, the aristocracy yielded political power, resulting in the courts also being influential patrons of music (2015:49; 2014:73). Then in the 15th and 16th centuries, music patronage considerably increased in Europe, a practice that displayed the opulence and power of the ruling classes (2014:152). Given these historical roots, western classical music is therefore generally regarded as a marker of privilege and class status '[A]ssociated with patronage from the elite classes and is performed in refined contexts that speak of its supporters' wealth and leisure' (Titon, 2005:19).

In light of the above, with an English elite at the Cape the driving force behind the SACM, the flourishing of western classical music at the institution came as no surprise. The latter association is shown in the cartoon 'The Debut' (Cape Times, 1910:9) concerning the opening ceremony of the SACM that depicted busts of several 18th and 19th century European composers of western classical music, further indicating elite 'white' European settler cultural dominance. Furthermore, within the context of the racially segregated education system together with discriminatory legislation at the time, it can be safely assumed that academic staff as well as students at the SACM would have been exclusively 'white' until the late 1940's[50].

As will become evident later, the choice and appointment of successive music directors of the SACM also contributed to entrench an elitist colonial ethos. After securing a government grant of £1000 per annum, W. H. Bell was recruited from the staff of the Royal Academy of Music of London to become the first director of the SACM in 1912 (Morison, 1955). Soon after Bell's promotion to professor in 1920, a Bachelor of Arts course in music was introduced in 1921 (SA Panorama, 1961:16–17; SA College of Music history, 1928). Subsequently, Bell became the first in a long line of male music academics, mostly imported from overseas to serve as deans or later, directors of the SACM, a situation that prevailed until 1987[51]. In this

[50] The first 'coloured' (Cape Times, 1951) and 'african' student (Mughovani, 2015 correspondence) graduated in 1951 and 1990 respectively. The first 'african' and 'coloured' academics, both male and part-time then, were appointed in 1990 (interviews with academics, 2014).

[51] Framed photographs of these past deans/directors are on display in Strubenholm section of the SACM, and interviews with present SACM academics confirmed the British-European origin of all of these up to 1987. E-mail correspondence with the SACM director (Bon, 2016) appointed to the position in 1987 confirmed he was South African by birth.

way European dominance, particularly British, embedding the Conservatoire model of a music school articulated through a Eurocentric approach to the study of music, became a feature of the SACM.

Then in 1923 the SACM and the recently established UCT officially amalgamated (UCT News, 1975:2; Walker, 1929:107; Morison, 1955; SACM History, 1928; Cape Times, June 19:1923). Reasons cited for amalgamation included: (1) monetary benefit to UCT due to generation of additional fees; (2) music studies under the control of the university; (3) solving the SACM's strained financial position; (4) support for the SACM's later expansion (Phillips, 1993:34). Ironically this happened in the same year the Native's (Black) Urban Areas Act (South Africa, 1998:450), the forerunner of the later system of influx control together with the tightening of pass laws, placed more stringent restrictions on the movement of 'africans' into urban areas, reflecting the ever-growing divide between the narrow self-laden interests of the privileged 'white' minority settler power block in cities, and the marginalised, disempowered indigenous 'african' majority in rural areas and townships on the periphery of urban areas. Feeding the process of 'othering', this deepened the 'us' and 'them' binary divide reflected also in the hegemony of Eurocentric western classical music practiced at the SACM, a phenomenon shown historically to be present right up to 1994 – and moreover after this as well (subsection 3.2.2 below).

3.2.2 SACM institutional culture: 1923 - 1994

After amalgamation with UCT the SACM became a music faculty with Prof Bell as dean - a position he occupied until retirement in 1935 (Lantern, 1962:18; SA Panorama, 1961:17; Phillips, 1993:287). Growth in student numbers soon prompted relocation that saw the SACM settle at Strubenholm[52], Rondebosch in 1925 (UCT News, 1975:2; Morison, 1955), still its current location, but at the time a 'white' urban preserve spatially inaccessible to rural 'africans'[53].

[52] Strubenholm is situated below the central UCT 'upper campus' built after 1918 in what is nowadays known as 'lower campus'.
[53] Inaccessible due to the Native (Black) Urban Areas Act of 1923 and tightening of pass laws.

- **Western European classical music as academic discipline**

Although the amalgamation of the SACM and UCT, linking music with academic study was unprecedented[54] at the time and '[U]nique in the universities of South Africa or Britain' (Phillips, 1993:34), this was perceived as a significant milestone seemingly due to Bell's efforts in making '[T]he study of music an academic pursuit worthy of university status' (1993:35). In order to put the uniqueness of the SACM-UCT amalgamation in perspective a brief historical overview of the incorporation of western classical music studies into higher education in Europe and North America is given below.

- ***Higher education and the study of western classical music***

Emerging during the late 18th century, independent music conservatories, i.e. schools or colleges designed for special instruction in music, replaced the earlier cathedral music schools in Europe (Weber, 2014). One of the earliest conservatories to be established was the Conservatoire National Supérieur de Musique et de Danse de Paris in France 1795 (Weber, 2014), notably just after the French Revolution. Before then, biographies of early European composers revealed that the study of western classical music was either linked to cathedral or church schools, done at home with a family member or privately with an influential musician[55] (Burkholder, et.al., 2014).

Only from the mid-19th century, coinciding with the later 19th century industrialisation in Europe, conservatories in England and the United States, as well as Musikschule in Germany, started more focused high-level music training, but these were not yet attached to universities (Weber, 2014). In England the main conservatories included The Royal Academy of Music, Trinity College of Music and Royal College of Music. Conservatories established in the US included Baltimore's Peabody Conservatory and Cincinnati Conservatory (Weber,

[54] The Music Conservatoire in Stellenbosch established in 1905 (5 years before the SACM), was incorporated into the University of Stellenbosch only in 1934 (http://www.sun.ac.za/english/faculty/arts/music-kon).

[55] E.g. during the Renaissance: Ockeghem's (Franco-Flemish) music training was at the Cathedral in Antwerp and later served at the Chapel of Charles I in France (Burkholder, 2014:191); des Prez's (Franco-Belgian) early music training was at the Chapel of René at Aix-en-Provence, then moved to Italy under the patronage of the Sforza family (2014:201); Byrd (England) studied music with the composer Tallis at the Chapel Royal (2014:225). During the Baroque: Vivaldi (Italy) trained as musician and priest at St Mark's chapel in Italy (2014:414); Elizabeth-Claude Jacquet de la Guerre (France), part of a family of court musicians of Louis XIV was trained by her father (2014:365). In Germany, JS Bach's father and eldest brother were responsible for his music education and his career was closely linked to the Lutheran church (2014:436).

2014) and in Germany, the Leipzig Conservatory founded by Mendelsohn, also an eminent composer (Cahn, 2014).

An indication of the emerging notion of music scholarship in Germany was seen in the 1843 prospectus of the Leipzig Conservatory, noting that the intention of the conservatory was to teach '[H]igher education in music, both theoretical and practical: in all branches of music regarded as a science and an art' (Cahn, 2014), reflecting post-Humboldtian university consolidation. Around the same time in the mid-19th century the study of western classical music became increasingly integrated into the academic life of universities, particularly the development of 'Musikwissenschaft'[56] (Duckles, 2014), i.e. post-Humboldt 'wissenschaft'. Guido Adler, an influential Austrian musicologist was a prime example of such integration graduating with a doctorate in music at the University of Vienna in 1880 (Mugglestone, 1981:2). A similar trend took root in the US with music schools established at HEIs such as Michigan Agricultural College[57] in 1870 (Fickett, 2002:120), and University of Illinois in 1895 (Carr, 2014). Music conservatories in Germany however gained university status only during the 20th century and were renamed Musikhochschule[58], while Musikschule only focused on pre-university music education (Cahn, 2014).

It can be seen from the above that the study of western classical music as academic discipline included both practical and theoretical work and became attached to selected universities in Europe and the US from the late 19th century, but in Germany only in the 20th century, whereas British music institutions remained independent. The SACM, although British-oriented and initially independent, differed from British music institutions by amalgamating with UCT in the early 20th century. Such a step, although not in keeping with many British music-academic traditions, did on the one hand suggest post-Humboldt influence while on the other hand offered mutual benefits to both institutions, noted earlier. From this view

[56] "Musikwissenschaft" is the German for music knowledge, or musicology.
[57] Michigan Agricultural College was later renamed Michigan State University (MSU).
[58] 'There are various models of Musikhochschule in Germany: In Münster, for example, the Musikhochschule is a faculty of the University. Some Musikhochschulen have collaborations with universities, for example Musikhochschule Weimar with the University of Jena. Others are independent universities of arts in their own right, e.g. Folkwang Universität Essen or Universität der Künste Berlin. And even others are a Musikhochschule, but not a university - e.g. Hochschule für Musik Hanns Eisler Berlin' (information courtesy of Prof Sandmeier, director of the SACM and a music academic originating from Germany).

amalgamation with UCT also symbolically increased the status of the SACM, enabling the institution to expand itself financially[59] and in scope, as well as embed a Eurocentric music culture in the form of western classical music. Viewed in retrospect several developments after amalgamation with UCT impacted on the SACM for many decades following the 1923 amalgamation. Developments of this nature comprised: embedded Euro-centrism, 'black' student access, SACM-society engagement and non-western European music programmes introduced alongside western classical music, which will in turn be discussed below.

- **Embedding Euro-centrism**

As shown below, the SACM from the outset took on an elitist Eurocentric character exclusively focusing on music in the western European classical tradition, which according to Phillips (1993:38) saw the SACM together with the Cape Town Municipal Orchestra (CTMO) being representative of '[T]he heart of Cape Town's classical musical life.' This pre-occupation with European identity[60] was underlined by the words of a newspaper critic, W.J.M.: 'It is to the credit of Professor Bell that his latest composition is as English as if he was living within ten miles of London' (The Cape Argus, 1928).

Euro-centrism was further embedded when Bell, in 1934 reintroduced ballet, a western European dance form, as part of the SACM in '[A] more academic form' (Phillips, 1993:288). Then twenty years later in 1954 during Chisholm's tenure as dean (see further below), the opera school was established[61] with Gregorio Fiasconaro as director (Lantern, 1962:20; UCT, 1954a). Developments like these contributed to the SACM acquiring a rather distinct character due to its unique organisation as four different schools in one, namely: '[T]he opera and ballet schools; a music faculty for academic and theoretical subjects, and a College for practical studies' (Lantern, 1962:25; SA Panorama, 1961:17). Furthermore, UCT in the mid-1950s became the only university in South Africa with both an opera and ballet school

[59] Amalgamation with UCT brought financial stability to the SACM also probably due to access to ex-colonial finances available to UCT.

[60] A similar preoccupation with European identity could be seen in the Immorality Amendment Act of 1950 (South Africa, 1950) during apartheid Afrikaner National Party rule which referred to 'whites' as '[A] person of European appearance' – a further example of 'othering'.

[61] Opera was already introduced during Bell's tenure. By the time of Fiasconaro's appointment, the SACM had staged the opera 'Barber of Seville' in 1929, as well as several opera and ballet productions by 1935 at the newly remodelled Little Theatre in Cape Town (Phillips, 1993:36 & 288).

(Lantern, 1962:20). Evident from the above, music and dance studies at the SACM were rooted in the western European classical tradition, an approach that served the university's colonial Eurocentric ethos well.

The entrenchment of Euro-centrism continued through the appointment of overseas deans of mainly British origin at the SACM: Stewart Deas succeeded Bell in 1936 and after a short-lived tenure, was followed by Eric Grant in 1939, from Edinburgh University and Royal Academy of Music, London respectively (Phillips, 1993:288). A period of relative stagnation following Bell's retirement ended when Erik Chisholm, another Edinburgh University graduate, took over the reigns as dean in 1946 (Phillips, 1993:288; Lantern, 1962:20-21). This preponderance of Scottish and British deans at the SACM interestingly corresponded to the domination of professors from Scotland and England holding chairs at UCT at the time (Phillips, 1993:11-12). Then in the pre-1994 period following Chisholm's retirement in 1966, this changed somewhat with at least two of the four deans appointed being South African by birth[62]. However it will be seen that this did not alter the hegemony of western classical music at the SACM.

- **The 'colour question'**

Taking into account a series of racial discriminatory legislation put in place in the first half of the 20th century in South Africa together with the Eurocentric music culture of the SACM, it would be reasonable to expect that access to studies at the SACM significantly advantaged 'white' students as will be shown below. A litany of Acts[63] in addition to the 1913 Native's Land Act and 1923 Native's (Black) Urban Areas Act, together with the tightening of pass laws not only consolidated 'white' minority rule and enforced racial segregation at different levels of society, but also determined physical and spatial aspects, critical barriers to higher education access from a social-justice-centred perspective. A specific law severely impacting

[62] The two SA born SACM deans were Michael Brimer, 1974-1979 and Gerrit Bon, 1987-1994 (photographs on display in the SACM Strubenholm hallway). Brimer was overseas-based for over twenty years prior to his appointment (Cape Times, 1974), and Bon was Music HoD at UND at the time (Bon: 2016b).

[63] These included the 1945 Native's (Urban Areas) Consolidation Act no 21, and the National Party apartheid regime's inhumane Acts of the 1950's which included the Group Areas Act no 26 (SA, 1998:450) that together with the 1913 land act created a landless 'black' proletariat; Population Registration Act no 30 (SA, 1950) entrenching racial categories; Immorality Amendment Act no 21 controlling and determining sexual relations; Reservation of Separate Amenities Act and Bantu Education Act of 1953 enacting further segregation regarding the use of public amenities and access to education respectively.

access to higher education was the 1959 Extension of University Education Act no. 45, forcing 'african' students to study at designated ethnic universities in the so-called rural homelands ('bantustans') and 'indian' and 'coloured' students at urban ethnic universities (South Africa, 1998:453-458; Cooper & Subotzky, 2001:8; Sehoole, 2005:15).

The impact of this 1959 Act was particularly felt at historically 'white' English universities like UCT and Wits that provided limited access[64] to 'blacks'[65] (Robus, 2005:8). From 1 January 1960 'black' students were not only required to obtain a permit from the 'white' minister of education before being admitted to study at historically 'white' universities[66] (Eoan, 2013:24-25 & 34), but the Act also placed restrictions on '[W]ho may teach, what may be taught, and how it may be taught' (UCT, 1982c:11). The constraints 'black' students faced at so-called 'open' universities was confirmed by Duminy, then VC of UCT, at the 1960 Conference of South African University Principals (Duminy, 1960:46), stating that at UCT 'black' students were offered '[C]omplete equality in things academic, but in the social sphere observe common custom and practice in respect of our residences and our social and sporting activities', emphasising social segregation at 'white' universities. This account also speaks of the process of inferiorisation of 'blacks' taking root at UCT and the SACM, against the backdrop of 'conceptual otherness' rooted in racial stratification and a system of class domination traced to colonial conquest and slavery (Adhikari, 1989:1-3).

Repressive legislation, socio-economic and political deprivation together with a deeply segregated and unequal pre-university school education system therefore all largely account for the low number of 'black' students enrolled at the SACM at the time. Exclusively focused on Euro-centric western classical music, the SACM in line with university admission requirements (as today) required a certain level of musical proficiency in western classical music – a requirement few 'black' students could meet due to music as a subject being

[64] Lectures could be attended at the 'white' universities but socially everything else was segregated (Robus, 2005).
[65] 'Blacks' in this study collectively refer to 'african', 'coloured' and 'indian' (see Appendix 2A).
[66] Permission was only granted if such courses were not offered at the ethnic universities.

unavailable at working class township schools, except at some historically 'coloured' schools[67].

Small wonder the earliest account of a 'coloured' student graduating from the SACM dates back to the early 1950's when '[T]he first coloured student to obtain the B. Mus. degree at the University of Cape Town' (Cape Times, 1951) was reported, also implying that this student registered in the late 1940s. A photograph of another 'coloured' student, an oboe player appeared in the Cape Times (1950), but no further account of when or if this person graduated could be found. The next account of 'coloured' students graduating at the SACM was dated in the 1960s (Eoan, 2013:34). Having been accepted for studies at the SACM suggests that these 'coloured' students had access to pre-university music training (seemingly private), furthermore implying that class, probably as much as race, played a role in access to music study at university.

By contrast, in 1985, 39 years after the first 'coloured' student graduated and 67 years after the SACM-UCT amalgamation, the first 'african' student[68] registered at the SACM and became the first 'african' to graduate at UCT with the BMus and HDE degrees in 1990 (Mughovani, 2015). The huge difference in time spanning the graduation of the first 'coloured' and 'african' students can amongst others be seen as reflecting a legacy of entrenched differentiation at the Cape in terms of race-class status. Since the late 1800s differentiation between 'africans' and 'coloureds' came about through labour issues with the former subjected to the most unpleasant, menial and lowest paid jobs (Bickford-Smith, 1989:45). Laws that discriminated against 'africans', but exempted 'coloureds' such as the Liquor law of 1898, Morality Act of 1902 and spatial segregation of 'africans' in 1902 further deepened the ethnic separation (1989:47). Moreover, the exclusion of formal music training, western classical in particular, from 'african' schools under Bantu Education further impacted the ability of 'africans' to access studies in music at Eurocentric HWUs like the SACM.

[67] Own knowledge, stemming from my years of teaching music at a 'coloured' high school and working with teachers at 'african' township schools.

[68] Prof Mughovani is at present head of the Performing Arts Department at Tswane University of Technology (information was obtained from Prof Mughovani via e-mail correspondence and SACM archive material).

This view is evidenced in the above-mentioned 'african' student's admission for study at the SACM in 1985. Although already holding down a teaching post at Tshisimani College of Education (Mughovani, 1984) and final year BA at UNISA at the time of admission[69], he was instructed to register for a Teacher's Licentiate Diploma initially and not BMus (UCT, 1985). Such actions together with historical inequalities including ethnic differentiation of 'africans' and 'coloureds' noted above, demonstrate barriers slowing access of particularly 'african' students to music studies at HWUs like the SACM in the pre-1994 era.

- **Early external engagement**

The following sub-subsection highlights the choice of constituencies external[70] to the university with which the SACM engaged pre-1994. This is necessary to provide important insights that will link later on to the engaged scholarship activities in Chapter 4 discussed in the analysis of interviews with music academics. Because a social-justice-centred ES approach is preferred in this study it is enlightening to show how the modes of early external connectivity of the SACM continues to dictate its present engagement activities.

- **Local engagement**
    - *Cape Town Municipal Orchestra*

The CTMO ranked high on the list of SACM engagement with external local constituencies. In order to put the SACM's connection with the elitist 'white' CTMO in perspective it is helpful to trace the relationship back to Bell as SACM director – 1912, and Theo Wendt's appointment as first music director and conductor of the CTMO - 1914. Wendt, also from England and co-student and lifelong friend of Bell, was recommended to the City Council by Bell, who then persuaded Wendt to apply for the position of music director and conductor of the newly formed CTMO in 1914 (Alkema, 2012:16-18). Wendt took up the position and as expected focused the concert repertoire of the orchestra on western European classical music such as

[69] Probably motivation for the SACM admitting Mughovani despite his lack of prior formal music training.

[70] The designation 'external' is used to indicate SACM engagement with constituencies outside the university, instead of 'non-academic' as in the UCT SR Policy Framework (UCT, 2012:2). Music is perhaps one of those disciplines uniquely positioned to include professionals as well as music intellectuals in the environment outside the university. Although engagement would take place in a 'non-academic' context the audience could include expert music professionals and intellectuals.

works by Wagner, Schubert, Nicolai and Brahms amongst others (Alkema, 2012:20-21). Bell also engaged with the public in the form of pre-concert lectures related to the concert series in 1915 featuring all nine Beethoven symphonies (2012:22; Cape Times, 1922). This is an early indication not only of *who* in the broader society SACM academics directed their scholarly engagement at, but also their preference for western classical music.

According to the Lantern (1962:20-23) the SACM collaboration with the CTMO was also linked to UCT Opera and Ballet School productions. Outlining SACM policy in the Golden Jubilee Music Festival Souvenir Programme (UCT, 1960:9), SACM dean Chisholm confirmed such engagement stating that the university's '[C]lose and active cooperation with the Municipality of Cape Town, their orchestra, its committee and conductors is to the great advantage of musical life in the city.' Occurring during post-colonial apartheid rule in South Africa it could be reasonably expected that the municipal orchestra would comprise 'white' players[71] only and that access to performances and productions at the City Hall would be reserved for the middle class and often largely upper-middle class mainly English speaking 'whites'[72].

- *Cape Performing Arts Board (CAPAB)*

Another major local external constituency of the SACM and more directly that of the UCT Opera School, was the elitist 'whites' only Cape Performing Arts Board (CAPAB)[73]. At the height of the apartheid regime Fiasconaro for example, director of the UCT Opera School, staged the operas 'Tosca' and 'Falstaff' in 1970 with the CAPAB Opera Company (Cape Times, 1970: July) and 'Madama Butterfly' two years later at the Nico Malan Opera House[74] in Cape Town, again with CAPAB (The Argus, 1972: May). This despite the Nico Malan being embroiled

[71] The City Council allowed Wendt to import 12 players from England. The remaining instrumentalists of the 30 member strong orchestra were recruited in Cape Town and Johannesburg (Alkema, 2012:19). At the time music tuition was private and almost certainly expensive. This together with the repressive legislation during the National Party apartheid era disallowing socio-cultural integration at all levels of society, in all probability ruled out the possibility of a 'black' South African being able to qualify for a professional orchestra position in South Africa.

[72] Since the 1960s the Group Areas Act was enforced resulting in separate seating, entrances and amenities at the Cape Town City Hall for 'whites' and 'coloureds' (Eoan, 2013:178). No mention of 'africans' is made at all.

[73] The performing arts boards were intended to promote western Eurocentric performing arts in the form of drama, ballet, music and opera at professional level aided by government subsidies. CAPAB performances and stage productions started in 1963 at venues including the City Hall, Alhambra Theatre and Maynardville open air theatre (Cloete, http://esat.sun.ac.za/index.php/CAPAB).

[74] The Nico Malan was the newly completed theatre complex for CAPAB located in the Cape Town CBD and instituted by the nationalist apartheid government in 1962 (Cloete, http://esat.sun.ac.za/index.php/CAPAB).

in political controversy due to its 'whites only' racial label and inaccessible to 'black' people in line with apartheid segregation policies (Cloete, http://esat.sun.ac.za/index.php/Capab). Moreover, the SACM - CAPAB collaboration went ahead in the 1970s despite local organisations of the liberation struggle calling for a boycott of the Nico Malan, a call mainly adhered to by 'africans' and 'coloureds'.

Under mounting public pressure Munnik, Administrator of the Cape, partially lifted the racial restriction in 1975, stating that '[T]he admission of 'coloured' people is a logical development in terms of government policy because the facilities cannot be duplicated' (quoted in Barrow, 32). Access given to 'coloured' people is indicative that 'africans' continued to be excluded from the theatre, confirming the legacy of entrenched differentiation between 'coloureds' and 'africans' at the Cape in terms of race-class status noted earlier by Bickford-Smith (1989). Evident from the above is that in spite of the racial restrictions limiting access to the Nico Malan theatre complex and opera house since opening in 1971, the UCT Opera School, through its director, maintained strong ties with CAPAB.

Meanwhile the Baxter Theatre at UCT behind the SACM on Main Road, Rosebank opened its doors on 1 August 1977 (Barrow, 33), offering alternative performance space[75] possibly because of the Nico Malan segregation. According to Barrow (43), Baxter theatre became '[A] place for people' - probably for not having the racial restrictions of the Nico Malan. In spite of the Baxter offering alternative performance space without racial restrictions, the link between UCT Opera School and CAPAB was further consolidated with Fiasconaro's successor as UCT Opera School director (The Argus, 1982: August), also appointed artistic director of opera at CAPAB in April 1983. Evidence of this on-going collaboration and dual capacity was found in a later newspaper article stating: 'Capab opera director also heads UCT's opera school' (The Argus, 1995: May). With the UCT Opera School director serving in this dual capacity, the connection with the CAPAB Opera Company became an automatic spin-off for the SACM. In spite of this connection, 'coloured' singers who may have studied at UCT Opera School in the 1970's could not perform at the Nico Malan opera house due to apartheid racial restrictions noted above. Today the collaboration with the post-1994 CAPAB opera company,

[75] Following the Baxter opening in 1977, UCT Opera School first staged 'The Dialogue of the Carmelites' and then 'La Boheme' in 1979 in the new theatre.

re-named Cape Town Opera (CTO) is still intact as a result of the earlier collaboration, although the same person no longer holds these positions.

- *SACM public concerts*

From its inception the SACM engaged with the public through an active concert output of music academics and students, but at venues in Cape Town specifically oriented to accessibility for the largely 'white' middle and upper middle-classes of the city. Early accounts of public concerts given in newspaper articles attest to venues being either: Hiddingh Hall[76] (Cape Times, 1922: March and 1923: June; Cape Argus, 1924: April and 1925: April) or SACM (Cape Times, 1923: May and 1925: Nov), and from 1977 also UCT's Baxter theatre in Rosebank (Barrow, 33). Larger scale productions such as Bell's opera *'Tsuneyo of the Three Trees'* (SA Nation, 1927: May) and Gluck's *'Iphigenia in Tauris'* (Cape Times, 1946: Nov) were performed at the City Hall and Little Theatre[77], the latter also part of UCT on the Cape Town Hiddingh campus. In addition to performances in Cape Town at least two accounts were found of UCT Opera School performances in the Eastern Province[78] in 1952 and 1955 respectively (UCT, 1952; UCT, 1955).

The above reference to Bell's opera also reveals a further aspect of scholarly engagement in music, namely composition. Public engagement thus not only occurred in the form of performance, the expressive aspect of music, but music academics also engaged through composition, the creative side of music (noted in Chapter 2). SACM music academics from the time of Bell and Chisholm therefore already engaged with society by means of their new compositions performed at concerts and productions at the above venues.

- *The SACM and jazz*

In contrast to this dominant western classical scenario, the 1960 Golden Jubilee Music Festival programme (UCT, 1960 noted above) featured a Jazz Concert on August 24, 1960 in the Weizmann Hall, Sea Point - a historically 'white' Cape Town suburb. Interestingly, although

[76] Hiddingh Hall, completed in August 1911 was on UCT's Cape Town campus (Ritchie, 1918b:579).
[77] Although on the UCT campus, these performance venues were in the city centre largely inaccessible to the 'black' working class, particularly at night.
[78] Present-day Eastern Cape Province.

the Nationalist party apartheid repression was at its height in the 1960s, jazz musicians performing at this concert reflected a racial mix of local artists including 'coloured' musicians like the Anthony Schilder Trio and the Dollar Brand[79] Trio. Although jazz at the time was not offered at the SACM, it is suggested here that it served as initial gateway for engagement with musicians from different Cape Town communities and race-class orientation – at least in terms of *who* was performing the music - unlike in the case of the dominant western classical music programme of the Festival. The article does not however indicate if the audience – i.e. *who* was 'engaged with' - had a multiracial composition, as it was customary to either perform to separate audiences or have limited seats reserved for 'coloured' people (Eoan, 2013:23).

- **International engagement**

In addition to performing locally the SACM, as might be expected given its European colonial capitalist origins, also maintained relations with mainly Britain, Europe and America in its early years. For example Chisholm, SACM dean in the Golden Jubilee Music Festival Souvenir Programme of 1960, expressed such international ambition noting the importance of '[C]lose contact with overseas International Music Societies and New Music organisations and with the Cultural Attaches of all nations' (UCT, 1960:9).

One early international engagement was found to be Chisholm's lecture tour of America and Scotland's Edinburgh Festival in 1953-1954 (Cape Times, 1954). According to the newspaper article, lectures were on the topic 'The musical life of South Africa' highlighting the works of four 'white' Afrikaans South African composers[80] namely van Wyk, du Plessis, Grové and Joubert. The choice of South African compositions in the western classical music tradition not only reflected the Eurocentric orientation of the SACM, but also marginalised as 'the orphan other', the indigenous music culture. In keeping with this Eurocentric ethos Chisholm's choice of subject matter displayed the notion of 'broad South Africanism' manifested in the 'white' settler English-Afrikaner collaboration noted earlier. Other early international engagement, it may be noted, also included touring opera productions of UCT Opera School to the United Kingdom (Lantern, 1962:20-21), and interestingly also South Africa's neighbour, British colonial Rhodesia, present-day Zimbabwe (UCT, 1956). Taking place in the early years of

[79] Later on becoming the world-renowned Abdullah Ibrahim (own knowledge).
[80] Van Wyk, du Plessis and Grové lectured at the SACM at the time (UCT, 1951; 1954c; 1955).

apartheid also suggests that only 'white' musicians participated in the tour as there is no account of 'black' students at the opera school at the time.

Evident from the above account, the entire history of the SACM attests to much higher 'engaged scholarship' than probably most other UCT departments in the pre-1994 period. However this engagement was very 'skewed' by its colonial capitalist basis catering for the Eurocentric music taste of primarily elitist minority 'white' settler audiences in the form of mainly western classical music. Notably absent from such accounts of public engagement, largely due to the SACM's choice of social partners, performance venues and the type of music performed, is any connection with historically marginalised communities, particularly the 'african' and 'coloured' working class. This situation was potentially about to change with new non-western European streams of study – ethnomusicology and jazz - introduced alongside western classical music in the 1980s. The following sub-subsection will show that despite such developments within the SACM curricula, the hegemony of western classical music at the SACM continued largely unchallenged.

- **New, but marginalised streams of study at the SACM from the 1980s**

For over six decades after the establishment of the SACM in 1910 and amalgamation with UCT in 1923 as shown above, the type of music exclusively studied at the institution was western classical, reflecting the dominant 'white' European settler culture. However the western classical monopoly was seemingly about to be challenged in the 1980s: firstly with the introduction of ethnomusicology emphasising African music, and then jazz studies.

With the 1980s representing a watershed period in South Africa's recent history, and the political struggle for liberation intensifying leading to the closure of a chapter in South Africa's oppressive past which saw the unbanning of the African National Congress and the release of Nelson Mandela in February 1990, such initiatives at first glance seemed to signal significant transformation at the SACM. Closer examination however found that these developments were not triggered by a desire for 'radical transformation'[81] (Cooper, 2015:1); in other words,

[81] Cooper's concept regarding transformation was not originally intended to apply to the SACM itself, but referred to national HE policies. It was argued that the pursuit of 'radical transformation' policies would have exhibited 'a much stronger social justice orientation' – transformation that for example would seriously

I suggest that these initiatives were not oriented to bring about a significant shift away from the dominance of Eurocentric classical music or create decolonial spaces, but were largely prompted by rather more opportunistic considerations. To show how and why the new courses were offered, these will be discussed below in their order of introduction.

- **Ethnomusicology**

The introduction of ethnomusicology[82], with strong emphasis on African music[83] came in the second semester of 1982 following the appointment of the first lecturer in ethnomusicology at the SACM (UCT, 1983a). Introduced 72 years after the establishment of the SACM certainly raised questions in my mind regarding its intention including: Was this a step towards 'africanisation' involving a shift away from the hegemony of western classical music at the SACM? Were resources re-allocated to make this possible? Was 'africanisation' being addressed by attracting previously excluded race-class students to the SACM, also initiating a more Africa-centred, decolonial approach to music studies at the institution? Would this be the catalyst for 'radical transformation' by appointing an 'african' lecturer to fill the position?

However, none of the above seemed to have triggered such a move. Rather the catalyst seems to have been the late Prof Kirby's collection of rare African and European musical instruments housed at the Africana Museum in Johannesburg, put up for sale by Nan Parnell, Kirby's daughter. Correspondence in 1981 between Parnell, the SACM dean and UCT vice chancellor showed that UCT's purchase of Kirby's instrumental collection in 1981 together with documentation, photographs and early recordings of African music were directly linked to the introduction of ethnomusicology (UCT, 1981a, 1981b & 1981c).

address 'student race-class social inequalities' (Cooper, 2015:240). In other words, I am following here a concept of 'radical transformation' from a decolonial perspective which recognises 'major transformations' in the race-class structure of society in terms of redistribution of socio-economic-cultural resources.

[82] Ethnomusicology is focused on the cultural aspects of music inextricably woven into the social fabric of society and defined as '[T]he study of music in culture' (Merriam, 1980:7) or '[T]he study of music as an aspect of culture' (Nettl, 1992:11). According to Merriam (1980:3) ethnomusicology has its roots in late 19th century Germany and North America spurred by western colonial expansion and imperialism. Such scholarly studies were linked to representations related to western concepts of 'Others' (Taylor: 2007:76), but not to western classical music.

[83] African music (with capital 'A' refers to the African continent) as a sub-field of ethnomusicology generally focuses on the scholarly study and performance of the music of sub-Saharan Africa, which traces its historical roots to the soil of Africa (Nketia, 1982:4).

Motivation from UCT for acquiring the collection brought to light some considerations regarding its value for the university. These ranged from the development of future courses at UCT as it 'concerns the Black peoples of South Africa' (UCT, 1981b) to being centred around its 'value for scholars' including 'African ethnologists' that would focus global attention on UCT (UCT, 1981c). None of the above however considered this as an opportunity for 'radical transformation' (in the above-defined sense) with the aim of making music studies at the SACM more Africa-centred, attracting more 'african' students or teaching staff as part of an 'africanisation' and decolonial process or as a vehicle to expand the musical experience of existing students and staff. Instead, the advertisement for a lectureship in ethnomusicology also mentioned that the successful applicant[84] may be required '[T]o do general teaching in the areas of music history, harmony & counterpoint of all periods, and aural training' (UCT, 1982a), signifying the dominance of western classical music prevalent at the SACM.

Following approval by the University Council on 7 October 1981 (UCT, 1981d), the Kirby Collection[85] was purchased at the request of Nan Parnell. Parnell furthermore insisted that the amount of R40 000, included in the purchase price of R140 000, was to be used for a memorial fellowship/scholarship[86] for postgraduate research in African music in memory of Prof Kirby (UCT, 1981a & 1981d). With the acquisition of the Kirby Collection completed the post of senior lecturer in music (ethnomusicology) was advertised[87] in February 1982 (UCT, 1982a). Central to the stipulated requirements for applicants was the responsibility of '[C]ataloguing and continuing research on the Kirby Collection of instruments and documentation' (1982a), clearly linking the post to the Kirby Collection[88].

[84] This requirement was included in the advertisement of a lectureship in ethnomusicology (UCT, 1982a)
[85] The Kirby Collection is a collection of mainly African music instruments of the indigenous people south of the Limpopo named after Prof Kirby, responsible for collecting and documenting the instruments (van der Merwe, 1977:7-9; Rycroft, D.) Kirby acquired Asian and obsolete western European instruments included in the collection at exhibitions of the British Empire in SA. Housed at the SACM since 1981 the collection had acquired heritage status by the mid 2000's (personal interviews with SACM music academics).
[86] Known as the Kirby Memorial Scholarship it was only approved by Council 12 September 1984 (UCT, 1984a) and made available for approved PG study in ethnomusicology in 1985 (UCT, 1984b). Evidence suggests this was prompted by Parnell's query to the VC in August 1983 regarding the delay in offering the scholarship (UCT, 1983c).
[87] The UCT Council minutes of 7 April 1982 indicated 1 May 1982 as closing date for applications (UCT, 1982b:8).
[88] Although the possibility of involvement with the teaching of western classical music was mentioned, as already noted.

As evidenced above, the introduction of ethnomusicology and African music in particular at the SACM as a 'non-western' European course undoubtedly hinged firstly on the acquisition of the Kirby Collection and secondly on the teaching of ethnomusicology. The appointment of the first lecturer in ethnomusicology, a 'white' female academic, in June 1982 (UCT, 1983a; 1983b), after acquiring the instrumental collection in the previous year, unmistakably confirmed the link with the Kirby Collection – but also clearly the 'white' settler colonial heritage of the SACM. In a 1984 newspaper interview this music academic also confirmed having the responsibility as curator of the Kirby Collection (The Argus, 1984). With the Kirby Collection playing such a central role in the above developments, a closer look at Kirby's association with African music as well as the SACM proved to be extremely illuminating in relation to this 'white' settler colonial capitalist history.

- *Kirby and African music*

Kirby, of Scottish descent, (similar to many of the early UCT academics) arrived in South Africa in 1914, two years after Bell's appointment at the SACM, to work as music organiser for the Natal education department (v d Merwe, 1977:7). Travelling widely in rural areas due to the nature of his work, sparked a life-long interest in indigenous music. After being seconded to the music department at Wits, Kirby's extensive study of the material culture of South African indigenous people south of the Limpopo in the form of musical instruments took off (1977:7-9). The renowned collection of musical instruments and a book publication entitled *'Instruments of the native races of South Africa'* resulted from this research. By broadening his research to include indigenous African music culture, Kirby's scholarly interests nonetheless contrasted with that of his British counterparts at the SACM who merely entrenched western classical music.

- *Kirby and the SACM*

Kirby's association with the SACM dates back to at least 1948 with his appointment as external examiner (UCT: 1948, 1952, 1953, 1954b; also UCT 1981b). In a letter to the VC in 1981 motivating for the purchase of the collection, the SACM dean also indicated that Kirby '[F]requently lectured at UCT and was personally well acquainted with Dr Harry

Oppenheimer'[89] (UCT, 1981b). Furthermore, Kirby's association with the SACM continued posthumous, being an earlier mentor to the first ethnomusicology lecturer at the institution (UCT, 1986:5).

- ***African music at the SACM***

However, given the dominant voice of western classical music, African music at the SACM from the outset seemingly acquired an orphan status, that of 'conceptual other' (Gordon, 2011:73), implicit in at least two written submissions of the first ethnomusicology lecturer. The first of these to the SACM dean in 1991 (UCT, 1991:6) questioned what seemed to her the 'limited' status of ethnomusicology at UCT: '[I] cannot help but wonder whether ethnomusicology is really important to UCT'. The music academic raised three main concerns in this regard: the lack of (i) student exposure to performances of the diverse music-cultures of South Africa, (ii) fieldwork equipment and (iii) proper preservation of the Kirby Collection (UCT, 1991:6).

The second submission four years later in 1995 to the new SACM director (UCT, 1995:3) amongst others raised concerns about: (i) the increasing workload - '[I] have got to the stage where I DO need help' (emphasis in original); (ii) the need for visiting lecturers in the form of African musicians[90], and (iii) insufficient funding (1995:3). The academic's frustration at the lack of support on the part of the SACM is clearly seen in the statement: 'I have an awful feeling that, when I leave here, things will be just as they were in 1982' (1995:3), confirming non-transformation and orphan status of African music, 13 years since the inception of ethnomusicology.

The above I would argue, has clarified some of the questions posed at the outset regarding the introduction of ethnomusicology and African music in particular at the SACM. Evidence just recounted points to the fact that ethnomusicology was not intended as a step towards 'serious africanisation' in order to give the SACM a more Africa-centred decolonial voice, but primarily an opportunistic move linked to the acquisition of the renowned Kirby Collection

[89] Oppenheimer was chancellor of UCT and also the chairman of De Beers Consolidated Mining of which Cecil Rhodes was the founding chairperson, indicating Kirby's connectivity to UCT's colonial capitalist hierarchy.
[90] A similar concern was raised in the 1991 report noted above, but was still not forthcoming.

aimed at increasing the international standing of UCT. Furthermore, as the voice of western classical music maintained its dominance at the SACM, ethnomusicology remained hugely under-resourced in terms of human and monetary resources. Written correspondence by the ethnomusicology lecturer at the time also attests to a disjuncture between the lecturer's expectations of the course offerings and that of SACM management. Then also the appointment of a 'white' – rather than 'african' - lecturer in ethnomusicology let a further opportunity towards 'radical transformation' slip by.

However with the SACM seemingly still unable to ensure the effective implementation of ethnomusicology and its accompanying requirements, it should be noted that in this context yet another addition to course offerings in the form of jazz studies, was introduced in the 1980s. Once again the evidence suggests that this was not driven by thoughtful consideration or a quest for 'radical transformation', but rather due to the particular personal preference of the then newly appointed SACM dean.

- **Jazz studies**

In 1989, jazz [91] was introduced at the SACM as additional field of study alongside western classical music and ethnomusicology. Introduced 79 years after the SACM was established and with ethnomusicology introduced only a few years earlier, the introduction of jazz at that stage seemed rather unexpected. Given the nature and working class origins of jazz (African-American and amongst 'black' South Africans, see below), it was also not in keeping with the unwavering hegemony of western classical music at the SACM. In order to show this disjuncture, the origins of jazz in the US and SA are briefly outlined below.

- *Origins of jazz: US and SA*

Jazz[92] as recognised musical style emerged much later and under conditions very different to that of western classical music. Tracing its early beginnings to New Orleans, a buzzing

[91] The curriculum for BMus and PDM Jazz Studies appears for the first time in the 1989 Handbook, pp. 32, 33 and 42 respectively (UCT, 1989).

[92] Two distinct features are associated with jazz: on the one hand notated music, which is of European origin mainly done by an arranger and on the other hand improvisation linked to African music traditions (Martin & Waters, 2012:31).

cosmopolitan[93] seaport city and commercial hub in late 19th – early 20th century America jazz, unlike western classical music associated with the privileged upper classes, owed its humble beginnings to 'black' working class African-American musicians. Many of these musicians were former slaves that '[W]orked as house servants and unskilled labourers' with little or no socio-economic or political power (Gridley, 2012:37, 40-41; Gioia, 1997:29; Collier, 1975:4). With entertainment and live music in particularly high demand, jazz in the Storyville district of New Orleans was popular entertainment in clubs, dance halls and taverns frequented by travellers (Collier, 1975:6; Gridley, 2012:40).

Similar to the early beginnings of jazz in New Orleans, jazz at the Cape, South Africa, also has its roots in the port city of Cape Town, in the mainly working class area known as District Six. Located close to the city centre, District Six's[94] cosmopolitan make-up was reminiscent of New Orleans, at the time home to a mix of working class immigrants, freed slaves as well as indigenous 'african' people (Muller & Benjamin, 2011:22). After being declared a 'whites only'[95] area on 11 February 1966, residents of District Six were forcibly removed to working class townships on the Cape Flats (Muller & Benjamin, 2011:44) such as Manenberg, Hanover Park and Bonteheuwel for 'coloureds' and Langa, Gugulethu and Nyanga for 'africans'. Many Cape Flats jazz icons such as Basil 'Manenberg' Coetzee, Robbie Jansen, Abdullah Ibrahim (formerly known as Dollar Brand mentioned earlier), Winston Mankunku and many others emanated from these racial enclaves.

- ***Jazz introduced at the SACM***

In light of this apparent dichotomy between western classical music and jazz, it raises the question as to why such a course of study was introduced at that particular time and not earlier, given that a jazz concert with Cape Town musicians already featured in the 1960 SACM Golden Jubilee Music Festival (UCT, 1960). According to the Music Faculty Board meeting

[93] Tracing the roots of jazz in the US reveals a mix of African (through imported slaves), European (instruments and harmony of marching bands) as well as Caribbean and Latin American music traditions all coming together in New Orleans, the birthplace of jazz (Gioia, 1997:29; Lawn, 2013: 45, 46 & 49; Martin & Waters, 2012:23 & 29).
[94] Like New Orleans, music in District Six reflected the traditions of European colonists, slaves from primarily Africa and Asia as well as the indigenous Khoi-San and 'africans' (Muller, 2004:63). Cape Town was also alive with a variety of music ranging from street bands, Christmas bands and dance bands to Malay choirs and minstrel groups (Muller & Benjamin, 2011:25).
[95] Enforcing racial discriminatory legislation of the Group Areas Act no. 41 of 1950 under apartheid (South Africa, 1950).

agenda of 28 April 1988 (UCT, 1988), the then SACM dean was to present a motivation for the introduction of jazz studies, but unfortunately the minutes of this meeting could not be found in the SACM archives. With this historical evidence lost, I established contact with this former SACM dean[96] to determine the rationale for the introduction of jazz.

E-mail correspondence with this former dean indicated that the introduction of jazz was the result of his personal musical interest, referring to jazz as '[A]n essential addition to the course-offerings at the SACM' (Bon, 2016a). The dean explained in his e-mails that as Music HOD at University of Natal Durban (UND) before taking up the SACM position in 1987, UND successfully introduced jazz studies. With jazz well established at UND by 1985 (2016a), he argued that there was room for jazz to be offered at another South African university and '[T]here was no doubt in my mind that a huge gap existed in the BMus degree offerings at the SACM' (2016a). Any influence of the political climate at the time on the decision to introduce jazz at the SACM was dismissed in the e-mail correspondence. However when prompted to clarify why jazz studies was regarded as 'an essential addition', no response was forthcoming, thereby leaving that question unanswered.

However, the way jazz was practiced at the SACM outlined below by one of the jazz academic interviewees, does suggest an approach largely non-representative of 'popular' working class jazz in South Africa.

> *Jazz education at the SACM aligns with an international standard of common practice consolidated over the past 60 years. As such I would regard it as an international, rather than exclusively western form. The technical and intellectual demands of jazz as understood by professionals attest to the music being considered nothing less than serious.*

This quote in essence disregards the largely 'black' working class roots of jazz particularly in South Africa. By opting for a primarily 'serious', 'academic' approach to jazz at the SACM, this could potentially result in a disjuncture between jazz studied at university and grassroots

[96] This SACM dean's tenure spanned the period 1987 to 1994 and he currently resides in Australia (Bon, 2016b).

realities, possibly alienating 'black' working class SACM jazz students from the communities they originated from.

In conclusion, as summary of the above analysis of the SACM 'fields of study' for the period 1923 to 1990s: the unfolding developments at the SACM since amalgamation with UCT importantly suggest that, with reference to non-western European courses, neither the introduction of ethnomusicology and African music nor jazz were intended as 'radical transformation' in order to give the SACM a more Afro-centred, decolonial voice. Instead, the primary catalysts for introducing these new course offerings included: (1) with regard to African music and ethnomusicology, the acquisition of the Kirby Collection aimed at raising the profile of UCT, and (2) with regard to jazz, the personal preoccupation with this musical style by the newly appointed SACM dean at the time. As will be seen later, an unpredictable outcome of introducing these two new course offerings was nonetheless the subsequent appointment of the first 'african' and 'coloured' lecturers at the SACM for these two streams respectively in the early 1990s, albeit initially part-time.

Developments of this nature, although seemingly transformative will be shown in the following section to have been incapable of radically transforming the way music studies as well as university-society 'engaged scholarship' relations were (and still are) conducted at the SACM. Moreover, the strongly differing views of two SACM academics[97] quoted below further highlight the contrast between preserving the predominant Eurocentric ethos of the SACM and showing equal regard for 'Other' culture-specific music traditions respectively:

- *I don't subscribe to the idea that there are many musics and they're all equal. Western classical music has tried to do something that no other music has tried to do.*
- *Music is a language and it communicates with many people who don't speak the same language. I cannot compare my language to other people's language and say mine is better, because a language is a language.*

[97] A 'white' and 'african' academic respectively (noted during personal interviews with academics).

3.3 Non-transformative developments: 1994 – 2014

With the dawn of democracy in 1994 the three broad streams of study, categorised in terms of western classical[98], jazz and ethnomusicology/African music were already in place at the SACM. By 2014, with the exception of the general BMus degree, specialised degree programmes included performance, musicology, music technology, library and information science as well as composition at undergraduate (UG) and postgraduate (PG) levels (UCT, 2014a, 2014b). However, it will be shown that despite the array of course offerings available, post-1994 transformation at the SACM was largely skewed.

3.3.1 'Transformation question'

In this section two example of skewness at the SACM related to the post-1994 transformation project at South African HEIs will be highlighted. Although largely invisible, the effects of skewed practices were experienced in the form of: (1) the embedded privileging of western classical music (seen in the first quote above), and (2) student registration patterns showing the slow pace of 'africanisation'[99]. Both will be examined longitudinally based on data in ten year cycles starting in 1994, the year marking the beginning of democracy in South Africa.

Insights into the above were quantitatively obtained, providing in-depth understanding to support the central argument of this section that transformation at the SACM is skewed and 'reformist' rather than 'radical' (concept noted earlier). This approach will furthermore be helpful in providing insights into the role SACM ES activities played in largely maintaining the status quo of embedded Eurocentrism and the slow pace of 'africanisation'. Indicators of non-transformative developments at the SACM are therefore of specific importance for the analysis of the university-society engaged scholarship practiced by music academics in Chapter 4, as this skewness may well be reflected in or perpetuated by such ES activities.

[98] As noted, opera, already introduced in 1954 was a course offering within the western classical performance programme.

[99] Here 'africanisation' in this context refers to demographics, and particularly access to higher education of 'african' students.

3.3.1.1 Privileging of western classical music

It must be made clear from the outset that my intention is not to demonise western classical music or advocate blanket anti-western music sentiments. Critique is focused on the *dominance* of western classical music at the SACM at the expense of jazz and particularly music indigenous to Africa. Small (1998:3) raised a similar view positing that:

> *The privileging of Western classical music above all other musics is a strange and contradictory phenomenon. It appeals to only a very tiny minority of people, even within Western industrialised societies.*

From this viewpoint the underlying, mainly invisible intention of music relates to the question of '[*W]ho* sends *what* messages to *whom*?' (Brown & Volgsten, 2006:5), (my emphasis), also questioning the neutrality of music. Rooted in socio-cultural traditions, music reinforces social identity, an exclusionary process to some extent distinguishing between 'us' and 'them' (2006:4), similar to Wynter's 'conceptual otherness' (cited in Gordon 2011:73, section 3.2.1 above) - a view reflective of SACM Eurocentrism rooted in colonial capitalism, post-1910 'white' settler Union and 'broad South Africanism'. In light of this the SACM's continued privileging of western classical music post-1994 will be demonstrated below in primarily two ways: (1) broad trends of SACM public concerts[100] (UCT, 1994a; 2004; 2014c, 2014d), and (2) the allocation of student scholarships, prizes and awards (UCT, 2014a).

- **Concert programme data**[101]

Over the past few decades two main concert categories can be distinguished during university terms: (1) evening concerts on Tuesdays and some weekends, (2) midweek lunch hour concerts. Although all concerts are open to the public, admission is charged at evening concerts whereas lunch hour concerts are free. UCT's Baxter Concert Hall (adjacent to the SACM complex) and the Chisholm recital room (within the SACM) are currently the main concert venues, with Artscape in the city centre utilised for selected opera productions. Back in 1994 lunch hour concerts were at the Education Building (upper campus) and New Groote

[100] Concert programme information was obtained from the music concerts coordinator and SACM archive.
[101] Evening and lunch-hour concert programme tables are attached as Appendix 3A.

Schuur Hospital, with City Hall and Little Theatre (both in the CBD) also utilised for evening concerts (UCT, 1994a). Thus the SACM's *'places of performance'* have over the years remained in the primarily 'white' cultural precincts of the city largely inaccessible to the 'black' working class at night (as shown above).

The analysis of data based on ten year cycles (1994-2004-2014) revealed the depth of western classical music privilege at the SACM, consistently averaging 70% and above in evening performances (see *Figure 3-1*), followed by jazz in the 20%s and African music below 10%. Lunch hour concert programme data (see *Figure 3-2*) depicted a similar scenario showing African music averaging even lower at 5% and below in 2014 and 2004, but completely absent in 1994, emphasising its orphan status at the SACM. In contrast western classical music reasserted its hegemony, escalating to a high of almost 80% in 2014 with jazz down from its usual 20%-plus to only 15%.

Figure 3-1 Tuesday and weekend evening performances

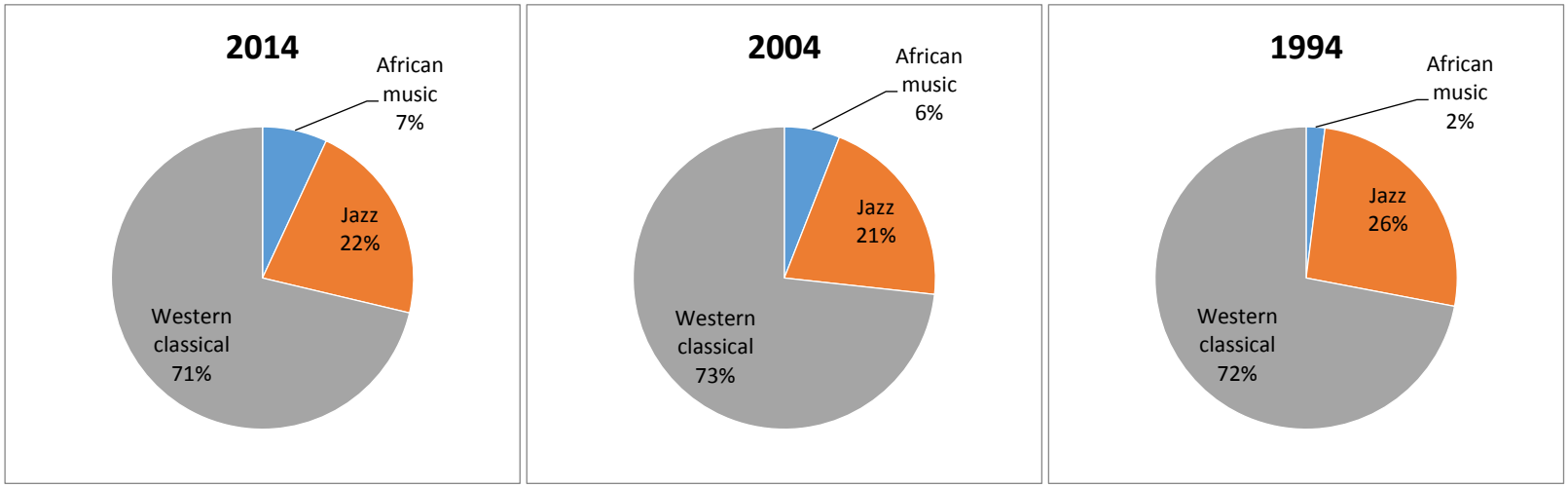
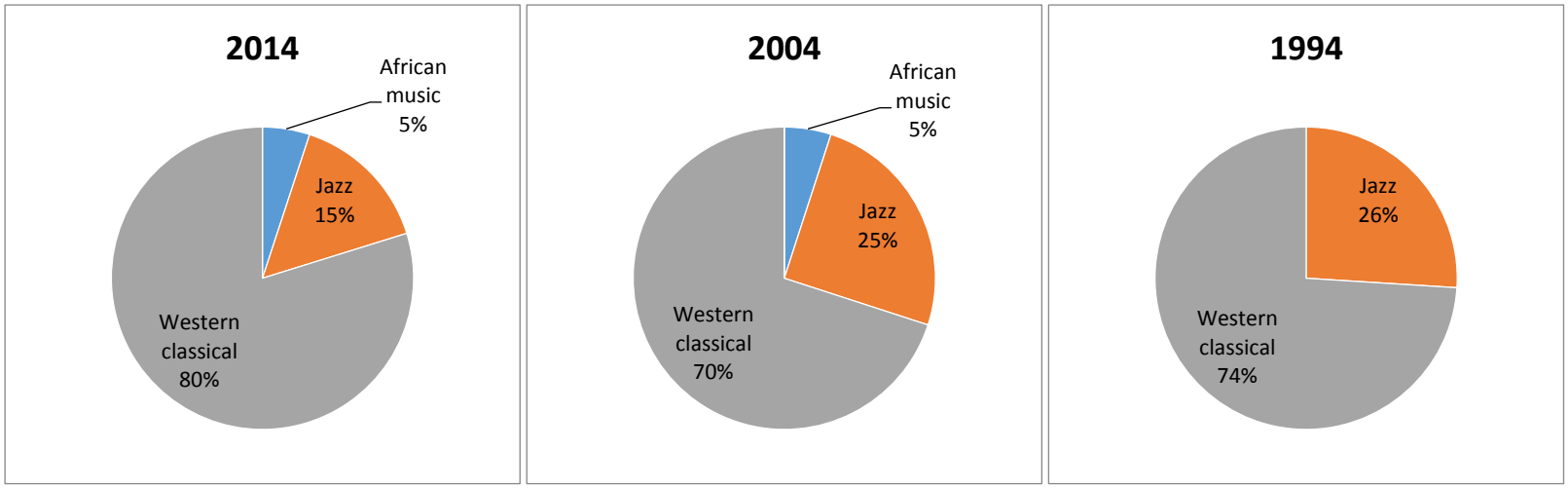


Figure 3-2 Midweek lunch hour performances



With lunch hour concerts primarily featuring students this finding[102] is rather unusual, as a more representative output might have been expected. This not being the case, I hypothesise that: (1) student preferences had no bearing on the choice of programme material; and/or (2) students unconsciously absorbed the invisible embedded privilege of western classical music vis-a-vis the marginalised 'other'; and/or (3) existing power relations at the SACM showing which voices are silenced and which are heard were being demonstrated. Further skewness was shown by the requirement for students to attend a designated percentage of concerts[103], implicitly compelling non-western classical specialisation SACM students to attend these concerts, reinforcing the hegemony of western classical music. Acceptance of such a reality could arguably be an example of 'double consciousness', after Fanon and Du Bois (Gordon, 2011:72), where people's situation remained unchanged, and the world around them seems to accept the present situation as just (here the privileging of western classical music).

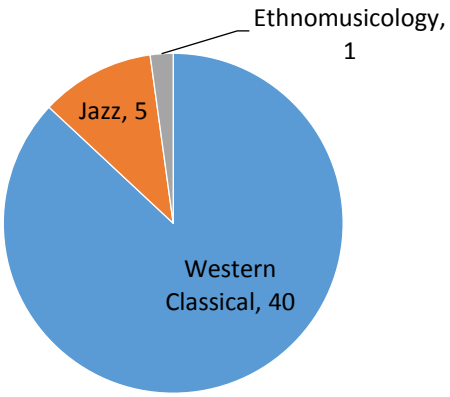
- **Student scholarships, prizes and awards**

Further skewness was found in the non-equitable distribution of financial support available to deserving students at the SACM, again privileging western classical music (*Figure 3-3*). Of the 46 available scholarships and prizes[104] the overwhelming majority, 40 (87%) are allocated to western classical music[105], five to jazz and only one explicitly to ethnomusicology[106]. It was however brought to my attention by an academic interviewee that this allocation was rather nebulous, with some also awarded to students writing essays on topics in ethnomusicology. Although mostly symbolic incentives and 'rewards' for excellence not intended to cover study fees, this explicit privileging of western classical music contrasted strongly with UCT's branding as 'Afropolitan university'[107] or 'African university' (Kamola, 2012:160).

[102] Reasons for this phenomenon would require further study which is beyond the scope of this study.
[103] The obligatory requirement of student attendance at concerts were already instituted in 1984 (UCT, 1984c)
[104] 40 of these are listed in the Faculty of Humanities UG handbook (2014a:423-424), with six unlisted. Of the latter, four are allocated to jazz and two to western classical music (the latter information obtained during interviews with SACM academics).
[105] This includes instrumental and vocal solo categories, chamber music as well as composition and overall academic achievement.
[106] The Kirby Memorial scholarship already instituted in 1984 noted earlier (see 3.2.2).
[107] Prof Nhlapo, UCT DVC in line with the Afropolitan vision of UCT posited that - '(UCT) is exuberant celebrating our African identities' (Monday Paper, 2013:1).

Figure 3-3 Scholarships, prizes and awards

[Total = 46]



The high percentage of student incentives available to western classical music furthermore displays the elitist 'white' settler tradition of the SACM as most of these are linked to bequests of rich 'white' donors in support of Eurocentric music. A further skewness was found regarding the class medallist award, which according to an academic interviewee had never been allocated to students of African music. Such skewed and inequitable allocation of incentives to a new, largely 'born-free'[108] generation of post-apartheid students, in no uncertain terms displays continued marginalisation and exclusion embedded in prejudices and practices designed to maintain the western European socio-cultural hegemony at the SACM, effectively stalling incentivising studies in music indigenous to Africa.

Two issues particularly central to SACM institutional culture and related to Isaacman's[109] view that '[A]ll knowledge is positioned' (Isaacman, 2003:5-6) are highlighted by the above skewed practices: (1) The disconnection between the seemingly equal status of study offerings at the SACM and unequal distribution of incentives as well as unequal public concert output; and (2) the Eurocentric alignment of the SACM as opposed to UCT's recent branding as Afropolitan University, particularly given Kamola's assertion[110] that such branding was primarily at a 'symbolic level' (Kamola, 2012:160). I would argue that these are critical decolonial--related issues largely ignored by the SACM and publicly unchallenged in post-apartheid South Africa more broadly.

[108] A common designation for children in SA born after 1994.
[109] The view posited by Isaacman regarding the nature of 'activist scholarship' (see 2.3.2).
[110] Kamola's assertion was not originally directed at the SACM itself.

In closing therefore this analysis of SACM concert programme data as well as student incentives has indicated an alarming skewness, overwhelmingly favouring western classical music. Most importantly for this study of engaged scholarship specifically, I regard these as uncontested asymmetries of power and resources, which facilitate further critical questions regarding the practice of social-justice-centred ES at the SACM, as will be examined in-depth in Chapter 4. With music inherently U-CS oriented (noted in 2.2.4 and 2.3.1), these are indicators of skewed U-CS engagement: not strongly social-justice-centred. It can be argued that recognition of such skewness should potentially become part of a journey towards decoloniality - challenging and interrupting the unchanged 'traditions' of the SACM, bringing about 'radical transformation' and a more equitable representation of reality. Following the above findings of entrenched Eurocentrism, SACM student registration data by race will be examined in the sub-subsection hereafter to demonstrate further skewing in post-1994 transformation.

3.3.1.2 Race-based student registration

In order to reveal further levels of skewness, particularly in terms of student 'africanisation'[111] from a social-justice-centred perspective, broad trends of SACM student enrolment registration[112] across all years of study spanning ten year cycles (1994-2004-2014, similar to concert output) were analysed (MUZ registration 1994, 2004 & 2014). As posited in section 2.3, the concept of social justice in this study means:

> *Particularly in relation to government policies, the transformation of socio-economic-cultural inequalities (with a focus here on 'race' and class) such that significantly enhanced opportunities are provided for previously excluded groups (certain 'race' and social class categories), to gain increased access to the university system* (Cooper, 2015:240).

From this perspective broad degree and diploma categories[113] were examined with race serving as indicator to among others identify the different enrolment registration patterns

[111] In keeping with race categories outlined in Appendix 2A, student 'africanisation' refers to 'african' students.
[112] Data was obtained from UCT's Faculty of Humanities enrolment registration records. Composite registration data tables demonstrating broad trends are attached as Appendices 3B (UG) and 3C (PG) respectively.
[113] UCT did not capture subdivision of degrees and diplomas into specific fields of study for 1994 and 2004.

within and between degree and diploma courses. Such differences are especially symptomatic of the way music in higher education continues to reflect the ongoing legacies of inequality inherited from the highly segregated and socio-economic unequal apartheid race-based high school education system, relevant to the social-justice-centred perspective of this study. It is argued that such a perspective not only highlights a skewed aspect of post-1994 transformation in higher education, but will also help to show in Chapter 4 how this reflects on the practice of social-justice-centred ES at the SACM.

- **Broad trends of SACM student registration: 1994-2004-2014**

1994 is taken as starting point of the ten year cycles due to not only its significance as the year marking the introduction of democracy in South Africa, but also reflecting the reality of pre-1994 apartheid-era student access to HEIs. Broad trends will be identified by analysing student registration data in 1994-2004-2014 for (1) UG[114] degree and diploma courses and (2) PG[115] degree and diploma courses shown by actual headcount enrolments and percentages (see Appendices 3B & 3C). Race categories used are similar to the official UCT student registration data[116] for these years, except for subdividing the category 'black' into 'african', 'coloured' and 'indian' being my own in keeping with the racial classification used throughout this study. Categories indicating 'african' and 'coloured' registration in comparison to 'white', critical to a social-justice-centred perspective in the context of this study, will mainly be highlighted. 2014 Totals are also approximate due to the inclusion of a category 'unknown' in the registration data, an indication that some students did not declare race.

- ***Undergraduate registration***

Taking 1994 as starting point, of the 34% 'black' students registered for the BMus degree less than 10% was 'african' as opposed to 64% 'whites', a trend reflecting the socio-economic and race-class distinctions inherited from the pre-1994 racially segregated society and schooling system. Although dropping to approximately 44%[117] by 2014, in actual headcounts 'white' student registration merely decreased from 74 (1994) to 72 (2014). However, over the same

[114] UG studies comprise the Bachelor of Music (BMus) degree as well as the Performers Diploma in Music (PDM), Performers Diploma in Opera (PDO) and Teacher's Licentiate Diploma in Music (TLD).
[115] PG studies comprise the BMus Honours, MMus, DMus and PhD degrees. The option available to non-degree students is the Postgraduate Diploma in Performance (PG Dip)
[116] The category 'foreign' was not included as this study focused only on SA citizens.
[117] An approximate % due to undeclared numbers possibly 'hiding' in the 'unknown' category noted earlier.

period ‘african’ and ‘coloured’ registration increased only marginally, less than 3%, with ‘africans’ in actual headcounts moving from 10 to only 19. *Figure 3-4* below shows these broad trends for degree registration by race expressed in terms of ratio for the period 1994-2004-2014.

Figure 3-4 Ratios of Undergraduate Degrees

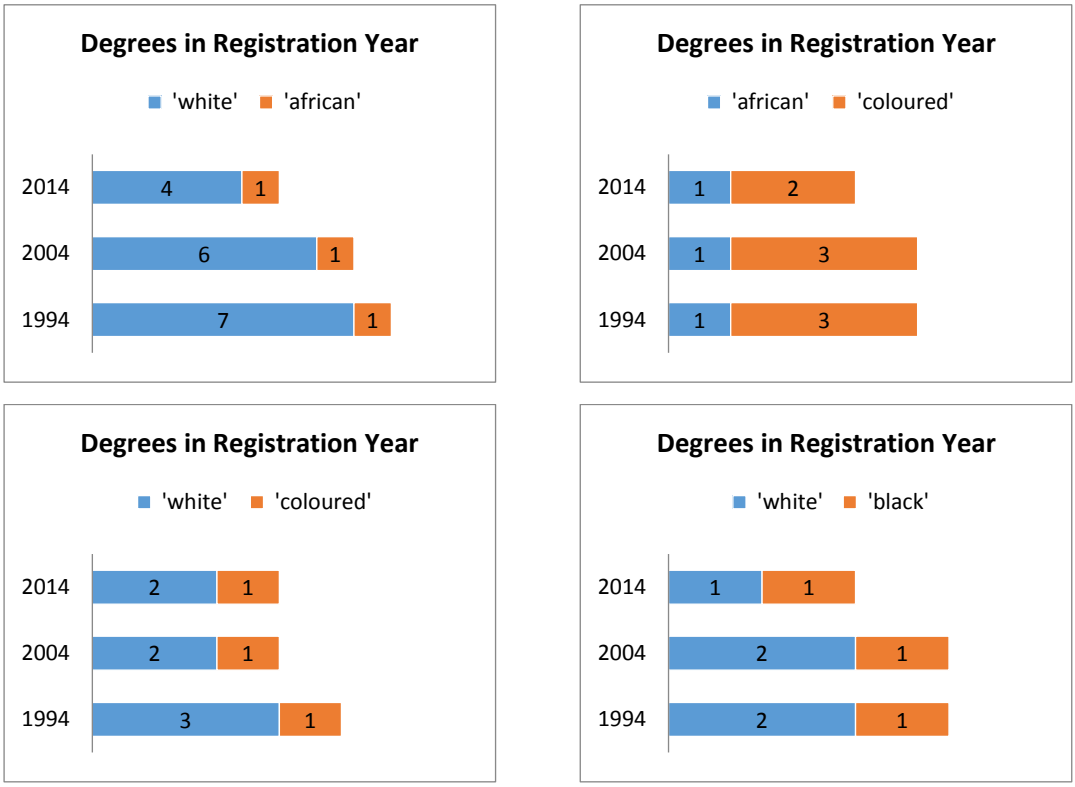


Figure 3-4 highlights a trend of both ‘white’ and ‘coloured’ BMus student registration consistently outnumbering ‘african’ registration. The largest gap remained between ‘white’-‘african’ registration trends over the 20-year period, reflecting the slow pace of student ‘africanisation’ at the SACM, whereas ‘white’-‘coloured’ registration[118] was relatively closer by 2014.I hypothesise that this formed part of a complex exclusionary process, partly due to continued socio-economic inequalities linked to race-class differentiation in South African society including the high school system nationally. At pre-university level only former Model-C schools[119] and some historically ‘coloured’ schools offered music as a subject, enabling

[118] Such a ‘hiccup’ displayed in broad race-based student registration trends is not explained here as it needs further research, which is however outside the scope of this study.
[119] Former Model-C schools are elitist high fee-paying schools, introduced by the national party government in 1992 converting all ‘white’ schools (in ‘white’ group areas) to semi-private, semi-state type status. These schools

students from middle and upper class households (mainly 'whites' and some 'coloureds' and 'africans' in the South African context) to qualify for BMus studies[120]. Privileges embedded in already well-resourced former 'whites only' public schools, enabled these schools to top-up its income by increasing school fees and catering for learners of mainly a higher socio-economic class (Cooper, 2015:4). Thus, after 1994 Model-C schools and some historically 'coloured' schools employed extra teachers to offer additional subjects such as music, conditions probably impacting BMus registration of 'black' students. I further hypothesise that 'coloured' students outnumbering 'africans' in BMus registration was, therefore, influenced by such race-class dynamics and access to music as a school subject. This reflected a South African socio-economic reality rooted in ethnic differentiation between 'africans' and 'coloureds' dating from the late 1800s noted earlier (Bickford-Smith, 1989:45) and displayed here in 'coloured' students able to access music as a subject at a few selected historically 'coloured' schools under apartheid.

Compared to BMus registration, UG diploma course[121] patterns displayed remarkably opposite trends (see *Figure 3-5*). Unlike the BMus, 'black' student registration here consistently outnumbered 'whites', with the difference in 'white'-'african' registration at an alarming high of 1:7 by 2014, in actual headcounts 51 'african' to 7 'white'. Of significance is the finding that contrary to BMus registration, for diplomas, 'african' student registration

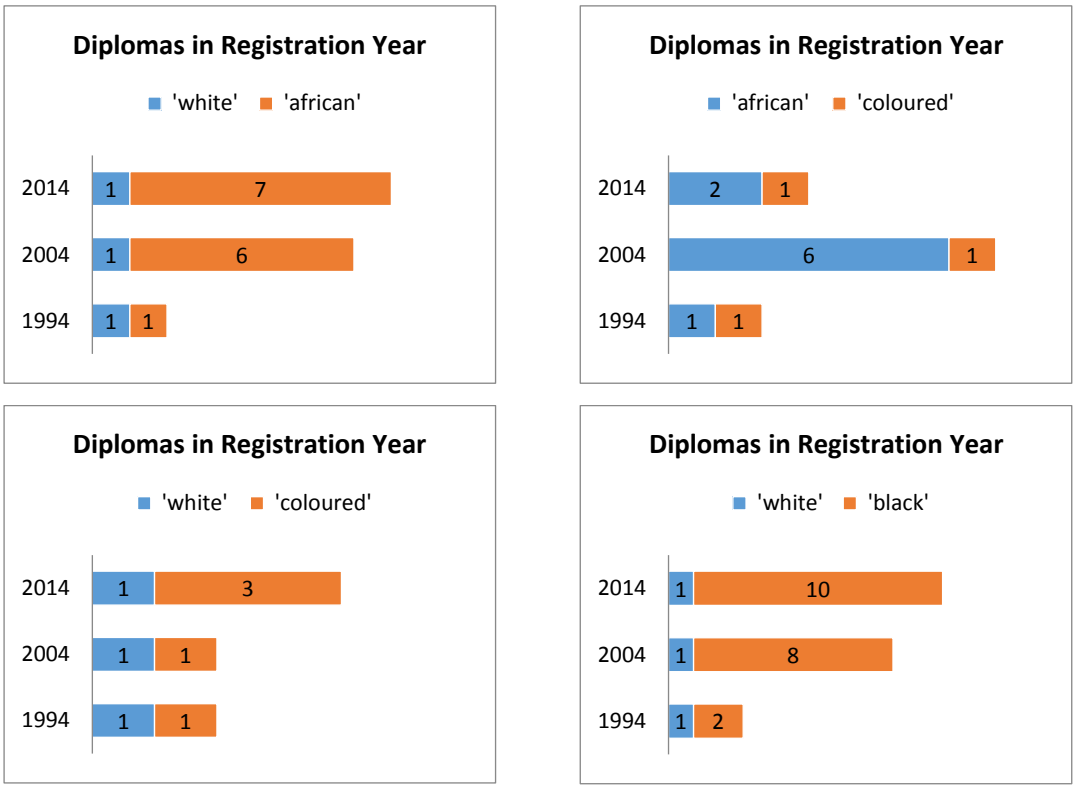
permitted access to learners from 'black' households ('african', 'coloured' and 'indian') that were economically capable of meeting the high school fees (Nkomo, et.al. in Bowser, 1995:274-276). Integral to South Africa's apartheid legacy, this brought about further divisions not only of race, but also class with access now especially including economic factors (1995:276). Soudien's post-1994 research on integration at schools confirmed this perspective of the former Model-C phenomenon and found that: '[T]hough parents' and learners' racial identities, religious and cultural backgrounds were different their socio-economic status was very much the same' (Soudien, 2004:109). As part of a political compromise the South African government of national unity permitted such former Model-C schools to continue after 1994, widening the race-class divide reflected in this schooling system.

[120] Entry to BMus requires matric music or an equivalent. A qualification equivalent to matric music can also be obtained through private tuition, which will however be even more expensive than at Model-C schools.

[121] E.g. the Performer's Diploma in Opera (PDO) only requires: a school-leaving (senior) certificate; the ability to read music; a good voice; passing an audition; written the National Benchmark Test (NBT) (Faculty of Humanities undergraduate handbook, 2012:225). The NBTs were commissioned by Higher Education SA (HESA) to assess 'academic readiness of first year university students' nationally (www.ched.uct.ac.za/national-benchmark-tests-nbts). The one-year BMus Foundation programme, compulsory for students not having matric music or an equivalent and taken before admission to first year diploma or degree studies, is a comprehensive course specific to the SACM covering music competency areas to prepare such students to be academically ready for first year studies at the SACM. The Foundation programme requires: matriculation endorsement; passed an audition; written the NBT (UCT, 2012:225). Although not indicated in the UCT Handbook, in reality students registered for diploma courses without matric music also do the Foundation programme. Endorsement is effected by the Council to indicate 'that a senior certificate candidate has satisfied the requirements for matriculation endorsement' (www.mb.usaf.ac.za/definitions/).

consistently outnumbered 'white' and 'coloured' students. With 'african' students unable to access pre-university subject music at township schools, I therefore argue that this reversal of UG diploma registration trends was due to them not meeting BMus entrance requirements and consequently opted for the less academic diploma courses in order to access music higher education. Such skewness embedded in inherited societal and especially high-schooling inequalities, seemingly also reinforced stereotypes of working class 'african' students as being 'deficient and inferior' (Nkomo, et.al., 1995:279). In light of this, from a social-justice-centred perspective, access to music higher education is not only about *who* have access, but here also *what* courses are accessible at the university, further skewing the 'africanisation' process.

Figure 3-5 Ratios of Undergraduate Diplomas



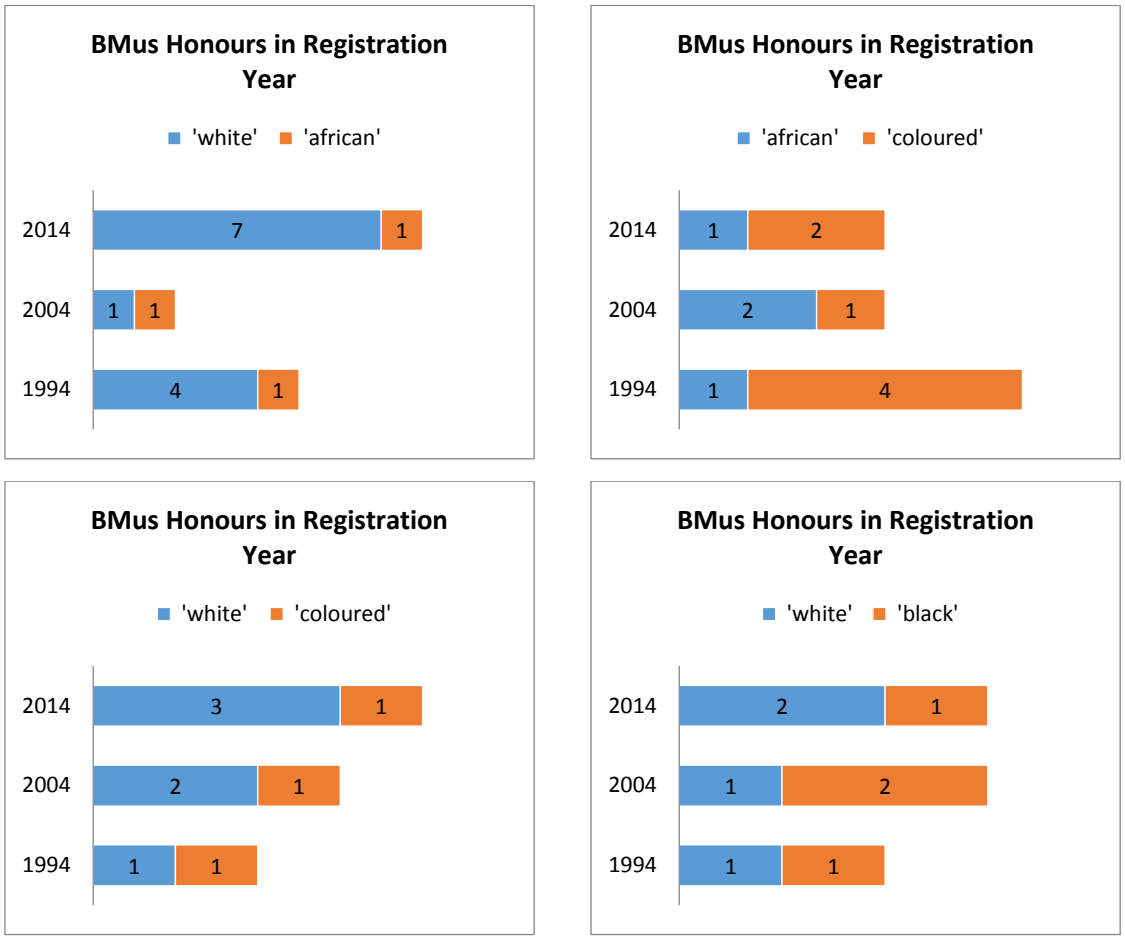
- ***Postgraduate registration***

Lower level postgraduate study at the SACM features two main course offerings: the PG Diploma in Music Performance (PG Dip) introduced in 2005[122] (UCT, 2005b) and BMus

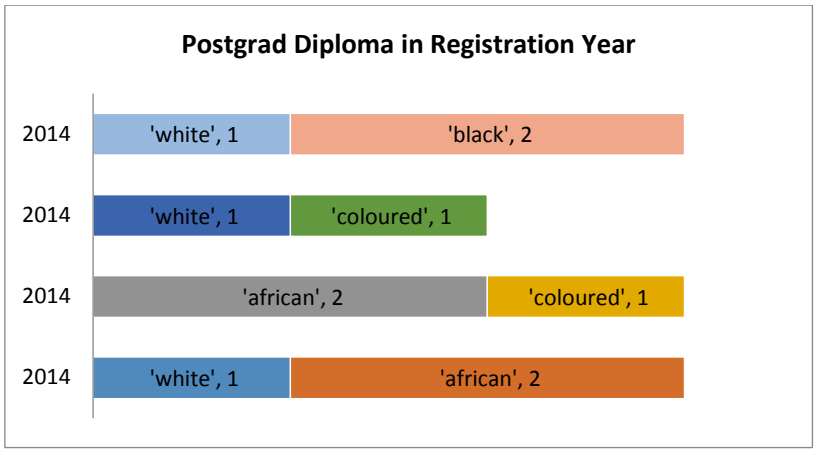
[122] The PG Dip course focuses solely on performance and excludes academic work (UCT, 2005b) – therefore student registration data is not available for 1994 and 2004.

Honours.[123] Similar to UG diploma studies, PG Dip registration trends (*Figure 3-6*) showed 'black' students outnumbering 'whites' by more than double, in actual headcounts 19 to 8 respectively, with 'african' students outnumbering 'white' and 'coloured' students by a 2:1 ratio. I therefore hypothesise that the higher 'african' registration for PG Dip (see *Figure 3-6)* was largely related to the higher 'african' registration for UG diplomas.

Figure 3-6 Ratios of PG Diploma and BMus Honours



[123] BMus Honours has both a performance and academic component (UCT, 2014b).

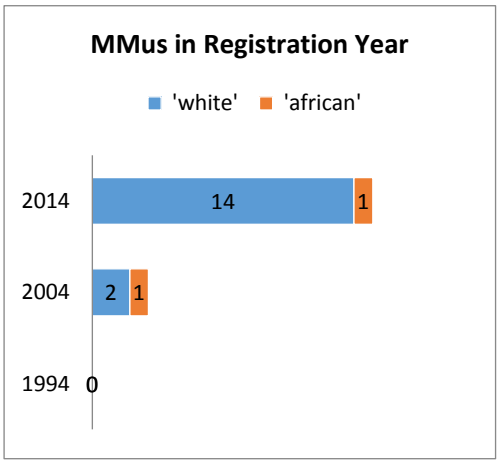


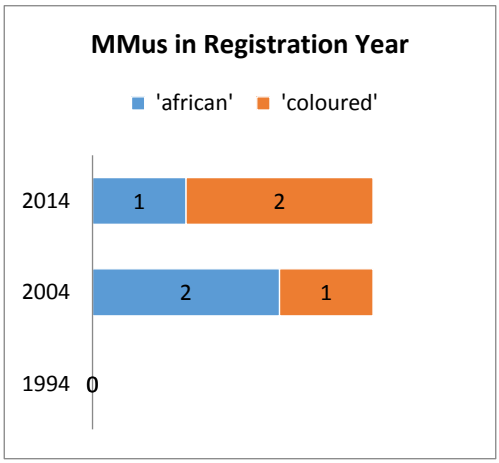
BMus Honours trends (*Figure 3-6*) however initially revealed the opposite of undergraduate BMus trends, with 'black' students at 55% and above, outnumbering[124] 'whites' in 1994 and 2004. Interestingly 'african' honours registration showed an unexpected upsurge in 2004, in actual headcounts topping the BMus Hons[125] totals at 14 students, compared to 12 'white' and 6 'coloured', a seemingly welcoming sign for student 'africanisation'. Then by 2014 this trend changed dramatically to a staggering 7:1[126] ratio - an alarming reversal of the 2004 'white'-'african' registration trends. I hypothesise that this skewness resulted from the introduction of the PG Dip course in music performance in 2005, a shift I argue probably accompanied by stricter honours admission requirements and particularly because most 'african' students lacked the academic background and skill to write a research essay[127], a skill the UG diploma courses did not probably prepare them for[128].

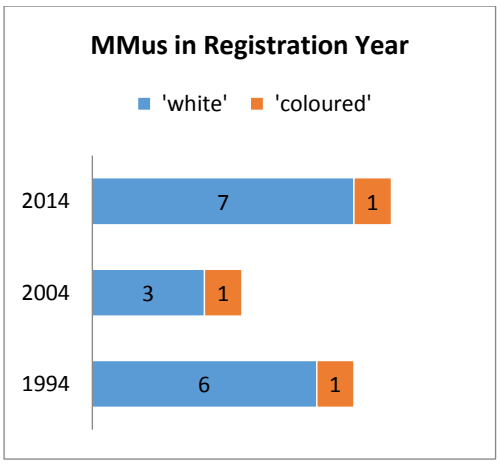
Following the above trends, similar skewness was even more evident at higher masters and doctoral levels (*Figure 3-7)*. At doctoral level as expected, the wide margin between high 'white' and very low and weak 'african'/'coloured' registration remained, with zero registration for 'blacks' in 1994.

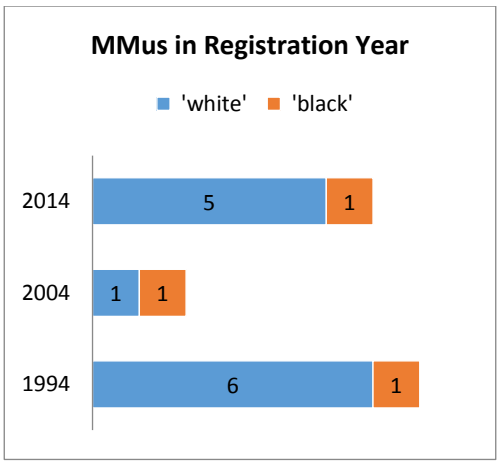
[124] In actual headcounts, 4 'white' and 5 'black' (1994) increasing to 12 'white' and 20 'black' (2004).
[125] This upsurge occurred before the introduction of the PG Dip course in 2005.
[126] The inverse of the 'white'-'black' diploma ratio in 2014.
[127] Related to Nkomo's assertion noted above (Nkomo, et.al., 1995:279).
[128] My argument in this regard was confirmed by some academic interviewees, but is a complex issue requiring further research beyond the scope of this study.

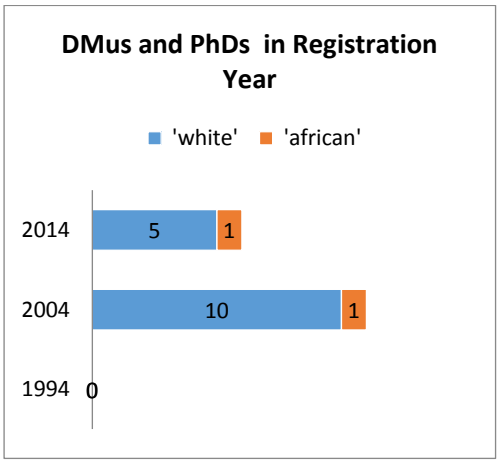
Figure 3-7 Ratios of MMus and DMus/PhD

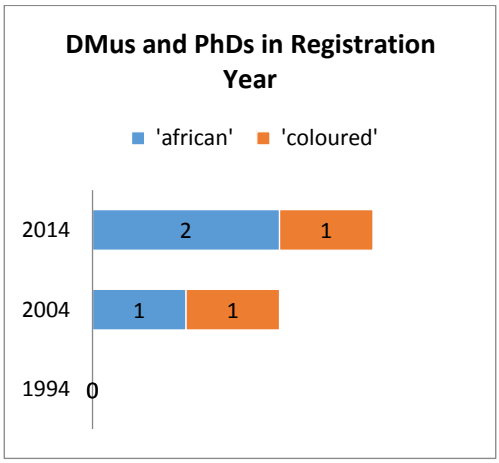


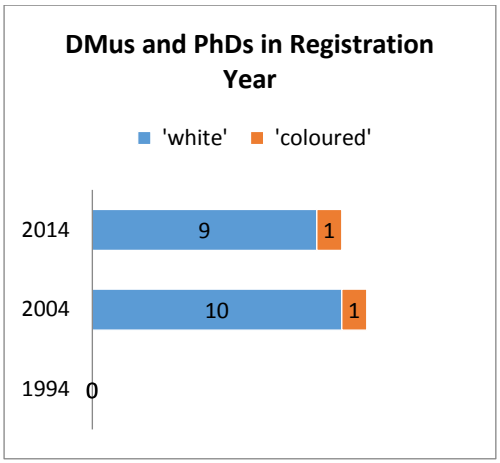


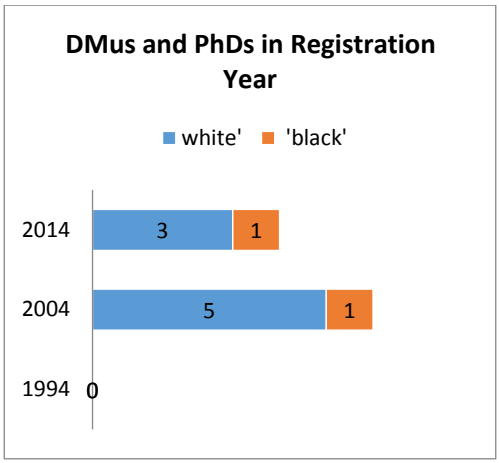












MMus patterns however displayed different trends. Whilst equalling 'white' student registration in 2004[129], 'black'–'white' student registration trends showed a dramatic change to a ratio of 1:5 in 2014, regressing with an even wider 'white'-'african' disparity of 14:1 in actual headcounts. Alarmingly similar to BMus Hons, MMus student registration trends also skewed student 'africanisation' at a higher level. With registration at masters and doctoral levels, including students from outside of UCT as well, the complexities of such registration patterns increased.

I therefore hypothesise that this attraction of overwhelmingly 'white' students to the SACM[130] could largely be ascribed to factors including: (1) perception of the SACM as 'white' bastion of a Eurocentric music culture, (2) conservatism attached to doing more 'traditional' music studies at the SACM steering away from more 'critical' music studies questioning embedded practices and perceptions, and (3) emphasis on technical perfection at the SACM, particularly in performance, an aspect many musicians value. Moreover, the slow pace and even stalling of student 'africanisation' at the SACM by 2014 at UG and PG degree levels revealed by the analysis of these broad registration trends, not only reflects the legacy of the pre-1994 deeply racialised and highly segregated South African high schooling education system, but also the entrenched elitist ethos of the SACM and UCT, effectively stalling 'radical transformation'.

[129] These 'hiccups' displayed in broad race-based student registration trends particularly pertaining to 'white'-'african' registration need further research, which is however outside the scope of this study.
[130] This phenomenon requires further research beyond the scope of the present study.

3.4 Concluding comments

With attention in Chapter 4 specifically focused on engaged scholarship at the SACM, invaluable insights gained in the current chapter will be of the essence to critically analyse the views and ES practices of music academics from a social-justice-centred perspective. Evidence provided thus will also be helpful in establishing a link between how ES was practiced in terms of *who* engaged and *who* was engaged, with the identity, ethos and institutional culture of the SACM as outlined in this Chapter 3.

The historical framework provided above has therefore highlighted the inseparably intertwined roots of the SACM and UCT ensuring the privileged position both institutions continued to enjoy during the many decades after 1923. It was shown that amidst the privileges enjoyed by HWUs, discriminatory legislation together with entrenched 'white' settler post-1910 supremacy divided the country into thriving socio-economic urban areas for 'whites' and poor rural racial enclaves for 'blacks' embedding 'othering' - the 'us' and 'them' binary divide. In terms of the social justice focus of this study the historical academic exclusion of 'blacks', and 'africans' in particular at elite HWUs resulting from such legislation, is of critical importance for the analysis in the next chapter of post-1994 'engaged scholarship' practices at the SACM also viewed within the context of higher education transformation in South Africa.

Importantly and in keeping with the Eurocentric ethos of the SACM, the dominance of western classical music, from early on a marker of privilege and class status, was shown to be a thread running across the entire sections 3.2 and 3.3 which examined developments at the SACM since its inception. The embeddedness of western classical music and, linked to this, the entrenchment of an elitist institutional culture at the SACM pre-1994 was found to be reflected and perpetuated in a number of ways such as: (1) The appointment of six, from a total of eight deans mainly from the UK and Europe before 1994; (2) Engagement with external constituencies associated with elitist 'white' settler cultural institutions such as the CTMO and CAPAB serving the interests most predominantly of a small, but influential elitist 'white' settler minority; and (3) Performance venues in or close to the city centre, e.g. Hiddingh Hall, Little Theatre, City Hall and SACM being spatially out of reach for the vast majority of the poor and 'black' working class.

Post-1994 developments showed that despite transformative measures introduced in South African higher education, established 'traditions' persisted at the SACM. It was found that the hegemony of western classical music continued largely unabated despite the introduction of non-western European course offerings in the form of ethnomusicology (including African music) and jazz in the 1980's. Findings over the 20-year period, 1994 to 2014 further uncovered glaring skewness: on the one hand directly related to the privileging of western classical music at the 'top end' of the culturally-valued scale - as opposed to the 'orphaned' African music at the 'bottom end' - in the form of public concert output and allocation of student incentives. On the other hand skewness prevailed in relation to the slow and perhaps stalled student 'africanisation' at the SACM by 2014 reflected in *who* has access to *what* courses, masked somewhat by overall student enrolment registration totals. Alarmingly, the seemingly invisible 'stalling' of student 'africanisation' in particularly SACM higher PG degrees I argue will moreover in the long term potentially delay transformation of the largely 'white' academic profile at the SACM and similar South African HEIs within their fields of music.

By examining the academic study and practice of music at the SACM within the above framework will most importantly provide critical insights for the analysis of the 'engaged scholarship' activities of music academics and the SACM in Chapter 4 hereafter through a social justice lens. Attention therefore now turns to this next chapter to not only establish how, but also the extent to which these seemingly historically unchanged 'traditions' and skewed practices at the SACM have reflected on the contemporary practices of social-justice-centred music 'engaged scholarship'.

4 CHAPTER FOUR

Findings and analysis of in-depth interviews with fulltime music academics at the South African College of Music, University of Cape Town

In this chapter the findings resulting from in-depth interviews[131] regarding the perceptions and practices of music-specific engaged scholarship activities in the wider society recounted in the interviews by fulltime SACM music academics of University of Cape Town, are outlined and critically analysed. Viewed from a post-1994 South African higher education transformation perspective, with university-society relations not only becoming integral to national higher education policy but also globally as part of an emergent University Third Mission[132], the response of the SACM (or lack thereof) to such critical developments, will be examined here. Furthermore against the backdrop of the historical identity, ethos and institutional culture of the SACM discussed in Chapter 3, as well as the evolution of the 'community engagement' (CE) concept in South African higher education and 'engaged scholarship' (ES) at UCT specifically examined in Chapter 2, the scope of SACM-society relations particularly within a 'cultural' and 'social' development context emphasising the civic engagement[133] aspect of ES, will be explored.

Moreover, taking into account the engagement practices and perspectives of music academics nurtured within an elite historically 'white' university (HWU), the interviews will also show the extent to which the SACM was able, or unable to transcend the limitations of its privileged past and develop appropriate responses to post-1994 realities. In addition, with Boyer not interrogating the arts in expanding the notion of scholarship, the findings in this chapter will therefore significantly contribute to an improved understanding and representation of music-specific ES in for example UCT's Social Responsiveness Policy Framework (2012) and subsequent adapted Venn-diagram[134].

[131] The complete Interview Schedule is included as Appendix 1A.
[132] As discussed in Chapter 2.
[133] As in the Quadruple Helix including civil society (CS) in Chapter 2.
[134] See *Figure 2-5* in Chapter 2, sub-subsection 2.2.3.1.

With this study conscious of the legacy of inequality and exploitation of the 'black' majority in South Africa, particularly regarding access to higher education (see Chapter 3) and - specifically here in South Africa - the way the foreign and local settler colonial powers historically imposed their culture and music on the colonised, the idea of social-justice-centred engaged scholarship provides the main thrust in the narrative of this chapter too. In essence, therefore, the extent to which SACM-society relations reflected social-justice-centred engaged scholarship practices aimed at transformation or simply maintaining the historical status quo described in Chapter 3, will be focused on here in this chapter. Importantly, as noted in earlier chapters, with music inherently geared towards societal engagement, *how* and particularly *with whom* SACM music academics shared and practiced their music knowledge and expertise are highlighted in order to determine to some extent the socio-cultural impact of such university-society engagement. To this end, given South Africa's multiple historical inequalities, race and class categories[135] are used throughout this chapter.

At a macro-level the findings are presented in four principal ES categories, which I propose emerged from the underlying patterns observed from the interview data. These hypothesised categories demonstrate my analytical approach and form the over-arching framework - (already suggested in Chapter 2 regarding UCT 'absences' in terms of music-specific forms of ES) - for a detailed representation covering the spectrum of music-specific forms of ES practiced by SACM music academics. Figure 4-1 below lists the principal ES categories proposed for my analysis in the order of appearance in this chapter. Each of these categories will be elaborated on respectively and their meanings explained in each of the sections that follow.

Figure 4-1 Principal music-specific ES categories

4.1 Teaching-Oriented ES
4.2 Performance-Oriented ES
4.3 Composition-Oriented ES
4.4 Professional Service-Oriented ES

[135] As set out in Appendix 2A, e.g. working class, under-class, middle class and upper class.

Two of these categories, Teaching-Oriented ES (4.1) and Professional Service-Oriented ES (4.4) relate to UCT's 'Teaching' and 'Service' ES categories respectively as in UCT's Social Responsiveness Policy Framework (UCT, 2012:3) and adapted Venn-diagram as discussed in Chapter 2 with reference to UCT. I have created two new music-specific ES categories, Performance-Oriented ES (4.2) and Composition-Oriented ES (4.3) replacing and further extending the 'creative activities' (derived initially from MSU[136]) or cultural performances (derived from UCT's Venn diagram). Moreover, in terms of time, effort, energy and sheer volume of activities with reference to the music academics' engagements reported within these four principal categories, Performance (4.2) closely followed by Teaching (4.1) and Professional Service (4.4) will be observed to be the '*weightiest'*, with Composition (4.3) displaying the *least 'weight'*.

To enable a detailed breakdown of ES activities for micro-level analysis, I have further developed sub-categories for each principal category in the analysis to follow, as for example summarised here in *Figure 4-2* for the category of Teaching-Oriented ES (and see later for each of the other three categories). This approach will prove useful in exploring the extent, range, weight and socio-cultural impact of SACM ES activities viewed from a social-justice-centred perspective - the thread that runs across all four ES categories.

Figure 4-2 Teaching-Oriented ES: Sub-Categories

4.1.1 Pre-University Teaching

4.1.1.1 Workshops

- *With working class youth*
- *With diverse class youth*
- *With overseas youth*
- *With working class adults*
- *With middle class adults*

4.1.1.2 Evaluation and Assessment

- *With working class youth and adults*

4.1.1.3 Singing and Instrumental Teaching

- *With working class youth and adults*

[136] The MSU study lumped such ES practices under the umbrella of 'creative activities' (Doberneck et.al., 2010; see Chapter 2)

- *With mainly middle class youth and adults*

4.1.2 Advanced Teaching

- *With mainly middle class adults*

4.1.2.1 Master Classes

4.1.2.2 Mentoring and Coaching

4.1.2.3 Evaluation and Assessment

4.1.2.4 Public Lectures

4.1.3 Public Communication

4.1.3.1 Radio Broadcasts

- *With mainly middle class adults*

4.1.3.2 Music technology

- *With diverse class youth*

4.1.3.3 Curatorial

- *With mainly middle class youth and adults*

Furthermore given the historically colonial nature of the SACM with its academics predominantly 'white' (as opposed to 'african' and 'coloured'), this has necessitated delimiting the race of the interviewed academics throughout the chapter as indicator of *who* within SACM academic ranks is engaging with the broader society. Similarly, given factors relating to a mix of socio-economic and institutional issues underpinned by race-class-age inter-relationships in civil society, and transformation in South Africa going at a snail's pace, the specific beneficiaries of SACM ES activities are demarcated in terms of social class, race and age categories (e.g. working class, 'african', youth/adults), representative of specific such groupings within society 'engaged' with by SACM academics. From within this perspective, the sections that follow will in turn examine each of the four ES categories, with specific emphasis on the music-specific dimensions and sub-categories of each.

4.1 Teaching-Oriented Engaged Scholarship

As noted in Chapter 2, Boyer in his ground-breaking article (1996a:16) following his seminal work *'Scholarship reconsidered: Priorities of the professoriate'* (1990), suggested that one way of broadening the idea of scholarship was to expand the *'Scholarship of Transmission'* (teaching or communication of knowledge) as a 'communal act', translating into civil society

engagement through academic teaching. Thus, academic knowledge transmitted or communicated in this way, recognised as such in UCT's adapted ES Venn-diagram *(see Figure 2-5 Chapter 2)* and closely associated with the idea of sharing academic knowledge beyond the confines of the academy (e.g. the agricultural teaching-extension work of the American land-grant HEI's during the mid-1800s), would therefore potentially contribute to SACM academics building capacity at both pre-university and advanced levels in wider society.

A similar philosophy of knowledge-sharing was expressed by one of the music academic interviewees saying: '[I] feel that my first responsibility is to influence not only my students but anybody that's willing to ask.' Small wonder therefore that 'Teaching', with 15 academics (of the sample of 17) active in this mode of ES was identified as one of the weightiest[137] ES categories in this study. Furthermore, given the social-justice-centred perspective of this study, *who* benefitted from academic music-knowledge-sharing and *who* at the SACM shared the knowledge - derived from the interview data as reported by the music academics and critically analysed in the various sub-categories below - is regarded as hugely important. Thus, Teaching-Oriented ES with its various sub-categories as well as micro-level subdivisions (as per *Figure 4-2* above) are discussed and analysed in this way here.

4.1.1 Pre-University Teaching

4.1.1.1 Workshops

Workshops in essence involved the communication of academic knowledge to increase the musical capacity of specific civil society interest groups and individuals relating to musical style, interpretation, performance practice and technical skills. Such extra-mural face-to-face practical-oriented contact sessions were intensive and either once-off or at set times over an extended period, usually culminating in public performance. Although located within the academic niche areas of these SACM academics, the teaching at the workshops described below was generally at a less complex level than at university, i.e. categorised here as 'pre-university' teaching ES.

[137] 'Weight' in terms of time, effort, energy and sheer volume of ES activities of engaged music academics.

A substantial number of music academics, 12 of the 17 interviewed, recounted involvement in such music-specific workshops. According to the interviewees workshops encompassed choral and instrumental music as well as composition and lecture recitals, overwhelmingly with youth. Although academics regarded workshops as an important vehicle of knowledge communication to diverse non-academic constituencies, it was found that only five (less than one-third of the sample of 17), engaged with working class beneficiaries even though the 'working class' comprise the vast majority within South African civil society. Indicative of this imbalance towards working class beneficiaries with regard to time, effort and energy of engagement by the majority of music academics involved, this in fact is reflective of the ethos and institutional culture of the elitist, historically 'white' SACM at UCT described in Chapter 3.

- ***With working class youth***

The interview discussions revealed that five music academics[138], four 'black'[139] and one 'white', presented workshops at the request of the Department of Basic Education (DoE), District Six Museum (D6M), Institute of Justice and Reconciliation (IJR) as well as Artscape respectively which specifically targeted 'black' working class youth. These academics indicated that with the exception of the DoE eisteddfod which had national impact, all the other activities were Cape Town-based.

According to the 'african' and 'coloured' academics, the DoE workshops culminated in an annual national schools' choral music eisteddfod with youth at high schools in 'african' working class townships by far the majority beneficiaries. The academics further explained that these schools did not offer music as a subject. They therefore presented workshops at such schools to mainly assist the choir soloists with the prescribed music for the eisteddfod. Importantly the academics noted that some of these 'african' youth later came to study singing at the SACM.

On the local Cape Town front the 'white' academic was involved with a series of jazz workshops linked to Artscape's annual youth jazz festival. According to this academic the

[138] Two western classical, two jazz and one African music as academic specialisation.
[139] One 'african' and three 'coloured' academics.

workshops aimed at increasing the capacity of youth jazz bands at high schools in primarily 'black' working class areas in and around Cape Town. The remaining two 'coloured' academics presented a once-off workshop series which focused on music related to the socio-cultural heritage of the Cape. Organised by the working class-located D6M and IJR respectively, youth beneficiaries according to the academics were linked to community-based organisations in both 'african' and 'coloured' working class communities.

The workshops described above, benefitting large numbers of 'black', mainly 'african', working class youth thus clearly demonstrated social-justice-centred engagement. However an imbalance was found given the 'weight' of academic engagement (i.e. only five of 17 in overall Teaching ES) in relation to the large number of beneficiaries involved. Moreover, these workshops illustrated the engagement of mainly 'black' academics with the 'black' working class, showing a cross-over of only one 'white' academic. Furthermore, by significantly empowering 'black' working class youth in this way, these academics displayed characteristics of 'activist' or 'organic public' scholarship noted in Chapter 2.3.2.

- ***With diverse class youth***

Attention is turned here to workshops which music academics engaged in as follows: the Grahamstown youth jazz festival; a chamber music[140] workshop series in the Stellenbosch winelands; once-off lecture recitals as well as choral and composition workshops in Cape Town.

Although the seven academic interviewees[141] (five 'white' and two 'coloured') involved with these workshops indicated that youth beneficiaries were primarily at elite former Model-C schools[142], one of the jazz academics explained that participation at the Grahamstown national youth jazz festival was somewhat different: '[G]uys from the townships were able to get in as well, linking otherwise unconnected people'. This implied that the festival workshops included some 'black' working class youth – an indication of at least broad social-justice-

[140] Chamber music involves small groups of musicians (between 2 and 8), aimed at performance in a small, intimate venue.
[141] Of the seven academics (including four A Profs and one full Prof), three practiced jazz and four western classical as music specialisation.
[142] See Chapter 3, sub-section 3.3.1 for an explanation of former Model-C schools.

centred engagement. Another jazz academic noted that these festival workshops also attracted some such youth to later study jazz at the SACM.

In contrast the annual week-long western classical chamber music workshop series situated in the affluent 'white' Stellenbosch winelands, overwhelmingly benefitted youth at elitist former Model-C schools. This, according to the single 'white' academic involved can largely be ascribed to: (1) the high personal financial cost of participation in the workshops; (2) the lack of sufficient sponsorship, and (3) the high level of practical music competency in western classical music required. Moreover, the academic noted that the workshops were also '[An] important feeding ground for our university music department', suggesting that many of these workshop beneficiaries came to study at the SACM. Given the elitist nature of former Model-C schools, youth at such schools would therefore be in a position to meet the above financial and musical requirements particularly the latter, as most former Model-C schools offered music as a subject. I thus argue that 'black' working class youth would largely be excluded from these workshops unless they had access to funding and prior musical training.

The engagement activities of the remaining three[143] academics took the form of choral and composition workshops or once-off lecture recitals in western classical music benefitting youth at former Model-C schools. Interestingly one of these academics (a composer) specifically noted: '[T]hey are open to the idea of contemporary music' – indicating the positive attitude of youth towards new compositions, also motivating academic engagement at pre-university level. The other engagement activity, lecture recitals involving '[T]he performance and discussion of music excerpts on a selected theme' as explained by another academic, also suggests - apart from communicating music knowledge - the synthesis of performance and scholarship albeit at a less complex level than at university.

As shown by the above set of accounts, most of the workshops benefitting youth at elitist former Model-C schools focused on western classical music and largely involved 'white' academics. I would argue that this finding highlights the strong influence of the institutional culture of the elitist historically 'white' SACM. With beneficiaries primarily at such elitist schools, I further argue that the engagement was not primarily social-justice-centred, and

[143] One 'coloured' and two 'white' academics.

thereby did not significantly contribute to transformation in South African civil society and higher education. However the impact of these youth beneficiaries' later enrolment at the SACM on SACM student registration requires further research, which is outside the scope of this study.

- ***With overseas youth***

In contrast to the South African-based activities described above, two 'black' music academics engaged with youth in overseas countries. One of them, an 'african' academic explained: '[T]here is a huge demand in countries like America, France and Scandinavia for our music' (i.e. music indigenous to Africa). Such workshops, according to this academic benefitted UCT by significantly contributing to the regular influx of university students from the above-named countries '[T]o study the music of Africa at the SACM'.

The other academic ('coloured') presented workshops in Australia to the off-spring of mainly 'coloured' former South Africans living in Australia organised by an Australia-South Africa cultural group (an NGO based in Australia). As explained by this academic the workshops focused on the musical-cultural heritage of South Africa by utilising arrangements[144] of South African big band music - '[B]ecause they (youth) knew very little about it'. This latter engagement activity, unlike the broad impact of the former 'african' academic, was limited to only a small group of ex-South African youth in Australia. However overseas ES activities as noted in both examples did to some extent promote African (i.e. continental) indigenous music scholarship on the global stage. I however argue that these activities were not social-justice-centred since engagement did not focus on working class South African youth.

- ***With working class adults***

Similar to the nominal engagement output of SACM academics with working class youth as described above, only two academics[145], 'african' and 'coloured' respectively (about one-tenth of the sample of 17 interviewees) engaged with adults in 'african' working class communities. The remark by one of the academics that '[C]onductors bring along members of the choir and soloists to the workshops', in my view suggests that these workshops, linked

[144] An arrangement in jazz is a specific version of an existing melody, particularly crucial in music for jazz big bands (Randel, 2003:58).
[145] The same two academics involved with working class youth linked to the DoE eisteddfod above.

to the corporate-sponsored National Choir Festival (NCF), empowered choir directors together with a considerable number of community-based choristers countrywide.

The same two academics noted above similarly empowered teachers directing school choirs in 'african' working class communities participating in the DoE eisteddfod. Motivating such engagement, one of these academics noted that '[T]eachers attending the workshops were not trained musicians'. This reality in my view clarified the following comment by the other academic that: '[T]eachers at some Cape Town-based township schools requested support beyond the workshops'.

Notwithstanding denoting the time-consuming nature of extensive travelling countrywide as a drawback, the above accounts importantly again showed the engagement of 'black' academics (albeit only two) with the 'black' working class. With these engagement activities overwhelmingly involving adults in working class 'african' communities, it is argued here too that engagement was clearly social-justice-centred.

- ***With middle class adults***

In contrast to the countrywide engagement with working class adults above, one 'white' academic occasionally assisted a mainly 'white' middle class, rural-based adult choir in the Overberg. According to the academic engagement came about because - '[I] come to that area fairly often', which suggests that the engagement occurred only in the academic's free time and had limited impact as the choir functioned only in its immediate environment.

- ***Concluding comments***

The workshop-related ES activities of music academics suggest that although 12 out of a sample of 17 SACM academics were highly engaged with youth and to a lesser extent, adults, engagement was skewed. It was found that 'black' academics (only four out of 12 academics) were significantly more involved with social-justice-centred engagement than their 'white' counterparts. Of these four, the ES impact of particularly two 'black' academics with the 'african' working class was countrywide and extensive, demonstrating in essence 'organic public' scholarship noted in Chapter 2. This importantly also highlighted the significant imbalance of engagement towards working class beneficiaries regarding effort, energy and

time by the majority of SACM academics, both 'black' and 'white'. Moreover, here working class youth with no access to qualified music teachers (specifically western classical music and jazz[146]) benefitted most, with the engagement of mainly 'black' academics contributing to university access of at least a few of these working-class youths.

It is therefore argued that the ES activities of most of the remaining 'white' academics, particularly western classical specialisation, were largely not social-justice-centred. Primarily engaging with youth at elitist former Model-C schools, such ES activities strengthened the capacity of already privileged youth, both 'white' and 'black'; probably also thereby influencing the skewed student race-based registration at SACM outlined in Chapter 3 (3.3.1). I therefore argue that by largely not pursuing a more balanced engagement with both privileged and marginalised sectors of society, particularly the 'black' working class, ES activities of mainly 'white' music academics, did not significantly contribute to transformation and redress of inequality in South African civil society, including within higher education.

It should also be noted that some ES activities, although within the academic niche areas of SACM academics, were often described as too time-consuming, impeding on time academics could have used for research. Therefore it is to the credit of some SACM academics that they, despite time-constraints, displayed willingness to invest in knowledge communication at pre-university level thereby not only following a notion of *Ubuntu,* but also highlighting commitment to socio-cultural development beyond the confines of the academy.

4.1.1.2 Evaluation and Assessment

Evaluation and assessment in the form of music-specific knowledge communication, i.e. teaching, is included here as it was shown to build the capacity of non-academic beneficiaries, also providing a broader perspective to music-specific ES[147]. It will furthermore be shown that a symbiotic relationship emerged between engaged 'Teaching' (see 'Workshops' above) and 'Evaluation and Assessment'. Within this context the latter not only 'tested' the success of

[146] Working class township schools did not offer music as a subject, with music indigenous to Africa learnt within their socio-cultural environment.
[147] This listing differs from the adapted UCT Venn-diagram, where 'evaluation' appears under the 'Service' rather than the 'Teaching' ES category, as here.

the teaching process, but the comments and suggestions of academics also contributed to building the capacity of beneficiaries.

- ***With working class youth and adults***

Based on the accounts of the four academics involved[148] (less than one-quarter of the sample of 17 academic interviewees) these activities took the form of adjudication whereby the performance of choirs and soloists at choral music competitions, including local Cape Malay[149] choirs as well as the NCF and DoE eisteddfod[150] was assessed. '[I] can see lots of improvement over time', a comment by one of the academics for example neatly captured the benefits of the symbiotic relationship between teaching and assessment. Importantly these academics indicated that engagement was primarily with 'black' working class youth and adults, and thus social-justice-centred.

The impact of two academics[151], 'african' and 'coloured' respectively was found to be particularly extensive. Due to engagement being countrywide, these academics indicated that a vast number of primarily 'african' working class choristers benefitted. Given the 'weight' of academic engagement (i.e. only two of 17 in overall Teaching ES) a clear imbalance is again shown in relation to the large number of beneficiaries involved. Once more as with 'Workshops' above, mainly 'black' academics engaged with the 'black' working class. Furthermore the remark by one of these academics that '[M]any of the award-winning DoE eisteddfod youth study singing at the College after matric' implied that such engagement probably also influenced student enrolment 'africanisation' at the SACM.

- ***Concluding comments***

'Evaluation and Assessment', although showing considerably less engagement compared to 'Workshops' can potentially contribute to a broader understanding of music-specific academic knowledge communication at UCT, particularly due to the symbiotic relationship

[148] Three 'black' academics and one 'white' academic (the latter only occasionally). The music specialisation of three of these academics was western classical and that of the remaining one, African music.
[149] One of the academics explained that Malay choirs, also known as *'nag troepe' (night troops)* were integral to the diverse cultural make-up of Cape Town and consisted of mainly working class 'coloured' males. Musical characteristics included the '*moppie'* (comic song) and *'Nederlands'* song. The latter integrated Dutch texts of colonial times with incantations and melodic lines of the slaves from the Far East.
[150] The NCF and DoE eisteddfod were noted above in 4.1.1.1 - 'Workshops'.
[151] Also involved with the NCF and DoE eisteddfod (see 'Workshops' 4.1.1.1).

between teaching and assessment. However, reflecting the social-justice-centred engagement of a few mainly 'black' academics with the 'black' working class, the notable imbalance between the 'weight' of this academic engagement and the number of 17 academics involved in ES overall surfaced again similar to the 'Teaching: Workshops' noted above. Evidence also suggests that engagement here seemingly did influence the small increase in the number of 'african' working class youth registered for further studies at the SACM noted in Chapter 3.

4.1.1.3 Singing and Instrumental Teaching

The following subcategory provides insight into ES activities communicating knowledge through regular extra-mural teaching of singing and instrumental music over a reasonably extended period of time. Teaching included music indigenous to Africa, big band jazz as well as western classical instrumental music, singing and music theory. Although clear examples of working class and middle class involvement, the overall engagement of SACM academics was weak, with only five[152] of the sample of 17 music academics, (just over one-quarter) reporting engagement of this nature. Interestingly, the music specialisation of three of these five academics was western classical music, whereas jazz and African music involved only one academic respectively as shown in the discussion below.

- ***With working class youth and adults***

Engagement with working class youth was community-based and involved two academics, 'white' and 'african' active in a rural Overberg village and an 'african' township in Cape Town respectively. Both academics indicated initiating these projects aimed at redressing historical inequalities, though utilising different types of music as engagement vehicle.

The 'white' academic reported teaching western classical music (piano, recorder and singing) to working class 'coloured' youth in the rural community. According to the academic, teaching took place only when '[I] visited the area' and benefitted only '[A] small number of youth'. This arms-length approach and irregular engagement therefore suggests that impact was

[152] The five included one 'african', two 'coloured', and two 'white' academics (including two A/Profs), also involved with 'Workshops' in 4.1.1.1.

relatively minimal, probably also due to the academic, an English-speaking outsider, not fully understanding the socio-cultural context of these Afrikaans-speaking rural beneficiaries[153].

In contrast the 'african' academic was found to follow an insider approach by teaching teenage girls in the Cape Town 'african' township where the academic resides. Teaching involved African music instruments as well as dancing and singing integral to music-making in Africa. The academic explained that '[N]ow they could do all this pop music on top of the traditional', indicative of a fusion of indigenous and popular music. This, unlike the previous example, showed an understanding of the beneficiaries' socio-cultural context. Importantly the academic included the transmission of cultural heritage in the form of 'incombi', i.e. traditional storytelling linked to umrhubhe[154], the musical bow. Moreover, according to the academic the reality of '[O]ur sisters in the township having kids at a young age' served as further motivation for initiating this extra-mural project. Thus ES activities here also addressed the social problem of teenage pregnancy among girls, showing intimate knowledge of the social fabric of the community.

Although both above examples were social-justice-centred, the latter best encapsulated the notion of the 'activist' or 'organic public' scholar making a difference by directly engaging with practical problems in society. Furthermore, according to the latter academic '[T]he girls went on to pursue various professional careers while continuing with music-making'. This emphasised the two-fold, empowering impact of the engagement-unlocking artistic potential while contributing to future choices enabling beneficiaries to do and achieve things of value to them (see capabilities theory).

- **With mainly middle class youth and adults**

Unlike the community-based teaching above, the following four academics[155] engaged with youth at mainly former Model-C schools or middle class adults respectively in a well-resourced environment in Cape Town. Youth engagement included teaching big band jazz (a

[153] Living in a fishermen community, youth beneficiaries probably did not easily make sense of the teaching of western classical music in English.
[154]The umrhubhe is a mouth-bow very similar in shape to the uhadi, mainly played by women. No calabash is used, with the mouth serving as resonator (Muller, 2004:133; Levine, 2005:95).
[155] Two 'coloured' and two 'white' academics.

'coloured' academic) at a high school and western classical wind instruments (a 'white' academic) at a WCED music centre. Somewhat different to these, another 'coloured' academic taught extra-mural western classical piano to '[G]ifted', largely coloured youth unable to access quality piano-teaching at school', making this engagement broadly social-justice-centred. Similar to other examples above, these academics noted that some of the youth beneficiaries enrolled later for further studies at the SACM.

In contrast, engagement with adults was limited and irregular and involved a 'coloured'[156] and 'white' academic respectively. ES activities, as explained by these academics involved teaching instrumental music for pre-university examinations to members of the Cape Town-based Navy band as well as vocal training with members of the rural Overberg choir noted in 4.1.1.1. Unlike the future investment potential of youth, engagement with adults was seemingly for their personal benefit, but nevertheless regarded as ES activities in terms of the UCT definition.

- ***Concluding comments***

In concluding this subcategory, the last pertaining to pre-university teaching, it was found that three of the five academics engaged through western classical music, reflecting the latter's hegemony at the SACM. Youth (as with 'Workshops' on 4.1.1.1 above) were shown to be the majority beneficiaries and some at mainly elitist former Model-C schools reportedly later enrolled for music studies at the university. Significantly, the community-based teaching of the 'african' academic involving 'african' working class youth was not only social-justice-centred, but also built Africa-centred human capital by significantly capacitating the beneficiaries to change their situation with long-term personal and societal benefits. Engagement with adults was however limited and primarily for the beneficiaries' personal advancement.

4.1.2 Advanced Teaching

The four subcategories of 'Advanced Teaching-Oriented' ES discussed below are notably different from the pre-university teaching in 4.1.1 as it focuses on post-graduate (PG) level

[156] The academic also involved with the jazz big band above.

and higher, thereby requiring high-level scholarly expertise. Beneficiaries therefore were also different, here being mainly middle class adults. Furthermore music, as was seen in Chapter 2 has the perhaps unique distinction that not all expertise is focused within the academy as many eminent professional music practitioners, not attached to universities have carved a niche in one or other facet of the music industry. Knowledge transmission in this section is therefore focused on ES activities involving a diverse sector of highly skilled musicians external to the university, ranging from emerging to professional performing artists as well as music teachers.

Given their scholarly capacity and vast command of expert knowledge, the interviews showed that music academics active in this format were highly sought after in the broader society. In terms of UCT's updated ES Venn-diagram, such activities straddled both 'Teaching' and 'Service' categories, but are regarded as *'Teaching-oriented ES'* here, emphasising music-specific knowledge communication and interchange with beneficiaries external to the university. Importantly, as will be seen below, engagement at this level was overwhelmingly western classical-oriented, also reflecting the Eurocentric institutional culture of the SACM discussed in Chapter 3.

4.1.2.1 Master classes

Spencer (2014) with regard to a master class noted – '[A] *distinguished musician*, usually a singer, instrumentalist, or conductor, will *teach high-level* students in front of a large group, as a kind of demonstration from which the observer may also learn' (my emphasis). In this sense a master class is a public activity involving scholarly engagement that requires highly specialised music expertise and practical experience in a specific instrumental or vocal field. Implicit in the designation 'master class' is the aim of communicating knowledge to increase the technical capabilities and refine the performance quality of highly competent, mainly young emerging musicians, underlining the teaching-orientation of such an ES activity.

Of the 17 interviewees only two A/Profs in western classical music, one 'coloured' and one 'white' respectively were found to engage with master classes. The former engaged with singing in South Africa while the other, a pianist engaged as *repetiteur* locally and in Europe.

Local master classes attracted mainly South Africans of diverse racial orientation indicative of broad social justice, while in Europe, '[P]articipants came from all over the world[157].

According to the academic engaged with singing master classes, a typical master class series took the form of public seminars involving one-to-one sessions presented by an 'expert' musician. Emphasising the importance of master classes for the career development of emerging performing artists, the academic added: '[T]hey literally come and pick your brain'. Due to its public nature, knowledge transfer occurred in open teaching sessions that included an audience with a fairly high level of musical competency, thereby extending knowledge-sharing to observers as well. In this respect Taylor's view of the master class as: '[R]itualising the status of the master tutor as expert performer and tutor...in a formal social procedure' (2010:200), confirmed both the high-level and public nature of the engagement.

Unlike the former the other academic did not present master classes, but served as *repetiteur* which according to Oxford Music online is: '[O]ne who coaches the singers or instrumentalists, or both'. The academic further explained that this involved coaching sessions with performing artists prior to master classes as well as piano accompaniment at master classes. Engagement here was with both instrumentalists and singers at an annual summer master class series in Europe. Beneficiaries included emerging artists in search of expert advice *en route* to international music competitions, music teachers interested in studying new repertoire, or post-graduate students requiring intensive study of new or standard works. Although displaying distinctly different roles, both academics stressed the value of interactive sessions recurring throughout the master class series. Engagement furthermore displayed a synthesis of performance and scholarship, which apart from increasing their academic profile also enhanced the academics' teaching and scholarly work at the SACM.

Interestingly, master classes were notably absent from interviews with jazz and African music academics, suggesting that this concept was largely exclusive to western classical music. Probably linked to this absence is the assumption in certain South African jazz circles that jazz

[157] The academic indicated that no South Africans participated mainly due to the high cost of travelling and registration. Such engagement was therefore not social-justice-centred with respect to SA transformation.

belonged in the public arena outside the academy, as implied by the following quote of a jazz academic.

> *You know there are two sides to what we do here: we're a university so we teach the academic stuff, but many in the community feel that academia has no place in jazz.*

Given the historical origins of jazz[158] and broad array of South African professional and community jazz icons who acquired skills in informal settings without university involvement, this might have given rise to such a view. The quote furthermore suggests a degree of contradiction and tension between community jazz artists and university academia, a factor apparently not considered when jazz was introduced at the SACM, and also embedded in historically colonial South Africa noted in Chapter 3.

4.1.2.2 Mentoring and Coaching

Mentoring at this level was geared towards enhancing the performance level of performing artists through practical advice, psychological conditioning, as well as programme design and stage presentation. Evidence showed only two academics, both A/Profs[159], 'coloured' and 'white' in western classical music and jazz specialisation respectively, engaging with performing artists in the run-up to public performances or participation in high-level music competitions. Notably, the academics indicated that many mentees were 'black' South Africans including SACM alumni, denoting broad social-justice-centred engagement.

Along similar lines two 'white' academics, a full and A/Prof[160] respectively reported coaching professional performing artists in western classical music prior to public performances. One of these academics indicated that coaching not only required keyboard accompaniment of performing artists, but also '[A] great deal of insight and knowledge of the repertoire in question.' Engagement was however not social-justice-centred, involving largely 'white' South African as well as visiting overseas artists, activities not impacting transformation.

[158] Noted in Chapter 3.
[159] One of them is the same academic that presented singing master classes noted in 4.1.3.1 above.
[160] The same academic active as *repetiteur* in 4.1.2.1.

4.1.2.3 Evaluation and Assessment

Evaluation[161] occurred in the form of adjudication (see 4.1.1.2) by assessing the practical knowledge of highly skilled emerging performing artists at high profile national and international western classical music competitions in South Africa. Only two academics, both 'coloured' A/Profs[162] in western classical music served on such adjudication panels. Both academics indicated the high degree of professional experience and music scholarship required of panellists, particularly since category winners were awarded prize money to further their music studies mostly overseas. With such competitions enabling many 'black' SA artists to advance their careers, this engagement is regarded as broadly social-justice-centred.

4.1.2.4 Public lectures

Only two 'white' A/Profs, music education and jazz respectively, provided specialised knowledge by presenting public lectures at music conferences and festivals in the national and international environment to fairly high-level musicians. By way of example, one of the academics used Sub-Saharan African indigenous music stories[163] as lecture topic, very often in European countries. Although not social-justice-centred in the strict sense as defined in this study, such engagement did contribute to transforming perceptions about the socio-cultural context of music indigenous to Africa. Moreover this ES activity was turned into an educational product of interest to a wider non-academic public, to some extent promoting African scholarship on the global stage.

- ***Concluding comments***

Interestingly the ES activities discussed in this subcategory were overwhelmingly western classical oriented, reflecting the SACM's Eurocentric institutional culture. Engagement with advanced teaching was shown to strongly display a synthesis of performance art and scholarship. Given the fairly high level of music knowledge and competency of beneficiaries external to the university - mainly in South Africa but also in Europe - engagement required an exceptional high degree of practical and scholarly expertise. Social-justice-centred engagement was however mostly absent or practiced in a broad or undirected sense.

[161] Evaluation was of a similar nature as in section 4.1.1.2, but at an advanced level.
[162] One of these academics was also engaged with the working class in section 4.1.1.2 above.
[163] Similar to the 'incombi' mentioned in section 4.1.1.3, pre-university teaching, above.

Nonetheless, such ES activities provided acclaimed public platforms for academics, advanced their standing in the music industry and indirectly raised the public profile of the SACM.

Moreover given the high level of expertise required only academics at the level of professor, ('white' and 'coloured') were invited to engage with such ES activities. The notable absence of an 'african' professoriate at the SACM, highlighted by the absence of 'african' academics from external engagement with advanced teaching, displayed also the slow pace of transformation at the SACM. This absence is further illuminated by the earlier finding that all 'black' ('african' and 'coloured') SACM academic interviewees did engage with pre-university teaching.

4.1.3 Public Communication

ES activities highlighted in this section are of three-fold nature: (1) music programmes presented for radio broadcasts, (2) access to SACM music technology resources and (3) the Kirby Collection of musical instruments. Found to be vehicles for communicating university knowledge these activities are therefore included here in the 'Teaching' ES category. Compared to UCT's ES Venn-diagram, music technology and the Kirby Collection align with *'Courses or programmes designed for particular target groups'* and *'Cultural exhibitions'* respectively. However radio broadcasts - here in the 'Teaching' category – could probably correlate with *'Presentations'* in UCT's 'Research' category.

4.1.3.1 Radio broadcasts

- ***With mainly middle class adults***

Six[164] of the sample of 17 academics interviewed (just over one-third) engaged with the music industry[165] by presenting once-off talks or a music programme series on radio. Albeit communicating knowledge in this way involved the fusion of music scholarship and societal engagement, it was found that some academics disengaged from this activity due to pressures of such weekly radio programmes impeding on research and teaching time.

[164] These include a 'white' full Prof, two 'white' A/Profs, and three more academics - 'african', 'coloured', and 'white' respectively.
[165] Media is listed as part of the music industry (Throsby, 2002:2) noted in Chapter 2.

Four of the six academics were involved with Cape Town-based community-radio stations, of which three[166] engaged with a broadcaster attracting mainly '[S]nooty, English, 'white' middle, to upper class audiences' as noted by one of the 'black' academics (a board member of this elitist radio station). This suggests that the majority of these listeners were part of the regular paying concert-going public that SACM academics frequently engaged with as will be shown in other music-specific ES themes later in this chapter. Somewhat unexpectedly the fourth academic ('white') engaged with a pro-social-justice broadcaster[167] dedicated to 'black' historically marginalised communities, presenting South African jazz programmes. In contrast the remaining two 'white' academics engaged with a historically 'white' cross-class national Afrikaans broadcaster. Although by implication excluding the 'african' working class, engagement could have been broadly social-justice-centred as Afrikaans-speaking 'coloured' working class and middle class listeners might probably have been included.

Interestingly programmes presented for the 'elitist' English broadcaster by 'black' academics encompassed non-western music[168], whereas the two 'white' academics presented western classical music programmes for the national Afrikaans broadcaster. I therefore argue that in the 'white', historically elitist music industry the public engagement of 'black' academics were ostensibly associated with non-western music, as opposed to western classical music seemingly regarded as the domain of 'white' academics.

- ***Concluding comments***

Radio broadcasts highlighted the inter-connectivity of teaching and research similar to the synthesis of performance art and scholarship in the previous sub-category, but differed from this by not being overwhelmingly western classical-oriented. Two unexpected phenomena surfaced: (1) radio stations seemingly preferred 'white' academics for western classical music programmes, whereas 'black' academics engaged with non-western music programmes, and (2) race-class cross-overs occurred with both 'black' and 'white' academics. It was also seen that *who* academics engaged with in broader society was largely determined by the target audience of the radio station they chose to be involved with. Given the broadcasters

[166] Interestingly these included a coloured' and 'african' academic.
[167] https://bushradio.wordpress.com/about/
[168] African choral music and world music

academics primarily engaged with, engagement would mainly have been broadly social-justice-centred (comprising a significantly 'black' listening audience) or completely absent.

4.1.3.2 Music technology

- **With diverse class youth**

This sub-category focuses on the potential contribution of the SACM as university institution to broader society by providing access to music technology resources. Three of the music academics interviewed indicated that UCT's Baxter Theatre complex housed the SoundHouse, a music technology lab from about 2000 until end-2010 assisted by sponsorship from the music industry. Two SACM A/Profs, also former SoundHouse board members, confirmed the effective use of the lab by in-school youth from a wide social class-spectrum of society for both subject-music as well as extra-mural music technology projects.

However in spite of this university-society engagement, both interviewees noted that the SoundHouse closed down due to the Baxter's new management's intention to use the space for a different purpose. Consequently this SACM engagement was discontinued at a time of the digital-technology boom particularly impacting youth. Nonetheless with music technology introduced at the SACM as a degree course in 2012, this potentially offers new possibilities for future engagement.

4.1.3.3 Curatorial

- ***With mainly middle class youth and adults***

Here the focus is on the Kirby Collection (noted in Chapter 3) as curatorial engagement vehicle transmitting knowledge of music instruments indigenous to Africa. Being elevated to national heritage-status in the mid 2000's the Kirby Collection, housed at the SACM was ideally positioned to communicate knowledge of African music instruments to the broader society. According to one of the interviewees[169], this goal was not realised because:

[169] This view was confirmed by another interviewee, a former SACM director who secured heritage status and initial funding for the Kirby Collection.

Communication regarding the collection is by word of mouth. UCT makes no funding available for publicity. Organising guided tours is time-consuming and interfered with my teaching time.

Societal engagement was therefore limited and mainly attracted individuals interested in historical artefacts or occasionally small groups of former Model-C or private school youth. This academic, the curator of the Collection, noted that youth in working class communities distant from the SACM were unable to visit, because of the high cost of transport. It also emerged that efforts to engage with San and Khoi groups in the Western and Northern Cape, from where many instruments in the Collection originated, were also unsuccessful. It should be noted, however, that the recently completed Kirby Collection website does promise broad-based access to this invaluable collection of instruments indigenous to Africa.

- ***Concluding comments***

It was found that the closure of the SoundHouse and limited on-site access to the Kirby Collection negatively impacted the SACM's ability to engage with and deliver 'public goods' to the broader society. The SACM's inability to facilitate on-site access to the Kirby Collection, despite its national heritage-status and alignment to UCT's Afropolitan vision, also reflected the 'orphan' status of music indigenous to Africa and essentially the SACM's inability to put African knowledge at the centre. Nonetheless, both the Kirby Collection and music technology do offer huge potential for SACM-society engagement, an aspect that on-line access of the former and the degree course of the latter might improve.

It should also be noted that throughout the Teaching-Oriented ES category examined above a structured institutional approach was notably absent– too many I's and no we. In my view such a structured approach could for example involve accredited short courses to increase the capacity of music teachers and community music practitioners in particularly working class communities, offering further opportunities for SACM-society engagement.

4.2 Performance-Oriented Engaged Scholarship

> *The more I perform music the more I'm humbled by it. Think of a painter, once he paints, it won't change - it's a finished work. But music requires the collaboration of a performer to help recreate the composers' ideas.* (SACM academic interviewee 2014)

The above quote not only powerfully encapsulates the crucial role of performing artists in actualising the expressive qualities of music, but also signifies the symbiotic relationship between music scholarship and the interpretative nature of performance. In light of this and noted in the introduction to Chapter 4, Performance-Oriented ES[170] is one of the new categories I have created to delineate a mode of music-specific creative activity. Moreover, given the diversity and sheer volume of performance ES activities, this mode of creative work is discussed and analysed separately in some detail to illustrate its value and possibilities for university-society engagement. The other creative activity category developed in this study is 'Composition-Oriented' ES, which will be examined in the section hereafter.

With Performance-Oriented ES encompassing the engagement of the SACM and music academics with society through public performance, the following three subcategories, *Figure 4-3* will frame the subsequent discussion:

Figure 4-3 Performance-Oriented ES: Sub-categories

4.2.1	SACM as performing arts institution
4.2.2	Music academics as performing artists
4.2.3	Music academics as recording artists

Viewed as an activity not only inherent to music, but '[A]mong the most demanding tasks humans undertake' (Hodges & Sebald, 2011:238), performance ranked high on the ES ladder of particularly music academics in the niche area of 'practical studies'. The prominence or 'weight' of performance is evidenced by the high number of such activities of the SACM and individual music academics. As noted in Chapter 2.2.4 the listing of 'Performance' in UCT's 2012 SR policy framework and latest adapted Venn-diagram is contradictory. Both

[170] As already noted in Chapter 2, 'Performance' ES does not explicitly occur in the MSU ES categories (Doberneck, et.al., 2010).

acknowledge 'cultural performances' as ES, but in different categories - the former in the 'Research' category and the latter in the 'Teaching' ES category. Notwithstanding, one of the interviewees quoted below, questioned UCT's comprehension of the demanding nature of performance given the loaded teaching schedule of music academics.

> *It's very difficult to balance these things because the university makes extraordinary demands on its music academics. I don't think UCT understands the nature of what we do as music performers.*

With performance in my findings from the interviews rated as the 'weightiest' SACM ES category in terms of time, effort, energy and volume of activities, it came as no surprise that 12[171] (more than two-thirds) of the sample of 17 academics, mainly in practical studies, actively engaged with the broader society in this way. Considering the marginal 'weight' difference between Performance-and Teaching-Oriented ES, two essential differences are pointed out below:

- Due to the physical distance between performer and audience/listener, performance engagement was found to be more indirect than teaching, the latter mainly utilising direct contact.
- Unlike the knowledge-transmission focus of teaching, performance emphasised musical interpretation of existing works, i.e. expressive quality, an activity related essentially to scholarship-in-practice.

Furthermore, with social-justice-centred engagement the thread running across this study, *who* benefitted from the SACM and music academics' performance-oriented engagement and *who* at the SACM engaged as performing artists will be discussed and critically analysed below. Linked to this approach, examining the extent to which *'places of performance'* and *'types of music performed'* impacted on the beneficiary profile of these engagement activities is an important consideration also woven into the discussion.

[171] 7 'white', 2 'african', 3 'coloured' academics.

4.2.1 SACM as performing arts institution

As evidenced already in Chapter 3, the public performance output of the SACM can be traced to the early 1920s, dominated by western classical music. This scenario changed over time and particularly since 1994. Jazz and somewhat later, music indigenous to Africa featured as well, albeit still to a far lesser extent than western classical music (see Chapter 3). *Figure 4-4* below, listing the main performance activities and venues from 1994 (derived from concert brochures and interview data), provides insight into the SACM's wide-ranging performance output.

Figure 4-4 SACM performance activities and venues

Performance activities	**Place of performance**
1 Evening concert series	Baxter Theatre (Rondebosch)
2 Weekday lunchtime concerts	Baxter Theatre and SACM Chisholm recital room
3 UCT Jazz Festival	SACM Chisholm recital room
4 UCT Opera School productions	Baxter and Artscape Theatre (city centre)
5 Music is Fun Series	Baxter Theatre
6 UCT Opera School schools' productions	Baxter Theatre
7 Jazz Big Band schools' concerts	High schools city-wide

The above SACM performances provided prolific public performance platforms for music academics demonstrating engagement with outside audiences in the form of vocal and instrumental music, conducting as well as directing. Performance activities 1 and 2 in particular were presented on a weekly basis during university terms.

Despite this seemingly prolific performance engagement of the SACM, concert programme statistics encompassing activities 1-5 in *Figure 4-4* (all general public, non-high school) spanning ten-year cycles, 1994-2004-2014 revealed an alarming skewness as was seen in Chapter 3 (*Figures 3-1 & 3-2*). Western classical music featured consistently over 70% of performances as opposed to music indigenous to Africa less than 5% and jazz approximately 25%. As already suggested in Chapter 3, jazz practice at the SACM was not Africa-centred,

but 'internationally aligned' and of a 'serious' nature. Such skewed engagement is also shown in the type of music the 12 academics engaged with: seven academics[172] with western classical as their niche area of specialism, three with jazz and two with music indigenous to Africa and India respectively. This emphasises the embedded historical settler colonialism of the SACM, also highlighting the orphan status of music indigenous to Africa.

SACM concert programmes furthermore revealed that significant change was not only absent from the SACM's performance output, but performance venues also remained, as pre-1994 in the mainstream cultural precincts of the city and/or its 'white' suburban areas - for example Artscape and the Baxter. With this footprint of spatial segregation, linked to racial residential discrimination (Robinson, 1996:19) relegating the 'black' working class to townships at the city's periphery which is still a reality today, these venues continued to be largely inaccessible to the working class, particularly at night. I therefore hypothesise that given these places of performance and the type of music performed (overwhelmingly western classical), SACM concert audiences remained largely 'white' elitist, with such performance engagement therefore not social-justice-centred.

In addition to skewed engagement in terms of *'places of performance'* and *'types of music performed',* an academic interviewee also confirmed SACM links with historically 'white' elitist western classical-centred external music institutions which stemmed from early on (as noted in Chapter 3). For example, initially recruited to the Cape Town Symphony Orchestra (CTSO) in the early 1980s, this academic recalled being required to teach part-time at the SACM, a situation ascribed to the SACM-CTSO link with the then dean of the SACM, also the resident conductor of the CTSO[173].

A related, but somewhat different scenario involving SACM engagement with an external institution was displayed in the collaboration (initiated pre-1994) of UCT Opera School and Cape Town Opera (CTO, formerly CAPAB), a historically 'white' elitist arts and culture institution based at Artscape in the city centre, noted in Chapter 3. An interviewee confirmed

[172] Reflecting the dominance of western classical music at the SACM also in terms of academic staff.
[173] Similarly several part-time SACM teachers from the 1920s were '[M]embers of the CTMO (Phillips, 1993:35). Also see Chapter 3 regarding the 1950-60s Chisholm-era links with the Municipal Orchestra.

the nature of this SACM-CTO[174] collaboration as including two joint annual opera productions at Baxter and Artscape respectively for which: '[C]TO provides the budget, studio soloists, infrastructure and marketing support and we supplied most of the singers and orchestra', the latter an indication of student involvement as well.

Stemming from this collaboration, UCT Opera School engaged with in-school youth in the form of reduced schools' opera productions during weekdays (see *Figure 4-4*, performance activity 6). According to vocal studies academic interviewees these productions featured only SACM students: academics engaged in the form of directing, conducting and musical preparation of the performing students. Importantly, although performances were at the Baxter and featured western classical music, an interviewee noted that youth of diverse race-class profiles attended, including those from 'black' working class communities due to transport arranged by CTO, which suggested some broad social-justice-centred-engagement. Such initiatives could probably be linked to UCT-SACM expanding to 'black' opera student training post-1994, seen in registration trends in Chapter 3.

Recalling an earlier SACM performance activity also targeting diverse youth audiences, one of the interviewees highlighted the *Music is Fun Series (Figure 4-4,* performance activity 5*)*. Earlier SACM concert programmes revealed that this series was presented quarterly at the Baxter on Saturday afternoons and featured the different types of music offered at the SACM except music indigenous to Africa, again highlighting its orphan status at the SACM. The interviewee also noted that unlike the schools' opera productions these performances did not focus on specific schools, but attracted youth and adults in the broader society. With performances focused at the Baxter, this suggested a largely 'white' elitist audience and relatively non-social-justice-centred engagement.

Unlike the above performance-oriented ES activities at these mainstream venues, *UCT Jazz Big Band* comprising students and directed by a jazz academic, presented concerts at selected high schools. According to this jazz academic, performances were irregular mainly due to organisational, time and funding constraints. Importantly, this interviewee indicated that

[174] SACM-CTO collaboration was formalised after 1994, with UCT Opera School director also heading CTO, noted in Chapter 3.

although performances were mostly at former Model-C schools, a few schools in 'black' working class areas were included. Engagement of this nature – albeit relatively limited up to the present day – does offer the possibility of broad social-justice-centred engagement, not only extending university impact beyond the physical limitations of mainstream theatres, but also stimulating social consciousness (towards social justice) of SACM students. It was however found that this initiative, together with the *Music is Fun Series* and *Schools' opera productions* were discontinued in the late 2000's, the latter also seemingly due to lack of funding.

- **Concluding comments**

This mode of 'Performance-Oriented' engagement of the SACM as university institution, has from the interview data been found to be prolific, involving both music academics and some students on a regular basis during university terms as per *Figure 4-4*. Although engagement was representative of both 'black' and 'white' SACM academics, the choice of venues for these performances thus in effect largely excluded the 'black' working class. Moreover, and in line with SACM links with external historically elitist 'white' music institutions, performances overwhelmingly featured music stylistically akin with Europe and America, i.e. western classical music. This emphasised the invisible branding of the SACM as a historically ex-colonial bastion of 'white' privilege, with music indigenous to Africa relegated to the periphery. Significantly, three of the performance activities which focused on youth have been discontinued in the recent past (activities 5, 6, 7 in *Figure 4-4)* – two activities at UCT venues and one at selected high schools, also reminiscent of the SoundHouse closure (see 4.1.3.2 above).

4.2.2 Music academics as performing artists

In this subcategory, I set out to examine the performance engagement of music academics[175] as performing artists in their personal capacity, not under the SACM banner. It was found that these professional performance engagements occurred: 1) countrywide as well as overseas, and 2) largely in a commercial environment involving the music industry. Furthermore, the expression by an interviewee: '[W]e just continued doing what we've always done' indicates

[175] 12 of the sample of 17 academics: 7 'white', 2 'african', 3 'coloured', with more than half being A/Profs

that most such music academics were at the top of their performance careers, already attaining a high profile in the music industry before joining the SACM. *Figure 4-5* below outlines this form of Performance-Oriented ES indicating the mode of performance and mass of academics involved (some overlaps occurred).

Figure 4-5 Mode of performance and mass of music academics

Mode of performance	Mass of academics
Solo	Eight
Band/ensemble/orchestral	Five
Accompaniment	Four
Conducting	Five

Only live performance will be discussed in this section, followed by recorded performance in section 4.2.3.

Solo, band/ensemble/orchestral and accompaniment

The first three modes of performance are discussed together as academics here engaged in performing either instrumental or vocal music, with conducting - the last mode - discussed separately. Importantly with most of the musical repertoire performed being of earlier times, in-depth scholarly inquiry according to an interviewee is critical to: '[B]roaden your insight, deepen and enrich the level of performance'. Notwithstanding such scholarly insights, the academic added that: '[T]he beauty of the music (expressive quality) takes precedence in performance.'

Similar to other performances noted above under the SACM banner academics here primarily performed western classical music and jazz. Moreover these performances were at venues in mainstream cultural precincts, now countrywide as well, attracting a largely 'white' elitist audience. However four 'black' academics (as opposed to only one 'white' academic) were noted as also performing in working class communities in Cape Town (albeit less frequently), suggesting some sense of social-justice-centred engagement in this regard.

Interestingly mainly 'black' academics reported overseas performances, with music indigenous to Africa featuring strongly. The latter performances, according to an 'african' academic, encompassed diverse Sub-Saharan musical styles, because: '[I] play music from Malawi, Zimbabwe, West African and North-East African countries.' The academic noted further that with this music in high demand in European and Asian countries as well as America, some performances included a fusion of African and European music cultures by for example '[C]ombining solo uhadi[176] with symphony orchestra'. However, the same academic lamented the absence of similar performance opportunities in South Africa saying: '[I] live with South Africans who play these (European) instruments, but they always distance themselves from this (African) music'. This remark highlighted the Euro/American-centred nature of the South African music industry (by implication the SACM as well) regarding 'serious'[177] music - not tapping into the wealth of cultural diversity Africa offered.

- **Conducting**

Three 'black'[178] academics reported conducting[179] community-based choral or instrumental music groups in 'black' working class communities. One of these academics engaged on an ongoing basis, while the other two engaged only during the period the instrumental and choral groups prepared for competitions.

By way of example, according to one of the 'coloured' academics the ongoing engagement with a working class Cape Flats-based choir (although largely western classical-oriented) resulted in among others: '[H]osting overseas choirs, producing a CD, forming the chorus of the world premiere of a South African opera, preparing the youth vocal ensemble for an overseas cultural-heritage exchange, involving SACM singing students with the community choir'. Motivation for making time to engage in this way was expressed by the academic as: '[A] commitment to transformation, empowering more people where I grew up and still live.'

[176] The uhadi (musical bow) is a traditional African string instrument played by the amaXhosi and resembles the hunting bow of the San (Levine, 2005:93).
[177] 'Serious in this sense refers to the high technical and intellectual demands of the music although certain styles and genres within serious music would have more popular appeal' (academic interviewee – subsection 3.2.2).
[178] Two 'coloured' and one 'african' academic.
[179] The academics explained that conducting required coordination of a group of musicians to produce a coherent musical rendition, and also involved the choice and interpretation of musical works.

In contrast a ‘white’ academic noted conducting jazz big band performances in city-centre venues, mostly inaccessible to the working class. Similarly an ‘african’ academic conducting an instrumental ensemble performing music indigenous to Africa also indicated that such performances did not occur in working class ‘african’ communities, largely ascribed to a lack of funding and suitable performance facilities. Notwithstanding such skewness, the academic’s extensive network and passion ‘[T]o preserve and express African music traditions’ enabled collaboration with musicians in neighbouring African countries. Such engagement set in motion cultural exchanges with a number of SADC countries, signalling a step towards Africa-centred music performances.

4.2.3 Music academics as recording artists

Attention here is focussed on compact disk (CD) recordings, displaying the interrelationship between art and technology (Hodges & Sebald, 2011:53) while continuing to reflect academic engagement with the same performance modes outlined in *Figure 4-5* above. Recordings characteristically not only have a life-span beyond that of the performer, but importantly also broadens performance engagement beyond the confines of the theatre, entering the personal space of listeners. With this in mind one of the academics noted that ‘[O]nce you let it go (recording) it’s permanent, you can’t change anything afterwards.’

The interviews revealed that eight of the 12 academics (noted in 4.2.2), were involved with CD recordings. Four of these academics engaged as solo artists, while compositions/ arrangements or accompaniment by music academics were also reported as recording input - for example, the three UCT Big Band CDs (conducted by one of the jazz academics) feature works of SACM jazz academics. Interestingly according to one of the academics these recordings were ‘[Not] geared towards market penetration’, which in my view was probably due to the small local music industry together with ‘serious’ music being the preferred mode of engagement of most SACM academics, limiting the recording output. Notwithstanding, the two recent examples below highlight the high international regard for music indigenous to Africa:

- The latest CD recording by an ‘african’ academic featured in the international Trans-global World Charts (Cape Times, 2016), and

- A biographical documentary of this academic, screened in South Africa, was produced by a Canadian company (information obtained from interviewee and poster).

- **Concluding comments**

Several inter-related threads, summarised here, emerged from the above examination of the performance engagement of the SACM and individual music academics: Live performances mainly in South Africa of 'serious' music stylistically akin with Europe or America, were seemingly woven into the institutional fabric of the SACM dominated engagement. Performances being public showed a fairly strong connectivity with the music industry, which benefitted students as will be seen later in Category 4.4. The findings furthermore suggest that *'places of performance',* largely in mainstream cultural precincts and thus mostly attracting 'white' elitist and middle class audiences, primarily influenced the beneficiary profile - but not necessarily the *'types of music performed'*. Furthermore, though involvement of both 'black' and 'white' academics were fairly evenly distributed in these modes of performance, a notable cross-over showed 'black' academics more involved with 'white' elitist/middle class audiences than with the 'black' middle class. Such skewness raises the question of whether Performance-Oriented ES - as practiced by the SACM and most of its academics in practical studies - can be regarded as a 'public good', since most performances (linked to their mainstream venue sites) mainly benefitted one small privileged (i.e. non-working class) sector of society. The flaw (identified in Chapter 2.2.2 pertaining to the national CHE's Community Engagement policy) based on the assumption that all forms of community engagement was socially just, is therefore shown to be applicable here.

The following emerged regarding the performance engagement of academics in their personal capacity, contrasting with those under the SACM banner: Academics performed locally, countrywide and overseas - some were involved with CD recordings as well. Music indigenous to Africa featured much stronger, but largely overseas. Social-justice-centred performance engagement with the 'black' working class, largely absent under the SACM banner and absent from the ES of most academics was thus limited but nonetheless found to involve only 'black' academics. This again emphasised that most 'black' academics were significantly more involved in 'black' working class communities than their 'white' counterparts.

This largely skewed footprint of Performance-Oriented ES as practiced by the SACM and mostly music academics in mainly practical studies as demonstrated above, has provided a direct snapshot of the invisibly embedded elitist and historically colonial institutional culture of the SACM already noted in Chapter 3. Notwithstanding, I hypothesise that the esteemed performance careers of the majority of the above academics inadvertently attracted UG and PG students to the SACM from all over South Africa[180] and even abroad, enormously benefitting the profile of the SACM and UCT.

4.3 Composition-Oriented Engaged Scholarship

Having shown evidence of the SACM and UCT featuring a dynamic combination of some of the best expressive minds in South Africa, and perhaps the world in Performance-Oriented ES above, this section will examine the creative engagement footprint of its music academics in the form of composing and arranging[181]. Potentially powerful communication tools, such ES activities involved creating new music or producing a specific version of an existing melody. In terms of UCT's and MSU's ES categories, Composition-Oriented ES can seemingly fall under 'Research' and/or 'Creative activities' respectively. However, not specifically listed in UCT's adapted Venn-diagram and MSU ES categories, I therefore, similar to Performance-Oriented ES above, created the Composition-Oriented ES category to examine and discuss this music-specific engagement activity separately, which I argue will provide greater insight into this mode of music-specific ES.

With reference to the Composition-Oriented ES ranking in this study as the music-specific ES category with the least 'weight', it was found that only six[182] of the sample of 17 interviewees (less than one-third and considerably less than performance) engaged in this way. Three of these academics were active in jazz, while the remaining three specialised in music indigenous to Africa, western classical and music technology respectively. The interviews furthermore revealed (noted in Chapter 2.2) that the principal societal partners included: 1) performing

[180] A similar benefit was reported in 'Teaching-Oriented' ES in Category 4.1.
[181] Arranging involves producing a specific version of an existing melody, including orchestration and harmonies particularly associated with jazz, and big bands specifically (Randel, 2003:58).
[182] Four white academics (including two A/Profs and one full Prof), but only one 'african' and one 'coloured' academic respectively.

artists, 2) the music industry (introducing the musical works onto the market), 3) audiences/listeners (consumers) and 4) commissioning bodies[183]. Engagement with audience beneficiaries was however mostly indirect as academics were seldom present at performances of their music*.*

Emerging from the interviews, two principal subcategories *(Figure 4-6 below)* indicating two different levels of engagement will inform the discussion and examination of Composition-Oriented ES:

Figure 4-6 Two different levels of Composition-Oriented ES

4.3.1 Pre-university level

- *With diverse class youth*
- *With working class youth and adults*

4.3.2 Advanced level

- *With the music industry*
- *With performing artists and commissioning bodies*

Each of the above subcategories are further subdivided to demonstrate the way composing/arranging activities of individual music academics facilitated engagement with multiple partners external to the university. With composing/arranging by SACM academics mostly commissioned and music such a powerful communication tool, the type of music composed/arranged would in all probability largely have determined the engagement partners and beneficiaries. Two such external partners, i.e. musicians and audiences were singled out in the following quote by an interviewee: '[C]omposition is a vehicle to unlock creative energy and channel it to fellow musicians and music lovers'.

4.3.1 Pre-University Level

- ***With diverse class youth***

[183] Commissioning bodies funded and utilised the scholarly expertise of academics to create new musical works, resembling university-industry relationships outlined in Chapter 2.1.

Four of the six academics involved with Composition ES, including two A/Profs and one full Prof reported involvement with youth. Arranging music specifically for high school big bands, particularly those linked to the annual schools 'Big Band Festival'[184] at the Baxter were reported by the three jazz academics (2 'white' and 1 'coloured') as an ongoing activity. Past festival posters revealed that more than 80% of participating big bands were at former Model-C schools, with limited involvement of schools in 'black' working class communities. With the Baxter as performance venue and primarily former Model-C school bands involved, beneficiaries would probably have comprised largely a youth elite from the 'white' and to some extent 'black' middle and upper-middle classes. Similarly a 'white' academic was regularly commissioned to compose western classical choral music benefitting youth at elite former Model-C schools. This academic engaged directly with these youth choirs, assisting with the musical refinement of the works, particularly when the new compositions were performed at international choral music competitions.

- ***With working class youth and adults***

In contrast to the above, examples of social-justice-centred engagement involving youth and adults respectively came from two 'black' academics. A 'coloured' jazz academic demonstrated engagement with working class youth by arranging well-known Cape Malay songs for a cultural heritage project[185], '[M]usic that many people are used to in Cape Town'. Unsurprisingly the audience at the performance was reported as overwhelmingly of 'black' working and middle classes.

The second example involved an 'african' academic engaging in the collaborative composition of a musical play involving working class Khoi and San descendants on the Cape West Coast as performers. Importantly this example illustrated the exciting possibilities resulting from engagement of university expertise in collaboration with a non-university public[186], in this instance people lacking formal musical training, but steeped in oral traditions. However according to the academic, the work was performed in the city-centre at Artscape to a largely 'white' elitist audience. Interestingly the same academic also noted arranging music

[184] The Cape Town Big Band Festival, initiated in 1998, is a project of the Lion's Club but has close relations with the SACM and jazz academics (academic interviewee 2013).
[185] Commissioned by the Institute of Justice and Reconciliation, the project resulted in the production of a DVD that was widely distributed in Cape Town.
[186] Resonates with Doberneck, et.al., 2010:20, Type 4: Creative activities.

indigenous to Africa for youth groups in 'african' working class Cape Town communities that was not too traditional but '[M]ore up-tempo, more grooves', resulting in more popular appeal, different from the 'serious' nature of the SACM noted earlier.

4.3.2 Advanced Level

- ***With the music industry***

The remark, '[I] didn't want to cut myself off from the music industry and become just an academic' by one of the interviewees in my view encapsulated the importance some academics attached to staying connected to the music industry. According to this academic, engagement with the music industry mainly involved copyright as well as the publication and distribution of compositions/arrangements. However another academic indicated '[A] lack of commercial interest in feeding our works into the international hype machine' as a limitation, mainly ascribed to the small South African music industry.

This academic also identified the absence of an established publishing industry in South Africa as a further drawback. Therefore most of the works academics composed/arranged were not necessarily published, limiting distribution and consequently performance opportunities. To overcome this drawback one of the academics indicated that '[I]f I get requests from musicians I send an e-mail copy of the music and they can perform it if they want to'. In view of the constraints noted above the latter remark showed the keenness of academics to have their music performed and reach a wider audience despite the possibility of forfeiting royalties in the process.

- ***With performing artists and commissioning bodies***

Linked to the sentiments expressed above, the symbiotic relationship between composer/ arranger, performing artists and commissioning bodies is neatly captured in the following quote by one of the academics:

> *I'm writing for performers and fellow musicians. I can't imagine writing pieces that are put into drawers or simply because someone is paying money for it.*

However, despite the important role of commissions in their creative output these academics, given their full teaching schedule (similar to performance-engaged academics), experienced commissioned works - having specific completion dates - as extremely time consuming. This I would argue could probably be a factor impacting on the volume or 'weight' of compositions/arrangements produced. Moreover, with monetary aspects linked to commissioning bodies, such bodies according to the academics largely included historically elitist South African and international professional music institutions, e.g. SA symphony orchestras, South African Association of Jazz Educators (SAJE), the corporate sector and UCT's Gordon Institute for Performing and Creative Arts (GIPCA)[187] (UCT, 2013:191).

Commissions however were an important catalyst for composition/arrangement, viewed as follows by one of the academics: '[T]he commission in itself is somehow a source of inspiration'. A further 'source of inspiration' was the expectations of professional performing artists for '[C]ompositions to be technically, musically, emotionally, and intellectually challenging'. Interviewees also confirmed that arranging was primarily linked to jazz and this formed a major amount of the creative output of jazz academics. Interestingly one of the jazz academics posited that '[J]azz is very much part of 'coloured' and 'african' communities in Cape Town'. This view suggests that some SACM jazz academics sought synergy with local jazz traditions, a notion not reflected in jazz teaching at the SACM noted in Category 4.1 above. However, with most of this music performed in mainstream city-based cultural precincts, it attracted primarily 'white' elitist and 'black' middle-class audiences, largely excluding the 'black' working class.

Contrasting with the above, another academic reported engagement with electro-acoustic music - a different mode of composition. With a strong focus on the way technology facilitates composition, this academic '[W]as drawn to the hard and software side of technology as powerful medium to work in'. However according to the interviewee this type of composition had extremely limited public appeal, mainly intended for a small elite circle of musicians.

Unlike the above which was notated, composing/arranging music indigenous to Africa was done aurally, noted by the 'african' academic as: '[T]he way we compose - we don't write

[187] Currently known as ICA, Institute for the Creative Arts.

down, everything you have is put in your head.' This highlighted a significant difference in the way Western and Africa-centred music compositions entered the cultural repertoire, in notated and aural format[188] respectively. The academic furthermore indicated the participation of composers in performances of their music, illustrating the merging of performer-composer in most African music. Similar to performances of music indigenous to Africa (see 4.2.3 above) the academic noted that the bulk of commissions for such music was from overseas. Following the same pattern as above, local performances were also largely in mainstream cultural precincts or internationally, but seldom in venues accessible to the 'african' working class, suggesting that this engagement was relatively limited in terms of being social-justice-centred. Importantly, the academic noted a fusion of electro-acoustic music and music indigenous to Africa currently emerging at the SACM.

- **Concluding comments**

Similar to performance, Composition-Oriented ES was recognised as engaged scholarship at UCT, but found to have the least 'weight' in terms of the volume of academics involved. With Performance and Composition ES emphasising different aspects of creative work, it was found that unlike the emphasis on musical interpretation of existing works in performance, composing/arranging involved creating new works or remaking existing melodies. The 'weight' of input therefore in terms of time and energy remained relatively strong. Furthermore, composers/arrangers seldom directly engaged with audiences, but primarily with the music industry, commissioning bodies and to some extent, performing artists – publics also external to the university.

Being a powerful communication tool, the composition/arrangement output of some 'black' SACM academics displayed connectivity to South African socio-cultural realities at pre-university level and a sense of Africa-centeredness. However, at an advanced level critical reflection and commentary on contemporary socio-political issues were seemingly largely absent from compositions - this probably because South African commissioning bodies and music industry were mostly historically elitist, attracting similarly-oriented audiences at mainstream cultural precincts where these works were performed. Similar to performing,

[188] A notion confirmed by Strumpf, et.al. (In Herbst, et.al., 2003:121) asserting that African music is '[N]on-written creation based on the musical traditions of the culture.'

academics here also maintained a presence in the music industry, but the lack of an established publishing industry in South Africa hampered widespread distribution and by implication, limited the scope of performance of their new or arrangements of musical works. Nevertheless, despite such drawbacks the significance of engagement with composing/arranging was captured in the following quote by one of the academics:

> *I'd rather just write a piece for nothing than miss the opportunity of writing a new work.*

4.4 Professional Service-Oriented Engaged Scholarship

Broadly speaking this final category, 'Professional Service-Oriented' ES here primarily refers to the way music academics extended their scholarly expertise and wide-ranging professional network to assist and connect with the music industry as well as individuals, including SACM alumni and civil society institutions. Emerging from the interviews was that music academics were reasonably active in this category with 13 out of 17 interviewees (more than two-thirds) connected to society in this manner. However although the weight of this academic impact was relatively strong, the weight of input was found to be less than in the previous three categories, seemingly due to the more indirect nature of engagement and hence often involving less 'time and energy'.

In essence, corresponding to *'Professional Service ES'* in the adapted UCT Venn-diagram or '*Professionally oriented forms of ES'* in UCT's SR Policy Framework (2012:3), music-specific service ES activities mostly omitted from such UCT documents have been included in this category. Moreover, in addition to the more general service ES subcategories of e.g. *'board membership'* and *'advice and technical assistance',* I have developed a further two ES subcategories of music-specific 'Professional Service-Oriented' ES: *'intermediary service'* and *'second-removed engagement'.* The latter involving SACM alumni, is a rather peculiar type of service unique to music as will be seen in the unique role and significance of music-specific second-removed grooming especially regarding the performance careers of most SACM graduate alumni. Each of these subcategories, *Figure 4-7* together with external societal partners will in turn be examined and discussed below.

Figure 4-7 Sub-categories of Professional Service-Oriented' ES

4.4.1 Board membership

- *With working class institutions*
- *With mainstream institutions*

4.4.2 Advice and technical assistance

- *For the corporate sector*
- *For mainstream music industry*
- *For civil society institutions and music practitioners*

4.4.3 Intermediary service

- *With working class communities*
- *With broader society*

4.4.4 Second-removed engagement

- *Student placement*
- *Music-research project collaboration*
- *SACM graduate alumni performance careers*

4.4.1 Board membership

- ***With working class institutions***

Found to be extremely representative of 'Professional Service' ES, board membership involved 10 out of the 13 academics engaged with professional service. However, of this number the engagement of only two 'coloured' A/Profs serving on the board of an arts and culture NGO in a 'coloured' working class Cape Flats community was social-justice-centred. Significantly these academics noted serving with local community members on the executive body, creating an environment conducive to the mutual transfer of knowledge. With socio-cultural development of mainly working class youth and adults integral to this NGO, academics used their extensive network in the broader arts and culture environment to offer opportunities that would otherwise not be accessible to the working class.

- ***With mainstream institutions***

Here all 10 academics noted above, six 'white' and four 'black' reported serving on the boards of high-level mainstream local or national arts and culture institutions[189]. Boards comprised an inter-disciplinary team through which academics contributed their scholarly music expertise to influence decisions that impacted the future development of many music practitioners countrywide. However, the interview data found most of these institutions, particularly those focused on western classical music, to be largely historical bastions of Eurocentric privilege. Interestingly, none of the academics served on the board of an institution specifically promoting music indigenous to Africa. Nonetheless, some academics indicated that many of the institutions where they served provided performance and funding opportunities for emerging musicians, including some 'black' performing artists and composers[190].

- **Concluding comments**

Considering that academics served on the boards of both mainstream and working class NGOs, a cross-over was found involving only 'black' academics engaged with both 'black' working class NGOs and historically 'white' elitist institutions. Such board membership, directly benefitting the 'black' working class was however relatively limited in 'weight', while involvement with mainstream institutions benefitting some 'black' musicians was dominant, indicative of the lack of broad social-justice-centred engagement.

4.4.2 Advice and technical assistance

ES activities discussed below demonstrate the extent to which a wide spectrum of constituencies external to the university tapped into the vast expertise of SACM academics, by consulting them on a range of music-related issues. It will be seen that academics involved SACM students and alumni in some of these projects, providing exposure as well as experiential learning opportunities.

[189] Including the boards of a Cape Town-based community music radio station, music technology centre, music foundation, musicological society, music-rights organisation, rural music festival, national performing arts bodies, national arts & science academy and a dance company. Overlaps occurred where the same academics served on more than one board.
[190] Particularly SACM students and alumni.

- ***For the corporate sector***

With prescribed music a critical component of music competitions and festivals, the scholarly expertise of the two 'black' academics involved with the corporate-sponsored NCF (see 4.1.1.1 and 4.1.1.2) was utilised as part of a national panel to select suitable prescribed music for the festival. Given the vast number of choristers and conductors involved with this choir festival, engagement not only impacted a huge number of mainly 'african' working class music practitioners, but also contributed to the preservation of the African choral music tradition, an ES activity linked to the teaching and assessment ES of the same two academics noted above in 4.1.1.

- ***For mainstream music industry***

Two A/Profs[191], jazz and western classical respectively with an extensive network and esteemed profile in the music industry, reported being regularly consulted by mainstream music institutions to recommend emerging musicians for professional productions and performances locally as well as productions travelling abroad. One of the academics described such engagement as: '[K]ick-starting the careers of young musicians, particularly SACM graduate alumni'. Along similar lines alumni were included in external productions involving the other academic - engagement serving as '[A] field exercise introducing young musicians to the conditions of professional work in the industry.' Both academics however indicated that such public engagement involving the music industry were in mainstream cultural precincts, largely excluding the 'black' working class. Similarly the engagement of a 'white' full professor as advisor for a '[C]ommission selecting new South African chamber music compositions', western classical music earmarked for performance at a West Coast music festival, was also not social-justice-centred.

- ***For civil society institutions and music practitioners***

Seven academics[192] reported providing diverse types of technical assistance and advice to a variety of civil society music institutions and individual music practitioners. For example the 'african' academic often advised mainly historically 'white' civil society music institutions regarding the purchase of and cultural context of music instruments indigenous to Africa. The

[191] 'White' and 'coloured' respectively.

[192] An 'african' academic, three 'white' and three 'coloured' academics respectively (including four A/Profs).

academic usually encouraged institutions '[T]o purchase these instruments in the townships', thereby generating economic benefits for working class instrument-makers. This type of engagement furthermore highlighted the keenness of '[N]on-'african' youth to learn about African music', displaying a sense of nation-building and broad social-justice-centred engagement.

The following three examples involving three A/Profs (one 'white'; two 'coloured') included: a Cape Town-based art-song concert series, an American-based music summer school (both western classical), and a UK-SA youth cultural exchange project. The art song concert series entailed coordinating the programme content, securing local but also some overseas-based singers, and providing programme notes for the five annual performances. Performed at mainstream concert venues the series, according to this 'white' academic focused on '[T]he art song as specialised genre'. Historically regarded as a 'serious' Eurocentric music genre with poetry in various European languages, particularly German set to music thus implied that the art song series attracted primarily 'white' elitist audiences. Different from the performance-orientation of the above activity, the American-based music summer school engagement was of an administrative nature. According to this academic such engagement involved the coordination of high-level piano classes presented by world-renowned pianists over a six-week period to emerging pianists '[S]elected from all over the globe'.

In contrast, the youth cultural exchange project recounted by the remaining A/Prof involved 'coloured' and 'african' working class youth. The academic explained that the project included traditional Cape Malay songs and music indigenous to Africa, which entailed '[A]n enriching collaboration with two community-based Cape music icons'. Unlike the two examples above this engagement reflected both social-justice-centeredness and aspects of nation-building.

As co-administrator of an international public domain website for western classical wind instrument music, another academic ('white' noted in 4.1.1) catalogued and uploaded music that could be downloaded at no cost. This ES activity assisted music teachers and learners by '[C]reating a music syllabus where pupils can make legal photocopies'. By implication such free access to music would particularly benefit poor working class pre-university youth studying western classical music - indicative of broad social-justice-centred engagement.

A further example of this type of service involved four academics[193] (three 'coloured' and one 'white') organising music concerts featuring their students at the request of civil society institutions. Institutions comprised foundations, corporates, retirement homes and faith-based organisations (including 'coloured' working class), youth festivals as well as schools (former Model-C and working class). Academics usually designed and presented the programme at such performances, which according to one academic were '[S]tepping stones for students to enter the professional music industry.' Moreover, a 'coloured' academic noted that student involvement, particularly in working class communities instilled '[A] sense of social-consciousness', also an indication of broad social-justice-centred engagement.

- **Concluding comments**

With the exception of the American-based summer school, more than half of the 13 academics involved with this category displayed a range of ES activities benefitting South African civil society institutions and music practitioners. Engagement comprised mostly western classical music and to a lesser extent jazz and African music, reflecting the institutional culture of the SACM. It was furthermore found that social-justice-centred engagement involved significantly more 'black' than 'white' academics, also displaying nation-building aspects in two such examples.

Notable absences included the non-engagement of national or provincial government education departments with music academics and the lack of academic research regarding pre-university music curriculum and policy development – particularly given the under-representation of jazz and music indigenous to Africa in the school music curriculum[194]. One of the academics expressed the following view in this regard:

> *Music HEIs are the final point at which students will be educated. Making input to the curriculum would let us influence the things potential students need to know.*

[193] Two jazz and two western classical specialisation respectively.
[194] This absence in the formal school curriculum would probably exclude SACM graduates specialising in these fields from a formal music teaching post.

4.4.3 Intermediary service

This subcategory demonstrates the engagement of SACM academics on the one hand linking visiting overseas academics, performing artists or benefactors with working class communities, while on the other hand connecting external music technology experts with broader society. However, as seen below only five[195] of the sample of 17 academics (with several overlaps) engaged in this way.

- ***With working class communities***

Four A/Profs[196] (two 'white' and two 'coloured') engaged as intermediaries with Cape Town working class music institutions. One of the 'coloured' academics explained that some international music groups visiting Cape Town '[C]ontacted me to arrange performances for them in a township community', also adding that visitors '[O]ften donated sheet music or instruments to organisations'.

Linking '[I]nternational music academics/musicians visiting the SACM' with schools and grassroots music NGOs' was reported by two 'white' academics. One of the academics recounted a beneficial partnership between a historically 'coloured' working class Cape Flats school and a school in America: '[T]hey sponsored the school band's outfits and started an exchange programme.' Along similar lines this academic connected visiting Swedish music academics with a 'coloured' working class-based NGO, resulting in workshop presentations at schools in the community and youth camps. The same academic was also instrumental in setting up '[A] partnership between a Stockholm and Lady Grey[197] school.' The other 'white' academic connected visiting academics and musicians at the annual SA Jazz Educators Conference to youth in mainly working class music NGOs. Such interaction involved '[W]orkshops, access to performances during the conference, donations of instruments and international exchange projects.'

[195] Three 'white' and two 'coloured academics.
[196] Jazz: one; western classical: three academics.
[197] Lady Grey is a town in the Eastern Cape Province, SA.

In a different example, three of these academics[198] served as conduits linking benefactors[199] with working class music practitioners and NGOs. Importantly, engagement of this nature had two-way benefits enabling benefactors to connect with working class beneficiaries otherwise not accessible to them and vice versa. Notably one of the academics motivated such involvement as '[M]aking a difference where most needed', confirming the social-justice-centred intent of engagement.

- ***With broader society***

The remaining 'white' academic noted launching a '[T]ech-talk series open to the public' involving music technology experts presenting lecture-demonstrations at the SACM.' A longer term objective, according to this academic was to '[P]ave the way for further links between the music-tech industry and the SACM.' Monetary constraints however limited publicity, resulting in far less wider public benefit than intended.

- **Concluding comments**

Except for the Tech-talk series, all the above accounts displayed social-justice-centred ES. Mostly serving as conduits, academics utilised their network to connect some working class communities to a range of opportunities. Although showing an equal number of 'black' and 'white' academics involved with the working class, engagement was weak with less than one-third of the sample of 17 academics represented.

4.4.4 Second-removed engagement

A phenomenon largely unique to music is shown below whereby the societal engagement of music academics, particularly those in practical studies, occurred in a second-removed capacity with SACM students and alumni acting as an 'extension of academics'. Moreover, I would argue that this phenomenon could on the one hand be ascribed to the career-specific outcomes, resulting from students' advanced practical music studies through which music academics were ideally positioned to directly shape their careers. On the other hand music academics also inspired the way students and alumni later engaged with society, which two

[198] One 'white' and two 'coloured' academics, jazz and western classical respectively.
[199] Benefactors refer to individuals donating mainly music instruments, but included funding for music projects as well.

academics respectively expressed as follows: '[T]o impart your insights and what you've learnt to students is like the passing of the sacred flame', and similarly: '[O]ur students have taken something with them, have gone on and influenced many more people.'

Interview data revealed the involvement of 10 music academics (more than half of the sample of 17) with such extended engagement. The focus here was on graduate alumni and to some extent music students involved with ostensibly a 'special outreach' activity while studying at the SACM, including informal service for the community somewhat akin to the 'student service learning' category in UCT's Venn-diagram. Featuring rather prominently in the interviews, this demonstrated how strongly music academics felt about this aspect of 'second-removed' engagement.

- ***Student placement***

Six academics (three 'white', one 'african' and two 'coloured' respectively), placed SACM-enrolled students in community-based institutions to either teach or participate in music activities. The three 'white' academics placed SACM jazz and western classical music students with music NGOs to teach youth in 'coloured' and 'african' working class communities. Interestingly this illustrated a rather uncharacteristic cross-over involving the second-removed engagement of 'white' SACM academics with 'black' working class communities, displaying social-justice-centred engagement.

One of the jazz academics recalled an earlier post-1994 example of a mutually beneficial relationship with a 'black' working class-based music NGO resulting in SACM jazz students teaching at the NGO and a few of the NGO students later studying jazz at the SACM. Another jazz academic noted two youth jazz projects set up recently in collaboration with a music NGO and high school respectively in 'coloured' working class communities. This according to the academic entailed 'SACM students returning from the Norwegian Academy exchange programme teaching at the NGO for one year'. The other project involved the academic, at the request of the Cape Town Big Band Festival organiser, placing SACM alumni at the high school to start a jazz band.

Contrasting with the teaching-orientation of student placements above, that of the three 'black' academics[200] was performance-oriented. SACM students and alumni were placed in 'coloured' and 'african' working class community-based music groups, including community choirs as well as jazz and African indigenous music instrumental groups. Unlike the 'white' academics, 'black' academics indicated personal involvement with the community music groups where they placed students. Moreover these academics noted that most of the SACM students involved were 'black' and originated from similar working class music groups. Placing such students in these music groups was therefore not only aimed at strengthening music-making at grassroots, but also kept students in touch with their social roots. One of the 'black' academics importantly motivated extended engagement as follows: 'UCT's distant from the townships. It's good for our students to know that we set the example and continued to connect with our roots.' In my view, instilling social-consciousness in students noted above were empowering, also displaying the potential of contributing to socio-cultural development within civil society.

- ***Music-research project collaboration***

Two academics, 'white' and 'coloured' in music education and ethnomusicology respectively, reported the wider, often unintended impact of SACM students' postgraduate research projects. Notably focused on African themes, one example involved a doctoral thesis on '[T]he music stories of the Bemba'[201]. Rooted in Sub-Saharan oral traditions this study, according to the academic was developed into a music education model, '[A] product you can take to children, teachers, and academics alike.' The other academic noted the community-based research of SACM students focusing on traditional Cape Town music, attracting attention from particularly America. Significantly in both examples the research projects had far-reaching influence beyond its initial intention, putting music indigenous to Africa and South Africa on the global stage via the postgraduate theses.

- ***SACM graduate alumni performance careers***

A number of SACM graduate alumni, mainly 'black', extended the engagement of academics – 'second-removed' - by carving out successful careers in the music performance industry,

[200] One academic in jazz, African music and western classical respectively
[201] The Bemba are indigenous African people primarily located in the north-eastern part of Zambia. (www.britannica.com/ebchecked/topic/60245/Bemba). Roberts, 1970:221.

locally and abroad[202], thereby indirectly connecting SACM academics to an even wider audience. One of five mainly practical studies and specifically western classical music and jazz academics involved, noted that '[M]any people I've taught in this room are today professionals overseas'. This statement on the one hand demonstrated the key role academics played in launching the careers of student alumni after graduation. On the other hand 'many people' here represented only the best graduate alumni, relatively small in volume, succeeding as 'high level' international performing artists, but largely lost to South Africa. In a sense this phenomenon has to be anticipated since western classic music which is dominant in SACM finds a natural home amongst a much wider audience in many countries from where this music originated. The converse could materialise in future: growth in jazz and music indigenous to Africa could grow the local audiences and keep the performing artists on the continent.

Locally it was found that only a small group of SACM graduate alumni had lucrative careers. One of the academics explained that '[M]usic is a threatened industry in terms of career opportunities in South Africa', alluding to the limited capacity of the local music industry. The inevitable outcome as noted above was: '[T]hey've gone overseas and they're successful there' - a phenomenon seemingly continuing to turn the SACM into a global feeding-ground. Nonetheless a positive spin-off from alumni's international careers was global connectivity. According to one of the academics '[I] indirectly and directly connected with a wider global audience through international media coverage [of these graduate alumni].' I therefore hypothesise that the success stories of SACM alumni not only raised the profile of the SACM and music academics, but of UCT as well thereby attracting more budding performing artists to enrol at the SACM at UG and PG levels.

- **Concluding comments**

Such second-removed engagement was shown to involve six music academics in three fields of activity. Student placement, the first of these depicted not only social-justice-centred engagement, but also an interesting cross-over with some 'white' academics involved with the placement of SACM students in 'black' working class communities. However, the engagement of 'black' academics ostensibly had wider impact by directing students to local

[202] Countries abroad included America, England, Europe and Scandinavia.

Cape Town communities with which academics were already engaged and importantly, mostly similar social class communities where students originated from. All these activities potentially contributed to building a new generation of socially-conscious musicians.

Secondly, the research collaboration via postgraduate theses was broadly social-justice-centred. Importantly this displayed the second University Mission, research turned into scholarly engaged activities with impact beyond its initial intention. Lastly the impact of music academics on the success stories of SACM graduate alumni in the performing arts industry was shown. It was found that due to the limitations of the local music industry careers of such alumni thrived mainly overseas. Notably, these alumni were largely 'black' with mostly western classical and jazz-specialisation.

4.5 Conclusion

Drawn from music-disciplinary perspectives based on the narratives of 17 full-time SACM music academics, this chapter demarcated four music-specific engaged scholarship categories respectively: Teaching-Oriented ES, Performance-Oriented ES, Composition-Oriented ES, and Professional Service-Oriented ES. With Boyer's concepts of the 'scholarship of engagement' mainly cognitive, omitting to interrogate the arts, the synthesis of performance art and ES in music was largely neglected. Given the interpretive ambiguities and conceptual confusion of ES, particularly in the performing arts, each of my four proposed categories above aims at significantly contributing to demystify ES embedded in music.

Remarkably, especially compared with other departments and fields within UCT (see annual UCT SR Reports), 16 music academics (over 90% of the sample of 17) engaged with constituencies/partners outside the university. Moreover, this finding demonstrates that most SACM academics, mainly due to the inherent societal nature of music, were massively involved with ES, probably more than any other UCT department. Importantly ES activities were primarily 'on their desk', i.e. within the respective academic niche areas of SACM academics. Interestingly the interview data revealed that the singular non-engaged music academic practiced social-justice-centred engagement before relocating to UCT from another HEI. This finding begs the question of whether the institutional culture of the SACM could be partly responsible for this academic not re-engaging with similar external constituencies.

Further contributing to the volume of ES activities was the engagement of most academics at both pre-university and advanced levels. Having too much 'on their desks', however, at times over-extended academics, on the one hand conflicting with their teaching while on the other hand compromising time that could have been used for research, resulting in disengagement from certain activities – as observed from some of the interviews and illustrated above. Remarkably, despite their substantial external involvement none of the interviewees seemed knowledgeable about the concept of engaged scholarship.

I furthermore have argued [i.e. above] that different elements underlying engagement categories to some extent influenced the way academics engaged with society. For example, the weightiest ES category, 'Performance' was mostly within the comfort zone of academics and in the familiar environment of mainstream cultural precincts (e.g. the Baxter, Artscape), characterised by an academic as '[D]oing what we usually do'. Then, very differently from 'Performance', 'Teaching' and 'Professional Service' ES activities with external constituencies were often largely outside the comfort zone of some academics and therefore encompassing a less 'protected' and more 'unpredictable' environment – particularly social-justice-centred engagement.

In delineating the four music-specific ES categories only two as noted in the discussions above, 'Teaching' and 'Professional Service-Oriented' ES, broadly resembled the corresponding UCT ES categories. Notably, two new ES categories, absent from UCT's SR Framework were created during my interview-data analysis phase specifically to depict and separately examine qualities inherent to music: 'Performance', i.e. expressive and 'Composing/Arranging', i.e. creative. Featuring on opposite ends of the music-specific ES continuum, 'Performance' was found to be the weightiest with 'Composition' showing the least weight. In-between these extremes, 'Teaching' and 'Professional Service' were rated second and third weightiest respectively when considered in terms of engagement 'components' of time, energy, effort and volume of activities and mass of academics involved.

Nonetheless, despite being very significantly engaged, most SACM academics were found wanting in terms of the social justice paradigm (as per the framework outlined in Appendix 2A). With most of the interviewees overwhelmingly gravitating towards historically 'white'

elitist constituencies associated with the embedded colonial institutional culture of the SACM, I argue that such non-social-justice-centred engagement did not sufficiently contribute to transformation and redress of inequality in higher education and the broader society. Contrary to such a pattern mainly amongst 'white' music academics, it was however found that mostly the 'black' music academics engaged with the 'black' working class. This finding highlighted an overall skewness, moreover thus showing 'black' SACM academics significantly more involved than 'white' academics with social-justice-centred engagement, with the exception of a few 'white' academics e.g. in jazz. But at the same time, some 'cross-overs' were found showing 'black' academics regularly involved with 'white' constituencies for most ES categories, mainly visible in 'Performance' ES. Here the engagement of 'black' academics with primarily 'white' elite constituencies due to their choice of 'performance space', e.g. mainstream cultural precincts like Artscape and Baxter Theatre, significantly exceeded engagement with 'black', particularly working class constituencies.

Moreover as noted, with 'black' academics constituting a minority at the SACM and engaging with both 'white' elitist and 'black' working class constituencies, the weight of their engagement was also largely skewed, displaying a notable imbalance in terms of time, effort and energy compared to the mass of mainly white academics involved. I further argue that the skewness involving the orphan status of music indigenous to Africa strongly reflected the elitist ex-colonial institutional culture of the SACM, resulting in western classical music and to a lesser extent jazz being utilised as principal vehicles of engagement.

Importantly, the interview narratives revealed music-specific ES overwhelmingly civil society-focused, strongly linked to the Quadruple Helix (Cooper 2011) – thereby expanding via especially these SACM ES activities the normally narrow Triple Helix of a University Third Mission noted in Chapter 3. Music industry collaboration (itself of considerably less weight than civil society ES) mostly involved performance and composition, whereas government links were completely absent or at most indirect (i.e. input into high schools). This absence could be ascribed to non-engagement/non-partnership from the side of both government and music academics, the latter showing in essence a non-engagement with pre-university music curriculum matters and national arts and culture policy. A further absence noted was institutionally structured accredited programmes and courses, which would potentially offer

opportunities impacting U-G and U-CS engagement. Moreover, SACM-society relations were primarily one-way outreach, showing a lack of reciprocal two-way exchange.

Despite several critical shortcomings as noted here, it should be stressed that the prolific ES activities and significant civil society focus of SACM academics are nonetheless commendable. This also highlights the potential of music-specific ES as a space for HE and social transformation/decolonisation advancing the public good as will be explored further in sections of the final chapter which follows.

5 CHAPTER FIVE

Concluding Comments

In drawing together the threads of this study of engaged scholarship, the emergent University Third Mission representing the relationship between the university and external communities - with a particular focus on SACM music academics - has been the primary thrust throughout. Thus I have framed the examination and analysis of in-depth interview narratives with these academics in Chapter 4 regarding their role and capacity in societal engagement, by viewing this from a social-justice-centred perspective in relation to university 'missions'. In essence in the previous Chapters 2-3, I implicitly therefore undertook what I might call six respective 'mining trips' about these 'missions' and 'engaged scholarship' which are in turn now summarised explicitly below, before assessing the core findings revealed from the interviews described in Chapter 4.

5.1 Conclusion

At a theoretical level the initial part of Chapter 2 of this study comprised a first such 'mining trip'. A historical sociology (section 2.1) mapped the historical academic path after the 1970s towards the emergent University Third Mission and second academic transformation at universities in America and then Europe. To contextualise the latter second transformation however, this 'trip' firstly involved an understanding of the University First and Second Missions and their embodiment side-by-side in a first academic transformation in the 19th century. Whereas Germany pioneered the first transformation in the early 1800s, universities in the US took the lead in the development of the emergent University Third Mission (embodied in a second transformation) in the form of the Triple Helix (U-I-G) taking off in the 1970s – itself, as argued in Chapter 2.1, linked to a 'third capitalist industrial revolution'. A broadened view of scholarship (Boyer) itself implicitly linked to the idea of a 'fourth helix' of U-CS (university-civil society) relations, and associated moreover with an American-based civic engagement movement, from the 1990s, was discussed at the end of this first mining trip about university 'missions' historically across Europe and the US.

A second 'mining trip' (section 2.2) shifted the focus to issues of ES in relation to university-society relations at South African universities primarily after 1994. It was shown that societal

engagement in the form of 'outreach' or extension services of some South African universities occurred in the decades before 1994, but were not theoretically conceptualised in any clear way. Furthermore it was observed that post 1994, the idea of ES or 'community engaged scholarship' (CES) viewed through the lens of national South African higher education policy and two landmark higher education conferences in Pretoria (2006 and 2009 respectively) regarding 'community engagement' (CE), was found to be either absent or subject to multiple interpretations resulting in conceptual confusion. In particular the idea of CE was seen often to be continually confused with the more complex idea of CES which embodies 'academic scholarship' as conceptualised by Boyer in particular.

Then in sub-section 2.2.3 of this chapter involving a third 'mining trip', still within the South African context, the exploration turned to an examination of UCT's ES journey. Tracing the unfolding conceptualisation of ES to 2016, UCT was shown to make a significant leap in 2012 by being the first South African university to embrace 'engaged scholarship' (along the lines of the MSU of the US), by including this concept within its Social Responsiveness (SR) Policy Framework (UCT, 2012). UCT's subsequent adapted Venn-diagram (2016, derived from Glass & Fitzgerald 2010), similar to that utilised by researchers within the MSU around the same time, also highlighted the cross-cutting characteristics of ES as Third Mission i.e. simultaneously spanning the academic practices of teaching, research and professional service. Importantly, it was observed that in fact both UCT and MSU thus positioned the practice of ES squarely within the disciplinary niche area of academics – the 'on the (academic) desk' aspect of ES that Sandmann (herself previously of MSU) had emphasised.

However despite such remarkable progress at UCT after 2012 it was observed that music-specific ES, the focus of this study remained under-represented and under-theorised at UCT seen in sub-section 2.2.4. Thus the latter subsection as fourth 'mining trip' unpacked general characteristics of music regarding its inherent societal connectivity. I furthermore offered, in this subsection, a critique with reference to the under-representation of the performance arts in UCT's 2012 SR policy framework - against the backdrop of Doberneck and associates' 2010 study of MSU ES categories in which they particularly highlight the 'creative activities' of the arts.

Moreover, having found the notion of social-justice-centred engagement, an aspect integral to my study, mostly absent from or merely implicit in U-I-G, ES or CE as noted above, I therefore undertook a fifth 'mining trip' involving my own theoretical exploration of the idea of 'social justice' – so as to link this to the above-noted ideas about ES. Thus (at the end of this chapter in section 2.3) I explored views of social justice from different angles, so that a concept of 'social-justice-centred engagement' might serve as a grid for the analysis of the interviews in Chapter 4 which followed later. I emphasised the transformative value of social-justice-centred engagement including the notion of 'decoloniality', and argued for a 'fourth helix' of university-society relations to be explored alongside the 'Triple Helix', in essence a 'Quadruple Helix' of U-I-G-CS. Against this backdrop *Ubuntu* as value system was assessed, together with two different, but complementary conceptualisations of social justice – activist scholarship and capabilities theory. Furthermore, given the above argument of social justice framing the ES activities of music academics in Chapter 4 in terms of *'who'* practices engaged scholarship and *with 'whom'* (with reference in part to their 'race' and 'class'), an outline of race-class categories used throughout this study is provided as Appendix 2A.

Thereafter Chapter 3, as a final 'mining trip', presented the findings from this separate and last theoretically-informed journey. With the histories of UCT and the SACM found to be closely intertwined, my attention here focused on the specific historical sociologies that shaped the ethos and culture of both UCT and the SACM as academic institutions – with these social forces also influencing the ways of doing, knowing and being within what I now view as the historical colonial and capitalist milieu of the SACM. Significantly this 'mining trip' thus revealed deeply embedded coloniality at the SACM, of historical elitist 'white' settler privilege reflected in for example, the dominance of Euro-centricity: i.e. western classical music as 'anchor' of the curricula, all past directors of SACM recruited directly from the UK or Germany up to the 1980s, the slow pace of student 'africanisation' after 1994, and the 'orphan' status of African music right up to today.

Each of these six 'mining trips' outlined above, collectively served as essential markers on the historical roadmap of engaged scholarship spanning the US, Europe, South Africa, and UCT specifically. In carefully piecing together the essential components of the music-specific ES puzzle, music was shown to be inherently U-CS oriented. Thus particularly within the South

African context a social-justice-centred approach to the practice of ES linked to the notion of 'decoloniality' was proposed and theoretical underpinnings of social justice, rooted in values and morality, explored. Lastly the historical sociology of UCT and the SACM - the final piece of the puzzle - completed the grid to enable critical insights for the analysis of the 'engaged scholarship' activities of music academics and the SACM in Chapter 4 through a social justice lens.

Then in my core Chapter 4 the thematic analysis of in-depth interview narratives which had been undertaken with the vast majority of the full-time SACM academics provided rich, insightful snapshots of the ideas and practices of societal engagement at this scholarly music institution. As noted, the use of race-class categories regarding intended beneficiaries as well as of the music academics, were essential to determine *who* engaged *with whom*. Against the backdrop of the afore-going chapters, a critical finding in the form of a remarkable paradox emerged from these interviews.

Music academics were indeed massively engaged, but such engagement was massively skewed when viewed through a social-justice-centred lens. Moreover, despite this massive engagement, it was found that an explicit concept of 'engaged scholarship' had not filtered down to SACM academics by 2014 (the time of interviews, despite the apparently clear new UCT policy framework of 2012 for ES and SR). This absence was further reflected in the lack of theorisation of *music-specific* outreach/engaged scholarship practices by these music academics, as well as lack of research regarding for example national arts and culture policy and pre-university music education curriculum as part of 'engaged research' by these same academics. Given the absence of African music and jazz in the formal school curriculum noted in Chapter 4, the lack of research in this regard is indeed alarming.

Further skewness, notable absences as well as several recommendations critical to transformation at the SACM, will be highlighted as summary in conclusion below.

Firstly, with reference to a primary finding of this study noted above, 'on the desk' ES activities of SACM music academics involved a wide array of external constituencies - thus it was suggested that this ES involved 'in weight' probably more than any other UCT department.

Moreover these ES activities were largely civil society-focused. Music industry engagement was of considerably less weight than with civil society, and government engagement was completely absent or at most indirect. I therefore argued in Chapter 4 that by seemingly projecting itself as historical bastion of mainly 'white' elitist western-oriented privilege and knowledge, and by embedding this milieu within its ethos and institutional culture, SACM engagement from a social-justice-centred perspective was in essence with the 'wrong crowd' - mainly 'white' elitist Capetonians. As such, the status quo of embedded elitist privilege in terms of the *'who with'* aspect of ES performance was maintained with a mainly 'white' upper middle to upper class constituency, which thereby continued to largely exclude the working class.

Thus secondly, by my utilising an analysis in terms of (i) the race-class 'location' of the intended beneficiaries of engagement and type of social partners, (ii) the public concert output of the SACM and its music academics, (iii) as well as the places of performance and so on, all these practices confirmed my hypotheses proposed earlier in Chapter 2: that such ES or CES did not have an automatic link with social justice. The SACM, despite being massively engaged in fact showed a social justice deficit.

Thirdly, despite SACM academics' prolific external connectivity this was primarily one-way outreach: from the university to the broader society. A more complex two-way reciprocal relationship between the SACM and the broader society was largely absent, particularly with regard to an exchange of knowledge.

Fourthly my analysis of race-based student registration trends in ten year cycles 1994-2004-2014, revealed further skewness with regard to student 'africanisation'. For example mostly 'african' students registered for UG and PG diploma courses, whereas 'white' students mainly registered for degree courses. Registration trends for the higher PG degrees showed even more pronounced racial differentiation.

Fifthly and as important, a further skewness revealed 'black' (i.e. 'african' and 'coloured') academics significantly more involved with social-justice-centred engagement than their 'white' counterparts (with the exception of some 'white' academics with jazz and

ethnomusicology speciality). But at the same time evidence of some 'cross-overs' were found: showing 'black' academics regularly involved with 'white' constituencies for most ES categories. In fact there was perhaps a significant skewness of 'black' academics more involved with these 'white' constituencies than with the 'black' middle and working class. Moreover with 'black' academics by far in the minority at the SACM, engagement (with 'black' constituencies) was further skewed given the huge imbalance of the 'weight' of engagement in terms of time, energy and effort and the 'weight' of academic input, i.e. by the mass of academics involved.

From all these angles of analysis therefore, the absence of an institutional culture at the SACM to develop social-justice-centred engagement was revealed. An interesting finding indeed, since music-specific ES activities were shown as overwhelmingly civil society-focused, strongly linked to the Quadruple Helix of U-I-G-CS - expanding via especially these SACM ES activities the normally narrow Triple Helix of a University Third Mission. Nonetheless and in summary, the SACM's core institutional focus - unmistakably impacting on ways of knowing, doing and being - remained overwhelmingly western Euro-American-oriented, demonstrated in the proliferation of western classical music and to a lesser extent jazz. With such a powerful orientation at the centre, Africa-centred and decolonial music knowledge generation was largely absent or at most peripheral – relegating for example African music to an 'orphan' status at the SACM although instituted over thirty years ago.

What might I suggest, in conclusion, about policy recommendations for a future more social-justice-centred SACM?

5.2 Recommendations

In light of the above findings, I would strongly argue for the decolonisation of the SACM whereby a new culture can be introduced to 'radically' change the institution's historically embedded colonial Eurocentric 'elitist' ethos - also creating spaces for marginalised Africa-centred, decolonial knowledge no longer to be regarded as the 'Other' but as an expression of 'Self'. I furthermore argue for curriculum change - including breaking down existing music-disciplinary silos between western classical music, jazz and ethnomusicology - to be more inclusive and integral to the decolonial project. Crucially these changes would fundamentally

impact the current epistemological position and embedded dominant power relations, thereby instilling new ways of knowing, doing and being at the SACM.

Importantly too, because we are nurturing the future generation of music academics, this *decolonial* project of taking steps towards embracing the socio-cultural diversity of South Africa and generating more Africa-centred music knowledge, would make a significant contribution not only in building a just society, but ultimately impact on *how* and *with whom* music academics engage. Furthermore, with music-specific ES mostly associated with the Quadruple Helix of U-I-G-CS and strongest with CS, activist scholarship framed within a social-justice lens could prove decisive to significantly transform this component of external university-society engagement. Thus more balanced and equitable ES 'weight' - in terms of beneficiaries to include and even prioritise the 'black' working class – would be demonstrated, while at the same time also illustrating a more representative 'black' mass with regard to the racial composition of SACM academics.

It was however, it should be noted, found that having too much 'on their desks' at times over-extended SACM academics regarding involvement with ES activities. Importantly I therefore propose the establishment of a 'Music Hub' as a structured institutional platform to specifically further the aims of social-justice-centred ES and to enhance the decolonial project of the SACM. Based on the evidence of the current one-way outreach as well as a huge need for artistic support and the absence of SACM performance activities in particularly 'black' working class communities - where many of the SACM's 'black' students originate from - such a proposed 'Hub' could on the one hand potentially involve students in CES social responsiveness activities such as teaching-learning and performing in poorer communities of Cape Town. On the other hand this could avail academics of time to practice more academic-based engaged scholarship e.g. Research ES, like government policy work and school music curricula development as well as designing and presenting accredited short courses (Teaching ES) as previously mentioned. The proposed 'Music Hub' would therefore largely benefit the 'black' working class, also serving as gateway to university access in music for many 'black' working class youth currently unable to access quality pre-university (i.e. high school) music education.

It must be stressed that significantly based on the underlying patterns which emerged from the interview narratives of music academics, in this study I have developed four principal categories in order to analyse the music-specific ES practices in Chapter 4. Two of these categories, 'Teaching' and 'Professional Service', broadly corresponded with the ES types listed in UCT's SR Policy Framework (2012). Taking into account 'absences' regarding music-specific ES in this UCT document and adapted UCT Venn-diagram, I then created two new music-specific ES categories: 'Performance-Oriented' and 'Composition-Oriented' ES - thereby extending the 'creative activities' category initially derived from the MSU researchers (Doberneck Et. al., 2010). Of these four ES categories, 'Teaching' and 'Performance' were shown to be the 'weightiest' in terms of effort, energy, time, sheer volume of activities and mass of SACM academics involved.

This furthermore reflected the SACM's embedded institutional culture of outreach/ engagement through mainly teaching and performance. The impact of SACM engagement on beneficiaries could, however, not be conclusively determined, an important issue which could shape future research others and I might undertake. The interview narratives nonetheless provided the basis for developing a typology, *Figure 5-1* below of music-specific ES activities which not only goes beyond Doberneck's 2010 MSU study, but will potentially facilitate a broader understanding of music-specific ES at the SACM and UCT. Linked to this typology I have developed the following proposed definition of *'music-specific ES'* at UCT, showing the all-encompassing nature of such ES activities:

> *Music-specific engaged scholarship activities encompass multifaceted, mutually beneficial engagement of music academics (within their disciplinary niche area) with the broader society external to the university including civil society, the music industry and government (U-I-G-CS), in the form of teaching, performing, composing/arranging, and professional service.*

Figure 5-1 Proposed Typology of Music-Specific Engaged Scholarship

ES categories	ES sub-categories and activities
1. Teaching-Oriented Forms of Engaged Scholarship	***Pre-university: non*-credit** 1 Workshops 2 Evaluation and assessment 3 Singing and instrumental music teaching ***Advanced: non-credit*** 4 Master classes 5 Mentoring and coaching 6 Evaluation and assessment 7 Public lectures ***Public Communication: non-credit*** 8 Radio broadcasts 9 Music technology 10 Curatorial activities
2. Performance-Oriented Forms of Engaged Scholarship	***Public performance*** 11 SACM as performing arts institution 12 Music academics as performing artists ***Recorded performance*** 13 Music academics as recording artists
3. Composition-Oriented Forms of Engaged Scholarship	***Pre-university & advanced*** 14 Composing and Arranging
4. Professional Service-Oriented Forms of Engaged Scholarship	***Discipline-related service*** 15 Board membership 16 Advice and technical assistance 17 Intermediary service 18 Second-removed activities

In conclusion may I note that this research project has been a personal journey which helped me to gain a clearer perspective regarding the institutional culture and ethos of UCT and the SACM, together with the institutional dynamics and processes that produced it. This in turn brought to the fore - (i) the need for decolonisation at the SACM, (ii) the urgent need for establishing a 'Music Hub', (iii) the need to re-direct the SACM's current *with whom* aspect of ES to be more inclusive and social-justice-centred, (iv) the need to change the SACM's connectivity with society from one-way outreach to two-way reciprocal engagement, (v) the need to write about the music-specific engaged scholarship categories I have suggested, and (vi) the need to influence a broader and deeper understanding of ES/CES with regard to 'creative activities' at UCT and HEIs nationally. Nonetheless, the prolific music-specific and significantly civil society-oriented ES activities of the SACM and its academics delineated above, in my view hold promise to advance and create spaces for de-colonial knowledge to serve as building blocks of a just and non-colonial society and higher education system.

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7 APPENDICES

Appendix 1A Interview schedule

Research topic

Engaged scholarship at the South African College of Music of University of Cape Town: an exploratory study of the perceptions and practices of full-time music academic staff.

<table>
<tr><td colspan="2">Introductory remarks

In post 1994 higher education policy in South Africa, in line with global trends, it is expected of academic staff to connect with the non-academic society outside the academy. Universities have developed its own policies and frameworks in this regard and regularly publishes results. Gauging from what UCT publishes the institution have no idea what the SACM is contributing given that the music department does not feature in these publications. I am convinced that a lot is being done by music staff - the audit I am doing now will make it clear what a person like you are in fact doing in this regard. As UCT does from time to time review and restructure its policy, this audit has the potential to give the College a foot in the door to influence future policy at UCT.</td></tr>
<tr><td>Research questions (RQ's)</td><td>Interview questions (IQ's)</td></tr>
<tr><td rowspan="2">RQ 1

How do staff members perceive of what they are doing as musicians and academics?</td><td>Present

IQ 1.1 How long have you been teaching at the SACM?
IQ 1.2 What position do you currently hold?
IQ 1.3 What are your current teaching responsibilities?
IQ 1.4 Tell me about the present focus in your academic work.</td></tr>
<tr><td>Past

IQ 1.5 Where have you been employed before joining the SACM?

IQ 1.6 What was your focus then?

IQ 1.7 Tell me about important influences and events that shaped your career as a professional musician and academic.

IQ 1.8 Considering your life-work as musician, teacher and academic, what do you feel has given meaning to what you are doing?</td></tr>
<tr><td>RQ 2

What types of activities external to the university, within their academic niche area, have staff been working on?</td><td>IQ 2.1 During your career as music academic and teacher, describe experiences you can recall where you were involved in the environment outside the academy?

IQ 2.2 What is/was your role in this relationship/s?

IQ 2.3 How does/did such involvement relate to your 'routine' or 'usual' activities as musician, teacher and academic?</td></tr>
</table>

	IQ 2.4 Considering the bigger picture, what would you regard as significant achievements/responses/learning experiences of such involvement/encounters? **IQ 2.5** What activities do you consider that staff could or should become involved in?
RQ 3 ***Who and with what broader society constituencies did staff connect with?***	**IQ 3.1** Can you name the constituencies/institutions outside the university that you are/have been involved with? **IQ 3.2** Could you describe these types of constituencies/ institutions? **IQ 3.3** Who do you feel are the constituencies/institutions that staff could or should become involved with?
RQ 4 ***What factors influenced staff connectivity with the broader society?***	**IQ 4.1** Why did you become involved in these activities? **IQ 4.2** What do you think are the pros and cons of such involvement for yourself and the outside constituencies/ institutions? **IQ 4.3** From your experience, what would you regard as significantly different between the SACM's pre and post 1994 involvement with society? **IQ 4.4** What gives meaning to your work as academic, teacher, and musician? **IQ 4.5** How do you experience support from the SACM and UCT for what you are doing?
RQ 5 ***How would staff like their connectivity with the broader society to be valued by UCT and the broader society?***	**IQ 5.1** Do you feel that your involvement with wider society is important? **IQ 5.2** What do you regard as important in your interaction with wider society? **IQ 5.3** How would you like people to think and feel about your contribution? **IQ 5.4** How do you feel about the university's expectation of you as an academic relating to wider society? **IQ 5.5** Do you see yourself continuing to connect with wider society? If so, how do you envisage yourself connecting in the next five years?
Closing remarks • Is there anything else you would like to add? • To what extent would you like to remain anonymous or may your name be used or reference made to you in certain circumstances?	

Appendix 1B Consent Form

Research information sheet and request for consent to participate

I, John Davids, have received approval from the Faculty of Humanities, including the South African College of Music at UCT to undertake an M Mus research project entitled

> *Engaged scholarship at the South African College of Music of University of Cape Town: an exploratory study of the perceptions and practices of full-time music academic staff.*

Objective:

The research aims to explore how full-time music academic staff at the South African College of Music connect their music knowledge and expertise to the wider society for the sole purpose of obtaining a Master's degree. At a later stage, or in another study, this information might be used to contribute to policy making at a tertiary level.

Methodology:

The information for this study will be obtained by a personal interview at your convenience, which will be recorded electronically with your permission.

I would appreciate your willingness to participate in this study. You should feel free to withdraw from this project at any stage should you not be comfortable with the information that is requested from you. Your anonymity will be protected and identity will be disguised, maintaining confidentiality by not revealing information to any person other than my supervisors. A PDF copy of the final dissertation will be made available to you at your request.

Research collaborator:

I,..... have read the above and agree to participate in this study on the understanding that I am free to withdraw at any stage without jeopardy to myself or UCT.

Signed…… Date…….

(Research Participant)

Signed…… Date…….

John Davids (MMus candidate)

Supervisors: Associate Professor and HOD, Department of Sociology, David Cooper

Candidate's contact detail: 076 3354 733; John.Davids@uct.ac.za

Appendix 2A Race-Class Categories and the Idea of Civil Society

As argued above, social-justice-centred engagement in this study will contextually frame the engaged scholarship activities of music academics at the SACM. Given the South African reality of social justice interwoven with issues of race and class, this Appendix here, in order to avoid conceptual confusion aims to clarify:

- The use of race and class categories used throughout this study, and
- The idea of civil society in the context of this study.

Civil society, intertwined with race and class, not only forms an important constituency for engagement outside the university, but also enables the examination of *who* the engagement of music academics is with. This furthermore enables the examination of engagement *by who,* which highlights the race categorisation of the music academics themselves including sometimes their assumed class of origin.

- **Race and class categories**

As already suggested, with social justice central to the practice of engaged scholarship in the context of this study, it is necessary for the use of race and class categories to examine engaged scholarship at the SACM from such a 'social justice' angle. Although more than twenty years into the post-apartheid era, our country's extended history of racial discrimination and inequality still necessitates the use of race and class to gain insight into the contribution of HEIs to transformation and the redress of past inequalities. South Africa's past attests to the higher education landscape being a highly racialised terrain reflecting the socio-economic and political settings entrenched through colonialism and post-colonial apartheid, capitalism and coloniality (see further in Chapter 3 for the SACM specifically). In Africa moreover, racism is particularly strongly linked to power relations and dominance over the colonised, the latter representing the 'Other' due particularly to the difference in skin colour from the 'white' European colonisers (Callinicos, 1993:17; Cock & Bernstein, 2002:14).

Engaged scholarship too, under UCT's social responsiveness umbrella (see 2.2.3 above) has become integral to the broader higher education transformation agenda in post-apartheid South Africa. From a social-justice-centred ES perspective it is thus not sufficient to only know

how the SACM engages, but also requires a focus on *who* engages and *who* is being engaged. For this reason race and class categories are used in the case of both the music academics as well as those they engaged with. Opting for this approach will contribute to determining the degree and to some extent the impact of engaged scholarship at the SACM, including with reference to race and class categories.

- ***Race categories***

Race categories as used in this study are 'coloured', 'african', and 'white' (and occasionally 'indian') - following the terminology used under the apartheid government. However the designation 'black' is used collectively to include 'african', 'coloured' and 'indian'. The term 'black' was accepted by the liberation movements in the struggle against apartheid in SA to collectively designate the historically oppressed groups noted above (Cooper, 2015:238), and is used in this way in my study here.

Appearing in this study in single inverted commas and lower case (e.g. 'coloured'), the racial labels indicate its socio-political constructed origin under apartheid. Furthermore the designation 'black' includes the accompanying disadvantages and oppression shaped by South Africa's colonial and capitalist apartheid past, for all categories 'not-white'. It must be noted that although race categories are used throughout this study this does not imply or suggest acceptance of these categories as valid or even always self-evident, but are necessary to emphasise the racially defined inequalities shaped by apartheid policies and the SACM's response to this post-1994.

- ***Social class structures***

In addition to categories of race, class structures are referred to in this study to indicate the further stratification of society. Strongly linked to economic factors but also to professional status (Giddens, 2004:304-305), class structures are very relevant in post-apartheid South Africa particularly because 'distinct class differences' exist within race categories (Wolpe, 1988:54). The main class categories used in this study are working class, middle class and upper class. The term 'elite', comprising of upper-middle/professional and upper class groupings, will mostly be used to refer to certain music audiences in Cape Town. Right at the bottom of the socio-economic scale, below the working class is an under-class (Giddens,

2004:297) that includes the poorest of the poor such as the unemployed/intermittently employed and those of extremely low income levels.

- **Civil society**

Civil society is generally conceptualised in broad terms as '[T]he realm outside the state and the marketplace' (Giddens, 2004:437). As '[S]phere of collective action' (Vilas, 1993:38 cited in Barberton, et. al, 1998:77) civil society has developed into a formidable force in modern-day democratic societies (Reitzes, in Humphries & Reitzes, 1995:100 cited in Barberton, Et. al., 1998:76). I argue in later chapters from such a perspective, that forming relations with civil society as a broad societal constituency external to the university has become increasingly important for the practice of civic engagement by universities. However it is necessary to make more specific sense of what constitutes this vast, broad mass labelled civil society. In this regard the view of civil society postulated by Burawoy (2008:372) in terms of framing the 'organic' public (engaged) scholar provides a view of civil society differentiating between several of its components:

> The public scholar steps out of the protected environment of the academy and reaches into the pockets of *civil society*…enters into an unmediated dialogue with *neighbourhood associations, with communities of faith, with labor movements, with prisoners*… (my emphasis).

In the above sense civil society therefore encompasses organised people-centred structures established through human endeavour. Moreover, consistent with the South African reality civil society movements and structures continue to be inextricably interwoven into issues of race and class. Therefore in keeping with the social-justice-centred position taken in this study, scholarly engagement with civil society will be examined taking into account (in terms of race and class categories) *who* engagement is with, *who* initiated engagement, and *whose* interest such engagement served.

Appendix 3A SACM Music concert programme data

SACM Tuesday evening and weekend music concert data

Performances						
Music type	**2014**		**2004**		**1994**	
African music	4	*6%*	4	*5%*	2	*2%*
Jazz	13	*22%*	15	*21%*	20	*26%*
Western classical	43	*72%*	53	*74%*	36	*72%*
Total performances	**60**	***100%***	**72**	***100%***	**58**	***100%***

SACM Wednesday and Thursday lunch hour music concert data

Performances						
Music type	**2014**		**2004**		**1994**	
African music	2	*5%*	3	*5%*	0	*0%*
Jazz	6	*15%*	15	*25%*	10	*26%*
Western classical	31	*80%*	40	*70%*	28	*74%*
Total performances	**39**	***100%***	**58**	***100%***	**38**	***100%***

Appendix 3B SACM Undergraduate Course Registration: Degrees and Diplomas

UNDERGRADUATE COURSE REGISTRATION – DEGREES

Abbreviations: a = 'african'; c = 'coloured'; i = 'indian'; Chi = Chinese; Int = international; Unk = unknown

Degree program	Registration year																	
	2014								2004						1994					
	White	Black			Chi	Int	Unk	Reg Tot	White	Black			Int	Reg Tot	White	Black			Int	Reg Tot
		a	c	i						a	c	i				a	c	i		
B Mus	72	19	42	1	5	6	20	**165**	81	13	34	2	8	**138**	74	10	27	2	2	**115**
B Mus %	*43.6*	*11.6*	*25.5*	*0.6*	*3*	*3.6*	*12.1*	***100%***	*58.7*	*9.5*	*24.6*	*1.4*	*5.8*	***100%***	*64.4*	*8.7*	*23.4*	*1.7*	*1.8*	***100%***
		37.7%								***35.5%***						***33.8%***				

UNDERGRADUATE COURSE REGISTRATION – DIPLOMAS

Diploma program	Registration year																			
	2014								2004						1994					
	White	Black			Chi	Int	Unk	Reg Tot	White	Black			Int	Reg Tot	White	Black			Int	Reg. Tot
		a	c	i						a	c	i				a	c	i		
Performer's Dip in Music	**5**	**43**	**21**			3	5	**77**	**15**	**68**	**15**		8	**106**	**7**	**12**	**5**			**24**
Performer's Dip in Opera	**2**	**7**	**-**	**-**				**9**	**8**	**74**	**3**		1	**86**	**13**	**4**	**2**		1	**20**
Teacher's Lic Dip in Music	**-**	**1**		**1**				**2**	**1**	**13**	**6**	**1**		**21**	**2**	**1**	**11**			**14**
Totals: w – a - c	*7*	*51*	*21*						*24*	*155*	*24*				*22*	*17*	*18*			
%: w – a - c	*8%*	*58%*	*24%*						*11%*	*73%*	*11%*				*38%*	*29%*	*31%*			
Overall total	**7**	**73**				3	5	**88**	**24**	**180**			9	**213**	**22**	**35**			1	**58**
Overall %	***8%***	***82%***				*4%*	*6%*	***100%***	***11%***	***84%***			*5%*	***100%***	***38***	***60.3***			*1.7*	***100%***

Appendix 3C SACM Postgraduate Course Registration: Degrees and Diplomas

POSTGRADUATE COURSE REGISTRATION

Abbreviations: a = 'african'; c = 'coloured'; i = 'indian'; Chi = Chinese; Int = international; Unk = unknown

Degree description	Registration year																		
	2014								2004						1994				
	White	Black			Chi	Int	Unk	Reg. Tot	White	Black			Int	Reg. Tot	White	Black			Int	Reg Tot
		a	c	i						a	c	i				a	c	i		
PG Dip in Music Performance	**8**	**13**	**6**			4	3	**34**						**0**						**0**
	23%	***38%***	***18%***			*12%*	*9%*	***100%***												
		56%																		
BMus Honours	**7**	**1**	**2**			2	1	**13**	**12**	**14**	**6**		2	**34**	***4***	***1***	***4***			**9**
	54%	***8%***	***15%***			*15%*	*8%*	***100%***	***35%***	***41%***	***18%***		*6%*	***100%***	***45%***	***10%***	***45%***			***100%***
		23%								*59%*						*55%*				
MMus	**14**	**1**	**2**			2	2	**21**	**25**	**16**	**9**		6	**56**	**11**	-	**2**		1	**14**
	66%	***4%***	***10%***			*10%*	*10%*	***100%***	***45%***	***29%***	***16%***		*10%*	***100%***	***79%***	-	***14%***		*7%*	***100%***
		14%								*45%*						*14%*				
DMus & PhD	**9**	**2**	**1**	**1**			**1**	**14**	**10**	**1**	**1**		**4**	**16**	**2**	-	-			**2**
	65%	***14%***	***7%***	***7%***			***7%***	***100%***	***63%***	***6%***	***6%***		***25%***	***100%***	***100%***					***100%***
		28%								*12%*						*0%*				