

The mediation and facilitation of a 'living' landscape through the
musical arts within the Clanwilliam Arts Project

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A dissertation presented in fulfilment of the requirements for the degree of

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Supervisors:

Professor Rebekka Sandmeier and Associate Professor Veronica Baxter

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This work has not previously been submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution and quotation from the work or works of others in this dissertation has been attributed, cited and referenced.

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I hereby certify that I, Sonja Bräsler, tended to the professional language-editing, proofreading and presentation of the Master of Music dissertation, *The mediation and facilitation of a 'living' landscape through the musical arts within the Clanwilliam Arts Project*, by Brandon Hilton Andrews to the best of my professional knowledge and ability, without compromising the integrity of his research, nor the style in which it was presented. This also serves to also indemnify me from any issues relating to plagiarism as I did not have access to the student's resource material.

Yours faithfully

Sonja Bräsler

Dedication

I dedicate this research to my late mother, Annette Andrews, who died tragically during my postgraduate journey. She was a person who instilled a love of community in me. This research has served as a constant reminder and reflection of how I related to the community in which I had grown up. Although she has passed on, her acts of love, care and kindness have been a constant source of inspiration for the completion of this dissertation.

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Abstract

The Clanwilliam Arts Project, situated in Clanwilliam, Western Cape, South Africa, is a community arts initiative that has become a platform for many artists, scholars, and students. Gaining access to the town creates an opportunity to engage with the town's culturally rich history, knowing that the Clanwilliam region is often referred to as an archaeological gem with its archaeological field station housed at the Living Landscape, Park Street. The community arts project has also been known as a training centre for students and artists in community-based arts learning, exposing them to the practice of informing and enriching a community about its heritage.

The objective of the study was to investigate the ways in which the mediation and facilitation of a 'living' landscape took place through the arts with specific emphasis on the musical arts. The rich ancestral history of Clanwilliam, along with its own practices of community-making through the arts, were engaged with the lenses of tradition, culture, and heritage. To accommodate this culturally rich context provided by the Clanwilliam Arts Project, a multidimensional theoretical framework was implemented. The overall theoretical framework consisted of an amalgamation of three 'theories' by three different authors:

- Huib Schippers's Twelve Continuum Transmissions Framework (2010)
- Meki Nzewi's principle of space within an African ensemble context (2005)
- Sylvia Bruinders's perspective on 'hidden subjectivities' (2017).

For these three theories to form a conceptual whole, an additional theory was introduced to integrate them, namely Harry Garuba's *Roots and routes: Tracking form and history in African diasporic narrative and performance* (2010).

Following a constructivist paradigm, this qualitative study made use of interviews, observations, and biographical questionnaires. The analysis of the qualitative data employed a grounded theory approach that enabled patterns and themes to emerge accordingly. Following the theoretical framework, findings from the review of literature and fieldwork data were used in collaborative form to assist the study's key findings.

Analysing the processes involved in facilitating and mediating the 'living' landscape in community-based learning through the musical arts context has revealed that the Clanwilliam community is to be considered as a peripheral field of learning. Key findings indicated that,

with the mediation and facilitation of a 'living' landscape, communities coexist and co-habituate in this peripheral field of learning when the past is reconnected and/or reimagined with the present.

Keywords

Arts-based Research / Community Music / Community-Arts Education / Clanwilliam Arts Project / Heritage / Musical Arts Education / Living landscape

Table of contents

Declaration.....	iii
Declaration of Language Editing	iv
Dedication	v
Acknowledgements.....	vi
Abstract.....	vii
List of Figures	xii
List of Appendices	xiii
Preface.....	1
Chapter One: Introduction	
1.1 Music in the Clanwilliam Arts Project	4
1.2 Clanwilliam.....	5
1.3 The Clanwilliam Arts Project.....	7
1.4 Magnet Theatre	9
1.5 Community music/arts projects in the Western Cape, South Africa	10
1.6 Accessing the ‘living’ landscape through the musical arts	13
1.7 Research design and methodology.....	14
1.7.1 Demarcation of the study	15
1.7.1 Data collection and analysis.....	16
1.8 Outline of chapters	17
Chapter Two – Part I: Contextualizing notions of time and community	
2.1 “Remembering in the post-colony” through a community-based arts perspective ..	19
Chapter Two – Part II: Theoretical Framework	
2.2.1 Community-based arts as practice	25
2.2.2 Huib Schippers: The Twelve Continuum Transmissions Framework.....	27
2.2.3 Meki Nzewi: A philosophy of space in relation to <i>ubuntu</i>	29
2.2.4 Sylvia Bruinders: ‘Hidden subjectivities’ (2017)	33
Chapter Three: Clanwilliam Arts Project 2017: <i>The Lizard, Beetle, Mice and Mantis</i>	
3.1 Introduction	37
3.2 Of past, present, and future	37

3.3	The story: <i>The lizard, beetle mice and mantis</i>	39
3.4	The Clanwilliam Arts Project facilitators.....	41
3.4.1	ComNet: The Community Networking Creative Arts group	42
3.4.2	Magnet Theatre, UCT Drama, Art, Dance and Music, Jazzart	43
3.5	The workshop venues	43
3.5.1	Living Landscape, Park Street	44
3.5.2	Sederberg Primêr, Ou Kaapse Weg	44
3.5.3	Clanwilliam Sportsgrounds	45
3.6	Day one: An introduction to the eight-day intensive program	47
3.7	Clanwilliam Arts Project 2017: The initial meeting	49
3.8	Thursday: A full description of the day’s programme	51
3.9	Outreach: Elizabethfontein Primary school, Hexrivier NGK Primary school, Kweekkraal Primary school, Bosasa Clanwilliam Child and Youth Care Centre.....	53
Chapter Four: Observing the Clanwilliam Arts Project as a cultural space		
4.1	The Clanwilliam Arts Project: Towards the cultural space	55
4.2	In context: The three Garubaian roots/routes	55
4.2.1	The fundamental context	55
4.2.2	Trajectories from past to present.....	58
4.2.3	<i>Ou skool, liggiesfees, lanternfees</i>	60
4.3	A brief overview: Fieldwork 2017–2018.....	63
Chapter Five: Challenging a ‘living’ tradition situated in the Clanwilliam community		
5.1	Introduction	66
5.2	Observing the <i>rieldans</i> ‘conversation’	68
5.3	Tradition in the Clanwilliam community: Conversing the <i>riel</i>	69
5.4	Conversing the <i>riel</i> in the rehearsal space.....	73
5.5	A recurring thread: Past, present and future	76
5.5.1	Realizing the double consciousness: The ‘Garubaian’ roots/routes	79
5.5.2	The <i>sitzprobe</i> : Reimagining the ‘living’ landscape.....	81
Chapter Six: Accessing the ‘hidden’ subjectivities within the Clanwilliam Arts Project		
6.1	Introduction	87
6.2	Voices of participants	88

i. Janetta Arendse	91
ii. Lavona de Bruyn.....	95
iii. Nolan Africa.....	98
iv. Nicole Arendse	101
v. Rozanne Holland	104
6.3 Clanwilliam: A centre for community-based learning through the musical arts	107
6.3.1 Reflecting on community.....	108
6.3.2 A nuanced perspective: Situating the subjectivities.....	112
6.3.3 Reflections on musicking in the community context	114
Chapter Seven: Contextualizing the ‘living’ landscape through the musical arts	
7.1 Contextualizing the ‘living’ landscape through the arts	120
7.2 Introducing the narrative through play	125
7.3 Narrating ‘play’ circles	130
i. <i>The characterization circle</i>	131
ii. <i>Narration through play</i>	132
iii. <i>Storytelling through musicking</i>	134
7.4 <i>Ubuntu</i> : Accessing the temporal order through sharing and community-making	137
Chapter Eight: Conclusion, limitations, and recommendations	
8.1 Approaching the Clanwilliam Arts Project as a field of research	141
8.2 Context: Facilitating the ‘living’ landscape	142
8.3 Narrating lived experiences	143
8.4 Accessing the temporal order through pedagogy	145
8.5 Researching the limitations	146
8.6 Extending community-based learning through the musical arts	146
References	148
Appendices	156

List of Figures

Figure i. Inside the Mantis lantern structure	2
Figure 1.1. Learners preparing for the parade with their lanterns	8
Figure 2.1. The Twelve Continuum Transmissions Framework.....	28
Figure 3.1. Layout of the workshop spaces	46
Figure 3.2. Workshops space setup in the main hall	48
Figure 3.3. Workshop programme, Sunday to Thursday	50
Figure 3.4. Workshop programme, Friday to Sunday.....	50
Figure 4.1. Visiting one of the local rock art sites.....	59
Figure 4.2. Meeting Maria Hendricks for the first time.....	62
Figure 5.1. Observing the <i>rieldans</i> ‘conversation’ as living tradition	68
Figure 5.2. ‘Die Nuwe Graskoue Trappers’ performing in front of the Old Prison.....	72
Figure 5.3. Elders from Clanwilliam participating in the performance space	73
Figure 5.4. Narrating continuity within the 21 st century	77
Figure 6.1. Mossie dancing the <i>riel</i>	90
Figure 6.2. Lavona and facilitators in conversation providing feedback on workshops facilitated at Sederberg Primêr.....	96
Figure 6.3. In conversation with Lavona de Bruyn and some of the ComNet Members ...	97
Figure 6.4. Nicole Arendse directing the steelpan band on the sportsgrounds	102
Figure 6.5. Tone setting “My liefie, my wyfie” with lyrics by Rozanne Holland.....	105
Figure 6.6. The authentic construction of co-communities within Clanwilliam as a centre for community-based learning through the musical arts.....	110
Figure 6.7. The stilt-walking facilitator trying on the Praying Mantis-like character	116
Figure 6.8. Learners practising their stilt-walking for the Sunday showcase on the sportsgrounds	116
Figure 6.9. Thami James (research participant) and I facilitating a music workshop with learners at a farm in Hexrivier	116
Figure 6.10. Fire dance rehearsal.....	117
Figure 7.1. Music facilitators gathering around the pile of rocks at the Living Landscape premises.....	124
Figure 7.2. Call-and-response music game	128

Figure 7.3. Observing the ‘play’ circles	135
Figure 7.4. A call-and-response game that introduces an ensemble context through play	136

List of Appendices

Appendix A: Biographical questionnaire (English).....	156
Appendix B: Biographical questionnaire (Afrikaans)	159
Appendix C: Sample interview questions	162
Appendix D: Research study information and consent form (English).....	164
Appendix E: Research study information and consent form (Afrikaans)	166
Appendix F: Ethics clearance form.....	168
Appendix G: English translation of the rehearsal script	169
Appendix H: Music excerpts and notes	175

Preface

In September 2014 I encountered the Clanwilliam Arts Project for the first time. About a month before that, I was called to a meeting at the South African College of Music by one of the lecturers. The meeting had been arranged by Shaun Karssen who was in search of a few musicians enrolled in the Music Education programme that had been convened by Associate Professor Anri Herbst, to participate in the Clanwilliam Arts Project as music facilitators. At the time of the meeting, I was enrolled as an undergraduate music student majoring in Classical Piano and Music Education. I had no idea what I was saying “yes” to when I agreed to participate in the Clanwilliam Arts Project as a music facilitator.

Four days into the programme, I was able to see where the programme was heading. Interacting with about 350 children was refreshing and different. This was something I had never experienced before. The arts-based activities through storytelling captivated all of their senses, creating a thirst for more. From the first day of facilitating a session with a group of 10-year-olds in my mother tongue, Afrikaans, (this was my first experience of facilitating a session predominantly in my home language) I quickly latched onto the vernacular of Clanwilliam. This language was filled with many metaphoric images and doublespeak. Words such as *ou skool* and *liggiesfees* were terms that I could immediately relate to, based on the descriptive nature of Afrikaans as a language in general. My observations were that (1) *ou skool* referred to something from the past, and (2) *liggiesfees* referred to some sort of festival of lights. These two descriptive phrases defined the Clanwilliam Arts Project as a festival that celebrated the past with specific reference to the ancestral history of the community. At this stage I was not able to make sense of the lantern making that was incorporated in the Clanwilliam Arts Project. However, my understanding was to evolve through my involvement with the project as an arts-based researcher and Music Education practitioner. After the Sunday showcase, while we were burning the remaining lanterns that had been used in the showcase, I realized the greater meaning of lantern making in the Clanwilliam Arts Project.

I became aware of the bigger picture of the Clanwilliam Arts Project, whether through observing activities in the project or by wandering through the community. I had various conversations with the local people who wanted to know why we were putting up posters or who interrogated me: “Why do you look like them but tend to sound different whilst

communicating?” With these experiences, I built relationships with and gained a deeper understanding of the community. I experienced the meaning of the saying, “my kind is jou kind; ons moet kyk na mekaar”.¹ I learned how one person’s presence can make an impact on a community, generation after generation.

Building these relationships was like making a lantern from scratch. Just like one started by gathering cane for cutting into suitable sizes, information was gathered from all the different people involved in the community. In the same way as each learner between the age of seven and thirteen years was handed his/her own cane for building a lantern, information was linked to each individual’s nuanced experiences. Connecting these pieces of cane to form a pyramidic frame, ready to be covered with tissue paper and sponged with cold glue and water, was like the conceptual whole, the story, the narrative that was formed by the various pieces of information. In the process of building and constructing these lanterns over a period of four days (the festival consisted of eight days) the stories and the project became more realist.



Figure i: Inside the Mantis lantern structure

The stories captured the nuances of all interactions in the facilitated workshops of the Clanwilliam Arts Project. These stories became the cane structure of the lanterns. It became

¹ English translation: “My child is your child. We need to look after each other.”

more tangible; they could be felt, seen, reenacted, and they could be the speaking voice of the Clanwilliam people of past and present.

The lantern making process told a story, a story that was first physically constructed, and then set alight, sharing its light with the community. Year after year this process is repeated as a rebirth establishing the connection with the living landscape, |Xam, and the novel nature of storytelling through the arts consisting of dance, drama, music, and art.

Chapter One

Introduction

1.1 Music in the Clanwilliam Arts Project

No research on the music education component of the Clanwilliam Arts Project had been undertaken during the 18 years of its functioning. Although the project was started in the year 2000, the UCT College of Music was only approached in 2012 to supplement and extend the music component with the assistance of two music facilitators. The inclusion of these music facilitators provided such remarkable depth to the overall arts project that six music facilitators were included from 2013 to 2018. Representing the performing arts as a whole was the foundation of the Clanwilliam Arts Project. The project was unique and innovative in its facilitation of the notion of heritage, setting itself apart from other community projects in the Western Cape Province. Music became a key component in facilitating heritage as a practice that attempts to reconnect Clanwilliam to the history of the first people. The first people of Clanwilliam were descendants of the San, known as the |Xam.

Numerous studies have been conducted on the Clanwilliam community and the Cederberg district with the main points of focus being archaeology, anthropology and ecology (cf. Privett 1994; Thomas 1995; Muofhe 1997; Paxton 2008; Innes 2010; Herbst 2011; Viljoen 2011; Adams 2013; White 2013; Burman 2017). Only three studies have been conducted on the performing arts of drama and theatre (De Bruyn 2008; Fleishman 2012; Rossouw 2019). These scholars placed their research within the post-colonial contexts of the marginalised community of Clanwilliam. De Bruyn investigated ways in which community theatre created opportunities for individuals to explore their social identities influenced by “historical legacy, heritage, memory (or the absence thereof) and socio-economic environment” (De Bruyn 2008, 3).

The ongoing research in drama and theatre pioneered a process of recalling the distant voices from the past of Clanwilliam through deliberate attempts to reconstruct memory. Mark Fleishman’s research in particular explored the practice of dramaturgy, providing ways of intervening in the process of remembering. Fleishman approached dramaturgy through time and space using the Bleek and Lloyd archive to facilitate a practice of remembering in the

post-colony. The practice that he instilled became a way that he could expand and deepen his theatre language to unlock the embedded knowledge “inherent in the narratives of the |Xam” (Fleishman 2005, 51). Pippa Skotnes undertook the dramaturgy project with Fleishman in 2002, conducting a study based on time and space in San narratives. The research concluded that in San narratives, cited verbatim (Fleishman 2005, 51),

- the sense of consequence is unexpected
- the past is brought into the present unproblematically
- there are no distinctions between the magical and the banal
- linear, chronological development is replaced by an almost perpetual present.

Rossouw joined this discourse by investigating functions of performance rituals in the social space, looking at ways to negotiate and connect the past with the present in an attempt to bring people together (Rossouw 2019).

As mentioned earlier, a fair amount of research has been done on the Arts Projection in terms of the respective components that investigated the reconnecting of the past with the present as a practice to engage with ancestral histories located in the Clanwilliam community and the Clanwilliam Arts Project. However, no study has been conducted on the music component of the Clanwilliam Arts Project and the current research study aims to fill this gap.

1.2 Clanwilliam

Clanwilliam has a rich history that is partly ‘narrated’ in the region’s rock art (cf. Deacon & Skotnes 2014; Parkington & Dlamini 2015). The rock art can be traced back to the first inhabitants of the Clanwilliam area, known as the |Xam, who were referred to as “a group of San hunter-gatherers” by Fleishman (2011, 3) (cf. Mazel 1978; De Bruyn 2016). The use of labels such as the ‘Khoi-khoi’ and the ‘San’ is controversial. The controversial nature of racial terminology applies to the 21st century context of Clanwilliam. The majority of the Clanwilliam community is referred to as ‘coloureds’ and in this particular context it is noted that the term ‘coloured’ has a politically-charged association. In the past, the term ‘coloured’ was seen as a label that denied people their mixed-race ancestry. However, the paradigm has shifted in the 21st century where the term ‘coloured’ is embraced to acknowledge people’s racially mixed

ancestry. For this dissertation the following terms are used: 'coloured(s)' as a way to acknowledge these histories, and the term '|Xam' with specific reference to the San.²

De Bruyn (2008) indicated that three indigenous groups inhabited the area around the Olifants River in the 17th century, namely the |Xam, Namas and Griquas. Formal land alienation started in 1712 (cf. Penn 1995; Nell 2005). The town Clanwilliam was established in 1814 under British rule (cf. Langham-Carter 1993; D'Arcy 1997; Parkington 1999). Missionaries contributed to the historical tapestry where "[e]vangelism and political struggle over land and labour [...] came together in the 19th-century Western Cape in a contestation over the ownership of biblical texts and the social implications of allegiance to Christianity" (Anderson 1993, 37). The establishment of the mission station at Elandskloof by the Dutch Reformed Church in 1861 played a significant role in changing the socio-cultural fibre of the indigenous peoples.³

Situated on the border between the Western Cape and the Northern Cape, within the Cedarberg Municipal District, Clanwilliam, well known for its production of rooibos tea and buchu (*aspalathus linearis* and *agathosma betulina*), is surrounded by the Cederberg mountains, forming a background for the wildflowers that sprout after the winter rainfall, heralding the start of spring.

[Clanwilliam] is a small town of a few thousand inhabitants⁴ and like all rural South African towns it is split down the middle; one side an affluent area mostly occupied by the minority white population known as the town and on the other side, a sprawling, run-down area of

² As Adhikari notes, the term 'San' is less pejorative and not gendered. Referring to the |Xam as the "first people" in the context of this study, Adhikari acknowledges the discourse of the broader San and Khoi-khoi collectives and/or communities, crossing several settler frontiers dating back to the fourth century (Adhikari 2014, 34). With reference to the pre-colonial inhabitants, Anderson describes their world as "hand-made":

Fields were not created out of a wilderness, mines dug or towns laid out. The most forceful impact made on the landscape, and as such indicative of the primary nature of the pattern of human settlement as mobile, was the development of footpaths. Without the wheel, the physical impact of this was slight. (Anderson 1993, 7)

³ It is beyond the scope of this study to provide a detailed history of Clanwilliam, but some background is necessary to understand the complexity of the socio-cultural context of the Arts project.

⁴ According to the 2011 Census the population was 7674 <Census>.

newish matchbox houses, crumbling cottages and shacks occupied by the majority black population, known as the township (Fleishman 2011, 3).

Namaqualand, found along the southwest route to Namibia, offers a vast display of changeable landscapes for those traveling from Cape Town to Clanwilliam. The ever-changing landscapes of mountains and locally cultivated fields, with Table Mountain and the greater Reserve visible in the distance, offer a kaleidoscope of views for those traveling by foot and/or cart. Such modes of transport predate the use of motor vehicles and date back to the pre-colonial and early colonial periods, when the Dutch and British discovered what they considered to be the 'barren' planes of the Cape and infiltrated the region, displacing many groups of people in the process.

The inhabitants of Clanwilliam are mostly Afrikaans speaking and of mixed racial descent (68,5%) <Census 2011>. During the colonial period they were referred to as Dutch-speaking *bastaards* who were the "mixed race descendants of the European settler farmers, slaves, and Khoi who had been interrelating in the Northern Cape frontier region from the first decades of the eighteenth century" (Nell 2005, 123).

Along with the well-travelled routes between Table Mountain and the picturesque Clanwilliam - known for its variety of flora on display during September - the roots of the |Xam are deeply embedded in the community's history. In this context, there are definite histories that relate to roots and routes. Roots refer to an area habituated by the indigenous along with its indigenous literacies, and the routes refer to the ways and paths travelled back and forth as hunters and gatherers, and foreigners encountered each other and interacted along the way. These encounters caused many upheavals and contestations contributing to the socio-political tapestry of the past (cf. Gilroy 1991; Garuba 2010; Kouassi 2010; Lebron 2017).

1.3 The Clanwilliam Arts Project

The Clanwilliam Arts Project was an interdependent community programme that involved the Clanwilliam community, school community and facilitators. In 2001 Mark Fleishman was approached by Pippa Skotnes to assist her in expanding the project from being mostly a fine art project to a bigger Arts Project that would involve collectives from Magnet Theatre, Jazzart Dance Theatre and the University of Cape Town (UCT). The project ended in 2018. Every year

the project culminated in eight days of interdisciplinary workshops consisting of art, dance, drama and music during August or September with a final performance on the last day, known in the vernacular as the *Liggiesfees* (Festival of Lights).

The intensive eight day period started on a Sunday afternoon, when approximately 35–45 enthusiastic facilitators would arrive, staying at the premises of the Living Landscape for the week. The Living Landscape is a UCT facility located in Park Street, Clanwilliam. It is a museum-like venue that serves as a field station for archaeologists, housing several artefacts that provide information about the formation of the Cederberg mountains.



Figure 1.1: Learners preparing for the parade with their lanterns

During the eight-day period, the facilitators would go into the school community to present workshops on art, dance, music, drama, lantern making, drumming, and storytelling. The facilitators consisted of students and artists from Magnet Theatre, Jazzart Dance Theatre and students from the University of Cape Town (UCT) – the UCT Drama School, Michaelis School of Art and the South African College of Music.

The objectives of the Clanwilliam Arts Project may be summed up with the following keywords: community, heritage, performance, arts education, musical arts education, and culture. Fleishman (2011, 3) outlines the objectives of the Clanwilliam Arts Project as:

- To provide access to the arts for learners who have been denied access in the past.
- To train student facilitators to work in rural community contexts in arts development.
- To attempt to reclaim the heritage of the |Xam by re-connecting story and landscape and by putting that heritage to work in the community.

The project consisted of various arts-related disciplines, such as music, dance, drumming, art and drama. It involved approximately 500 to 700 learners annually from various schools within the Clanwilliam and the Cedarberg municipality (Fleishman 2011, 2–3). Given that the Clanwilliam Arts Project accommodated approximately 2,57 cohorts of learners with each cohort lasting seven years, an average of 1,800 learners would have taken part and ‘graduated’ from the project, which presented its last performance on Sunday 16 September 2018.

Throughout the year (and still continuing after September 2018) the community arts initiatives continued, pioneered by Magnet Theatre along with the Community Networking Creative Arts Group (ComNet). ComNet was founded in 2007 by a group of 14 participants and it consists participants who ‘graduated’ from the Clanwilliam Arts Project to become ‘inside’ facilitators (<Community Arts Development: Cederberg Municipality | Magnet theatre>; Lewis 2016). Their work entails the facilitating of arts-related workshops across neighbouring communities of Clanwilliam, situated in the Cederberg Municipal district: Citrusdal, Lamberts Bay, Wuppertal, Graafwater, Elizabethfontein and Kweekkraal. On occasion, after the annual intensive eight-day programme of the Clanwilliam Arts Project, the ComNet collective have travelled as far as Concordia and Redelinghuys to facilitate smaller-scale lantern festivals.

1.4 Magnet Theatre

Magnet Theatre is an independent South African physical theatre that provides opportunities for young individuals to be part of a full-time training and job creation program. The directors,

Mark Fleishman (artistic and executive director), Jennie Reznick (artistic director and training coordinator) and Mandla Mbothwe (artistic director and Culture Gangs coordinator) provide training opportunities for young individuals who want to pursue an artistic career in physical theatre. Part of Magnet Theatre's objectives are to continue to broaden and develop a physical theatre language by facilitating a radical shift in access to tertiary institutions, performance and arts activities. The trainee programme also aims to contribute and develop "youth community theatre as a legitimate form in the cultural environment" <Magnet, n.d.>. The opportunities provided through this programme aim to "celebrate the spirit of theatrical research" and challenges trainees through their work with various activities based on the observation that Magnet Theatre strives to be "a moving force in the lives and minds of people in relation to changing local and global context". Magnet Theatre's contributions, expertise and guidance in the Clanwilliam Arts Project was a driving force in its longstanding journey, encouraging the mediation and facilitation of the living landscape through the arts.

1.5 Community music/arts projects in the Western Cape, South Africa

The Western Cape province of South Africa is home to various community arts and music initiatives that aim to empower the youth through music education, such as Music van de Caab, the RAD Foundation <RAD Foundation, n.d.>, the Athlone Academy of Music, the Ronnie Samaai Music Education Project (formerly known as the Western Cape Music Education Project), ComArt, and Magnet Theatre's Culture Gangs and Performing Community Memory (cf. Lewis & Krueger 2016; <Skinner 2016>).⁵ There is an increasing interest in researching music within a community context (cf. Kierman 2009; Le Roux 2009; Eriksen 2012; Thomas 2015; Harper 2017).

While community music is often connected to informal music educational training and infrastructures, the study by Kierman (2009) entitled *Community brass: Its role in music education and the development of professional musicians in the Western Cape* focuses on formalised brass tuition within a disadvantaged community setting. The study highlights the

⁵ There is, however, no existing comprehensive database on community music and arts initiatives in the Western Cape; this is a gap that should be filled by further studies to determine the scope, intent, and potential opportunities for networking and research on community music making.

of lack of the financial resources/support that is prevalent across community music initiatives in the Western Cape. Access to music tuition is still hampered by South Africa's socio-political legacy with regards to formalised music tuition in disadvantaged communities (Kierman 2009). Kierman's study on community music in the Western Cape⁶ points out that community music is the "supervening music-cultural influence in the Western Cape" (2009, 199).

Eriksen's (2012) study entitled, *The structures, playing techniques and teaching of four community brass bands in the Cape Peninsula*, focuses specifically on brass bands in local Cape communities, investigating the oral and aural transmission of music knowledge and instrumental brass playing techniques that are associated with the socio-cultural norms of some Cape Peninsula communities. She situated her study within the theoretical framework of Schippers's Twelve Continuum Transmission Framework (TCTF) (cf. Schippers 2010). Also making use of Schippers's TCTF to discuss the communication of musical knowledge, is Harper's (2017) study entitled, *Musical learning, development and mediation: A case study of the Delta Langbroek band in the Music van de Caab project in the Western Cape*, which also includes Rogoff's three of planes of analysis to investigate the learning that is facilitated within the Langbroek Band (cf. Rogoff 2008). This case study investigates the musical learning and development of participants throughout the project. Just like Eriksen, Harper focuses specifically on the use of brass band instruments and the learning and teaching strategies involved.

Thomas's (2015) study entitled, *Critical factors influencing the sustainability of community music schools in the greater Cape Town area: Two case studies*, investigates two community music projects, the Western Cape Music Education Project and the Athlone Academy of Music, that have been running for 18 and 20 years respectively. The focus is placed on the challenges and successes of community music projects along with their various stakeholders. Le Roux (2009) conducted a study on the Ronnie Samaai Music Education Project entitled *Music in the community: A study of community music projects in the Western Cape, with*

⁶ Kierman emphasizes the "richesse" of material readily available for research on community music in the Western Cape where a possible journal would be crucial in Western Cape Community academia (2009, 199).

specific reference to redefine Music Education Project, in Kuils River, which investigates the role of community music projects in disadvantaged communities.

The Western Cape Music Education Project, currently known as the Ronnie Samaai Music Education Project⁷ <Samaai>, started in 1997 by offering practical instrumental and theoretical music tuition, which also extended to dance studies. Situated in Kuils River, the project accepts learners between the ages of seven and sixteen years. Some the learners participate in the programme to pursue a career in music by furthering their training at various tertiary institutions. The Ronnie Samaai Music Education Project also forms part of Stellenbosch University's Rural Engagement Programme and Service-Learning module. The Service-Learning module forms part of the final year of the Bachelor of Music curriculum where students are required to participate in community projects located in the Western Cape. The Athlone Academy of Music, the Vlottenberg Music Project, the Rural Arts Network (Grabouw) and MPAMA (Mitchel's Plain) are all part of the Rural Engagement programme. The Service-Learning module involves students in the ATKV AbbAsorg Pre-Primary School, Cape Town Philharmonic Outreach and Education Programme, Conserve Eisteddfod, d-Piano Lab, e'Bosch Heritage Project: School Choir Festival, iProsper Soundboard Project, Jamestown Sounds, Music Mingle and the Ronnie Samaai Music Education Project.

Started in 1994, the Athlone Academy of Music still provides music education to students from all over Cape Town, ensuring that music education is accessible to all regardless of their age or race. Students in the Academy come from previously disadvantaged communities in Mitchell's Plain, Hout Bay, Ocean View, Langa, Nyanga, Gugulethu, Khayelitsha, Eerste River, Kuils River and Malmesbury <Athlone Academy>. The specific objectives of these two community projects – the Ronnie Samaai Music Education Project and the Athlone Academy of Music – are to provide students with access to a music education (regardless of their background) through learning to play an instrument, and to enhance their music literacy by following the Trinity College London syllabi. Thomas's objectives in his study align with the

⁷ The Ronnie Samaai Music Education project is often referred to as the Redefine Income Fund – Western Cape Music Education Project or the Redefine Music Education Project (cf. Le Roux 2009; Thomas 2015).

longitudinal nature of both community projects by mapping their key factors for sustainability through their successes and challenges.

These community music initiatives often emphasise Western classical music instruction, whether instrumental or vocal, as well as music literacy. Just like the Clanwilliam Arts Project, these community music initiatives' primary objective is to provide community members with access to the arts. Although the objectives of both the Clanwilliam Arts Project and the stated initiatives align, the Clanwilliam Arts Project is unique in its approach. The Clanwilliam Arts Project facilitates a heritage-based practice that attempts to reconnect participants with the town's (Clanwilliam) historical past through the arts. Music, dance, drama and art components are used to facilitate a story from an archive, the Bleek and Lloyd, that engages with the narratives of the |Xam people.

1.6 Accessing the 'living' landscape through the musical arts

The objective of this dissertation is to investigate the ways in which the musical arts are used to mediate and facilitate a living landscape. Knowing that the Arts Project is bound by a heritage-based practice that engages with concepts of time and space, secondary objectives are formed:

- to assess the ways in which indigenous knowledge is cultivated
- to analyse the processes involved to access learners' cultural knowledge
- to analyse how the embedded morals in the |Xam story are portrayed and transferred within the Clanwilliam Arts Project community.

Following from these objectives are the research questions, which aim to engage with an evolving indigenous knowledge system through storytelling:

[I]ndigenous knowledge reflects the dynamic way in which the residents of an area have come to understand themselves in relationship to their natural environment and how they organize that folk knowledge of flora and fauna, cultural beliefs, and history to enhance their lives (Semali 1999, 3).

The research questions of the study are:

- How does the mediation and facilitation of the 'living' landscape take place through the arts within the Clanwilliam Arts Project?

- How is the indigenous knowledge of the |Xam cultivated within the Clanwilliam Arts Project?
- What is the cultural knowledge that is being built into Clanwilliam's school community?
- What are the processes involved in enriching the Clanwilliam community's understanding of the town's ancestral history?

1.7 Research design and methodology

This study adopts a constructivist and phenomenological paradigm that relies on the lived subjective experiences of research participants (Creswell 2009; Lincoln & Guba 2013; Charmaz 2014; Creswell 2014). Following a constructivist and phenomenological paradigm underpins all notions of epistemology. This observation is based on the fact that the Arts Project attempts to reimagine the 'world' of the |Xam through art, dance, drama and music, enriching the community about a past that they might be able to relate to. Using the arts as medium in this regard epitomises a holistic process knowing that all 'centres' of learning are socially bound (Masoga et al. 2009).

With a context that relies on the social interactions through the arts as facilitated within the Clanwilliam Arts Project, it was likely that matters of ethics would arise as research participants shared their experiences. Before commencing the fieldwork and accessing their experiences for this qualitative-based study, ethical clearance was granted by the University of Cape Town's Higher Degrees Committee (see Appendix F, HDC REF: 07/2017). As part of this ethical approach to the study, an insider to the community was approached and was included in the data-collection. Rozanne Holland was approached as insider and gatekeeper to the field. Her insider perspective was based on her lived experiences (1) growing up in the Clanwilliam Arts Project, (2) graduating from the Arts Project, and working in the community as community arts practitioner and facilitator. Holland's role as insider and gatekeeper was to give me as the researcher access to the community, a process which consisted of multiple sessions of feedback based on a trial-and-error approach when working with the people of Clanwilliam. Holland's role as 'insider' protected authenticity.

In line with the ethical requirements, it is necessary to disclose and discuss my emic/etic position as researcher. The terms 'emic' and 'etic' originated from the linguist, Kenneth Pike,

who “distinguished between *phonemic* and *phonetic* sounds of language”, applying this distinction to the ethnographic analysis of data (Alvarez-Pereyre 1993; Markee 2012, 1; cf. Lett 1990). ‘Etic’ defines my position as researcher as an outsider, aiming to discover what all humans or collectives have in common (Harris 1976; Alvarez-Pereyre 1993; Markee 2012). First, I am not from Clanwilliam; secondly, I have no experience of being a young participant in the Arts programme; and lastly, as a researcher I am obliged to remain objective and thus an outsider once my role is disclosed to the participants of the study.

‘Emic’ defines my position as insider in the community where I as the researcher seek to investigate the culture-specific phenomena (Harris 1976; Alvarez-Pereyre 1993; Markee 2012). This is primarily based on my prior experience with the Clanwilliam Arts Project as music facilitator in 2014 and 2016. My subjectivity is aligned to my position as insider. This is based on my cultural background of narrating a similar historic description of a town, Pacaltsdorp (formerly known as Hoogekraal) that once belonged to descendants of the San. My subjective position is also based on my racial profile defined as ‘coloured’. In Clanwilliam I am seen as part of the community and I am able to ‘code-switch’ in the vernacular of the town’s people, based on my cultural background as a person of colour.

With my position as emic-etic researcher, Rozanne Holland played a fundamental role by accessing the community authentically. Having her as gatekeeper at my disposal assisted me in maintaining the contexts in which I was respectively seen as an ‘insider’ and as an ‘outsider’.

1.7.1 Demarcation of the study

The Clanwilliam Arts Project, located in Clanwilliam, was chosen because of its longitudinal nature (18 years) and because of its incorporation of the music education component from 2012 to 2018. The research participants during this time consisted of the following groups:

- Founding members of the Arts Project
- Elders who are considered as culture bearers of the community
- Selected music facilitators from UCT
- Selected participants who ‘graduated’ from the Arts Project to become facilitators
- A sample of learners between the ages of ten and thirteen years (Grades 4 to 7) from Sederberg Primary School.

The criteria for choosing the research participants were as follows:

Founding members: The founding members were chosen based on their longstanding relations with the Clanwilliam community and the Arts Project, and their representation of each of the applicable disciplines.

Elders: The elders were scouted with the help of the study's gatekeeper who provided a biographical background of each elder. At the time of the fieldwork, the elders were all between the ages of 59 and 78 years.

Music facilitators: A facilitator who is a stakeholder and director, a returning facilitator, a facilitator who is a Music Education specialist and a facilitator participating in the Arts Project for the first time.

Graduates: The graduates consisted of facilitators who 'grew up' in the project from as young as eight years old (as former participants), thus being able to map their process of growth in the Arts Project and consequently of the Arts Project itself.

1.7.2 Data collection and analysis

The methods of collecting fieldwork data consisted of semi-structured focus group interviews, individual interviews, observation sessions, and a biographical questionnaire-based survey (see Appendix A and B). Using these different methods of data collection ensured the validity of the research findings. The fieldwork data was supplemented with brief fieldwork notes and memos, while audio-visual equipment was also used to document some of the fieldwork.

All interview sessions and observation sessions were transcribed and prepared for the data analysis. The data analysis was done through a meticulous coding process consisting of two cycles:

- Part one consisting of the first cycle of coding through NVIVO software version 12.6.0.
- Part two consisting of the second cycle by making use of manual coding.

Part one entailed initial line-by-line coding 'in vivo'. This type of coding is labelled as inductive coding or verbatim coding, allowing the researcher to stay as close as possible to the data with the intention of 'carrying' the research participants' voices, interpreting their cultures and worldviews (Saldaña 2016). Cycle two for this study consisted of focused coding that was done manually. The manual approach to this cycle was based on a personal interest in having

a more 'hands-on' approach to the analysis of the data. Focused coding is also labelled as 'intermediate' or 'selective' coding, which searches for the frequent occurrences of codes to develop themes and/or categories in the corpus of data. Following the in vivo convention as first cycle coding, and the focused coding as second cycle coding facilitated a grounded theory approach to this study. Grounded theory taps directly into the subjective constructions of the participants' reality, bringing out their voices authentically.

1.8 Outline of Chapters

Starting with a link between Peter Dykema's perspective of community music as "socialized music" and Mark Fleishman's concept of time, Chapter Two: Part I discusses "Remembering in the post-colony" from a community-based arts perspective. Part I of Chapter Two conceptualizes these notions as a preface to Part II. Chapter Two: Part II outlines the multidimensional approach to the theoretical framework that consists of four theories. The four theories to these multidimensional theoretical framework entail (1) Huib Schippers's *Twelve Continuum Transmission Framework (2010)*, (2) Meki Nzewi's principle of space in relation to *ubuntu (2005)*, (3) Sylvia Bruinders' perspective on 'hidden' subjectivities (2017), and (4) Harry Garuba's notion of double consciousness (2010). Conceptualizing this multidimensional approach to the theoretical framework, three observations accompany Chapter Two: Part II.

Chapter Three provides an in-depth overview of the Clanwilliam Arts Project's eight-day programme. This chapter mostly focuses on fieldwork gathered from the 2017 programme, known as the *Clanwilliam Arts Project 2017: The Lizard, Beetle, Mice and Mantis*. Included in this chapter is a day-to-day description of all aspects involved in facilitating the daily workshops.⁸

Chapter Four serves as an introduction to the data analysis chapters. It briefly introduces the Clanwilliam Arts Project as cultural space, elaborating on the three observations discussed in Chapter Two: Part II. This chapter also contextualizes the criterion of the 'Garubaian' routes/roots which is integral to the theoretical framework applied in Chapters Five to Seven.

⁸ Chapter Three is accompanied by a short documentary that provides a behind-the-scenes view of the Clanwilliam Arts Project's eight-day programme. The documentary can be accessed via the following link: <<https://www.doi.org/10.25375/uct.19990424>>.

Chapter Five discusses the 'living' traditions found in the Clanwilliam community. This discussion is led by Huib Schippers's *Twelve Continuum Transmissions Frame*, with specific reference to the *Issues of context* cluster (2010). As part of this discussion, the *rieldans* is observed as a 'conversation' which is considered as one of the community's 'living' traditions.

Chapter Six focusses on the 'hidden' subjectivities that emerged from the Clanwilliam Arts Project guided by Sylvia Bruinders's discussion on subjectivity (2017). Several research participants' voices are identified, highlighting some of these subjectivities.

Chapter Seven discusses the contextualization of the 'living' landscape through the arts. Leading this discussion, Nzewi's principle of space is applied incorporating an Afrocentric approach through *ubuntu*.

Chapter Eight concludes the dissertation by providing a summary of the findings in relation to the literature that was consulted. This discussion also includes the limitations to the research and elaborates on future avenues based on this study's findings.

Chapter Two: Part I

Contextualizing notions of time and community

2.1 “Remembering in the post-colony” through a community-based arts perspective

Time and space feature constantly in storytelling. The Clanwilliam Arts Project addressed this fact for almost two decades. The Arts Project’s main objective was to reimagine the past through storytelling that is facilitated through mediums such as dance, drama, music and fine art. Mark Fleishman, the director of the Clanwilliam Arts Project, and his main interests in the field of theatre specifically engaged with the concept of time with various bands of time. At the same time, the Arts Project and Fleishman’s research addressed the notion of access to the arts, and access to community. Community in relation to the Clanwilliam Arts Project is a concept that cannot be ignored, and with this dissertation focusing on the arts – specifically the music component – this is a concept that needs to be explored before the study’s emerging theoretical framework can be approached.

While the concepts of time and community have their various properties in different contexts, this section of writing will attempt to link Fleishman’s concept of time with Peter Dykema’s perception of community through community music.

Storytelling has been fundamental to the Clanwilliam Arts Project. Every year a story has been chosen for the Arts Project’s programme. Mark Fleishman, as director of the Clanwilliam Arts Project, usually commenced the storytelling process through his dramaturgy work. In his research, Fleishman distinguishes story from storying:

[A] story is a particular category or form of artistic or cultural expression defined by a set of stylistic conventions or norms. Storying on the other side is the process of ‘making and doing’ with stories, that involves, variously but not only: composition, construction, playing, performance, listening, watching, and responding (Fleishman 2012, 156).

During the meticulous process of composing, constructing, ‘playing’ towards, listening, watching, and facilitating the ‘storying’ process, various resources are consulted. In the case of the Clanwilliam Arts Project, this process firstly took place through the works of Pippa Skotnes and Stephan Watson, who also engaged with the ethnographic and linguistic material

of Wilhelm Bleek and Lucy Lloyd – also known as the Bleek and Lloyd archive (1911) (cf. Watson 1991; Skotnes 2007). Fleishman states that interests towards the Bleek and Lloyd archive only rematerialized with publications by Hewitt (1976) and Lewis-William (1981) after the archive was donated to the University of Cape Town’s library when Lloyd had passed away in 1914.

The archive contains the ethnographic and linguistic research on the |Xam who were on the verge of extinction. The indigenous |Xam – or what is more precisely referred to as the ‘|Xam informants’ – were Breakwater prisoners who resided with the German linguists in Mowbray, Cape Town, between 1870 and 1884. Their sentences were mostly for crimes such as cattle theft and trespassing on ‘stolen land’. These sentences are an indication of the innumerable injustices at the time in South Africa knowing that the |Xam, who were part of the San, lived a pastoralist lifestyle of hunting, collecting and ‘trekking’ across open lands. Although these injustices are not the focus of this chapter, they paint a picture that tells a story of time, place, and context. Fleishman explored the archive through his interpretative work, working alongside the |Xam narratives taken from it, using performance practice as medium. In his work, Fleishman and various stakeholders:

have attempted to initiate a dialogue with the material [the Bleek and Lloyd archive] in order to access and reanimate the creative and intellectual resonance of the stories, while at the same time making them available to a contemporary audience through performance (Fleishman 2005, 45).

In his article, *‘Stories like the wind’: Recontextualising /Xam narratives for contemporary audiences*, Fleishman discusses the concepts of time and space with reference to two events: *The Sun, the moon, and the knife*, performed in 1995, and *Rain in a dead man’s footprints*, performed in 2004. These two contemporary art events explore the landscape of theatre with specific reference to the ideas of Gertrude Stein. As described by Voris, Stein’s perspective of theatre in terms of landscape:

was a model of simultaneity, a space in which the present is not eclipsed by another present to become the past. Indelibly present, the landscape also endures. [...] Present and past coexist. While it seems a model for stasis, landscape made it possible for Stein to study processes that are endlessly changing, in particular, the changing relation of chance and choice (Voris 2016, xxxv).

Fleishman states that multiple 'time-bands' coexist when interpreting and dissecting the narratives within the Bleek and Lloyd archive. Three time-bands are prevalent in the Bleek and Lloyd archive: early time, after time, and colonial time.

'Early time' refers to a time when there were "no distinctions between humans and animals" (Fleishman 2005, 52), often known as all things strange and mercurial depicting the so-called therianthropes. Following this time-band, is 'after time', where animals seem to have lost their human nature. Contrary to this, humans "developed laws, customs, beliefs and their human forms" believing that "heavenly bodies were fixed in the sky" (Fleishman 2005, 52). The third time band, known as 'colonial time', engages with land invasion and the arrival of the settlers. This time-band also engages with the lives that were lost and the countless injustices due to the brutal nature and actions of land invasion. The Bleek and Lloyd archive was compiled during this time.

The time-bands that Fleishman identified in his dramaturgy practice when working with the Bleek and Lloyd were evident in the cultural space of the Clanwilliam Arts Project. Clanwilliam was the cultural space that provided a 'landscape' consisting of the community and their livelihoods, artefacts and their ancestral pasts (if any), the flora and fauna, and town's overall history that engaged with a time that dated back to when the 'first people' lived in Clanwilliam. The term 'living' landscape relates to how the archaeological finds and/or artefacts of the Clanwilliam and Cedarberg area narrated factual information about the landscape dating back to when the first people wandered the planes. These remnants, consisting of the artefacts and markings known as rock art drawings, provided 'living' nature to the landscape. As an etic researcher in the 21st century approaching the Clanwilliam community, I accessed the community and the Clanwilliam Arts Project's time-bands as an embodiment. Researching the Arts Project enabled me to engage with each time-band by experiencing in practice their co-existing properties which were implemented in the overall programme. This demonstrated that a fourth time-band was present, knowing that multiple planes of reality were to be merged into one landscape:

a landscape of unexpected consequence, a hybrid space of past and present, magical and banal, all at once, in an always-changing ever-presentness (Fleishman 2005, 52).

The fourth time-band is known as 'contemporary time' which is "our time, the time from which we come, from which vantage we perceive the San and the time from which the audience regards the performance" (Fleishman 2005, 52). I hypothesized this specific time-band as a way of gaining access into a community which provided me with the tools to experience early time, after time, and colonial time. My position as an arts-based researcher and Music Education practitioner became useful in my attempts to link this access to contemporary time. I approached this 'contemporary time' by accessing the community through Peter Dykema's sentiments on community music.

Community music is considered as 'socialized music' that centers around all interactions and relations within a community. Dykema defines community music as "music for the people, music of the people, and music by the people" (Dykema 1916: 218, 220, 221). To him, community music is associated with concerts and its social collectives, forming multiple communities. 'Music for the people' is the music performance staged for the people, feeding their love for music. 'Music of the people' refers to the relations formed by people across associations to commerce. In this context, people are stepping into the performance space to make and produce music. This space is not entirely occupied by professional musicians. 'Music by the people' involves the social relations amongst people through their interactions with music. In this context "it is difficult to know which is the more important attribute – the knowledge of music or the knowledge of people" (Dykema 1916, 221).

Defining community music as "socialized music" that cultivates a notion of "music for the people, music of the people, and music by the people" forms a context. This context is 'occupied' by a community that practices conjoint activity through music. Although Dykema coined community music as socialized music in the 1900s, the field of community music in the 21st century is still considered a contested field. In his recent publication, Lee Higgins states that community music has intervention at its roots, drawing on Homi K. Bhabha's⁹ notion of intervention that "seeks to create situations which interrupt the present towards moments of transformation" (Bartleet & Higgins 2018, 2; cf. Bhabha 1994; Higgins 2012; Schippers & Bartleet 2013; Howell 2018; Schippers 2018). These interruptions, in relation to a community

⁹ Bhabha's perspective of intervention that draws on the novelty and transformation is suitable for context that seeks to facilitate and motivate notions of transformation (1994).

music/arts perspective, cannot be archived. Community is a livelihood consisting of various cultural activities that constantly evolve over a long period of time. These livelihoods contain multiple conjoint activities that progress towards 'interruptions' catalyzing transformation(s). Therefore, the evolving nature of community makes it impossible to archived as a fixed concept. Thus, community music is a contested field.

Clarifying the context, the Clanwilliam Arts Project attempted to rekindle a connection to an ancestral community, the |Xam. As mentioned earlier, the process started with Fleishman's dramaturgy practice in order to approach a community the 21st century. While community music as practice "could include leading workshops, facilitating discussions, or supporting groups", the Clanwilliam Arts Project as a community arts initiative also tried to find ways to engage the community in the same manner to allow participants to "find self-expression" through the arts in conversation with the co-constructed narrative (Bartleet & Higgins 2018).

The concept or term 'community' is what links Fleishman's concept of time to Dykema's notion of community music as 'socialized music'. In the 1900s, John Dewey defined community as follows,

Wherever there is conjoint activity whose consequences are appreciated as good by all singular persons who take part in it, and where the realization of the good is such as to affect an energetic desire and effort to sustain it in being just because it is a good shared by all, there is in so far a community (Dewey 1981, 624).

The conjoint activity shared by all singular persons, as stated by Dewey, is the essence of what constitutes community. However, it should be noted that the term 'community' evolved over an extensive period dating back to the 14th century. Raymond Williams states that community in the 14th century refers

- to the commons or common people
- in the late 14th century to a "state or organized society"
- from the 18th century onwards to "the people of a district" (Williams 2015).

From the 19th century onwards community "felt to be more immediate than society":

[A]lthough it must be remembered that 'society' has this more immediate sense until C18 [the 18th century], and 'civil society' [...] was, like 'society' and 'community in in these uses, originally

an attempt to distinguish the body of direct relationship from the organized establishment of 'realm' or 'state' (Williams 2015).

As the term/concept developed over time, three general aspects of community have become prevalent : "(1) the common interest between people; (2) a common ecology and locality; and (3) a common social system or structure" that is experienced within the community (Higgins 2012, 105). Considering the way in which community constantly evolves, Fleishman's time-bands form relations leading to the following questions:

- What would a community have been like in 'early time'?
- What would a community have been like in 'after time'?
- What would a community have been like in 'colonial time'?

My attempt to engage with these questions is based on my embodied experience as an etic/emic researcher and Music Education practitioner as I was able to approach the research in 'present time' – which is considered a fourth band with the understanding of community music as socialized music.

Shifting the community music perspective from 'music for the people; music of the people; and music by the people' to 'arts for the people, arts of the people, and arts by the people' enabled me to engage with Fleishman's notions of time, while incorporating Dykema's perspective of community music, now as 'socialized arts'. In the context of the Clanwilliam Arts Project that was used for this arts-based research, it is necessary to align the topics of theatre and music education as a conceptual whole based on my position as an emic-etic researcher, as well as a community arts practitioner.

Chapter Two: Part II

Theoretical Framework

2.2.1 Community-based arts as practice

Practising community arts over nearly two decades, the Clanwilliam Arts Project was known for its cultural space that facilitated a 'living landscape' attempting to reimagine the past. The cultural space which it occupied was multifaceted, based on the Arts Project's varied programme that offered workshops in music, dance, drama and fine art. While the Arts Project was run by coordinators who specialized in theatre, music was only introduced in 2001.

As a Music Education practitioner and arts-based researcher, the theoretical framework for this dissertation was shaped to accommodate the multifaceted nature of the Arts Project, following a quasi-phenomenological approach. In attempting this phenomenological approach, choosing literature that would assist the fieldwork and that would form the theoretical framework for this research, was not a stagnant process. The theoretical framework developed extensively over time and started with one theory, Huib Schippers's *Twelve Continuum Transmission Framework* (2010). Schippers's *Twelve Continuum Transmission Framework* (TCTF) was chosen because it is a framework that enabled one to conceptualize music transmission processes in culturally diverse environments. From the TCTF model, 'issues of context' was of special interest when Schippers's work was at first considered to function as primary theoretical framework for this dissertation. (Schippers 2010, 41–60).

However, over the course of the fieldwork in Clanwilliam, the nature of the Arts Project led me to incorporate a second layer. Within the field, it was clear that the research needed an approach that would suit the novel and multifaceted nature of the Clanwilliam Arts Project. 'Community' was one of the concepts that had to be incorporated, knowing that the Arts Project is a community-based initiative that focused on transformation and reconciliation through the arts with heritage at its core. *Ubuntu* as displayed in the philosophy of space described by Meki Nzewi in relation to ensemble playing, assisted the fieldwork by looking at community structures, linking it to the process of conceptualizing community music through

the Clanwilliam Arts Project. The Nguni proverb, “*umuntu ngumuntu ngabantu*”, defines *ubuntu* as follows: “a person is a person by virtue of other people” (Gade 2011, 203; cf. Oerhle & Emeka 2003). A Nzewian approach to this community aspect is to align Nzewi’s notion of space to the Clanwilliam Arts Project as cultural space. Nzewi conceptualizes space as follows:

When children play musical games, the rules of procedure ensure that no one child, irrespective of capability dominates. Turns are taken, or spaces are created in-between the structure for individual performers to insert their own human-artistic personality (Nzewi 2005, 206).

Nzewi’s notion of space was continuously practised through *ubuntu* in the Arts Project where the learners’ contribution to the narrative were valued. In the cultural space they were actively involved by inserting their own ‘human-artistic personality’, creating an in-between with the narrative. The ‘in-between’ refers to the manner in which the learners orientated their present-knowing into a narrative that came from an ancestral past. This all took place in the cultural space which was the Clanwilliam Arts Project. In attempting to engage with the in-between acts and experiences of participants of the Arts Project as they were presented with a narrative that attempted to reimagine the past, a third layer was added to the theoretical framework: Sylvia Bruinders’s notion of a ‘hidden subjectivity’ (2017).

I experienced notions of subjectivity myself as an emic-etic researcher based on my own prior experiences with the Arts Project, along with the experiences of one of the Clanwilliam facilitators who grew up in and graduated from the Clanwilliam Arts Project. Bruinders’s perspective of subjectivity was used as a guideline to engage with the relations formed by an insider to the project, as well as my own relation to the Clanwilliam Arts Project as a participant-observer.

With a theoretical framework consisting of three ‘theories’ that engage with the multifaceted and novel nature of the Clanwilliam Arts Project, ideas could be vulnerable to misrepresentation and misinterpretation as part of the process of an emerging theoretical framework. In order for these three theories to form a conceptual whole, another layer was introduced to attempt to integrate them. Harry Garuba’s *Roots and routes: Tracking form and history in African diasporic narrative and performance* (2010) was implemented to integrate the theories with an ‘in-between’ temporality that exists in archival texts, knowing that the Clanwilliam Arts Project attempted to reimagine the past by consulting and using various

expertise, bringing the Bleek and Lloyd archive to life in a unique manner. The instances where the theories integrate and/or intersect are referred to as the 'Garubaian root/route'. These moments of intersection occurred with several 'roots' linking it to the literature on the |Xam (cf. Bleek and Lloyd 1911), while several 'routes' demonstrated how the literature interrelated with one another in relation to the fieldwork data.

The sections to follow will engage with each part of the theoretical framework:

- The Twelve Continuum Transmissions Framework (TCTF) of Huib Schippers (2010)
- *Ubuntu* as evident in the philosophy of space as described by Nzewi in relation to ensemble playing (2005)
- Subjectivity as conceptualised by Bruinders (2017)

Accompanying the discussion of the emerging theoretical framework are three observations taken from the fieldwork. These observations represented moments and instances where the consulted theories of the emergent theoretical framework intersected.

2.2.2 Huib Schippers: The Twelve Continuum Transmissions Framework (TCTF)

Schippers's Twelve Continuum Transmissions Framework covers four perspectives of global music instruction: tradition, institution, teacher, and learner (Schippers 2010, 124–125). These perspectives of the framework facilitate the exploration of transmission of music-related knowledge across various contexts. While the Clanwilliam Arts Project was inherently a context that focused on community-based learning, Schippers's TCTF was useful to investigate the transmission processes involved through the musical arts that enriched the community about their heritage.

The TCTF comprises of four clusters (see figure 2.1):

- Issues of context
- Modes of transmission
- Dimension of interaction
- Approach to cultural diversity

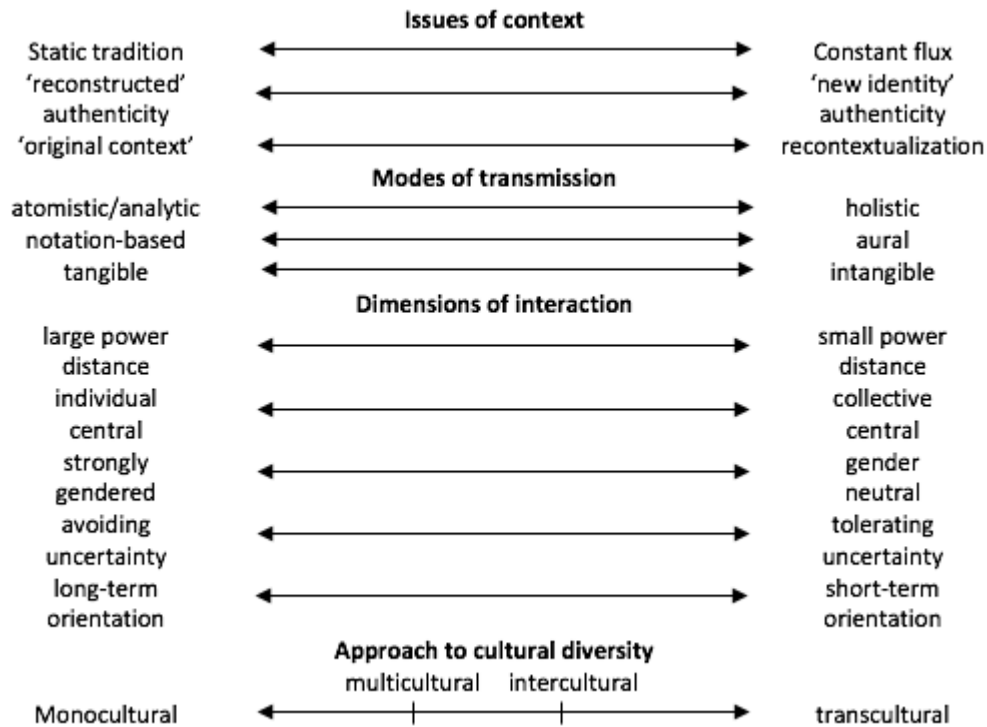


Figure 2.1: The Twelve Continuum Transmissions Framework (Schippers 2010, 124)

These four clusters are aligned to the continua that indicate a tendency to the left, generally referring to the formal and/or institutional settings, whereas a tendency to the right refers to informal settings profiled as community-based settings. The observation of communities within the 21st century could make the application of this framework quite complex in nature, knowing that formal structures to empower and enrich members of a community also exist in community-arts initiatives. The Clanwilliam Arts Project was such an example where facilitators in training in their respective fields (dance, drama, music and fine art) provided 'formal' structures in an informal community setting. With this description, the perspective that emphasized the relations between the learners and the facilitators as applicable to this dissertation was already clear. Schippers suggests that extensive observation sessions consisting of interviews with learners and/or facilitators should accompany the application of this framework (2010, 125). While the 'Dimensions of interactions' cluster is considered the easiest to grasp from this framework, the dissertation focused on the 'Issues of context' cluster. Focusing on this cluster, I was able to engage with the concepts 'authenticity', 'context', and issues of interpretation, guided by the dissertation's research questions.

As mentioned earlier, the dissertation constantly dealt with the Clanwilliam Arts Project's primary objective: reimagining the past through the arts. Clanwilliam as a 'living landscape' in relation to the Arts Project constantly engaged with Schippers' cluster on issues of context. Leading a brief discussion, Observation 1 engages with the first Garubaian route/route that addresses tradition, authenticity and context.

Observation 1

Mossie, an 8 year-old were spot on his way to a nearby 'Spaza' shop in Hopland to buy a loaf of bread. Two of the Clanwilliam facilitators briefly informed me about Mossie as a formidable dancer fluent in the riel. We approached him to ask if he would be willing to show us a few moves and without hesitation he began his 'conversation' of fast footwork in the gravel right in front of the 'Spaza' shop. Bystanders in the community observed Mossie's demonstration consisting of young, middle-aged and old people commenting on his rieldans joining the 'conversation'. With the dust rising due to the fast footwork, conversations from past to present joined in on the rieldans that have been danced for decades by the San. Mossie engaged us all in a conversation of an evolving tradition, the rieldans.

Observation 1 forms the first Garubaian route/root to Schippers. The root refers to the ancestral history of the *rieldans* danced by Mossie in relation to the San, knowing that the |xam was a subgroup of the San. The route in the observation is the narration and intel provided by the Clanwilliam facilitators. Their discussions guided me towards the notions of:

- tradition in terms of the 'conventions' of the *rieldans*;
- authenticity in terms of with what makes a performance; and
- context by looking at what is being presented within the present-knowing (Mossie's *rieldans* demonstration)

Notions of tradition, authenticity and context were demonstrated mostly in a community setting that was fundamental to the cultural space.

2.2.3 Meki Nzewi: A philosophy of space in relation to *ubuntu* (2005)

Community-based musical arts became a way to navigate inherent patterns and structures that exist in African communities. The Clanwilliam Arts Project was seen as a cultural space that engaged and facilitated these inherent patterns and structures through heritage-based

practices, linking it with the Arts Project's objective that attempted to reimagine the past. The inherent patterns and structures refer to a way of life including all notions of tradition.

Meki Nzewi draws a comparison of the musical term 'pulse' that is defined as a measure, to conceptualise life within an Afrocentric mindset: pulse "... regulates how we do things that make periodic sense" (Nzewi 2005, 204). Pulse or beat as an element of music is defined through an Afrocentric perspective, whereas, in Western art music, the term pulse or beat refers to a "[u]nit measurement of rhythmic pulse of music, as indicated in time signature" (Kennedy et al. 2013). Nzewi demonstrates the concept of pulse further through ensemble musicianship. The inherent patterns and structures that exist in ensemble musicianship is a "cultural right" and a fundamental pedagogy to community structures. This ensures that "nobody is disadvantaged" (Nzewi 2005, 202). The workings of this ensemble musicianship implement *ubuntu* authentically as a philosophy (cf. Gade 2011).

In the cultural space of the Clanwilliam Arts Project, pulse as an Afrocentric concept is applicable based on the fact that Nzewi states that pulse is functional. Within the ensemble musicianship context, pulse is considered as the "foundational axis to which other structural elements and component layers of musical arts texture or texture of community life relate" (Nzewi 2005, 204). These textures include notions of:

- *pulse* and its periodic sense to life
- *space* relating to relations of others and the self
- *community* as platform
- *sharing* complementing notions of community-making and the psyche
- *building* that engages with consolidation and experimentation, and
- *elegance* that enriches a "normalcy with wonder" (Nzewi 2005, 204).

These textures as principles are evident as codes that frame the "performance of life and the musical arts" (Nzewi 2005, 204). Out of these textures of community life, space was considered as a philosophy through the workings of *ubuntu*. This was experienced in the Clanwilliam community before the overall commencement of this research knowing that I previously worked in the community as a Clanwilliam Arts Project facilitator and Music Education practitioner. Therefore, Nzewi's notion of space through pulse, incorporating a section on *ubuntu*, assisted the conceptualization of this multidimensional theoretical

framework. The workings of space as philosophy was implemented based on Nzewi's perspective:

There would always be space for inter-personal awareness between the dancers and the collaborating musicians [and members of a community]. The musical experiencing of space translates into life in the manner of sharing hospitality. In Africa, social communion entails providing space for spiritual as well as convivial (material) participation. In the structure of living spaces and structures (nuclear and compound habitation), personal spaces (private, bounded huts) interact at the open space, centre of the compound. The huts are earthly space; the common compound spaces provide for human communion that includes the spiritual energies that are active in the African conceptualisation of human existence, living-ness and interpersonal relationships (Nzewi 2005, 206–207).

Observation 2 demonstrates an occurrence of Nzewi's 'philosophy' of space that introduces the second Garubaian route/root.

Observation 2

Building relations is fundamental when approaching the Clanwilliam community. With my prior experience with the Clanwilliam Arts Project I was able to form and build relations with various people who resided in the community and who were part of the Clanwilliam Arts Project. I learned that the community is a close-knit community where societal issues and challenges are fought proactively through multiple relations that are being formed. One of the facilitators mentioned that it does not matter how large 'their' community is, they are close-knit as if it is a handful of people where neighbours are treated like family and "my kind is jou kind. Ons moet na mekaar kyk!¹⁰"

Nzewi's philosophy of space is in relation to the workings of a community. Observation 2 zoomed into an area of Clanwilliam where hospitality is fundamental to the functioning of a close-knit community. Clanwilliam, with specific reference to the coloured community with their close-knit nature and togetherness aligned with an *ubuntu* approach in mind. Within this conceptualisation of the emerging theoretical framework, the second Garubaian route/root is formed based on Harry Garuba's model that attempted destabilise and undermine the binary self-positioning of essentialism and anti-essentialism present in African

¹⁰ Free English translation: "My child is your child. We need to care for each other."

diasporic narrative and performance. Through this, Garuba proposed a model that simultaneously “... foregrounds Africa in a non-essentialising manner and recognises the trajectories and transformations of history in the reading of African diasporic narrative performance” (Garuba 2010, 239).

Engaging with the essentialist and non-essentialist binary self-positioning that Garuba proposes was fundamental to take these conceptions into account. To engage with concepts such as essentialism and non-essentialism is a large section on its own, and the depth of essentialist theories and its various fields were beyond the scope of this research. For this multidimensional emerging theoretical framework, I have drawn on Garuba’s binary self-positioning incorporating his notions of double consciousness. This approach has enabled me to discover the roots and routes embedded in the Clanwilliam Arts Project as cultural space. The cultural space relates to Garuba’s binary discourse in the following ways:

- **Diasporic discourse:** The |Xam is a subgroup of the indigenous San. Living a pastoralist lifestyle, the San as a whole were considered a dispersed community across several regional African borders. These dispersed communities of the San speaks volume to the diasporas of the San and its subgroups knowing that according to “historical and archaeological sources, the three indigenous groups who inhabited this area, [the Cedarberg Municipal district], in the seventeenth century were the |Xam, the Namas, and the Griquas” (De Bruyn 2016, 257). With this being said and knowing that the Clanwilliam Arts Project has drawn on the historical background of Clanwilliam with specific reference to the indigenous |Xam, the Bleek and Lloyd archive was used for the storytelling and dramaturgical purposes of the Arts Project. This could be aligned to notions of black diasporic narratives as demonstrated by Garuba. Garuba focuses specifically on the black diasporic scholarship within theatre, discussing Derek Walcott’s play, *Dream on Monkey Mountain*. In this article he further discusses the trends in contemporary black diasporic studies, quoting Yogita Goyal – “The new discourse of diaspora seems unable to theorize a relationship to Africa within a post-essentialist framework” (Goyal 2003, 24). Within the Clanwilliam Arts Project, definite relations to South Africa’s socio-political histories were made that brought the diasporic discourse into context. The Clanwilliam Arts Project context plays on the aforementioned binary dispositions – this is evident in the relations to Africa whether an essentialist and/or non-essentialist theory is applied. ||Kabbo,

known as a |Xam informant to Lucy Lloyd and Wilhelm Bleek, narrated his diasporic experience as a hunter-gatherer intended to return home as follows:

Thou knowest that I sit waiting for the moon to turn back for me, that I may return to my place. That I may listen to all the people's stories, when I visit them; that I may listen to their stories, that which they tell; they listen to the Flat Bushmen's stories from the other side of the place. [...] Then, I shall get hold of a story from them, because they (the stories) float out from a distance; while the sun feels a little warm; while I feel that must altogether visit; that I may be talking with them, my fellow men (Bleek & Lloyd 2001, 299–301).

- **Theatre:** The Clanwilliam Arts Project is based on a narrative reworked from an archive through the meticulous process of the dramaturgy. Mark Fleishman with his expertise in dramaturgy facilitated this process stemming from his research: *Remembering in the post colony*. Both Garuba and Fleishman make use of a 'text' where one is able to trace a route, and discover instances of possible of 'roots'. In the Clanwilliam Arts Project, the Bleek and Lloyd archive was used in a theatre medium that engaged with heritage practices that enabled one to conceptualise several roots/routes as demonstrated by Garuba.
- **Trajectories towards transformation:** The Clanwilliam Arts Project's objectives were based on heritage as practice within community arts education and it facilitated a plethora of socio-political histories that surfaced during its 18-year run. These historic instances were treated in the light of South Africa's journey of transformation and reconciliation. Similar to Garuba's approach, the Clanwilliam Arts Project recognized the trajectories and acts of transformation through narrative and performance within a communal space such as the Clanwilliam community.

Observation 2 has shown that the second 'Garubaian route/root' formed various trajectorial paths. A multidimensional approach was needed to unpack and engage with these paths consisting of notions that centre around diasporic discourse, theatre and transformation.

2.2.4 Sylvia Bruinders: 'Hidden subjectivities' (2017)

Subjectivity, respectability and gender are three emergent themes that intersect in Bruinders's research on the Christmas Band Movement in the Western Cape, South Africa. Bruinders states that she has found the "concept 'hybrid' as a discursive category limited in

its usefulness” to her research as it is “... dependent on fixed categories of race, and does not address the complexities of race relations and identity formation of the research” (Bruinders 2017, 14). With this being said, subjectivity in this regard was useful as a theoretical lens through which Bruinders viewed the Christmas Bands Movement.

Subjectivity in scholarship is observed from a René Descartes perspective based on the “centrality of subjectivity” – I think, therefore I am (Bruinders 2017, 15). Bruinders centred herself as a coloured female researcher within the Christmas Bands Movement where she had to engage with notions of subjectivity, respectability and gender:

My own position as a woman and performance member of St Joseph’s on my first road march seemed a curiosity and fairly radical new move, as far as the women of St Joseph’s were concerned. On my first house visitation with the band (24 December 2003), women showed surprise that there was ‘nagal ‘n vroumens!’ [‘actually a woman!’] parading with the band. Evidently, the fact that St Joseph’s had allowed a female performer into its ranks was fast becoming an issue amongst its female supporters (Bruinders 2017, 149).

Taking the centrality of subjectivity into account, Bruinders took a feminist approach, incorporating views of Simone de Beauvoir (1972), Kim Atkins (2005) and Judith Butler (2006). With this approach she demonstrated that there is a dualism in the construction of the self/other and object/subject by drawing on Atkins’s essential subjectivity, and De Beauvoir’s notion that “woman is constructed as man’s ‘other’” (Bruinders 2017, 15; cf. Foucault 2003). Within the context of the Christmas Bands Movement, Bruinders thoroughly engaged with these perspectives as she investigated the ‘hidden subjectivities’ in various Christmas Bands centred in the Cape, focusing on the subjectivities of women.

Similar to Bruinders’s research on the Christmas Bands Movement, I had to engage with several subjectivities prevalent in the Clanwilliam Arts Project. Before I could do this, however, I had to locate my subjective position within the Clanwilliam community. My role as a participant-observer and insider-outsider to the Clanwilliam Arts Project and the Clanwilliam community was based on my prior experiences with the Arts Project and the Clanwilliam community as a facilitator and Music Education practitioner. Locating myself in the research, I could draw on notions of embodied subjectivity, knowing that within a community such as Clanwilliam, one’s “embodiment is societally produced, reflecting both

the culture we inhabit and our location within it” (Cromby 2005, 142). Growing up in a suburban area with an ancestral history similar to that of Clanwilliam, I was able to identify and engage with the nuances that were narrated through storytelling, accessing Clanwilliam’s ‘living landscape’ through the arts. Within the Clanwilliam community many of the inhabitants accepted and/or treated me as their own, based on my identity as a coloured male speaking in the vernacular of the local Clanwilliam people. This also contributed to my subjectivity. I was considered an insider until I disclosed my outsider position to the research participants.

With this insider-outsider perspective I was able to remain ‘close’ to the community where I was able to identify, uncover and engage with several subjectivities that were ‘hidden’ in the Clanwilliam Arts Project. In order to make this subjective position part of the dissertation’s emerging theoretical framework, I had drawn on Bruinders’s approach to identify several personalities to engage with the specified facilitators’ (cf. Chapter One) subjectivities towards the Clanwilliam Arts Project. The personalities that were identified consisted of a biographic description in which the specified research participants shared their experiences with me during the course of the fieldwork ‘in and out’ of Clanwilliam.

The following observation narrates the experiences of one the Clanwilliam facilitators in which her identity as a creative being in the Clanwilliam community presents the third Garubaian route/root.

Observation 3

“[D]ie kinders het elke [dag] verby ons gekom”¹¹ – Rozanne Holland described her first experience of the Clanwilliam Arts Project. As an 8-year-old residing in the predominantly coloured area in Clanwilliam, commonly known as ‘Hopland’, during the Arts Project week in August/September children would walk past her home with great excitement on their faces. She would see them returning with remnants of paint on their hands and faces, having conversations about the stories that was narrated to them, the dances that were facilitated with them and some re-enacting their experiences on their way home. Holland, as a facilitator who ‘graduated’ from the Clanwilliam Arts Project and was now working as a community arts

¹¹ Loose English translation: “Each day children walked past our house.”

facilitator, narrated her experiences as remnants of a colourful past that has shaped her as a creative being.

Rozanne Holland is one of the research participants who also agreed to be the gatekeeper to the community and overall research journey. As a whole, Holland represented the third Garubaian root/route as her interactions with the fieldwork journey along with her insider perspectives contributed to the subjectivities with which she and other research participants engaged. The third Garubaian route/root is the conceptualisation of a double consciousness that is prevalent in archival texts such as the Bleek and Lloyd narrative. Holland, in relation to her hidden subjectivity, moves back and forth between what is considered the 'root' of the subjective context and the 'route' taken to get to the specific context. Implementing subjectivity as part of the theoretical lens and/or framework, Holland with her embodied experience commented on the 'inherent dualism' present in this subjectivity discourse. Before engaging more with the fieldwork that was done, it is worth noting for now that the experiences shared with the gatekeeper added a specified influence and nuance to this theoretical framework. It is clear that "[t]here seems to be a reciprocal influence on [other research participants'] subjectivities as individuals and as collectives" and that certain strong personalities with "sound moral principles" influenced individual facilitators and the Clanwilliam Arts Project community, in turn, affecting the broader community (Bruinders 2017, 69).

Chapter Three

Clanwilliam Arts Project 2017: *The Lizard, Beetle, Mice and Mantis*

3.1 Introduction

The eight-day intensive programme commenced on the Sunday morning as all the Cape Town-based facilitators met at the Hiddingh Hall Campus, University of Cape Town, located in Rhee de Street, Cape Town City Centre, preparing for their departure to Clanwilliam. Sunday morning would be the start of a journey where many facilitators would, for the first time, be exposed to a context that focuses on community-based learning through the arts.

As a guide through the eight-day intensive programme of facilitating the living landscape through the arts, this chapter provides a step-by-step overview of every process involved leading up to the Sunday showcase. While the fieldwork for this study was done during 2017 and 2018, this chapter will focus mostly on material collected from 2017. The story, *The Lizard, Beetle, Mice and Mantis*, which was co-constructed by multiple facilitators and the learners as participants in the project, will be used as a guide to discuss all the components leading up to the ‘final script’ or narrative of the Clanwilliam Arts Project. Accompanying this chapter, an audiovisual documentary provides a behind-the-scenes look at material filmed in 2017 and 2018. The objective of this documentary was to explore the notion of storytelling audio-visually. It consists of excerpts from the interviews and observation sessions. Altogether these excerpts were co-constructed like a dramaturgy in order to tell a story, a Clanwilliam Arts Project story, by making use of the lived experiences by research participants and participants of the Clanwilliam Arts Project. The documentary can be accessed via the following link: <<https://www.doi.org/10.25375/uct.19990424>>

3.2 Of past, present and future

Storying the ‘Clanwilliam’ of past, present, and future, Mark Fleishman mentioned in his interview that “Clanwilliam kind of happened” to him, rather than willing the Arts Project into existence. This perspective foregrounds the thought processes and meticulous tasks that shaped the multifaceted Arts Project that only started out as an arts competition in the early

2000s with Pippa Skotnes and the Fairheads Project. At the time Fleishman furthered his interest of the |Xam narratives around 1955 where he extensively studied the poems of Stephen Watson (cf. 1991; Bleek & Lloyd 1911). These poems were based on the Bleek and Lloyd collection, and with this Fleishman ventured onto a “kind of dance-theatre exploration in a theatre” setting with Jazzart Dance Theatre:

Mark: I started working on that like [in] 1955 and Clanwilliam as project that is now, only really started in the 2000s. I had interest in that. Then ‘Rain in a dead man’s footprints’ happened afterwards. So, I had been thinking about this archive and I had been of kind messing around in it, if you like, but I hadn’t, like I didn’t sit there and think this is the next step.

(Interview excerpt, May 2018)

After being approached by Pippa Skotnes, the art competition gathered its momentum taking shape as a multifaceted arts project. The art competition inevitably became known as the Clanwilliam Arts Project, or the ‘Liggiesfees’ to the Clanwilliam community. In its initial stages the Arts Project consisted of dance, drama and art. Music was only later introduced to the project. The workshops and ‘performance space’ specifically took place within the vicinity of the Living Landscape premises, in Park Street (Clanwilliam, Western Cape, South Africa). All of the workshops happened on-site, whereas the performance space, inclusive of the parade, took place within the community. The objectives of the project at the time evolved from ‘telling a story’ to contextualizing the community and its rich history – it became a site-specific performance space that mediated and facilitated a knowledge of an ancestral history that had strong ties to the community. Fleishman described it as “a meaningful idea which was then put into practice” (ibid.).

The Clanwilliam Arts Project thrived on collaboration since its days as an art competition. Magnet Theatre, Jazzart Dance Theatre, UCT Drama Department, School of Dance (UCT), Michaelis School of Fine Art (UCT), and the South African College of Music (UCT), along with its key figures running the Clanwilliam Arts Project, formed part of this collaboration. Clanwilliam and the Clanwilliam Arts Project also became a well-known site and initiative for research, teaching, and learning. The Arts Project formed part of Fleishman’s PhD dissertation, entitled, *Remembering in the postcolony: Refiguring the past with theatre* (2012). Within the context of Fleishman’s study, the Clanwilliam Arts Project became part of the “sites of memory in and around the city of Cape Town”. In his body of work, Fleishman

emphasized “a remembering that is less about the need to forstall forgetting then it is about a putting back together of the fractured body.” This is evident in mapping the development of the formerly known art competition, which is now known as the Clanwilliam Arts Project, and ‘Liggiesfees’.

3.3 The story: *The lizard, beetle, mice and mantis*

The lizard, beetle, mice and mantis narrative was the 18th and the second last story of the Clanwilliam Arts Project. The story was put together in a meticulous dramaturgy by Mark Fleishman. Constructing the final product or script consisted of contributions from the learners in the Arts Project, the facilitators, the directorship of Fleishman, and the interpretation and execution of writing the script meant for the showcase. This process was facilitated through various conversations and write-ups by Angelo Cloete and Lavona de Bruyn.

The writing of the script was a process that had already started before the beginning of the programme. Fleishman chose and constructed a story from various sources (cf. Bleek & Lloyd 1911; Watson 1991 & 1994) to be used for the 2017 Arts Project. The first version of the story was only used as a source intended for the facilitators and coordinators. In its initial form, the facilitation of the story required reenactment, embodiment, interpretation, and development in collaborative form by the Arts Project’s facilitators with the learners as their participants.

Similarly to the construction of the initial story, the final script (see appendix G) consisted of a structure that places the subject at the forefront with the focus on the main characters such as the lizard, beetle, mice and mantis. The animal characters were developed in a folk-like manner emphasizing the play on doublespeak (*dubbelspraak* in Afrikaans, meaning to obscure/disguise/distort/reverse the meaning of words, often used to effect euphemism) and metaphors in relation to the vernacular of the Clanwilliam community.

The structure of the script consisted of three frames and two beats. ‘Beat’ refers to the smallest division of a scene. In beat one there were two narrators who introduced the main characters: Bidsprinkaan, Akkedis, Kewer and the Eerste Mense¹². The mice, consisting of two

¹² The characters’ names/titles are written in Afrikaans because the script is written in Afrikaans. The translation of the characters is as follows – Mantis, Lizard, Beetle and the First People.

types with reference to their metaphoric plural form – longnose mice and striped mice¹³ – were only introduced in beat two, presenting their heroic personas. The overall narrative interchanged with the two narrators and the animal-like characters.

The characters of the story were complex. Their complex nature was shown in the use of metaphoric language when referring to the animal characters which took on various personas. For example, gestreepte muis is referred to in the plural form. When Gestreepte-muis was referred to in hyphenated form it referred to a specific character, and when it was used without the hyphen and in lower-case (gestreepte muis), it referred to all those who came before Gestreepte-muis. Not all the characters in the story (and other earlier stories) were fully developed to make them more apparent, but their subtle nuances played a fundamental part in the overall narrative.

The vignette below elaborates on the complex nature of characters and their subtle nuances.

Vignette (see appendix G for the full script)

With the writing and co-constructing of the evolving script meant for the Sunday showcase, I observed Lavona de Bruyn and Angelo Cloete on multiple occasions during their script writing and brainstorming sessions. Their conversations in attempt to bring the narrative to life were insightful. Their insights and expertise were a bridge between the intended ‘final product’, and the learners, facilitators, and coordinator’s contributions. De Bruyn and Cloete’s insights to the story latched onto the community’s vernacular that often relied on doublespeak and metaphoric relations to their surroundings and personalities (cf. Bleek & Lloyd 2001, 299–317; Skotnes & Fleishman 2002).

These were instances that I often picked up on during my observation sessions across workshops and script writing sessions. The following excerpt from the ‘final’ script demonstrates this beautifully through the subtle nuances that developed the characters of the narrative in a unique and novel manner.

Music: [Dream/Moon sequence theme]

Narrator 1: Bidsprinkaan droom van Akkedis. Bidsprinkaan kry ‘n nare droom. Hy droom van ‘n aaklige verbitterde arrogante knorrige akkedis. Hy het eensaam gewandel in die diep donker

¹³ The characters’ names/titles are written in Afrikaans because the script is written in Afrikaans. The translation of the characters is as follows – longnose mice and striped mice.

tonnels onder die aarde. En soos hy wandel deur die tunnels skyn daar ewe skielik 'n wit lig deur die tunnel. En dit was vir hom mooi. En soos hy nader na die lig beweeg, beweeg hy uit die gat en sien die maan in die hemelruim. Dit was vir hom mooi, en hy wou dit vir homself hê. Hy sluip toe nader en trek die maan in die gat onder die aarde sodat niemand dit kan kry nie. En soos hy die maan uit die hemelruim uittrek word die aarde donker en hy trek dit in die tunnel in. Daar het 'n duisternis oor die Eerste Mense gekom.

Music: [Beetle theme]

Narrator 2: In die tyd van ons storie was daar 'n pragtige Kewer en al die mans in die landskap het hul ogies op haar gevestig.

Music: Pink lizard theme

Narrator 1: Maar haar pa, die Akkedis, [wou] haar skoonheid en mooiheid vir homself hou, en wou haar nie met die wêreld deel nie. Hy het haar die onder die aarde in 'n gat weggesteek om seker te maak dat geen man by haar kers opsteek nie.

Narrator 2: Maar in die 'meantime' raak Bidsprinkaan wakker uit sy nagmerrie uit. Hy besef hy moet iets doen anders gaan die Eerste Mense bang en verlore wees. Daarom kan hy nie toelaat dat Akkedis sy dogter van die Eerste Mense weerhou nie.

(Script excerpt September 2017)

Based on my observations during the rehearsal sessions and the script writing process, there was a definite link between Moon and Kewer. Kewer took on the characteristics of the moon and its light, and its beauty. This beauty was desired by Akkedis and it was a beauty that was not meant to be hidden from the world. Because of Akkedis's selfish nature, he retrieved the Moon for himself and this cost many innocent lives. I interpreted Kewer as the Moon, that has brought subtle nuances like the living landscape to life, latching onto the ecological livelihoods and pastoralist lifestyle of the indigenous |Xam. Moon as character represented the (1) beauty of human nature and (2) link between all ecological livelihoods with the specific reference to the |Xam's pastoralist lifestyle as hunters and gatherers. This was an observation and a connection that I only made when I engaged with the script, the rehearsal sessions, and literature that gave me a broader view of the ancestral history of the |Xam, a small subgroup of the San. Throughout the script there were several metaphoric relations between the complex nature of the characters, the participants' surroundings, and the literature that pertains the ancestral history of the |Xam.

3.4 The Clanwilliam Arts Project facilitators

Approximately 45 facilitators are recruited for the Clanwilliam Arts Project annually. The facilitators come from various institutions and collectives such as Magnet Theatre, UCT School

of Dance, UCT Michaelis School of Fine Art, UCT Drama, South African College of Music (UCT), Jazzart and ComNet.

3.4.1 ComNet: The Community Networking Creative Arts Group

The Community Networking Creative Arts Group was a group of facilitators who formed part of the first Clanwilliam Arts Project cohort¹⁴. Their experiences with the Arts Project were fundamental because they provided an insider perspective to facilitators who were not from Clanwilliam. The group of facilitators who ‘graduated’ from the Clanwilliam Arts Project and their overall involvement culminated into a collective known as the ComNet group. It should be noted that not all of the ComNet members¹⁵ were still part of the Arts Project during my involvement with the Clanwilliam Arts Project as researcher in 2017 and 2018. Rozanne Holland, Nicole Arendse, Emilio Jacobs and Angelo Cloete were some of the members whose involvement enriched the experiences for members outside the Clanwilliam community.

The Clanwilliam facilitators’ roles in the Arts Project were multifaceted with their capabilities of facilitating art, music, drumming, dance, drama and lantern making workshops. Emilio Jacobs took charge of the lantern making workshops where he also provided support to the art division, constructing the larger scale lanterns in preparation for the Sunday showcase and parade. Nicole Arendse took charge of the local Clanwilliam steelpan band. Her group of musicians rehearsed their input ahead of time in preparation for their set to be played at the Sunday showcase’s parade. Arendse also formed part of the collaborative approach to other disciplines, mainly music and drama. Rozanne Holland’s input was mainly focused on drama, and her experience of working with the Clanwilliam school community. Her input was fundamental as a support to other facilitators crossing the cultural barrier where many differences were abridged. Like Holland, Angelo Cloete formed part of the drama division working alongside Mark Fleishman and Lavona de Bruyn.

¹⁴ One cohort for the Clanwilliam Arts Project is 7 years where the learner participates from grades 1 to 7.

¹⁵ As informed by the study’s insider, Rozanne Holland, the following people formed part of ComNet’s founding members – Candice Fortuin, Gilroy Fortuin, Jesmary Jooste, Howard Cloete, Ayden van der Westhuizen, Darryl van Schalkwyk, Rozanne Holland, Lavona de Bruyn, Angelo Cloete and Emilio Jacobs.

3.4.2 Magnet Theatre, UCT Drama, Art, Dance, Music Jazzart

The Cape Town based collectives and Ulrich Robertson, also known as Namasun, from Concordia, Northern Cape, were part of the facilitating group. Magnet Theatre (UCT's drama, fine art, dance, and music departments) and Jazzart made the Clanwilliam Arts Project part of their academic and training programmes, providing artists with training in and exposure to community-based learning through the arts. Although most of their programmes did not entirely focus on learning and teaching, their skills as artists to facilitate their specialized art forms implemented a type of teaching that was an unforgettable experience in the lives of many Clanwilliam learners.

The Magnet Theatre trainees and UCT drama students were directed by Mark Fleishman and Jennie Reznick. These two collectives focused on the drama components of the project supported by Nolan Africa and Lavona de Bruyn. Heading the dance was the UCT School of Dance and Jazzart Dance Theatre collectives. These two collectives collaborated during the Arts Project's programme. The Michaelis School of Arts group was usually run by Lauren Palte while some of the fine art students branched off to facilitating the large-scale lantern making with Emilio Jacobs. The music component consisted of the drumming section directed by Ulrich Robertson, a drummer and artist from Concordia, and the instrumental ensemble, a group of students from the South African College of Music (UCT), was directed by Shaun Karssen.

Every component – music, dance, drumming, drama, lantern making, and art – had its respective workshops that worked towards the conceptual whole based on the narrative/story.

3.5 The workshop venues

The workshop venues were fundamental to the Clanwilliam Arts Project based on the fact that the Arts Project centred around community. During the early stages of the Clanwilliam Arts Project, the workshop programme used to take place at the Living Landscape premises and the Clanwilliam school community would have had most of the workshops facilitated where the programme coordinators and facilitators were accommodated. Later on, this changed when the boarding and lodging of the facilitators were separated from the workshop

venues. The following venues were identified as work stations for the facilitators and the Clanwilliam school community:

- The Living Landscape, Park Street
- Sederberg Primary, Ou Kaapse Weg
- Clanwilliam Sportsgrounds (Showgrounds), Park Street

3.5.1 Living Landscape, Park Street

The Living Landscape premises, also known as the Clanwilliam Living Landscape Project, was an archaeological field station and museum pioneered by John Parkington, an archaeology professor at the University of Cape Town. The Living Landscape Project was an initiative that facilitated the ancestral histories of the first inhabitants within Cedarberg municipal district. On the Living Landscape premises numerous artefacts related to the Clanwilliam and Cedarberg landscapes were kept, such as the Time Machine, engaging with the formation of the Cedarberg Mountains and its flora and fauna. This incorporated the names and personalities of several indigenous people.

By facilitating an awareness of the |Xam people, the Living Landscape has served multiple purposes as a means to supporting and highlighting the narratives that the Clanwilliam Arts Project had engaged with. As a workshop space to the Clanwilliam school community, the Living Landscape premises was a central gathering place where the facilitators at first hosted their respective workshops. Over time this has changed to a workshop station meant for the facilitators for their strategic planning, rehearsals and recreational activities, contributing to the Clanwilliam Arts Project.

3.5.2 Sederberg Primêr, Ou Kaapse Weg

Sederberg Primêr (Sederberg Primary School) was one of the workshop centres within the school community. The school was an introduction to the Clanwilliam school community. As an overview of the school, Sederberg Primêr was listed as a primary school in the public sector categorized as Quintile 3 <School Masterlist Data>. The quintile categorization of the school was based on the socioeconomic status of the school and its community, based on the combined household income, rates of unemployment and the general literacy levels within the vicinity (cf. Van Wyk 2015; Ogbonnaya & Awuah 2019). For instance, quintile 1 schools

were profiled as disadvantaged (poorest) and quintile 5 schools as advantaged (wealthiest). The categorization of schools was an indication of the community's overall socioeconomic status and the dynamics that occurred amongst members of the community. Quintiles 1 to 3 schools "are non-fee-paying schools and receive[s] more funding per learner from the government than schools in quintiles 4 and 5" (Ogbonnaya & Awuah 2019, 106). Learners at Sederberg Primêr (quintile 3) came from working and middle-class backgrounds where some learners lacked basic necessities such as proper nutrition and food to get through a week. The Department of Basic Education's feeding scheme often supported learners by providing something towards their nutritional needs.

The workshop sessions at the school were organised by Lavona de Bruyn. De Bruyn's insights of the school and Clanwilliam were fundamental to the project based on her upbringing, understanding and relations to the community. She was invaluable in mediating the interactions between the facilitators and their participants. The workshop programme consisted of a specific routine: each was allocated 35 minutes after which a 5-minute rotation occurred.

At the start of day, a group of learners was assigned to a workshop with three facilitators. The rotation routine usually started with music to drama, drama to dance, dance to fine art, fine art to drumming, and drumming to music. With the alternating workshop sessions, the learners experienced five mediums through which the story was facilitated. The various workshops provided learners with a dynamic experience for conversations about the facilitated story which would then become part of their creative process that continued in the afternoon workshops at the sportsgrounds.

3.5.3 Clanwilliam Sportsgrounds

The Clanwilliam Sportsgrounds, also known as *die park*¹⁶ was where the afternoon workshops of the Clanwilliam Arts Project took place. The programme at the sportsgrounds was open to the whole Clanwilliam primary school community where learners from as young as six years old up to fourteen years old participated. One or two parents also formed part of this facilitation process providing support to the community's younger learners. This phase of the

¹⁶ English translation: 'the park'

Arts Project accommodated more than 500 learners in the various activities hosted by the facilitators.

Like the workshops at the school, the sportsground programme consisted of workshops that focused on singing, dancing, fine art, lantern making, drumming, acting and storytelling. However, the sportsgrounds programme was slightly different. During the programme facilitated at the sportsgrounds, learners would show a strong interest towards a specific art-related discipline whether it would be dancing, singing, acting, painting, lantern making or drumming. Based on their enthusiasm and interaction, the learners were assigned to more



Figure 3.1: Layout of the workshop spaces located on the Clanwilliam sportsgrounds

specified activities that facilitated their interests using the chosen story. This part of the programme was only offered in the afternoons between 3pm and 5pm.

During the morning and evening sessions, the sportsground was used by the facilitators to prepare their material and activities for their participants. From the Monday to the Wednesday, the focus was on the workshop activities, and from Thursday onwards the workshop activities were structured into a rehearsal-like format leading up to the Sunday showcase. It should be noted that, at the time of the initial fieldwork stage of the study, the afternoon workshop space and the Sunday showcase venue had already changed to the sportsgrounds. In the early stages of the Arts Project the workshop sessions were held at the Living Landscape premises and the Sunday showcase Sederberg Primêr.

3.6 Day one: An introduction to the eight-day intensive program

The first day of the Arts Project consisted of traveling to Clanwilliam, unpacking, sorting out lodging arrangements, setting up the workshop space, and having the first meeting with all the stakeholders involved in the Arts Project's eight-day programme.

All facilitators and coordinators were expected to arrive at the Living Landscape premises in Park Street, Clanwilliam. As soon as the facilitators arrived, the production manager, Themba Stewart (Magnet Theatre) and the director, Mark Fleishman (UCT and Magnet Theatre) coordinated the group of facilitators in terms of their accommodation and unpacking arrangements. Several accommodation sites were used by the Clanwilliam Arts Project to house the coordinators and facilitators for the duration of the Arts Project. All accommodation was within a 3-kilometer radius from the Living Landscape and Sederberg Primary premises, with ample access to convenience stores for necessities. This also allowed facilitators to acquaint themselves with the community. During the arrangement procedures, Fleishman disclosed to all members of the Arts Project that the Living Landscape premises would be the central communal area where all the planning and discussion in preparation for the Clanwilliam Arts Project would take place. Meals were also served there for the eight days, creating a space of recreation centered around the arts.

After all boarding and lodging arrangements had been finalized, work-mode was initiated, starting with unpacking the equipment and supplies needed for the Arts Project. Guided by

Themba Stewart, the facilitators were required to assist with transporting all supplies and equipment to the Clanwilliam sportsgrounds. The sportsground was the main venue that was used for the afternoon workshops where approximately 400 to 700 learners arrived daily between 3pm and 5pm to participate in the workshops. Considering the number of learners forming part of Arts Project, the workshop space was prepared accordingly to accommodate an average of 600 learners in total.

Upon arrival at the showgrounds, the main hall was cleared out and cleaned. The main hall was divided into four sections using green shade cloth suspended from wire. Using the shade cloth and wire to divide the hall into four sections, enabled multiple workshops to be facilitated simultaneously in one venue. Housing multiple workshops in the same venue was the first indication of integrating the various art forms as learners were moving between the various areas housed on the Clanwilliam sportsgrounds. Figure 3.2 is a visual demonstration of how the space is conceptualized to house the various workshops in the main hall of the sportsgrounds.



Figure 3.2: Workshop space setup in the main hall located on Clanwilliam sportsgrounds

After the workshop spaces were set up at the sports grounds the facilitators were required to prepare materials for use in the lantern workshop. Lantern making was fundamental to the Arts project as each learner would eventually get a chance to make their own lantern to be used in the Arts Project's Sunday showcase. Preparing the material for the making of the lanterns consisted of cutting the cane, mixing the cold glue and unboxing the tissue paper. Emilio Jacobs guided the facilitators through this process of mixing the correct ratio of glue and water and measuring the required lengths of cane. Enough cane was prepared to ensure that every learner would have a lantern to carry at the Sunday showcase parade.

Concluding the first day's logistics of setting up the various workshop spaces at the sportsgrounds, the initial meeting in Clanwilliam was held after dinner at the Living Landscape premises.

3.7 Clanwilliam Arts Project 2017: The initial meeting

The first meeting in Clanwilliam took place at the Living Landscape where most of the facilitators were accommodated. The Living Landscape was the site where most of the meetings took place. Occasionally, depending on the workload, meetings also took place at the showgrounds, which tended to occur closer to the Sunday showcase. All meetings were led by the Clanwilliam Arts Project's director, Mark Fleishman. The initial meeting at the Living Landscape premises consisted of an introduction to the Clanwilliam Arts Project programme where facilitators and programme coordinators were introduced, elaborating on their respective roles.

Fleishman conducted these meetings, providing an overview of the various components. Part of this meeting consisted of the layout out of the programme presented to first-time facilitators. Figures 3.3 and 3.4 provide an overview of the Clanwilliam Arts Project from the workshop phase to the rehearsal phase.

Sun	Mon – Wed	Thu
<ul style="list-style-type: none"> • Travel to Clanwilliam • Unpack • Boarding and lodging arrangements • Setting up the workshop space Clanwilliam showgrounds • Initial meeting in Clanwilliam 	<p>Morning</p> <p>Sedarberg Primêr: A group of facilitators offer fine art, singing, dance, drumming, drama, and storytelling workshops at the school.</p> <p>Sportsgrounds: A group of facilitators spend the morning at the sportsgrounds preparing the workshop material for the afternoon.</p> <p>Living Landscape: All musicians spend the morning at the Living Landscape premises to workshop and compose music for the afternoon’s workshop at the sportsgrounds.</p>	<p>Sedarberg Primêr: Fine art, singing, dance, drumming, drama and storytelling workshops are being wrapped at the school.</p> <p>Sportsgrounds: A group of facilitators spend the morning at the sportsgrounds preparing the next phase of workshops working towards the Sunday showcase.</p> <p>Living Landscape: All musicians spend the morning to workshop and compose music for the afternoon’s workshop at the sportsgrounds.</p>
	Living Landscape: Lunch & Briefing	
	<p>Afternoon</p> <p>Sportsgrounds: Workshop sessions with the Clanwilliam School Community – fine art, singing, dance, drumming, drama, and storytelling</p>	
	Living Landscape / Sportsground: Supper & Meeting	
	<p>Evening</p> <p>Sportsgrounds: Fine art, Dance, Drama, lantern making</p> <p>Living Landscape: Composition workshop</p>	<p>Sportsgrounds: The workshop sessions transition into rehearsal settings.</p> <p>Living Landscape/ Showgrounds: The first <i>sitzprobe</i> with musicians directed by Mark Fleishman, Jennie Reznik and Shaun Karssen.</p>

Figure 3.3: Workshop programme, Sunday to Thursday

	Fri	Sat: Rehearsal day
Morning	<p>Outreach: Two groups of facilitators are put together by the programme coordinators to visit a farm school and a youth detention centre within Cedarberg municipal district.</p> <p>Living Landscape: All the musicians work towards the refining of compositions. The composition workshop space move towards a rehearsal-like programme at this stage.</p>	<p>Sportsgrounds: The learners meet at the showgrounds to rehearse the final script with the various components consisting of dancing, acting, singing, storytelling, drumming and music production. This session is also treated as a technical rehearsal.</p> <p>Living Landscape: The finishing touches are added to the murals guided by Lauren Palte and the art facilitators.</p>
Afternoon	<p>Sportsground: The facilitators wrap the visual art, singing, dance, drumming, drama and storytelling workshop sessions up with the learners. They prepare the learners for the rehearsal phase of the programme leading up to the Sunday showcase.</p> <p>Posters: The posters are ready to be put in the community advertising the showcase as the 2017 ‘Liggiesfees’.</p>	<p>The different components of the Arts Project use this time to consolidate and work on their various sections.</p> <p>Recreational activities with the facilitators.</p>

Living landscape/Sportsground: Recreational activity, Supper, Meeting	
Evening	<p>Sportsgrounds: All facilitators meet at the sportsgrounds to wrap up art pieces for the exhibition on Sunday and the completion of lanterns including the big structures.</p> <p>Sitzprobe: The second <i>sitzprobe</i> with the musicians is held at the showgrounds where more components are added such as the narrators, the shadow puppeteers and the dancers and choreographers. The various directors, Mark Fleishman, Jennie Reznik, Shaun Karsen, Namasun, Nolan Africa, and the late Lavona de Bruyn facilitate notes and inputs to develop the rehearsal phase towards the Sunday showcase.</p> <p>Fire dance rehearsal: The fire dance component is facilitated and choreographed by Themba Stewart.</p>
Sun: Showcase (Sportsground)	
<p>The facilitators are split up into groups helping with the following responsibilities:</p> <ul style="list-style-type: none"> • Stage setup: Sound & lighting • Cleaning of the workshop space • Mixing of slip/clay • Prepare supplies and equipment for Monday's departure • Preparing and 'walking' the large lantern structures • Musicians: setting of instruments and sound test • Learners arrive <p>Art Exhibition: The art exhibition showcases the work that the learners engaged with and worked on throughout the week.</p> <p>Parade: The facilitators prepare the learners for the parade accompanied by the local steelpan band under the leadership of Nicole Arendse.</p> <ul style="list-style-type: none"> • <i>Clanwilliam Arts Project 2017</i> t-shirts are handed out • Learners gather in singing form chanting the chosen narrative <p>Showcase starts // Breaking up of the stage // Burning of the lanterns // Packing up to vacate premises</p> <p>Living Landscape: Thank you speeches by the Arts Project coordinators. Supper and recreational activity.</p> <p>Departure: The facilitators prepare for their Monday morning departure to their respective homes.</p>	

Figure 3.4: Workshop programme, Friday to Saturday

3.8 Thursday: A full description of the day's programme

Thursday marked the fourth day of workshop sessions with the Clanwilliam school community. It was also seen as a day where the usual workshop spaces would transition into the next phase of the Arts Project, a phase that I refer to as the rehearsal phase. The programmes that were facilitated from Monday to Wednesday solely consisted of an introduction to the story which was then further developed with the help of the learners throughout the week. Thursday set a 'new routine' in place which gave an overarching structure to the remaining days of the Arts Project's programme. The Thursday usually consisted of:

- the conclusion of the workshop sessions at Sederberg Primêr
- identifying learners for their respective roles for the Sunday showcase
- workshopping and writing the final script for the Sunday showcase

- the *sitzprobe* with the musicians, narrators and directors
- recruiting of facilitators for the outreach component on Friday morning (discussed in section 3.8).

The last day at Sederberg Primêr was also considered to be one of the important components of the project as the facilitators took on a different role to the usual Monday to Wednesday sessions. Thursday at the school was used as day of reflection with guided activities for learners to reflect on the week's work. The facilitators had been briefed the previous evening by the programme coordinators that they needed to engage learners in discussion about their perspectives of the significance of the Arts Project in their lives. The facilitators created a 'space' for the learners to engage with the morals of the facilitated stories. Their position within the story is what brought the objectives of the Clanwilliam Arts Project into context. In the space that the facilitators created, the learners engaged with topics such as their human values and contributions to the Clanwilliam community, their hopes and aspirations in life, the will to better their current livelihoods within their families, and lastly their admiration and gratitude towards the coordinators and facilitators. Some of their perspectives and stories were written into the narrative, reflecting the authentic nature and heart of the Clanwilliam Arts Project.

Concluding the workshop sessions at the school, included the 'recruiting' process where learners were directed according to their interests. The identification or recruiting process involved facilitators acknowledging a learner's strong interest towards drama, music, dance or fine art, and assigning each to a group that would focus on a specific part for the Sunday showcase. This process allowed learners to really engage with their specific interest. The Thursday afternoon at the sportsgrounds was when this became more and more apparent giving the learners guidance towards their process-driven final product that only started with a story. By the end of day every learner was assigned to a specific group which would then rehearse a part of the story for the final showcase.

As the week progressed leading up to the Thursday with the facilitation of the story, ideas and insights were gathered for further development and incorporation into the script. With discussions led by De Bruyn, the written script usually emerged on the Thursday. The script, as mentioned before, had started with a single story in the form of dramaturgical work by

Mark Fleishman. Lavona de Bruyn and Angelo Cloete used the story and the insights from the facilitators to brainstorm the learners' contributions and their perceptions of the story to write the script. The scriptwriters presented the script to Mark Fleishman (director), Shaun Karssen (music director), and Jennie Reznik (artistic director, shadow puppets) who then distributed it to the various groups to start the *sitzprobe* and to develop the script accordingly with all its components.

The first *sitzprobe* took place with the musicians and the directors and all the music material was presented. Another session took place with the narrators, dancers and shadow puppeteers. During the *sitzprobe* and the rehearsals which followed, all the components of the Arts Project were put together in the lead up to the Sunday showcase.

3.9 Outreach: Elizabethfontein Primary school, Hexrivier NGK Primary school, Kweekkraal Primary school, Bosasa Clanwilliam Child and Youth Care Centre

Giving learners access to the arts through heritage as practice has been a constant objective of the Clanwilliam Arts Project. Centered in community work, the Arts Project also reached out to its neighbouring communities located in the Cedarberg municipal district. The Bosasa Youth Development Centre (based in Clanwilliam), and more recently also the Elizabethfontein, Hexrivier NGK and Kweekkraal Primary schools were communities that formed part of the Clanwilliam Arts Project outreach sector. Although these farm schools were situated on the outskirts of Clanwilliam, their involvement with the Clanwilliam Arts Project were integral to the annual festivities.

Throughout the week facilitators across the various components were identified for the Friday programme at the various centres. The facilitators were split into three groups with one group visiting a farm school, a second group visiting the Bosasa Youth Development Centre, and the third group remaining at the Living Landscape premises to finish up work at the sports grounds in preparation for the rehearsals to follow. The facilitators at the respective centres only had a short time to offer workshops based on the narrative. These sessions were treated as intervention spaces through the arts which then furthered the reflective practice, like the Thursday programme facilitated at Sederberg Primêr. The same multifaceted program was presented with its varied workshops.

The farm schools situated in Elizabethfontein, Kweekkraal and Hexrivier had a similar context to Sederberg Primêr as they were listed as quintile 1 schools in the public sector and therefore also part of the Department of Basic Education's nutrition programme. Taking this into consideration, in terms of community-based learning within school communities, the arts played a fundamental role in the development of every learner. Access to the arts was even more important within these communities who were further 'removed' from Clanwilliam.

The same approach was implemented at the Bosasa Clanwilliam Child and Youth Care Centre. This centre is also known as a juvenile prison and here boys between the ages of fourteen and seventeen years, who are at risk and awaiting trial, are cared for as they try to better their lives in a safe environment <Bosasa>. With the help of the Western Cape Department of Social Development for Sustainable Communities, Bosasa offers programmes that aim to assist boys in overcoming social challenges such as lack of resources and training opportunities, unemployment, social pressures, and substance abuse. In this way, the Clanwilliam Arts Project program exposed the facilitators to a different community that also aims to bridge relations through the arts.

Chapter Four

Observing the Clanwilliam Arts Project as a cultural space

4.1 The Clanwilliam Arts Project: Towards the cultural space

The Clanwilliam Arts Project as cultural space engaged with various themes and nuances that have been cultivated, facilitated, and mediated over almost two decades. *Chapter Two, Part II* provided three instances as observations that gave an ‘inside’ view to the fieldwork, supported by literature that was part of the dissertation’s multidimensional approach to a theoretical framework. As mentioned earlier, the theoretical framework emerged during the fieldwork (phase 1 and phase 2), and the following chapters will now analyze the fieldwork by implementing this framework as outlined in Chapter Two: Part II.

With the three observations (cf. Chapter Two: Part II), several themes, or keywords, emerged from the fieldwork: *authenticity, context, tradition, identity, transformation, reconciliation, sustainability, community, ubuntu*. Alongside these themes three Garubaian roots/routes were identified. The Garubaian roots/routes were used to amalgamate the literature, fieldwork and research findings as a conceptual whole. These Garubaian roots/routes were based on Harry Garuba’s *Roots and routes: tracking form and history in African diasporic narrative and performance* (2010). During the process of conceptualizing the theoretical framework for the research, I was drawn to Garuba’s notion of double consciousness, based on what is considered as a root or a route. The roots were identified as occurrences linked to literature based on the indigenous |Xam (cf. Bleek & Lloyd 1911), and the routes were identified as occurrences of intersection – the way the various theories interrelated with one another (cf. Nzewi 2005; Schippers 2010; Bruinders 2017). The roots/routes were also further explored in Mark Fleishman’s research that focused on ‘remembering’ – linking the past with the present, alongside the objectives of the Clanwilliam Arts Project.

4.2 Context: The three Garubaian roots/routes

4.2.1 The fundamental context

Context was fundamental to discovering the roots and routes embedded in the fieldwork. The first Garubaian route/root in Observation 1 was found in the *rieldans*, which is considered to

be a form of music. In this observation, the root was tied to the ancestral history of the *rieldans*. It is known that the *rieldans* was a tradition that was practiced by the San, making the |Xam (a small subgroup of the San) part of this collective. The *rieldans* with its ancestral history became the norm of the Clanwilliam community. Locals, especially coloured individuals, participated with great fervor in this dance and it was part of their holistic experience of growing up. Andries Hendricks's experiences of the *rieldans* surfaced while narrating his biography:

Dit is nou die kerk, waar hulle die blommeskou [hou]. Dit is soos die blommeskou daar gelyk het. Sien u, hierso is die natuur-tuin. Daar is daai mannetjie wat ons nou net vir jou gewys het wat dit sê, wat ek opgelei het dan daai. So, ek wys maar net laat u kan sien dit is, dit is soos -soos ek die dinge-se. Dit is ek en daai vrou het saam groot geword. Op haar plaas het my pa en sy pa, haar pa, ons het saam [opgegroeï]. En hulle neem nou vir [ons] aan as 'n familie, blankes. En dit is juis nou, hy is nou getroud met haar en dit is nou op hulle plaas wat die foto geneem is. Ek sê maar net. Hierso het ek die foto geneem toe die mense begin te die daai HOP-huise bou [...].[H]ierdie is nou 'n ander storie, dit is waar oor die *riel*, die *riel* kompetisie[wat ons] gewen het.¹⁷

(Excerpt interview script, Hendricks 2017)

Hendricks is an elder from the Clanwilliam community who participated in the study. During an interview with him and his wife, Maria, they were each asked to provide a brief biography of themselves against the backdrop of Clanwilliam. Their biographic details provided a thorough background that commented on various developments within the community. They also mentioned that 2017 marked their 60th wedding anniversary which provided me with insight to a path they had been walking for more than two generations. This journey became an instance of how contexts shifted between now and then. In the abovementioned excerpt, Hendricks only mentioned the *rieldans* briefly, but there were several nuances present in that context.

The interview took place in the 21st century in Clanwilliam, South Africa. Hendricks mentioned a community initiative, the *blommeskou*, an initiative that has been hosted for several years in the town's Dutch Reformed Church, which is in proximity of the Old Clanwilliam Prison, which is a national monument. Hendricks's biography was accompanied by photographs that showed me glimpses of his early years in Clanwilliam: the colourful flowers and fundamental

¹⁷ Free English translation: "This is the church where the annual flower show is hosted. This is what it used to look like. Look, this is one of the communal gardens in Clanwilliam that is open to the public. This is me and that woman, we used to be childhood friends. Our families resided on the same farm. They took us in as their own family regardless of their race. Now he is married, and this photo was taken on the farm. I'm just saying. This photo was taken when they started building with the government housing project. This is a different story, it's about the *riel*, a competition we won."

developments that formed part of the town's history providing rich nuances to his descriptions. For instance, Hendricks referred to several relations that indicated context at the time as he described how different community was back then. The dynamic relations between coloured and white people formed part of this description – “en hulle neem nou vir ons aan as 'n familie, [die] blankes” (Hendricks 2017). Throughout the various topics that came up in Hendricks's interview, another segment of these kaleidoscopic glimpses occurred as he engaged in a form of storytelling, known in the town's vernacular as *stories*: “Hierdie is nou 'n ander storie” (Hendricks 2017). In the context of the Clanwilliam coloured community vernacular, stories are treated as a source of news consisting of various pieces of information, some factual and some sensational, but mostly *stories* that were considered as hearsay.

Looking at Hendricks's interview excerpt, his *stories* had various pathways that interconnected, eventually shaping a nuanced context. The nuanced context was the 'Garubaian route' that engaged with the 'living landscape'. Hendricks's kaleidoscopic glimpses of his biography tells us different stories starting with the *blommeskou*. This gave an idea about the local flora and fauna situated within Clanwilliam and the broader Cedarberg municipal district. The photographs, as shown by Hendricks and his wife, engaged with the notion of 'remembering' that is fundamental to the concept of storytelling. The notion of remembering resonates with the relation between people of different races, as narrated by Hendricks, that creates an awareness of what communities were like before taking into consideration South Africa's socio-political profile – the socio-political profile that included innumerable injustices that occurred under the umbrella of colonisation and segregation, known as apartheid.

With this Garubaian route, the *riel* was fundamentally based on its ancestral history and tradition. This involved the conversation and rapport that exist within communities. These notions of conversation and rapport were of particular interest knowing that a traditional dance form became a competitive recreational activity practised by members of a community who were not direct descendants of the indigenous people for whom that dance form was a cultural rite. Through Hendricks's kaleidoscopic glimpses it became evident how the first Garubaian route/root managed to recognize the trajectories and transformations of South Africa's socio-political history. Nuanced contexts such as these were fundamental to this research.

4.2.2 Trajectories from past to present

Trajectories from the past and the ancestral past, that were facilitated in the present through the Clanwilliam Arts Project, marked a noteworthy journey that occurred over almost two decades. This journey, along with its trajectorial paths, was defined as the dissertation's second Garubaian route/root. Notions of diaspora, theatre and transformation were considered as themes that brought about the threefold conceptualization of the second Garubaian route. This Garubaian root/route, alongside a threefold criterion that consisted of (1) a *diasporic discourse*, (2) *theatre as practice*, and (3) *trajectories towards transformation*, relied fundamentally on the situatedness of the cultural space. As mentioned earlier, the cultural space is the Clanwilliam Arts Project. Engaging with the criterion suited for the cultural space, Clanwilliam was interpreted as a 'living landscape' and this criterion was essential to applying and viewing the fieldwork data, knowing that the physical landscape of Clanwilliam was very much 'alive'. In the same way as *Observation 2* in *Chapter Two: Part II* emphasized the relations amongst members of a community, the following memo (written as a vignette) established the relation between the living landscape and the ancestral past, also known as an ancestral community, accessed within the present through the Clanwilliam Arts Project.

Vignette

Saturday, 21 October 2017

I just returned from one of the local rock art sites, about two kilometers outside Clanwilliam. Earlier today before visiting the site, I interviewed the two Clanwilliam facilitators. Our interview session took place here at the Living Landscape premises in Park Street, Clanwilliam. I have always been curious about the stories and the rock art elements that were constantly discussed throughout my involvement with the Clanwilliam Arts Project where I haven't thought as much to engage and enquire about the 'living' attribute that were constantly ascribed to the Clanwilliam landscape. Eventually, it came up in the interview where both facilitators made the connection of the storytelling process and how it resonated with the landscape. During the interview I asked if they could take me to one of the Rock Art sites. So, yes, we went to one of the sites although I complained and said it is already late. Rozanne who knows Clanwilliam and the surrounding areas like the palm of her hand said to my surprise –



Figure 4.1: Visiting one of the local rock art sites with the two Clanwilliam facilitators, 21 October 2017

“Sussie, hoor vir die kind! Dis mos al diep in die lente, kom ons gaan wys tog hoe die son val”¹⁸. I was concerned about my safety before we left, but as soon as we arrived, I noticed that it was already 18:20 and it wasn’t even close to nightfall. As the sun was making its way to set on the horizon, I could see how the rock art site lit up and how clear and vibrant the stains and markings on the rock became, all because of the sun’s last warm tones before setting on the horizon. This intrigued all my senses that transported my knowing to a cultural field where I haven’t been before. The landscape lit up.

(Fieldwork memo, 21 Oct 2017)

Experiencing the ‘livingness’ of the Clanwilliam landscape surrounded by the rocky planes of the Cedarberg mountains was an occurrence that gave me a glimpse of what the ecological surrounds would have been like when the San and |Xam inhabited these areas and ‘trekked’ across the planes crossing various provincial borders. The short 10-minute trip to the rock art

¹⁸ Free English translation: “Sister, hear this child! It’s already deep into Spring, let’s go show him how the sun drops.”

site, accompanied by Rozanne Holland and Nicole Arendse, consisted of conversations that engaged with the landscapes and surrounds of Clanwilliam and how storytelling impacted on each and everyone's experiences of the Clanwilliam Arts Project. The 10-minute trip to the site was like the path that was being walked back and forth, crossing several generations, moving back and forth between several pasts and the present. Both Rozanne and Nicole were Clanwilliam facilitators who grew up in the Arts Project. The narration of their experiences became a plethora of different stories that could be sewn together. Each patch gave a deeper and unique insight into the Clanwilliam Arts Project. Every conversation impacted on my perception of the Arts Project, and my understanding evolved. With these biographic glimpses, the root of project, and the route to the project, became clearer.

Like stories have drifted off – developed further, interpreted, narrated, told but almost never fabricated – a route had to be followed to get to the root of the knowing, of the story. The diasporic discourse had taken shape and was embodied in the participants' experiences and the nature of their participation in the project. Their diasporic disposition was brought into being by the way they were in the present, being transported through multiple art forms to different times and time bands: a past, an ancestral past, a history, a historic landscape, a living landscape, and an ancestral landscape (cf. Fleishman 2005). With their varied journeys to each landscape, a holistic connection was made through dance, drama, music and fine art. All these factors coexisted in a space; a space that was fundamental to this Garubaian route/root as notions of transformation emerged knowingly.

4.2.3 *Ou skool, liggiesfees, lanternfees*

Throughout the Clanwilliam community, the Clanwilliam Arts Project took on various names. Names such as *ou skool, liggiesfees, lanternfees* told a unique story that members of the community connected with. The unique nature of each name given to the Clanwilliam Arts Project engaged with various prevalent subjectivities. The *stories* and the way community members connected with the Arts Project led to several routes that eventually led to the root. The root was aligned to the primary objective of the Arts Project: to reimagine an ancestral past within the present. The root/route prevalent in this context is known as this study's third Garubaian root/route. This route/root engaged with the 'interstitiality' of the double consciousness present in the Clanwilliam Arts Project as cultural space. The interstitiality

emerged from conversations that occurred throughout the community and within the facilitating corpus of the Clanwilliam Arts Project. The term 'double consciousness' is primarily applied to the African American experience of black individuals, concerning internal conflicts and discussions around colonization. Apartheid was a nuance that emerged (cf. Dayal 1996; Mocombe 2009) that initiated an in-between or interstitial positionality in relation to the ancestral past that was facilitated throughout the Clanwilliam Arts Project. The interstitial positionality is integral because the Clanwilliam Arts Project worked with communities that co-existed within the same cultural space. The following vignette engages with some of these nuances.

Vignette

Wednesday, 11 October 2017

Today Rozanne introduced me to two potential research participants, Andries and Maria 'Atta' Hendricks. Both agreed to participate in my study. I was surprised when Rozanne introduced me to the two elders who matched the research participant criteria, because Maria was the same woman I had had a brief conversation with on Tuesday, 26 September 2017 at Sederberg Primêr. It was during the week of the Clanwilliam Arts Project.

Tuesday, 26 September 2017

Today we took an extra-long break at the school because the Sederberg Primêr learners had to attend a presentation on saving water, hosted by the Western Cape Education Department (WCED). This was also my first week of commencing my fieldwork in Clanwilliam. My objective for this week was to get a sense of what the community was like during the run of the Arts Project and what the community was like after the Arts Project. When we had our breaks or time available for recreational activities, I wandered off to explore the local surrounds. During our break I decided to leave the school premises to buy a packet of crack-a-snack chips. As I approached the school gate to leave the property a lady greeted me – "Middag? Sê vir my wat gaan hier aan?"¹⁹ Only at the gate I realized that one could hear the commotion of the WCED presentation to the learners and the lady at the gate was curious to know what is happening.

¹⁹ Free English translation: "Good afternoon. Can you tell me what is happening at the school?"

It turns out she was waiting for her two granddaughters. I informed her about the WCED's presentation. While we were in conversation, she questioned my accent after making the statement that "jy lyk dan soos my mense"²⁰. It turns out that I never crossed the road to buy my packet of chips because the lady interrogated me with plenty of questions. I assumed that she thought I was from Clanwilliam. Our conversation was about gratitude and opportunities that centered around her grandchildren. She reflected on a time before my time. I wanted to capture the conversation on my DSLR camera and even before I could reach for my camera to ask for her permission for a photo, she said "vat 'n kiekie asseblief" (cf. figure 4.2).

(Fieldwork memo, 26 Sept & 11 October 2017)

"Vat 'n kiekie asseblief" was a moment frozen in time where an interstitial space occurred. Maria Hendricks asked if I could take a portrait of her. Figure 4.2 was my informal introduction to Maria on 26 September 2017, and my official introduction to her occurred on 11 October 2017. She and her husband agreed to be part of this study as research participants. Her very first conversation engaged with themes that centered around tradition, context, identity and subjectivity. At the time she narrated her experiences of her grandchildren, expressing their



Figure 4.2: Meeting Maria Hendricks for the first time

sense of gratitude and their access to opportunities. In that moment Maria provided a

²⁰ Free English translation: "You look like my people."

biographic description of her upbringing, making references to what community was like during her childhood. Her phrase “vat ‘n kiekie asseblief”²¹ became a code for my research in time where I could experience the fullness of a short conversation where many routes/roots were provided, and many nuances were present that highlighted the subjectivities prevalent to the context of my research.

4.3 A brief overview: Fieldwork 2017–2018

The analysis of the fieldwork data comprises of data that were collected between September 2017 and October 2018.

September 2017 was the first phase of the fieldwork that involved my role as researcher as a participatory-observer aligning my emic-etic position as a subjective researcher. During this phase of the fieldwork, interviews and observations were conducted within the original context of the Clanwilliam Arts Project (CWAP) that concerned research participants from Clanwilliam only. As mentioned in Chapter Three, the 2017 showcase, *The Lizard, Beetle, Mice and Mantis*, mapped the journey to the performance.

The time between the end of the September 2017 Arts Project and October 2018 marked phase two of the fieldwork that consisted of interview sessions with the coordinators and facilitators who were based in the Cape Town. It should be noted that phase two’s interviews were held outside the original context of Clanwilliam Arts Project. 2018 was the last run of the CWAP, and most research participants approached their interview sessions to reflect on their involvement within the Arts Project. As researcher, I attended the last four days of the 2018 CWAP, entitled, *The Owl’s Warning*, where I had minimal input. This enabled me to navigate my emic-etic position by observing the intended outcomes towards the October 2018 showcase.

While community-based learning through the arts takes creativity – the making of art whether it is music-making, dancing, drama, art and the conceptualization thereof – as a starting point to reconnect the learners to an ancestral past that engages with Clanwilliam’s history, the CWAP is not that much different for its intended means of heritage practice at its core. The

²¹ Free English translation: “Please take a photo.”

processes involved in forming a holistic connection with the Bleek and Lloyd archive for community-based learning through the arts entailed:

- the active intervention instilled in the Clanwilliam community
- challenges to the community's tradition(s)
- notions of authenticity related to time and space
- notions of recontextualizing heritage
- ownership of knowledge systems

These processes had to be considered in relation to the generational sociopolitical contexts experienced within the Clanwilliam Arts Project as cultural field. The coded fieldwork data consisting of individual and focused group interviews, biographical questionnaires, observation sessions and fieldwork notes have resulted in various categories (and subcategories) known as themes. These themes stemmed from the dissertation's three Garubaian roots/routes and include authenticity, community, context, heritage, identity, reconciliation, transformation.

The following vignette is a retrospective overview of the Clanwilliam Arts Project.

Vignette

After the last showcase of the Arts Project, facilitators and programme coordinators gathered to pack up the stage and to burn the lantern structures. After this they made their way down to the living landscape where supper was about to be served. The night of the showcase marked a 'celebratory' supper where thanks were given for the input of the various stakeholders and the facilitators. 2018 marked a different notion of giving thanks that entailed the last speech, documenting an 18-year journey of reimagining the past.

Mark: [Now it's the time] for me to thank people for an enormous amount of work done not only this week but for a whole long time. So first of all, Lavona who has been part of this project for, I don't know twelve years, twelve-thirteen who lived in Clanwilliam for a period who has a really strong connection to this community and who has really in her own way grown in the role over the years. And really Lavona, it's been fantastic working with you. We are honestly not stopping working with you in one form or another. But all the work that she has done through the years with UCT drama students and whatever, all the preparation for the project, it's really, I think we owe a great debt of gratitude to Lavona. (Everyone applauds). And then the people who has basically run the different sections over the years. We have Lauren who has run the art section for, how many years Lauren?

Lauren: Thirteen

Mark: *Thirteen years, I think as a student and then not as a student, and then you know really, in a very – it's a pleasure to be able phone someone up and say, 'Lauren, despite your fulltime job in the school whatever, are you coming to Clanwilliam?' and she, 'Ah yes, of course'. And we go on. And really, she's managed to cultivate a group of people who come back every year, so of all those things the art students are the most 'returning' (everyone laughs). So, Lauren, thank you very much. (Everyone applauds). Nolan who has worked with the drama people for a number of years now, also a very important part of Magnet work. Nolan spends a lot of time up here through the year, outside of the project developing. I think what we've seen in the performance tonight is a growth in the possibilities from a drama point of view in terms of storytelling and learning words and being full of confidence to play characters on stage and whatever. And I think that's the result of the work that Nolan and others, including Lavona and I etcetera, have done on an ongoing basis. So, thank you very much, Nolan. (Everyone applauds). And then, Shaun, who has also kind of single-handedly taken the [South African] College of Music participation on board. You know it's one thing for me to do it from my position; I can tell people what to do. It's another thing to go into another department and say, you know, we really like people to participate and we haven't had complete buy-in from all departments in the sense of teachers or lecturers who kind of say 'yes, we'll take it on'. So, for us it's really great to have people who were students continue in the project, agree to take on responsibility for particular sections. Again, it's fantastic to be able to bring together the musicians and a wide range of instruments. Sometimes repeat offenders again. We had people before coming in over and over again, but it's really fantastic. I think it just add a completely different dimension to the project to have that quality of sound and music being played year in and year out. So, Shaun, thank you very much. (Everyone applauds). And then the dance thing which, you know when the project started a long time ago, eighteen years ago, there was only Jazzart. It was me and Jennie, and Alfred and Jazzart. We didn't have Magnet trainees in those days, we didn't even, I think we didn't even have UCT students. We had done a project together in Cape Town called 'Vlam' which have used the technology of the lanterns and which is, when they ask us to come here we were asked to come here, we said 'okay, we'll just do it again' and so there were only dancers. For a long time Jazzart was centrally involved in the project and then dropped out for various reasons. And it's only in the last year or two that we've started to redevelop that relationship and bring Jazzart people back. This year, I think it worked fantastically well. I think, Thandiwe, you did a fantastic job and all of them including Avuyile, who was left on her own by her partner from UCT Dance dropping out at the last minute, but you guys have done a fantastic job with the kids, with the kids and the facilitators, so really fantastic work. (Everyone applauds).*

(Excerpt observation, 17 September 2018)

The excerpt above is an overview of the art disciplines and their relations to Clanwilliam Arts Project. In this speech, Fleishman gave an overview of the Clanwilliam Arts Project from its very beginning to the end as a reflection on the many relations that were made towards the project and the Clanwilliam community itself.

Chapter Five

Challenging a 'living' tradition situated in the Clanwilliam community

5.1 Introduction

In the spirit of community practice and community-making, several 'living' traditions emerged within the Clanwilliam Arts Project as cultural space. The Clanwilliam Arts Project itself was the cultural space where many nuances occurred through engaging with acts of community-making and linking to several other contexts relating to Clanwilliam's ancestral histories. In consideration of the Arts Project's objectives, all ancestral histories addressed through the programme were dealt with in a way that did not impose any sort of tradition, cultural practice, or custom onto the participants of the project. Participants were engaged in and given access to a 'living landscape'. Most of these instances were a way to engage in conversations about the challenges to a 'living tradition(s)'. Approaching the prevalent nuances of these living traditions, Schippers states a fundamental question that serves as a guideline when approaching these contexts: when discussing context in relation to tradition, is the focus on the context of the arts-based practice or is the focus on the "context of the transmission process?" (Schippers 2010, 56).

In attempt to answer this question, this chapter will explore figure 5.1, entitled, *Observing the rieldans 'conversation' as a living tradition*.

Vignette

9 October 2017 (Fieldwork memo)

The second week of my fieldwork started with an unplanned observation taking place outside the Old Prison on the corner of Park Street and Ou Kaapse Weg. During my reading session at the Living Landscape premises around 5 o'clock the afternoon, I overheard loud music and chattering of voices. At the time when I heard this, I asked Rozanne Holland (one of the research participants) if she perhaps knew of any events that were taking place in town – "Nee, ek weet nie. Maar daar is 'n klomp gaste wat ingeboek is by Yellow Aloe gastehuis,

hieronder af in die pad"²². Eventually I decided to leave the Living Landscape premises and I followed the sound. As I was making my way down the road towards the Old Prison which is now an official national monument forming part of Clanwilliam's sites of interest for tourism, I had several encounters with people passing by and also walking in the same direction. On my way to the 'commotion' of sound I asked one of the locals if they could tell me where the sound was coming from and if there were any events that were happening in Clanwilliam at this time.

The group of locals that I approached consisted of three colored boys. I sensed that they were between the ages of 14 and 16. At the time when I stopped them trying to find out and gather information, they were happy assist me and were surprised to know that I am not from Clanwilliam. Two of the boys recognized me from my previous years' involvement with the Clanwilliam Arts Project as a facilitator. They were also curious to know why I am in Clanwilliam knowing that the Arts Project activities ended the previous week. I never got to answer their question, but their conversation strayed me away from answering the specifics of my 'purpose' in the community at the time. "Dis een van Flores se groepe wat die riel vanaand gaan dans vir die wit mense wat hier besoek!" With this snippet of information that they gave determined my observation of the activity that was taking place in front of the Old Prison. At the time I was also curious to know who "Flores se groep" was. Later in the week, I brought this up in conversation with two of the research participants, Rozanne Holland and Nicole Arendse. They informed me that "Flores se groep" was "Die Nuwe Graskoue Trappers", one of the local rieldans groups in the Clanwilliam community. They also informed me that Flores is the owner of one of the restaurants and he 'manages' the group of rieldan[c]ers.

Figure 5.1 is a graphic description of an event that took place just before sunset in the community.

²² Free English translation: "No, I don't know but there are quite a lot of guests booked in at the Yellow Aloe guesthouse down the road."



Figure 5.1: Observing the *rieldans* 'conversation' as a living tradition

5.2 Observing the *rieldans* 'conversation'

Observing the *rieldans* 'conversation' that took place in front of the Old Prison, a definite structure was present. The band provided the musical structure labeled and known as the traditional *riel* with the *rieldans* performers that entered the space to perform their *passies* (steps). During the performance, while the audience was very enthusiastic, two of the elders approached the performance space. These two elders, profiled as a colored male and female, delivered 'commentary' on the dance performance through their contortions of bodily movements and several gestures that initiated the 'conversation' through dance. Based on the reactions and verbal commentary of the audience, they seemed to be perceiving the demonstration as 'drunkards' entering the performance space. This occurrence became part of the social commentary that engaged with the community's social challenges through the musical arts. While the demonstration of the two elders was taking place in the performing space that was set out for *Die Nuwe Graskoue Trappers*, audience members gravitated

towards the space that personified a philosophical motion – a space was created that involved pressures from the outside with an embodied experience enforcing an ‘evolving’ convention and/or tradition. The grey arrows in figure 5.1 illustrate the pressures and the gravitational pull towards the performing space where the ‘conversation’ took place. Observing the gravitational pressures experienced at the centre of the performing space and/or conversation, the challenges to tradition became more evident. Figure 5.1 illustrates this with the yellow arrows representing the implicit pressures that provide the gravitational pull towards the performance space – pressures from the surrounding community and its societal doctrines that constantly challenge the conventions of what is considered to be tradition. Schippers refers to tradition as man-made practices that have been passed down from generation to generation, “irrespective of its reception being appreciated by society or not” (2010, 43). These pressures allowed the performance to initiate an implicit infrastructure by bringing the societal issues to the forefront. The musical arts in this regard were used as a springboard to connect with the constant social challenges of the community, for instance the two elders that stepped into the performance space, being profiled by members of the community. It certainly became an indicator of the social fabric that was implicitly engaging and convening social challenges.

5.3 Tradition in the Clanwilliam community: Conversing the ‘riel’

Tradition in the Clanwilliam community is experienced as a concept that is almost never static or fixed; tradition is in constant flux although the evolving ‘tempo of change’ might differ. Figure 5.1 illustrates the *riel* and the community as centres of ‘living traditions’ demonstrating the tempo of change which is dictated by societal pressures (see yellow arrows in figure 5.1). Schippers defines a living tradition as an entity that tends to “change within certain boundaries” which is “not only allowed but is also in fact part of the essence” (2010, 45). Therefore, the nature of tradition is “not to preserve intact a heritage from the past, but to enrich it according to present circumstances and transmit the result to future generations” (ibid.). The *rieldans* and its conventions related to the dance form and music style is an example of such a tradition that occurred within the Clanwilliam Arts Project and the community.

Researcher: Nee, ek vra *riel* julle ook?
No, I’m asking, do you *riel* as well?

- Bystander: Huh-uh, glad nie, my ding.
No, not at all my thing.
- Researcher: Nou weet jy waarom gaan die *riel*?
Do you know what the riel is about?
- Bystander: Dit gaan oor stories. Dis amper soos stories.
It's about stories. It's almost like stories.
- Researcher: Is dit oor stories, waarom gaan die stories gewoonlik?
Is it about stories? What are the stories usually about?
- Bystander: Dit gaan oor, soos, hulle soek vir 'n meisie, vir 'n vrou.
It's about, like, they are looking for a girl, for a woman.
- Research: O, so dis basically tussen 'n man en 'n vrou wat soos conversation het?
Oh, so, it's basically between and man and a woman who have sort-of a conversation?
- Bystander: Ja.
Yes.

(Excerpt observation, 9 October 2017)

A week after the 2017 showcase of the Clanwilliam Arts Project, members from the community gathered on the corner of Ou Kaapse Weg and Park Street in front of the Old Prison which is a national monument. The gathering in front of the Old Prison comprised of people waiting for the local *rieldans* group known as *Die Nuwe Graskoue Trappers* to perform (<cf. “*Riel Dance*”>; Britz 2019). I came across this gathering by following the loud chattering and the sound of the rehearsing band that could be heard from as far as the Living Landscape premises in Park Street. Following the sound, I decided to observe the activity by getting involved with the community and their excitement for the ‘event’ that was about to take place. The music that I heard was a type of music that was labelled *rieldans* music – music with which I was familiar. A similar conversation about the *rieldans* conventions had taken place during an observation session in one of the music rehearsals. The *rieldans* conformed to the conventions of what is known as community music and community music practice. The *riel* is known as:

a traditional dance form which evolved from colonial and indigenous influences in parts of the Northern and Western Cape Provinces of South Africa amongst predominantly Afrikaans-speaking Coloured farm workers (Arnolds 2016, 1)

Shaun Karssen, the music director of the CWAP shares his perception of community music situated in Clanwilliam as follows,

- Shaun: The other aspects of the community which is obviously the *Riel* and the bands that perform that music for the *Riel* dance are like big stuff. That’s been something that we haven’t really engaged with until recently where we had the *riel* dancers come in, but then we made our

own music for it. We sort of tried to, approximate it. It takes a little bit more of just an academic understanding. You know, you need to really have your chops sorted out [to] get the feel of that music. So, we had limited success with that. But I think the [term] community music, is whatever, it is something that obviously, it's not, it's not like archival; it changes from day to day and changes from year to year. It's alive. It's passed to from person to person. It's not mass culture, it's not mass recorded on YouTube etcetera. So, it's something that sort of much more, need to be with it. You need to be in the space [to] work with it and appreciate it and you come back the next year and it's gone. There is something else in its place. So that organic nature that death and rebirth of all kinds of influences are important. [...] So, community music has radical changes from year to year, and but then you can't freeze it, you can't archive it because that then takes away from its essence.

(Excerpt interview script, Karssen 2017)

At the public performance, a group of foreigners, who were attending an event that was held at the nearby venue, formed part of the audience. That particular Saturday evening an interesting act of community could be witnessed, knowing that the performance was intended for a group of 'outsiders' whereas the Clanwilliam community formed mostly part of the performance and the performance space. The event had drawn in people passing by who stopped and 'participated' in the performance. Their participation consisted of occasional verbal commentaries on the performance with imitation of dance movements. It was noted in the space that the vocal gestures and the imitation of the dance moves was a practice that formed part of the facilitation of the performance.

As indicated in figure 5.1, the performance space consisted of the accompanying band, the performers (figure 5.2), the elders (figure 5.3) and the audience which consisted of the Clanwilliam community and a group of foreigners labeled as outsiders. In the space of the performance, I took on the position of insider-outsider as I 'lost' my insider identity when I disclosed my position as researcher to the fellow bystanders while I engaged in conversation with them. My insider role in this context was based on my identity as a coloured male who was part of the audience and this was also aligned to my subjective position to the research. While many discussions with the notion of conversing the *riel* centred around concepts such as culture, heritage and community, the intended objectives of the Clanwilliam Arts Project constantly emerged through reimagining and reconnecting to and with the past. Figure 5.1 is a demonstration of how a living tradition such as the *riel* was used to awaken narratives that reflected and delivered commentary on the socio-historical instance of a 'knowledge' domain such as the Clanwilliam community. The demonstration in Figure 5.1 entitled, *Observing the rieldans conversation as a living tradition* related to the "issues of context" and the "issues of

time” (Schippers 2010, 124). This was based on the current context of South Africa within the 21st century. Engaging with the *rieldans* conversation was a way to memorialize, reimagine and reconnect “lost time” as a way to “reclaim lost territories” (Bhabha 1996, 59).

Narratives of historical reconstruction may reject such myths of social transformation: communal memory may seek its meanings through a sense of causality shared with psychoanalysis, that negotiates the recurrence of the past while keeping open the question of the future (ibid.).

With heritage at the core of the community musical arts practice, Bhabha states that importance of this “retroaction lies in its ability to reinscribe the past, reactivate it, relocate it, *resignify it*” (ibid. 59).



Figure 5.2: ‘Die Nuwe Graskoue Trappers’ performing in front of the Old Prison (Observation, September 2017)



Figure 5.3: Elders from Clanwilliam participating in the performance space (Observation, September 2017)

While the *riel* attempted to ‘recontextualize’ and reimagine the past, the activity within the community setting and the context of the performance was of great importance to attain and cultivate a practice of reimagining and reconnecting with the past (Schippers 2010). The performance space consisted of an area covered with dust and sand, accompanied by a band consisting of a vocalist, a *ramkie*, a banjo, guitar, electric guitar, bass guitar, an accordion, and a drum kit. The *ramkie* is an instrument that is made from an oil can, and the accordion gives the music the distinct character of the *riel* that facilitated the various stories. While dancing the *riel*, the sand and dust was a phenomenal representation of the sonic vibrations and rhythms with swift movements of the feet. The rising of the dust along with the fast foot work augmented the whole performance (see figure 5.1).

The performance space demonstrated that there were implicit social infrastructures at play in the Clanwilliam community. The interactions that occurred within this context was a way of ‘measuring’ the sense of community through observing and analyzing what was considered a living tradition through the *riel*. These conversation-like interactions that occurred in the performance space resonated with the like-minded rehearsal settings of the Clanwilliam Arts Project, especially within the composition workshop sessions of the music facilitators.

5.4 Conversing the *riel* in the rehearsal space

Conversing the *riel* in the rehearsal space of the music facilitators consisted of the writing and arranging of songs with the help of the learners who participated in the Arts Project. The

collaboration was a critical component of the Arts Project programme. The rehearsal space for the writing of these songs (see Appendix H) engaged with conversations that revolved around Schippers's Twelve Continuum Transmission Framework (TCTF) with specific reference to the section entitled, "Issues of context". The 'issues of context' continuum provided measuring instruments that could be applied in informal and formal settings of music-making, engaging with authenticity, context, and tradition (Schippers 2010, 60). The measuring instrument provided a dynamic approach to the recontextualization of the indigenous tapestries related to the objectives of the Clanwilliam Arts Project. Stated verbatim, the mode of enquiry into these contexts that the Art Project provided, engaged with the following questions:

- What is relevant there/then?
- What is relevant here/now?
- What is feasible (in practical terms)?
- What can/should be added?

Seated at the rehearsal as a participant-observer, the Thursday was more of an exchange session that was facilitated amongst the musicians. During this week of rehearsals, the *rieldans* emerged. It was mentioned amongst the musicians that the rhythm of *rieldans* music was not quite suitable in the way they attempted to interpret it knowing that the community considered the dance form to be traditional and/or conventional. The percussionist in the rehearsal mentioned a few times that "we are playing it as a *ghoema* beat". One of the Clanwilliam facilitators seconded the percussionist's insights to comparing the *ghoema* with *rieldans* music. Both the *ghoema*²³ and the *riel* were forms of community music. The *ghoema* was known as a genre of music that originated in the Cape colony and it was often associated with the "parading traditions of the *Nagtroepe*, *Minstrel Carnival* and *Christmas bands* which occur annually in Cape Town" (Johannes 2010, 31–32; cf. Willemse 2010; Martin 2013; Sheldon 2016). In the same way, the *rieldans* consisted of narratives that involved communities, originating from the Northern Cape, South Africa. One of the Clanwilliam facilitators introduced a local keyboardist who understood the music from the Clanwilliam community thoroughly.

²³ The *ghoema* is only mentioned briefly as it is not the focus of the study.

Musicians approached this session by presenting their current arrangements and composition to the keyboardist. The keyboardist was invited into the space to experiment with the arrangements so that the group could get a feel for the style and characteristics of what was considered as *rieldans* music.

- Percussionist: Is dit alright met net die tamboerein?
Is it okay if I play the tambourine?
- Insider: Whatever you think (hand gesture towards percussionist seated at the drumkit)
- Percussionist: Your style, you must tell me because you don't usually have (points to drumkit) drum kits.
- Insider: Not really, but sometimes we use drums and some rhythms (starts to prepare hand gestures to introduce the rhythm by clapping)
- Percussionist: So, like what kind of drum?
- Insider: (demonstrates the rhythmic motives by clapping and stomping while one of the other band members/facilitators starts singing the melody of the song arrangement over it)

(Excerpt observation, 28 September 2017)

The abovementioned excerpt is taken from the rehearsal session. It is a conversation that took place between the keyboardist and the percussionist. Prior to the rhythmic section that the percussionist had cleared up with the keyboardist, the guitarist and the keyboardist worked through the chord changes. The formula consisted of a three-chord progression that was ornamented in the style of church music with specific reference to charismatic influences that formed part of the community's vernacular. In this session the keyboardist had the electric piano at his disposal. He altered the sound selection to an organ setting to imitate the sound and feel of an accordion. This already introduced a standard set of tone colors that the musicians could work with. The rehearsal space became a space where all the facilitators were engaged from insiders to outsiders of the community, in the same way as the facilitators established their relations with the learners of the Clanwilliam community. The conversation amongst the musicians, using music as a tool to guide their discussion and mediation, pushed the boundaries of what is considered as traditional within the 21st century. Figure 5.1 illustrates this accordingly.

The conversation-like conventions of this dance form, the *riel*, relates to what was considered as tradition. Instrumentation, for instance, was a challenge in terms of tradition whether it occurs within the formalized rehearsal space or within the performance space as practice. The use of the *ramkie*, and a different form of music that was played on a comb – these were

considered indicators of ‘cultural toolkits’ that initiated a sense of inquiry within a ‘living tradition’ space. The two Clanwilliam facilitators, Rozanne and Nicole, elaborated on this observation engaging with the terms and/or concepts of community, and community music.

Rozanne: Gemeenskap vir my beteken maar net die plek waar ek bly en die mense wat rondom my bly. Of soos die dorp is Clanwilliam maar die mense in Clanwilliam, soos ek sê wat rondom bly, so dis die gemeenskap. En gemeenskaps-musiek sou ek sê kom van ‘n paar mense met verskillende instrumente wat verskillende musiek agtergronde het. Dis basies wat ek verstaan onder die term gemeenskaps-musiek. Nicole?

Community to me refers to the place where I live and the people I am surrounded by. Like the town is Clanwilliam, but the people in Clanwilliam, like I say, who live around there, they are the community. And community music, I would say, comes from a few people with different instruments and different music backgrounds. That is basically what I understand of the term, community music. Nicole?

Nicole: My term is ook dat die gemeenskap is mos nou die gemeenskap self en ons is ook eintlik nie groot [nie], ‘n handjie vol, so ek dink dit is ook gepaard en soos sommige [mense], hulle [hou van]²⁴ hulle eie unieke instrumente te maak soos, ek weet daar is nog ‘n blik ghitaar so, verstaan jy...

My term is also that the community is the community itself and we are not really big, just a handful, so I think it goes hand in hand and like some [people], they [like to make] their own unique instruments, like I know there is still an oil can guitar, so do you understand....

Rozanne: Ramkie

(Excerpt interview script, Arendse & Holland 2017)

5.5 A recurring thread: Past, present and future

Past, present and future was a recurring thread related to reimagining a specific ‘tense’ or timeframe. Previously discussed in Chapter One: Part I, the living landscape exists, according to Fleishman’s argument, where various time bands coexist. This section explores this statement through the shadow puppet component of the Clanwilliam Arts programme. The shadow puppet screen was analyzed from a tangible to a philosophical view to explore a phenomenon demonstrated in figure 5.4 entitled, *Narrating continuity within the 21st century*. Figure 5.4 is a photograph that was taken during a rehearsal session in September 2018. In the photograph, the drama facilitators were rehearsing the shadow puppet component for the Sunday showcase.

With the observation of the *sitzprobe* sessions in 2017 and 2018, it became apparent that the use of the shadow puppet screen had become more than just a screen or canvas that reflected

²⁴ I had to follow-up with the research participant named, Nicole Arendse. In the original interview transcript, she mentions that the people were not fond of making their own unique instruments. However, in context of the whole interview transcript her input contradicts her statement which came across that the locals were fond of making their own instruments. Changing the transcript verified the follow-up with Nicole Arendse.

the shadows of papercut characters paired with a narrative, music and sound effects. It became a way of narrating a continuity within the 21st century. The term 'continuity' in this context referred to the constant flux on a continuum scale moving back and forth between 'now' and 'then'. The continuity was 'activated' when an individual was placed in environment with the necessary knowledge or background information to facilitate a 'conversation' in the environment.

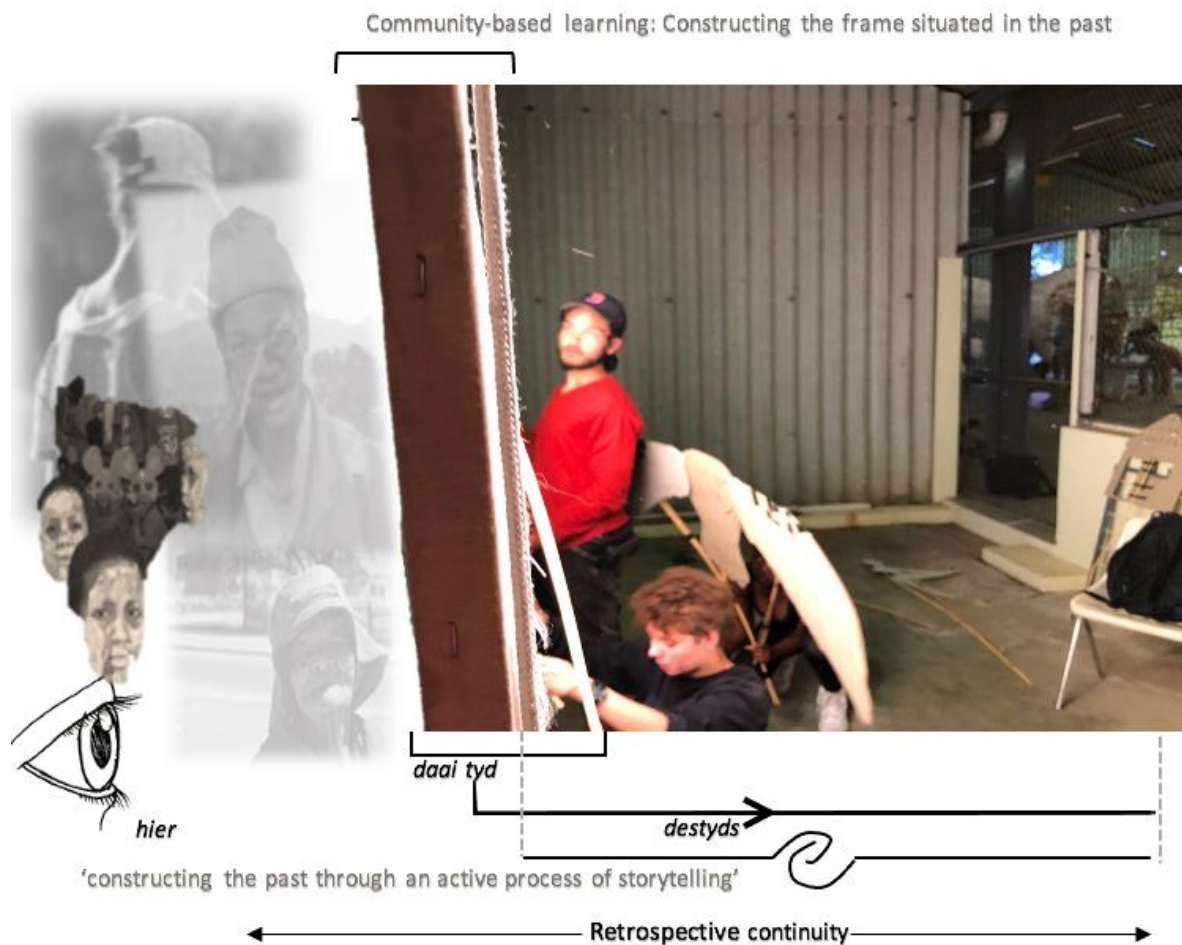


Figure 5.4: Narrating continuity within the 21st century

In this study, the conversation occurred between my cultural background as an individual, a researcher and Music Education practitioner, and Clanwilliam as the knowledge domain that facilitated this enquiry into the past. The engagement with my subjectivity involved the way I related to the many voices and the vernacular of the people that I had to interpret. The language mostly consisted of a type of doublespeak where most 'content' was narrated in

metaphoric form, similar to the facilitated stories of the Arts Project which formed part of the community's cultural plethora.

The voice of the research participant, Janetta Arendse, was an example of a type of double consciousness that demonstrated a continuity that engaged with the authenticity of time and place (cf. Garuba 2010).

Janetta: Nee, ek kan niks bespeel nie. Ek kan ook nie sing nie. Ek het op skool, ek het baie gesing ja. Destyds, daai tyd, hier van Whitney Houston²⁵

(Excerpt interview script, Arendse 2017)

During the interview, Arendse was asked how often she listened to music, what type of music she listened to and if she could play an instrument. Her responses reflected a type of storytelling. Within the idiom of storytelling, the way she answered always had a way of referring to the now and then with her constant references to *destyds*. The underlined words of the interview excerpt gave a thorough metaphorical overview of situating time in various contexts as *destyds*, *daai tyd*, *hier* were keywords that functioned as indicators of time and several timeframes. All three keywords referred to the past but had various degrees of the 'past'. During the *sitzprobe*, the shadow puppet screen facilitated these nuanced timeframes as indicated in figure 5.4.

Figure 5.4 demonstrates how the code (from first cycle coding) *destyds*, *daai tyd*, *hier* was used to engage with the reimagination of the past through the process of storytelling. The code was broken up into smaller codes or keywords that were assigned to different sections of the photograph illustrated in figure 5.4. *Destyds* referred to the historical past with specific reference to when the 'first people' walked the planes of the Cedarberg vicinity. Within the *destyds* section of figure 5.4, the drama students, along with the fine art students, illustrated the shadow puppets against the screen. They were in the past with materials from the present, 'now', to communicate and facilitate the narrative to the audience. It is evident that this perspective became multidimensional. *Daai tyd* was an indication of 'that time' that referred to something that occurred in the past tense. Comparing this with *destyds*, it is quite distinct because *destyds* would specifically be situated within the historical past which is

²⁵Free translation: "No, I don't play any instruments. I also can't sing. I did at school, I sang a lot, yes. Back then, that time, here of Whitney Houston."

‘further back’ than the past, or it could be defined as the past participle. This section of figure 5.4 was primarily the screen that served as a canvas for *destyds* onto *daai tyd*, which gave the nuanced ramifications of indigenous ‘scripts’ intertwined with the realities of the community, with specific reference to the social fabric of the community. With this being said, *hier* allowed members of the community, who were part of the audience, to insert themselves within the narrative, making a holistic connection to what they could identify with. The images reflected in grayscale are a representation of those connections that were made that resonate with conversations such that of Annie Booyesen as she reflects on the importance of the Clanwilliam Arts Project for the community. This is placed in the ‘now’, indicated as *hier*, in figure 5.4.

Annie: Ons as gemeenskap hou daarvan. Ons is lief daarvoor. Ons sien uit na elke jaar se liggieskou, so dit hou ons kinders en dit hou ons mense besig om na iets beter altyd te kan kyk. [...] Vir my sal ek sê is dit belangrik omdat Clanwilliam ook mos nou ‘n plek geword wat drugs hoogty fier. Die skollie element, aanrandings en om kinders weg te hou van sulke goed af.²⁶

(Excerpt interview script, Booyesen 2017)

Figure 5.4 provides the visual representation of the past, present and future to engage with what is considered as a retrospective continuity within the twenty-first century. The code *destyds*, *daai tyd*, *hier* demonstrated the various nuances of what could be considered as authenticity of time of place. It demonstrated that the context of tradition in Clanwilliam was anything but a cultural stasis. The various contexts, moving back and forth on the retrospective continuum as illustrated in figure 5.4, exposed one to a comprehensive view of what constitutes an evolving indigenous knowledge facilitated through storytelling as a recurring thread through past, present and future.

5.5.1 Realizing the double conscious: The Garubaian roots/routes

Realizing the double consciousness prevalent in the Clanwilliam Arts Project had three definite Garubaian roots/routes that were identified in *Chapter Two: Part II*. The first Garubaian root/route was based on the relations to the San. These relations consisted of conversations that evolved and emerged within the community while facilitators who resided in Clanwilliam brought these insights to the cultural space. The Clanwilliam Arts Project as

²⁶ Free translation: “As a community we appreciate the efforts of the Clanwilliam Art project. We love it. Each year we look forward to each year’s *liggieskou*, so it keeps our children busy and our people busy looking forward to something better. To me, I would say It is important because the community of Clanwilliam has no also become a place where drug abuse is constant struggles. The gangsterism, violence and to keep children away from such things.”

cultural space was a space that ‘held’ these conversations, making it part of the holistic connections to the town’s ancestral history. This was integral to the project’s objectives. The conversations were a space where the roots were linked to several routes. The roots referred to the origin of the |Xam alongside the archival material and artefacts that lived in the landscape of the Cedarberg vicinity. Thus, it is often referred to as an interaction with the ‘living’ landscape.

Linking the work of Harry Garuba with the overall research was a tenet of the second Garubaian route/root that managed to contextualize the fieldwork data under the following keywords: diaspora, theatre, and trajectories and/or transformation. Acknowledging the trajectories from the past in relation to South Africa’s journey towards transformation and reconciliation was integral to the objectives of the Clanwilliam Arts Project. Working and facilitating alongside the Bleek and Lloyd archive was considered the third Garubaian root/route with several subjectivities identified in the following chapter, Chapter Six. Rozanne Holland, one of the Clanwilliam facilitators, narrated a type of double consciousness. Holland initiated a conversation that engaged with the question of what ‘tied’ the root to route.

Rozanne: En ek meen, die stories is so, ek sal amper nie wil sê eie aan myself nie, maar dit is [eie] aan die gemeenskap want ek meen, baie van die mense wat in Clanwilliam bly is almal [af]stammeling van die Khoi en die San. En dit is die storie is elke jaar, ek weet nie daar is elke jaar ‘n paar mense in die gehoor wat relate met die stories wat vertel word. Onthou die animals is, of die diere, die mense “daar is”, maar die diere was die eerste mense gewees wat gelewe het.²⁷

(Excerpt interview script, Arendse & Holland 2017)

In basic terminology, ‘root’ is a part of a plant or tree that attaches itself to the ground providing support that stabilizes the plant or tree. As a verb, the term ‘root’ emphasizes the support that is needed – therefore an object and/or subject needs to be deeply rooted for it to be stable. ‘Route’ on the other hand refers to a course taken to get to the destination. Linking this with Rozanne’s understanding of storytelling, she made it evident that storytelling was deeply rooted in the embodied experiences linked to various generations. The process of constructing the stories towards the Sunday showcase embodied this perspective that narrated a continuity through the Clanwilliam Arts Project within the 21st century. Figure 5.4

²⁷ Free translation: “The stories is written in such a way that the community identifies with it. There are some people who live in Clanwilliam who are descendants of the Khoi and the San. Every year there are people in the audience that relate with the narrative. The animals were the first people who lived.”

provided this retrospective continuity that enabled one to observe the processes involved to construct and/or reimagine an ancestral history through an active process of storytelling. The route(s) in this context of the overall project consisted of individuals who carried a 'rich' cultural background consisting of:

- an age that spans over several noteworthy changes in the South Africa's cultural field,
- and a well-known presence in Clanwilliam as a 'community-person'.

Several individuals were identified along with their subjectivities (see Chapter Six). The Clanwilliam facilitators were also identified as individuals who carried their embodied experiences that were deeply rooted in their involvement with the Clanwilliam Arts Project. They were known as people who grew up in and graduated from the project. They formed part of the first cohort. Their ways and methods to enrich, educate and inspire the community with the town's ancestral history were the fundamental routes and roots of the Clanwilliam Arts Project.

5.5.2 The *sitzprobe*: Reimagining the 'living landscape'

Stepping into the rehearsal space of the first *sitzprobe* with the shadow puppets and the musicians, provided another dimension to the act of storytelling. The use of the shadow puppets became more than a screen, especially when the writing of the script was completed for the performance by Angelo Cloete and Lavona de Bruyn. The purpose of the *sitzprobe* was to practise the musical cues along with the script and the shadow puppeteers. The *sitzprobe* provided the core concepts that engaged with time and authenticity of location. Two of the research participants described it as follows,

Rozanne: [H]ulle het die beste dorpie gekies want die dorpie is omring deur rotskuns. Die dorp is baie ryk aan rotskuns. So dit is eintlik die beste plek.

(Excerpt interview script, Holland 2017)²⁸

Mark: The rock art was clearly there and the place we were staying [inaudible 19:52] was an archeology field station and so the language of the rock art right in the beginning with John Parkington who was a professor of archeology was taking the facilitators to see the rock art and talking about the rock art and so the rock art led us, I suppose to the idea of the stories. So, the stories had been used to kind of try and unpick what was going on, the stories then were, I mean there was nothing really systematic about it in the beginning it

²⁸ Free translation: 'They chose best village because it is surrounded by rock art drawings. The town is rich in rock art. It is actually the best place.'

was just let's take a story the second year and then put it into [work and] see what happens and then that work.

(Excerpt interview script, Fleishman 2017)

The use of the stories was an important aspect to the location of the project. Holland stated that Clanwilliam was the best place for the stories as the stories had concrete connections with the landscape. It connected with the rock art drawings that are very prominent in Clanwilliam and the Cedarberg district. Fleishman, the director of the project, pointed out that they did not choose Clanwilliam because of the rock art drawings, but that the town and its history unfolded 'organically' in the dramaturgical construction of the stories along with the performance script. The way the stories engaged with the community was a way of 'unpacking' the realities of what citizens dealt with on a daily basis. The project became more than just an arts project – it became an act of engaging with the social dynamics of community.

Fridays with the Arts Project marked the first seated rehearsal before the Sunday showcase. These sessions were needed to facilitate the musical cues with the band. The 2018 seated rehearsal consisted of the narrators, the musicians, the shadow puppeteers, fine art students, the musical director (Shaun Karssen), the director of the project (Professor Mark Fleishman, UCT and Magnet Theatre) and the shadow puppet director (Jennie Reznick, Magnet Theatre). The musicians presented their music content which they had worked on throughout the week composing, arranging, and rearranging. It consisted of a play-and-see where each idea could fit into the shadow puppet script.

The instrument range consisted of Western orchestral instruments such as viola, clarinet, bassoon, French horn, trombone, bass trombone, piano and guitar (acoustic and electric), and African instruments such as the bow, percussion (shakers and djembes) and a loop setup. Each instrument was assigned to certain themes that were attached to the characters of the stories. The shadow puppeteers, along with the directors, listened intently to each music example and pinpointed to where the themes could be used to develop the characters accordingly. The conversation that took place amongst the musicians during the process of the composing the music material played a prominent role in executing ideas. It was evident within their discussions that the story had been chosen before the start of the project and that it had been developed further with the learners. This assumed the infrastructure that

Fleishman explained regarding choosing a story each year and how it would resonate within the rehearsal and performance space. Fleishman referred to his method as dramaturgical work, using the different sources as inspiration and drawing from them accordingly.

After a while it becomes systematic. It becomes like, so what have we done so far, we've dealt with stories and then there was always the question, what were the images in those stories. So, because we were obviously visualizing them through the lanterns and through the structures we were building and the characters we were playing and all of that. So, we would say then well, we've had the praying mantis for example, or you know so what else could we make? You know in the beginning we were making like one structure and then slowly it became two structures. Now we make up to five or six structures, so it became a question ultimately about what animals haven't we made, and we looked for stories that included those types of animals. So, this year it would be like "aah! an owl we've never made an owl" now the stories are not [what] we call them, stories but often they're just fragments. [...] So, I would take a story about the owl as the warning to the hunter right for example and put it to, but then there was a fragment about an owl and listening to the owl because it can tell you when the lion comes. And then I would look for a story about a lion which is another story fragment and I'd put the lion fragment together with the owl warning fragment and then slowly to compose the story (Fleishman 2018).

The conversations amongst the musicians brought these fragments of stories to life that Fleishman implemented when choosing the 'sources' that were dramaturgical in nature. The learners' contributions during workshops facilitated a similar approach where the fragments were used to start a conversation that eventually unfolded and developed into an emerging script towards the Sunday showcase. The following conversations came up during the musician's workshop-like rehearsal session prior to the seated rehearsal:

Karszen: So, there are five major characters – which are?
Ben: The beetle.
Brandon: The mice.
Everyone: The longnose mouse.
Shaun: And then finally? Okay that is prey.
Jessica: The first people, are they?
Roxanne: The mantis [...]
Ben: Oh yes, the striped mouse.

- Shaun: It's the longnose mouse. He's the one that fails. But I think we should probably [use] the same [theme], make it two versions of the same theme [...]
- Roxanne: Is it probably going to be on [a] heroic [theme?]
- Shaun: It is going to be on a heroic [them.] Then there will be a character-theme kind of for the beetle, the lizard and the mantis. And then a couple of things, there's a chant that says, "the lizard lies on a thorn tree". [...] It's like a refrain. So, what we need to do is, we need to get the drama students because they are probably going to develop a chant for that. They need to come with that quickly so that they can give it [to] us and we could write some musical sounds to it. So, they are going to go to the school tomorrow and work with the kids. And you must try, just talk to them in the morning and see if they can come up with a refrain. Because what the drama students do is, they [the] tell story to the children and then they ask the children what do they think, and try and get [feedback from them]. They try and invoke interpretations through the kids themselves and then they kind of workshop different segments of [the] theme with them. [...] The longnose mouse's failure and what is he is trying to get, could be another theme that we could work on. And then this theme, this kind of heroic theme, I call it the hunting song. Because doesn't the mice go and hunt the springbok. [...] So, I was thinking of having a version that's like just guitar. [...] [The music] can be anything. [...] [L]ocal music here is like, it's not classical and it's not ethnic, you know. It's more sort of like just sort of pop, sort of dance music that they listen to.

(Excerpt observation, September 2017)

The guidance that Shaun (music director) gave the fellow music facilitators provided only a structure but not definite methods on how to go about the intended outcomes of the project. The composition process developed authentically in the rehearsal space. Sound effects and music examples were used in an exploratory manner that assisted the storyline. It was a process that painted the living landscape. This process follows in the vignette below.

Vignette

The narrator's opening line, "n man het eendag by sy huis uitgegaan"²⁹ cued the guitar loop that introduces the image of a man leaving his house. The shadow puppet screen engaged the viewer visually by situating the time of day and context accordingly. "Eendag" is used in a manner that allows the viewer or audience member situate themselves within the narrative that activates the notion of inviting the audience into the retrospective continuum as demonstrated in figure 5.4. The guitar theme introduced the man character, appearing for the first time for that sequence on the shadow puppet screen. The character of the man moving across the screen was accompanied by a tree, house and hut figures moving past the man to give the allusion of time passing throughout the day. With the playing of the African bow, a new theme was introduced giving more details of the surroundings within the narrative. As

²⁹ Free translation: "One day, a man left his house"

soon as the accompanying music changed, the man appeared at the bottom-right side of the screen, facing a hill that was situated on the left-hand side. "Hy het 'n heuwel uitgeklim" cued the man to start climbing the hill. As soon as the man started climbing the hill, the viola joined the African bow. This paced the character along with the narrative. This seated rehearsal provided the space for the musicians and the shadow puppeteers to situate the narrative through a performance practice. The conversation amongst the directors and facilitators took place as follows:

Narrator 1: Hy het die hewel uitgeklim want dis die gesogste plek om bokkies uit te check.

He climbed to the top of the hill to look for springbuck.

Instrumentation: [Viola, African bow and metal shakers]

Director: Take up the sun.

Narrator 1: En soos hy daar oor die pragtige landskap staan, sien hy geen bokkies nie.

As he stood on the top of the hill with against the beautiful landscape, there was no springbok in sight.

Narrator 2: Ewe skielik vlieg die tyd verby – dag word nag, en die son begin te sak.

Suddenly time flies by – day turns to night, and the sun starts to set.

Director: Sorry guys. Siya, as soon as you start hearing, Angelo start talking, then you start (points at the sun on the shadow puppet screen), but don't keep the sun so in the corner. You can come all over here – can you see my hand (points to the center of the puppet screen)

Puppeteer: Yes, I can.

Director: Yes - wooooh all the way down here, a whole big, beautiful screen (hand gesture demonstration on puppet screen). And even there (points to the right-hand corner of the puppet screen), don't start so much in the corner, start of rather here (points to the position of the sun). Okay, so just before Angelo speak.

Narrator 2: Ewe skielik vlieg tyd verby. Dag word nag , die son maak plek vir die maan, en die man raak vaak en gaan leen onder die boom.

Suddenly time flies past. Day becomes night, and the sun makes space for the moon, and the man becomes sleepy goes into a slumber under the tree.

Instrumentation: [Viola, African bow and metal shakers]

Director: And then the night, so light, a little bit of lullaby. Because then the night stars come.

Narrator 1: Die uil wapper oor die man om hom te waarsku dat die leeu oppad is. (Clarinet enters) Maar die man reageer niks. Die uil vlieg nader; die uil skree vir hom 'wooah-wooah!'. Maar alles tevergeefs, die man ignoreer hom en gee hom die hand want hy wil slaap.

The owl flapped above the man to man to warn him about that the lion is on its way. But he does not respond. The owl flies closer; the owl screams 'wooah-wooah!' at him. But all in vain. The man ignores him and waves him away because he wants to sleep.

(Excerpt observation, September 2018)

The way the seated rehearsal took place with the various conversations followed the usual 'structure' for the annual Clanwilliam Arts Project. The rehearsal space evolved each year,

following a slightly different approach, knowing that each year welcomed a new group of facilitators.

Chapter Six

Accessing the 'hidden' subjectivities within the Clanwilliam Arts Project

6.1 Introduction

Accessing the hidden subjectivities within the Clanwilliam Arts project was a process that unfolded and emerged over an extensive period. My first three weeks in the community provided a fair amount of context to authentically discover and engage with some of these subjectivities labelled as 'hidden'. The subjectivities latched onto the evolving social fabric of the Clanwilliam community that was prevalent throughout the Clanwilliam Arts Project. The Clanwilliam Arts Project implicitly provided a space for some of these subjectivities to surface. Reflecting on the aforementioned programme schedule with specific reference to figure 3.3 entitled, *Workshop programme, Sunday to Thursday*, the Thursday workshop sessions at Sederberg Primêr interacted with these subjectivities through the reflection-like approach to the Thursday programme. Thursday was customarily known as the last day of workshops at the school, and also a day that consisted of activities that enabled learners to connect and verbalize their holistic experiences.

Various conversations were brought up during these sessions that enabled learners to elaborate on the fundamental shifts of dynamic during the week of the Clanwilliam Arts Project. An interview with a group of music facilitators briefly touched on these subjectivities. It also interrogated the Arts Project's sustainability and the support that it provided to the learners in their enrichment and exposure to the arts that, in turn, broadened their perspectives on education.

Arianna: Like every day like the way I kept hearing "our project" come up was it something for them to look forward to in the year, the whole year's gone by and you telling me that from January they looking forward to this. I mean maybe but there's got to be something else. There's going to be more; something that we imparting that they [can] take with them.

Thami: And I also think because it almost feel like this romanticized moment that comes and go [...]. You know not to take away from what already has been imparted from because if it wasn't for this then we wouldn't be having [this] conversation[.]

(Interview excerpt, 27 May 2018)

These observations that commented on Clanwilliam's community life, along with the learners' reflections as a guide, enabled me to apply Sylvia Bruinders's approach on hidden subjectivities. The implementation of Bruinders's approach to subjectivity is threefold:

1. Subjectivity is a useful lens to engage and interact with matters and concerns which arise, especially avenues that are often 'hidden' and inaccessible to outsiders (cf. Bruinders 2017, 15).
2. Subjectivity needs to be interpreted as "discursive formation" (Bruinders 2017, 16; cf. Foucault 2003).
3. Subjectivity needs to be defined as "subjective experiences" (Bruinders 2017, 17).

With these three points in mind, Schippers's issues of context is still applicable when applying the aforementioned sentiments on subjectivity. This is fundamental, knowing that the context of this research has taken place in a century or a context that is often referred to as the 'African century' or the 'African renaissance' <Mbeki 2000>.

In order to apply these sentiments to the current study, this chapter draws on the voices of participants who have engaged with subjectivities commenting on notions of sustainability, community and community-making. Their nuanced perspectives have engaged with the notion of identifying co-constructed communities, based on their lived experiences. These observations are discussed in-depth, stating that Clanwilliam is a centre to be cultivated for community-based learning through the arts. With the observations of these subjective dispositions, this chapter includes two vignettes that engage with my subjective position as researcher. By engaging with the social fabric of the Clanwilliam community, the narrated subjectivities of the identified voices are well-situated to provide coherent reflections on musicking that occurred in this community context driven by the arts.

6.2 Voices of participants

Throughout my engagement with the fieldwork data, various voices of participants were identified. These voices formed semantic relations based on the social fabric of the community. As this section of writing engages with these relations through issues that were often labelled as 'hidden' and/or inaccessible to outsiders of the community, the subjectivities provide nuanced perspectives of each research participant's lived experiences.

Some of their experiences extend beyond the scope of the Clanwilliam Arts Project. Looking into these voices and their relations with the Clanwilliam Arts Project occupied an integral reflective space taking into consideration those who grew up in and 'graduated' from the Arts Project. These experiences reflected on the 2,57 cohorts with each cohort lasting seven years, which meant that a facilitator and/or community members' participation would have affected approximately 1800 learners within the 18-year run of the Clanwilliam Arts Project.

Defining the relation of how each participant's voice fits into what is labelled as 'hidden subjectivities', these relations were interpreted as 'an agreement' that participants had made with their lived experiences and their relation with the community, whether they were labelled as insiders or outsiders. Lived experiences, along with its outcomes and involvement with the Clanwilliam Arts Project cannot always be controlled. This observation was based on the context provided by the Clanwilliam Arts Project that reconnects the past with the present. This exposed participants to the historic ancestral component of the Clanwilliam Arts Project. Like the identified voices, the ancestral histories related to the |Xam narrative (cf. Bleek & Lloyd 1911) took on several voices. These were facilitated through various means with a dramaturgy at its core that gave the 'living' nuance to these ancestral voices. These ancestral voices related to various morals on life that were very often verbalized by facilitators and learners. All these aspects became a connected whole forming part of the Clanwilliam community.

Vignette

29 September 2017 (Fieldwork memo)

Friday afternoon, two of the facilitators from Clanwilliam, Rozanne Holland and Nicole Arendse asked me if I could take them into town and the surrounding areas to put up posters advertising the Sunday showcase of the Clanwilliam Arts Project, also known as the liggiesfees. While we were driving Rozanne gave me an impromptu tour through Clanwilliam especially when we entered an area named Hopland. The windows of the car were rolled down with Rozanne and Nicole occasionally shouting greetings to members of the community which they are well acquainted with. "Stop gou hier, ek moet net die pakkie vir my ma-goed gee"³⁰.

³⁰ Free translation: "Stop here. I need to give this parcel to my mom and them."

I stopped the car as Rozanne jumped out. The house was situated in ‘Hopland’ forming part of the government housing scheme. This was also was once known as an informal settlement. When her brother, Johandré, seated on the doorstep handwashing his shoes, Rozanne took note of him washing his shoes, preparing for the weekend’s liggiesfees – “die kind maak hom alweer reg vir Sondag!”³¹ She patted his head as she walked past him.

Observing the interaction between Rozanne and her brother gave me a brief overview of what went into the preparation of those participating in the Clanwilliam Arts Project. Their daily routine was impacted by this celebratory atmosphere that the Clanwilliam Arts Project brought to the community. This initiative breathed hope into their lives.

As we left Rozanne’s house we stopped at a ‘Spaza’ shop to put up some of the posters. A ‘Spaza’ shop is a convenience store that is located in the rural area(s) of the community. Most ‘Spaza’ shops in the community are owned by foreign traders, racially profiled as Pakistanis.



Figure 6.1: Mossie dancing the riel

Their extended operating hours makes it convenient for locals to access basic necessities from the ‘spaza’ shop. This also meant that locals would not have to go to town that often for their

³¹ Free translation: “The child is preparing himself for Sunday again!”

necessities. While putting up posters at the 'spaza' shop in Hopland, an eight-year old entered the shop to purchase a loaf of bread. Rozanne and Nicole knew the boy, Mossie. Mossie was a nickname that referenced his petite built and swift movements when performing the riel. Nicole and Rozanne told me about Mossie's involvement with one of the local rieldans groups. As soon as he stepped outside the shop, they asked Mossie if he could do the riel for us. Without any hesitation Mossie handed his carrier bag with the loaf of bread to Nicole and made his way to a sandy patch in front of the shop's parking area. Unaccompanied he showcased his fast 'passies' of the riel. One could see in his demonstration that he had a thorough understanding of the traditional and/or conventional dance form known as the rieldans.

(Excerpt fieldwork memo, 29 September 2017)

i. Janetta Arendse

Painting a brief picture of Janetta Arendse was based on her relations with various individuals throughout the Clanwilliam Arts Project and Clanwilliam community. During her interview Arendse was asked to tell a brief story that connected her with Clanwilliam. She described my question as vague and she often asked me what I meant by this question. However, before I even begin to explain this question, she already started painting a noteworthy landscape with glimpses of experiences related to the Clanwilliam Arts Project:

Janetta: Toe doen my pa mos aansoek by rooibos tee as 'n werk, 'n algemene werker. Maar toe maak hy mos daai jaar sy rug seer, toe val hy mos van die teesakke af [R: Ja]

My father applied for a job at the Rooibos tea factory, as a general worker. At the factory he fell and suffered a back injury.

Researcher: Was dit nou by die rooibos [tee fabriek]?

Was this at the Rooibos tea factory?

Janetta: Ja. Daai tyd is rooibos tee nog nie soos hy vandag is nie. Toe val hy van die teesakke af. Toe gaan hy mos Tygerberg hospitaal toe. Toe het hy sy rug seergemaak. Later van tyd toe is hy so aan Tulbagh toe en toe werk hy so daar by die kindershuis as 'n koshuis-vader. Hy en my ma en toe kom hy mos toe weer terug Clanwilliam toe, na die, hy mos t' pakket gevat. Toe kom hulle toe Clanwilliam toe. So het my pa aangegaan met die brigade in die dorp. Die brigade was altyd so doeltreffend gewees, want elke kind - toe sien jy nooit 'n kind op straat nie. Daai kinders is almal in die brigade.

Yes. Back then the Rooibos tea factory wasn't like it is today. So he fell off the tea bags. Then he went to Tygerberg hospital. He had hurt his back. Later in time he relocated to Tulbagh and he worked there at the children's home as a house master [koshuis-vader]. He and my mother returned to Clanwilliam after he took the package. My father went on with the brigade in the town. The brigade was always so effective, because every child – then you never saw a child in the street. Those children were all in the brigade.

Researcher: So sal u sê, as ek reg is, sal u dan sê die brigade was amper soos 'n [veilige] plek wat kinders [kan] gaan wat hulle uit die kwaad uit gehou het?

Would you say that the brigade was a safe space where children could go that that kept them from mischief?

Janetta: Ja ja, ja. Hy't hulle almal uit die kwaad uit geloop haal. Hy gaan tot by die kinders se ouers in Hopland. Hy praat met die ouers en sê vir hulle die kinders die brigade, hulle moet die kinders stuur. En dan stuur die mense hulle kinders, dit was baie kinders gewees. En hulle was een jaar in Worcester ook gewees vir die kompetisie. Ja, toe het die kinders nogal eerste gekom. Verder aan het my pa net so in die politiek - My pa was 'n groot ANC gewees.

Yes, it was his objective to keep the community's children safe. He went to the parents in Hopland and asked if they could send their children to the brigade. The parents sent their children to participate. They even participated in a competition in Worcester and it was a great success where they even came first. My father was also a very active figure in politics, especially his involvement with the ANC.

(Interview excerpt, 9 October 2017)

Janetta Arendse painted a context that involved her father and his involvement with the Clanwilliam community. Her father's involvement in the community was mentioned very often in other interviews that were conducted in and out of the original context of the fieldwork. I was able to experience the impact of Arendse's father on the community. His work and contributions were expressed through the spirit of community-making that has been passed down to his granddaughter, Nicole Arendse, who was one of the research participants for this dissertation.

At first glance, before the interview started, there was already a connection between me and Janetta Arendse. When I arrived on Monday afternoon to interview Arendse, her daughter, Nicole Arendse, exclaimed, "Mammie! Kyk, hier kom Brandon!". As I was making my way to the gate to enter the premises, the gate had already been opened for me. Although I had a brief idea who Nicole's mom was, she confused me with one of the other Clanwilliam Arts Project facilitators. I parked my car on the sidewalk in front of their house. The street they lived in was very busy with children playing around and neighbours lurking from their windows eager to wave, smile and greet. At that point in time, this gave me an indication of context that facilitated an openness to hospitality and a sense of the community's dynamic. Janetta Arendse was sitting under the roof next to the front door and, as I entered, she offered me a seat. Our interview and the content of the interview began before I could even present the formalities to her – I had to stop and ask for her permission to be interviewed knowing that I had already been drawn into her conversation. At the that moment I had been engaged in her conversation for about twenty minutes. The connection that I had with

Arendse latched onto a keyword: hospitality. Arendse's conversation invited me to participate in a conversation that revolved around her late father, Oom Appie.

Influenced by location and the context thereof, Janetta Arendse's interview content stemmed from her strong paternal relation, shared through her experiences of her father and his involvement within the Clanwilliam community. Arendse's father, known as 'Oom Appie April' to the whole community, was a personality who popped up constantly. As Arendse mentioned her late father's involvement with the brigade, this painted a context of note. The brigade, in relation to the Clanwilliam community, was known as a community initiative that involved children, giving them access to music instruction primarily facilitated through a church. The brigade also formed part of several churches' processions that were often known as the marching band(s), consisting mostly of brass and woodwind instruments, and which were responsible for the music during services. As stated above, initiatives such as the brigade provided a safe platform for children and facilitated a sense of belonging that kept them from several mischievous activities that formed part of Clanwilliam's social fabric.

Like the nuanced voice of Janetta Arendse, Annie Booyesen, who is also a well-known elder in the community, described the social concern of drug and alcohol abuse as part of the Clanwilliam social fabric. This is one of the subjectivities that latched onto the Clanwilliam Arts Project for its positive impact on the community that attempts to keep learners away from these mischievous acts:

Annie: Ons as gemeenskap hou daarvan. Ons is lief daarvoor. Ons sien uit na elke jaar se liggieskou, so dit hou ons kinders en dit hou ons mense besig om na iets beter altyd te kan kyk. [...] Vir my sal ek sê is dit belangrik omdat Clanwilliam ook mos nou 'n plek geword wat drugs hoogty fier. Die skollie element, aanrandings en om kinders weg te hou van sulke goed af.
The community loves the project. Each year we look forward to it and it keeps our children out of trouble. It is important to the community because Clanwilliam has also become a hotspot for drug abuse, gang violence and domestic violence. Children need to be kept away from these things.

(Interview excerpt, 12 October 2017)

The overall perceptions of those participating in community initiatives such as the brigade or the Clanwilliam Arts Project were drawn to the transformative impact of individuals and the collectives they represent. Their involvement centered around conversations that facilitated radical change for the betterment of the greater good of the community. This also reflects on the work done by the facilitators that 'held' these spaces for learners, facilitating radical change and proactive inquiries through the arts. As mentioned in Chapter Three, instances

like these were fundamental to the Clanwilliam Arts Project with specific reference to the Thursday programme at Sederberg Primêr that instigated the nature of these conversations through reflection-like activities.

Like the learners, Arendse constantly reflected on her impact on and contributions to the community.

Janetta: En maar toe het hulle 'n uitgeval gehad, hy en een van die ANC-lede. Toe het hulle mos ook die grondeise [begin], die klein-beginners boere. Toe kry my pa hulle mos 'n stuk land wat hulle loop werk vir hulle vir tuine en sulke goeters. Toe is die mense mos nou vreeslik teen dit. En een, twee, drie, toe vat hulle dit af... My pa het baie gebaklei, vir die grondeise ook. Dis hoekom die mense vandag grondeise geld kry. Dit is alles deur my pa te danke. My pa het alles gedoen, toe sit hy al in die rystoel. Dan stoot Aidy vir hom, my oudste seun. Dan stoot Aidy my pa in die warmte munisipaliteit toe.

Then they had a fall out, he and one of the ANC members. At that time they also started the land claims, the small-trade farmers. My father then received a piece of land that he could work with for a garden and such things. But then a lot of people were against it. And one, two, three, they took it away... My father fought a lot, also for the land claims. That is why people today get money for the land claims. It is all thanks to my father. My father did everything, even when he sat in a wheelchair. Then Aidy would push him, my eldest son. Then Aidy would push my father in the heat to the municipality.

(Interview excerpt, 9 October 2017)

With an active presence such as Oom Appie's, his guidance and contributions were regarded as highly valuable. These conversations not only revolved around the brigade and its impact, but also on his impact, highlighting notions of belonging that became a recurring theme in the body of fieldwork data. This was related to heritage, community-making and transformation. With community initiatives such as the brigade, Arendse engaged me in conversation knowing my expertise and involvement in the Clanwilliam Arts Project. This already occurred before I disclosed the nature of the research.

Glancing through these perspectives that Janette Arendse shared, her subjectivities revolved and engaged with the itineraries of histories. This was evident with instances that alluded to a cultural field that dated back to apartheid, and post-apartheid. This was indeed a commentary situated in the 21st century, an integral century that connected with the continuous nuances out of which these subjectivities emerged in the context of community-based learning through the musical arts.

ii. Lavona de Bruyn

My first encounter with Lavona de Bruyn was in September 2014. I was standing next to her at the bottom of the pavilion at the Clanwilliam Sports grounds in Park Street. I remember her exact words to me; in fact, it was her eyes that told me to join her in the sing-along with the children seated on the pavilion awaiting the start of the *liggiesfees* workshop programme:

“En skil jou piesang!
Skil-skil jou piesang!”³²

Immediately the song had taken me back to 2010, the last athletics day of my matric year, where I was chanting the same song with a multitude of others cheering for the ‘spirit cup’. I could relate to the ‘spirit’ that was present between Lavona de Bruyn and the children. This first encounter sparked an interest to build a mentorship relation with Lavona, inspired by her connection with the learners and the Clanwilliam community. I remember the first workshop at Sederberg Primêr that I had to facilitate – the first Monday that I ever experienced in the Clanwilliam Arts Project still seemed surreal as I realized I did not know what I was letting myself into:

It was the start of the 2014 Clanwilliam Arts Project programme. That Monday morning, everyone was up early getting ready for the workshop programme at the school. The kitchen of the Living Landscape premises was quite a busy site with some of us frying eggs, making toast, or warming up milk for cereal. I can still hear Lavona’s voice in the back of my head: “Outjie! Jy sal ’n goeie breakfast moet hê. You’re going to need it today.” Eventually it was time to leave the Living Landscape premises and we made our way to the school situated quite close to the local shoe factory, Strassbergers, and the Clanwilliam dam. Prior to our departure to the school, Lavona would do a 20-minute call to remind us that we needed to be at the school by 8 o’clock. (Up until 2018, this had not changed, and we would still get into the Magnet Theatre van sipping piping hot coffee while finishing a bowl of cereal). We started our first Monday morning, September 2014, with a brief talk on the dynamics of the school and the environment. This was a conversation that evolved, one that was refreshing and authentic and that, up until this day, inspired and uplifted the sense of humanity and the sentiments of community-building instilled by Lavona. During an interview with Lavona de

³² English translation: “Peel your banana!”

Bruyn, her narrated experiences with the Clanwilliam Arts Project often resonated with the keywords, community, heritage, and culture:

Lavona: I mean so we are talking here specifically about the project; I think the one way for me that articulates the project is every time I go down there it reinforces, or it digs deeper into my *menswaardigheid*, my *mens*. Views [that] you, that is just it in a nutshell. It affects, it affirms, it shifts, it changes, it breaks, it makes me more of a person. Person is not [the] right [word]. *Menswaardigheid* is more of what an English equivalent value of human, people, the value of humanity. I think it's about the value of humanity because each year you and I work with different facilitators.

(Interview excerpt, 6 April 2018)

Lavona's relation to the facilitators and the Clanwilliam community highlighted nuances that uncovered some of the subjectivities prevalent throughout the workings of the Clanwilliam Arts Project that primarily focused on the sustainability of the Arts Project and the futures of facilitators that resided in Clanwilliam. Lavona spent a fair amount of 'home' time in Clanwilliam and her extensive experience with the community was like home.



Figure 6.2: Lavona and facilitators on conversation providing feedback on workshops facilitated at Sederberg Primêr

Throughout the ongoing fieldwork and within phase two of the fieldwork, I worked with the 'Magnet Theatre Vakansieprogram' that took place from 2 to 13 July 2018. During this

program I worked alongside Lavona de Bruyn and other arts practitioners, facilitating the arts-based holiday programme for grade four to seven learners in the Clanwilliam community. During this programme, Lavona initiated several important conversations that reflected on the 'landscape' provided by the Clanwilliam Arts Project. During a recreational session, we found ourselves sitting in front of the fire just before supper. This took place in Park Street, the same venue where facilitators from the Clanwilliam Arts Project were accommodated. The facilitators for the holiday programme included members who were part of the *Community Networking Creative Arts Group* (ComNet), a theatre maker from UCT, Lavona and me (cf. De Bruyn 2016, 256–257). At the fire, Lavona shared her experiences of witnessing the ComNet founding members' growth, knowing that most of them had grown up in the Clanwilliam Arts Project.



Figure 6.3: In conversation with Lavona de Bruyn and some of the ComNet members, 6 July 2018

Two of the ComNet members were also research participants of this dissertation. With this conversation, Lavona also paid homage to the generational impact of the late Oom Appie on the Clanwilliam community and his influence on the arts. In this context Oom Appie was also the grandfather of one of the ComNet members. Many of these conversations were tied to nuances that emerged throughout the Clanwilliam Arts Project and Lavona approached the

members about their own personal impact on the Clanwilliam community which they are serving through the arts. These conversations shed light on the notion of sustainability that the Clanwilliam Arts Project constantly faced. Lavona addressed it as follows in her interview session:

Lavona: [...] Magnet [theatre] wanted to start some community intervention in Clanwilliam based in what, because there was such interest from the young people who had been part of the project for years, who has been part of the *Liggiesfees* for years. So, then I came in and work with those in, those who would be interested in starting ComNet and that's how [I] got down to start working in community theatre with the kids and with at school as well. But my task was working with ComNet and developing young independent community arts theatre group that sustain itself, ultimately [to] become an independent NGO without Magnet's assistance that could run themselves and having [to] continue working on their own. Because I was with ComNet I also continued working with the *Liggiesfees* so the two then, then overlapped.

[...]

Our goal is the community. Our goal is not who you are as an individual. Our goal is not which institution you come from. The goal, your goal is not your knowledge you bring. Your goal is what you are going to receive from the community. If you don't [come] with that intention, you might as well not go because it's not in the giving, it is not in the giving here, it is in the receiving that you are going to have your humanity changed. As so, that is like you're constantly, repetition, you teach in different ways what community theatre is, what it means, what does Wildes say about community theatre? So, there's lots of teaching happening around the purpose of what they are going to do. And those who take on that message, those are the ones that flourish down there.

(Interview excerpt, 6 April 2018)

With De Bruyn's extensive experience with the Clanwilliam Arts Project and the community, she advocated the importance of community-based learning through the arts and the sustainable factors that were tied to the Clanwilliam Arts Project. Sources for funding and the lack thereof has been a constant challenge amplifying some of the subjectivities that further extends into the work of most community-based learning through the arts across South Africa. These observations resonated with Lavona's work that related to the growth of the ComNet members, as well as her insights into the community of the Clanwilliam Arts Project and its intended objectives for the good of the community.

iii. Nolan Africa

After completing a degree specializing in Drama Therapy, Nolan was approached by Mark Fleishman to become part of the Clanwilliam Arts Project team in 2014. Nolan's work in the Clanwilliam community was extensive knowing that it was more than just the Clanwilliam Arts Project.

During an interview, he reflected on his experiences in the Clanwilliam community and the Clanwilliam Arts Project, especially his commentary on the dynamic between facilitators. His commentary highlighted a subjectivity that was often 'hidden' until research participants would verbalize their lived experiences that dealt with collaboration and the exposure to various collectives forming part of the facilitating corpus of the Clanwilliam Arts Projects.

Researcher: And can you briefly describe your experiences with [the] Clanwilliam Arts Project?

Nolan: So, I find it quite varied because you're working with these Cape Town students if I can call them that because now the combination of JazzArt, UCT and Magnet. And every time you find different dynamics of students. So, the very first year, 2014 when I did it, I probably was overwhelmed because these students gelled so amazingly. And it was just a collaboration with them that I'm like, "yorr, is this what this festival is like, it's really cool" how they all come together, no inhibitions. They just work together and then they go and do their job and produce this fantastic affect. 2015 was totally different. The students were segregated. You know, the UCT, the Magnet, and I'm like "oh, no wait. So, they are human beings." You know, so they go in there and produce something really good. But their bond was something different to like my first year's experience there. So, I found that dynamic quite interesting of how the people that come from Cape Town bond and relate to each other, and I think there's quite a stigma around the institution they come from because that played out in my second year there.

(Interview excerpt, 6 April 2018)

Nolan elaborated on his experiences of the different dynamics from the various collectives who formed part of the Clanwilliam Arts Project. His experiences touched on the stigmas and stereotypes that were often 'felt' amongst facilitators at first and how these egos would subside once they stepped into Arts Project's collaborative space. Nicole Arendse, one of the Clanwilliam facilitators also commented on the 'divide' amongst collectives in the following section. The UCT students, Magnet Theatre trainees, JazzArt trainees and the Clanwilliam facilitators were all collectives who were unique in their approach and understanding of the Clanwilliam Arts Project. Nolan's presence in the community also provided a context where he had worked with various people in and outside Clanwilliam who were still very much part of the Clanwilliam Arts Project. The outreach or extended program was something that was led by Nolan during my involvement with the Clanwilliam Arts Project.

Friday morning, September 2014³³, marked my first trip with Nolan and other facilitators to Kweekkraal. We left the Living Landscape premises at 07:30am in the green Toyota Tazz which

³³ The reference to 2014 is pertinent as it was my first experience of visiting one of the farm schools. This approach highlights my observation with the provided context.

Nolan owned at the time. On our way to the farm school we still had no idea what to expect or how different the context of the farm school would be. The questions that we all had on our minds, knowing that we had just experienced a vibrant four-day week of workshops from Monday to Thursday, were the same questions we still had during the week of the 2017 Clanwilliam Arts Project programme. These questions also occurred when the 2017 programme was extended to a farm school in Hexrivier, following the same principle of the outreach component which had been such an integral part of the Clanwilliam Arts Project. Nolan narrated these collective experiences as follows, engaging with the growth and experience of each learner who participated in the Clanwilliam Arts Project:

Nolan: I think about coming out of training and doing community projects and going in there with a sense of you know you must not go in there with any form of prejudice and whatever. But all those other projects have been so short termed that once I got here, I went in with this – so you hold no judgement when you go in. When you go in you learn about the people, and I go in and I learn about people and as I'm there longer, it became a big anthropological experience for me. Where the whole 'don't judge' thing means a lot more because you realize after being there for maybe two months, you are being judged.

(Interview excerpt, 6 April 2018)

The judgmental nature of the people in the community was a real challenge for Nolan, knowing that it is ingrained in human nature. This was especially evident when you had spent an extensive period in the community, working and staying there.

Nolan: They're figuring things out about you, so it becomes this experience of you learning about them, they're learning about you, and you are learning about yourself. You know, so I got a lot of that kind of enrichment out of going into a community letting people be people and then you being [the] truthful you because they're looking at you to. And it's difficult. Is glad nie maklik nie³⁴ because you trying to just go in and do your work but there's too much happening, and you like 'no I'm being judged'.

(Interview excerpt, 6 April 2018)

Nolan pointed out several factors prevalent in the Clanwilliam Arts Project that were experienced by 'outsiders' when visiting the community for the first time. He emphasized the change of dynamic amongst members in the community, knowing that this was the one week of the year that uplifted, enriched, and enhanced the quality of life of the children and their broader community. Their experiences brought forth the qualities of every facilitator, allowing their own human values to flourish. Along with these experiences, Nolan highlighted the degree of prejudice from the insider and outsider's perspective. These experiences were

³⁴ Free English translation: "It is not easy at all."

nuanced. It highlighted the current infrastructures of the community, and the socio-economic factors related to the wellbeing of the community. The whole anthropological experience of facilitators, participants of the Arts Project, the community, stakeholders in support of the Clanwilliam Arts Project, and the broader Cederberg municipal district shaped a type of 'ecosystem' that cultivated a notion that attempted to redefine community.

Nolan: I think there's a sense in what I see in the children's eyes or bodies or just their whole engagement with things that's probably my adrenaline for things with that experience. I watch these children and have a sense of what they getting out of it and it just gets a lot of me going and it keeps me motivated and wanting so, ja, I think it's mostly what I get out of them [R: okay]

[...]

I think literally just adding on that the fact that that because we try to relate each story to the community. There's instilling a form of pride within in these kids about who they are. You know sometimes it's very subtly showing their worth to them in them and identify themselves, make it a Clanwilliam story you know and I think one of the objectives and aims of doing that is [to] create a confident human being so that they can grow out of this but take this memory with them and just in a sense of 'I'm worth something, I can do something, I can make something of myself' and it seems really subtle if you try to say it with one show but if it really does make that kind of impact on people. So, hopefully that's what the kids are getting out of it in terms of them moving forward, growing up.

(Interview excerpt, 6 April 2018)

iv. Nicole Arendse

Nicole Arendse grew up in the Clanwilliam Arts Project alongside her grandfather's (the late Oom Appie) community involvement. She was very fond of the impact he had had on the community which also resonated in her work as a community music and arts practitioner. Being one of the ComNet founding members, Nicole Arendse took charge of the local Clanwilliam steelpan band that offered music-making opportunities to children of the Clanwilliam community. The local Clanwilliam steelpan band also formed part of the Clanwilliam Arts Project.

The band usually accompanied the parade on the rugby field even though majority of the Clanwilliam Arts Project 'performances' took place at Sederberg Primêr. But, when performances started taking place at the local sportsgrounds, the steelpan band, directed by Nicole, also accompanied the parade of the lanterns. Nicole's active involvement in the community was integral to her biography, realizing and analyzing her experiences that dated back to the constant involvement of her late grandfather, Oom Appie.



Figure 6.4: Nicole Arendse directing the steelpan band on the Clanwilliam Sportsgrounds, Park Street, 30 September 2016

During the first half of their interview, the first question to both Nicole and Rozanne Holland³⁵ was to introduce themselves and to elaborate on their connection and/or relation with the Clanwilliam Arts Project.

Nicole: Ek is Nicole Arendse, 'n inwoner van Clanwilliam en op die oomblik is ek huidiglik gevestig hierso en ek is ook betrokke met die lantern festival wat ook nou al sestien jaar aan die gang is. Hierdie jaar is dit die sewentiende jaar se bestaan van die lantern festival en dan is ook deel van 'n drama wat sê maar elf, twaalf jaar terug gestig was as ComNet en ons is nogsteeds betrokke met dit soos die jare aangegaan het.

I am Nicole Arendse, I live in Clanwilliam and I am also part of the lantern festival that has been running for sixteen years. This year marks the 17th year. I'm also part of a drama group that was founded about eleven or twelve years ago, known as ComNet and we are still part of the collective as the years have gone by.

(Interview excerpt, 12 October 2017)

Nicole elaborated on her experience as a participant involved in the community-based arts initiatives as follows:

Nicole: 2001 het my oupa, genoem oom Appie April, en Mark Fleishman gekombineerd want hy het mos 'n jeug brigade gerun in die dorp. En ons was meer as honderd-en-twintig kinders wat deelgeneem het aan die jeug brigade. Ons was drie soos squads wat daar gewees het. Daar was 'n jonger squad, ons het dit sommer genoem die tiny tots, en dan is dit die junior span, en dan is dit die senior span met die marching band by. En ek was seker agt, sewe-agt, toe moes ek instrumente beginne speel. Vir my was dit eintlik geforseer om dit te doen. Ek wou dit nie eintlik gedoen het nie, maar dis seker die way van dissipline wat daar gewees

³⁵ Nicole Arendse and Rozanne Holland's interview was a focus group interview that took place during phase one of the fieldwork in Clanwilliam.

het. En deur dit het ek ingekom in die projek in. So ek was eers by die marching band en dan het altyd gesien 'jong man die kinders se gesiggies lyk dan sexy vir die twee jaar as ek mos nou aan die begin'. Eintlik 2004 het ek betrokke geraak. Sien ek die gesiggies man, die gesiggies is dan nou geverf, ek wil nie daar wees nie. Ek wil hier by die kindertjies wees wat so sexy lyk hier en dan het ek soms weggehardloop van die huis af.

My grandfather, Oom Appie and Mark Fleishman started their collaboration in 2001. This collaboration was motivated by my grandfather's involvement with the marching bands/brigades. We were more than 120 children who took part in the youth brigade. we had like three squads. The younger squad was known as the 'Tiny Tots', and then it was the Junior and Senior squads with the marching band. I was about seven or eight years of age when I had to start playing musical instruments. At one point it felt like I was being forced to play an instrument. At first, I was not keen on this participation, but it cultivated my sense of discipline. And that way I got into the project. First, I was in the marching band and then I used to see the happy and excited expressions on the children's faces. Only in 2004 I became part of this. Their faces were now painted, and I didn't want to be there. I wanted to be with the children who looked so happy, and then I sometimes ran away from home.

(Interview excerpt, 12 October 2017)

Her involvement with the Clanwilliam Arts Project and her contribution to the community brought various issues to the forefront. In Nicole's context as a community arts practitioner with minimal institutional training, her experience has taken her to great lengths in the development of a community music initiative through running a steelpan band. She commented and elaborated on issues that were often overlooked, and also not openly discussed in the Arts Project's programme. These subjectivities were similar to what Nolan had highlighted, labelled as the 'segregated' or isolated nature of the collectives forming part of the Clanwilliam Arts Project facilitating corpus.

She narrated the segregated nature of these collectives as follows:

Nicole: Maar wat ek kan sê wat my uitdaging was eintlik, en wat vir my ook 'n bietjie op my gewerk het is, die dat dis wel student nè. Ek is nou nie 'n student op daai level nie maar my ondervinding om presies te wees nè; we don't have the papers for what we do but the skills we have, daai improve alles sommer maar weer. Verstaan jy, so dit is eintlik minagting van hulle teenoor ons nè, en dit laat voel ook vir my bietjie sleg aan die eenkant. Ek kan nou nie presies sê van Zahn nie. Sy sal haar mening kan gee oor dit. En wat ek agter gekom het, as ons, as ons praat oor wat ons doen en waarmee ons besig is, dan is dit vir jou as musiek student nè, no offense, jy het miskien 'n graad in wat jy doen nè, ons het nie grade in wat ons doen nie. So, dit laat voel net 'n bietjie vir ons aan die onderkant nè, en wat vir my is, jy's drie jaar vier jaar op die universiteit, ons is al tien twaalf jaar in die bedryf.

As facilitators we were often faced with the divide between me as a facilitator without institutionalized training versus the university student with professional training. We might not have the papers, but we have the experience. At times it could be offensive, especially when we're underestimated. Rozanne's experience might be different than mine. She can elaborate on it. I have noticed that whenever we talk about what we're busy with, then we're looked down on because we don't have the qualifications. It makes a person feel discouraged. You might spend three to four years at a university but we're already ten to twelve years in this industry.

(Interview excerpt, 12 October 2017)

Nicole emphasised the importance of experience – the way things were done, and the tasks that were carried out, were a matter of embodiment. This was prevalent in her identity construction as a young female with a well-known community arts reputation in the community while identifying with the memory of her late grandfather, Oom Appie.

v. Rozanne Holland

Growing up in the Arts Project from as young as eight years old, Holland narrated her experience as follows:

Rozanne: Wel, in my geval, die kinders het elke [dag] verby [ons] huis gekom tot waar die werksinkels aangebied was. En op so 'n manier het ek net elke [keer] gesien [die] kinders stroom en toe besluit ek na die eerste dag maar, 'Wow! Ek kan ook mos saam met die kinders stroom.' En toe is ek maar nou toe saam hulle daar weg. En op die ouderdom van agt jaar, mense, jy kan nie veel doen nie. So, jy volg maar net wat die man voor jou doen, dan gaan jy maar net al aan. En dit is hoe ek op [die] ou einde van die dag op geëindig het maar ek kan regtig nie vir jou sê hoe ek daarvan te hore gekom het nie, maar soos ek vir jou sê, die kinders moes verby my huis kom om te kom waar die werksinkel gebeur [het].

In my case, the children walked past our house every day on their way to where the workshops were presented. I saw the children walking past our house every time and so I decided after the first day but, 'Wow! Surely I can go with the children too'. And so I followed them and joined them. And at the age of an eight years, really, one could not do much. So, you end up following what the one ahead of you does and you just keep going along. That is how I ended up becoming part of the project, but I really can't tell you how I came to know or hear about it, but like I say, the children had to walk past our house to get to where the workshop happened.

(Excerpt interview script, 12 October 2017)

During the interview Holland was asked how she became involved in the project. Her involvement started 'organically', observing the children making their way to the workshop venues and she joined in as an eight-year-old. At the time of the interview, Rozanne Holland was 24 years old with three siblings participating in the Arts Project. Holland's siblings and their involvement with the Art Project was part of this biographic description as it has evolved throughout the chapter. As a facilitator she possessed a wealth of experience that she conducted and communicated through her siblings and others participating in the project, mapping her journey as part of the longitudinal existence of the project up to September 2018. Holland's contribution was a dynamic that constantly occurred throughout the Arts Project, specifically linking her contribution to the songwriting processes and the facilitation of singing sessions that took place at the afternoon workshop venue.

During the September 2017 Clanwilliam Arts Project, Rozanne assisted the music component in writing and facilitating the songwriting process. The space that the musicians had at their disposal consisted of Rozanne as Clanwilliam facilitator, taking her background into account, Shaun Karssen as music director on French Horn, Duncan Johnson on saxophone, Ben van Wyk on saxophone as well, Arianna Carini on guitar (acoustic and electric), Roxanne Hendricks on percussion, Jessica Rossouw on viola, and me as researcher on piano. The discussion towards the process of composing the song that was meant to be sung by the learners, occurred in a similar manner as discussed earlier in section 5.4, entitled, *Conversing the riel in the rehearsal space*.

Holland’s contribution to the writing of songs – especially lyrics that the community could relate to and conversing the *riel* in the rehearsal space – was an instance where her use of the lyrics gave access to the dance form that was considered a living tradition (see Chapter Five). Section 5.2 discussed the conventions and conversation around the *rieldans* extensively. The following lyrics were written considering the narrative (see Appendix G & H for English translation).

Lively

1. My lie - fie, my wy - fie, my ke - wer ons hui - sie lief -
 2. Hier kom die ke - wer, hier kom die streep muis: hul -

- de wat saak maak, ons har - te sa - l saak maak.
 le is ge - luk - kig! Hul - le gaan nou saam bly!

Figure 6.5: Tone setting “My liefjie, my wyfie” with lyrics by Rozanne Holland

Holland’s input as a facilitator from Clanwilliam was of great importance based on her experience of growing up in the project. The musicians were considered as outsiders stepping into the Clanwilliam community as instrument specialists recruited from the South African College of Music, University of Cape Town. Their background entailed the formal training of their instruments comprising mostly of Western Classical, Jazz and African Music, and exposure to the field of Music Education. The racial dynamic of the group was also integral to the support of the music division of the overall project consisting of mostly learners profiled as coloureds. These dynamics are fundamental in observing how the music facilitators had to

connect with the children in a space that was 'held' by the objectives of the Clanwilliam Arts Project. This was also prevalent in other areas of the Clanwilliam Arts Project where the facilitators consisted of individuals from various racial backgrounds. The dynamic bond they shared with the predominantly coloured community was integral.

Duncan Johnson, one of the music facilitators who was a first timer to the Arts Project, shared his experiences of connecting with people in the community and their surroundings. His experience in the community was accompanied by Rozanne Holland as she was showing him around.

Researcher: Duncan what did you, anything in particular that you picked up when you were taking your stroll or walking through [the neighbourhood]?

Duncan: It was hot, it was very hot. I actually went with that girl, what's her name?

Researcher: Rozanne?

Duncan: Rozanne. I went with Zanne, I don't know if it's her family or family friends or something.

Researcher: I think [it's] Denise them.

Duncan: But [I'm] not sure. I can't remember but the first time I walked alone, [I] walked through the place. The second time I walked with her [Rozanne] and we went to this house and now we [are] chilling and I was part of their chill, so instead of observing people. Chilling, I was now chilling with them and so I could experience both sides. We just had coke by the way. There was no alcohol. Whenever I saw people I would assume it's alcohol but it wasn't always the case. That's why it's good that I had both ends of it. Well some of them had beer but it wasn't only that. The thing I experienced there was chicken in people's yards – chickens running in the streets that nobody cared about like it was just there for me. If a chicken runs in front of my house, I'm going to catch it. That's the first thing I thought; I'm go[ing to] catch that chicken and then build a house [or] whatever but it was very different and I asked her, I asked Zanne.

(Excerpt interview script, 27 May 2018)

Duncan's description of the community was one I could relate to as, during my extended stay in Clanwilliam, I observed the movement of the town and its living conditions around Sederberg Primêr, one of the hosting venues for the Clanwilliam Arts Project. Within this two-kilometre radius from the school, the community consisted mostly of coloured people, forming the backbone of the Clanwilliam Arts Project community.

Rozanne 'gave' Duncan access to the community that enabled him to connect with them in the manner in which he did. This was similar within the music and song writing setting where Rozanne gave the musicians access to the vernacular of the community. Her role as 'insider' to the community was integral and based on her childhood, growing up in the project,

graduating from the project, and forming part of the ComNet collective as a founding member. Her vocabulary and experiences provided:

- a 'language' that learners and members of the community could relate to when facilitators engaged with learners through music as a form of entertainment
- a toolkit consisting of singing and playground games that facilitated song writing as a proactive teaching tool within the facilitating workshops
- overall enrichment activities that facilitated the holistic connections to the facilitated narrative that latched onto nuances considered as 'Clanwilliam'.

These were tenets that fully engaged with the objectives of the Clanwilliam Arts Project that emphasized the notions of heritage-based practices that facilitated a living landscape within community-based learning through the arts context.

6.3 Clanwilliam: A centre for community-based learning through the musical arts

Clanwilliam functioned as a centre for community-based learning based on the intended objectives and outcomes of the Arts Project. The intended outcomes refer to the accumulative experiences of all participants who narrated different stories that connected to the objectives of the Clanwilliam Arts Project. This situated the prevalent 'hidden' subjectivities. To consider the Clanwilliam community as a centre for community-based learning, the subjectivities that emerged amongst facilitators (and those from Clanwilliam) and participants were integral to an arts project like the Clanwilliam Arts Project which happened to take place within the African century and/or African renaissance, encouraging movement towards transformation and reconciliation. Subjectivity could be used as a theoretical lens to highlight emerging issues and/or concerns that tend to be hidden, especially when these subjectivities align with keynote events fundamental to South Africa's history and movements towards transformation and reconciliation (cf. Bruinders 2017, 15). This is on par with Bruinders's observation of subjectivity in terms of the 'essential subjectivity' that aligns to essentialist and non-essentialist theories. These theories are applicable to research based on the historical background of archives, such as the Bleek and Lloyd archive, that focus on an ancestral community – in this case, the community known as the |Xam which were considered endangered at the time, and are now extinct. The full discourse on these essentialist and non-essentialist perspectives are beyond the scope of the

research study. However, it could be approached through brief a discussion on the co-existence of various communities within a cultural space like the Clanwilliam Arts Project.

6.3.1 Reflecting on community

Reflecting on the meaning of ‘community within community’³⁶ was anthropological in nature based on the lived experiences of the research participants and the overall community. The sample of research participants and the extensive fieldwork assisted this process of observing reflection-like practices which were fundamental to the community. The perspectives of participants defining the terms community, heritage, and community music, emphasized the isolated nature of community. The isolated nature of community often occurred with three broad variants known as “(1) common interests between people; (2) a common ecology and locality; and (3) a common social system or structure” (Higgins 2012, 105). The overarching structures of these variants were facilitated and often had to be mediated, which impacted on the relations that facilitators had built up with the learners, and also the relations that the coordinating corpus of the Clanwilliam Arts Project had built up within the community. Mark Fleishman’s observation of community relation to the Clanwilliam Arts Project elaborates on this:

Mark: I feel [closer] to the word collective than community. I think possibly because I feel like the kind of idealism connected to and the notion of community, you know. I think that we are a collective of people who sometimes approach the idea of a community in moments, but we don’t ever really become a community with a project. [...] I [...] feel like the idea of community or *communitas* emerges through any art at moments. [...] We can as a group, [as] people playing and listening or watching or doing that kind of audience [to] produce moments in which a sense of *communitas* arises. I’m not convinced that it always persists beyond the event itself. [...] I don’t want to make any claims about the community of Clanwilliam [...] because I don’t know but I but I’m also not an individualist in the sense of understanding the world in a pile of discreet individuals you know [...] who are completely turned away from each other. [...] We are a collective and our individualities are in relationship to each other all the time [...].

(Interview excerpt, May 2018)

³⁶ Higgin’s notion of community as a contested field is applicable to Clanwilliam’s stance of ‘community’ (Higgins 2012, 105). This observation is in relation with the Dykema’s perspectives on community music as socialized as demonstrated in *Chapter Two: Part I*.

Within a community such as Clanwilliam, there was strong sense of breaking free from what had separated communities as was evident in the intended objectives of the Clanwilliam Arts Project. Learners often latched onto these factors as these had in fact become part of their lived experiences. Their observations and engagement with these occurrences were integral to the relations built with one another which indefinitely put Fleishman’s observation of community into practice: “... we are a collective and our individualities are in relationship to each other all the time” – and so are the experiences that learners bring to the Clanwilliam Arts Project. The following statements are examples of these observations that learners expressed in their biographical questionnaires. They were asked if their families have told them any stories about their community which they could briefly describe:

Oor apartheid, en hoe swaar dit vir hulle was. (15-year-old boy)
They told about apartheid and their hardships.

Wat ek onthou is dat Clanwilliam die oudste dorpie is. (10-year-old boy)
I do remember that Clanwilliam is the oldest town.

Oor die ou dae en hoe hul groot geword het. (13-year-old girl)
About the olden days and how they grew up.

In die outydse dae mag hulle nie later as 17:00 in die huis gekom het nie, want dan was daar ‘n bussie wat rond gery het en as jy later op straat was dan het hulle jou geslaan. (13-year-old girl)
In the olden days they weren’t allowed to be outside after 17:00, because then a van usually patrolled the streets and if they were to catch you in the streets late, you would get a beating.

My ma het vir my vertel dat in hulle kinderdae was die lewe baie moeilik. Hulle mag glad nie eens na ses in dorp die gewees het nie. (12-year-old girl)
My mom told me that life was very hard in their childhood days. They were not even allowed to be in town after six in the evening.

(Questionnaire excerpts, September 2017)

These perspectives provided by the learners as research participants gave an overview of how the perspective of community evolved constantly. Experiences like these often allowed for facilitators to reflect on their experiences that dealt with community and community-making:

Shaun: Well, community, I think what I learned about community in Clanwilliam was quite eye opening. You walk down the street, they all know you because you came from [the] Clanwilliam Arts Project, the previous year. So, everybody knows your name and you get a little bit of an insight of what it is to be part of that community as such. I grew up in George, which is also not the biggest city, it is a small town. Still, I don’t think that big presented sense of community is there. You don’t have that kind, you don’t have any sense of community there and when someone actually talks to you it’s usually to find out about who you are, kind of in a different sense, in a different spirit. Whereas if you were exposed to the kind of connections that you have in a community like that [like Clanwilliam], when there’s someone in the community that is affected, it affects you to. So, your safety is the safety of the community, in terms of, it’s a different dynamic.

(Interview excerpt, May 2018)

Therefore, within these spaces, such as Clanwilliam, there will still be a hierarchical presence working towards an egalitarian mindset, facilitating a philosophy based on the relationship between individuals and the relations they build with their environment(s). Figure 6.6 explores these relations. It is an extension of figure 5.4, entitled, *Narrating continuity within the 21st century*. This concludes the discussion on community within community music as explored in *Chapter Two: Part I* (cf. Dykema 1916; Fleishman 2012).

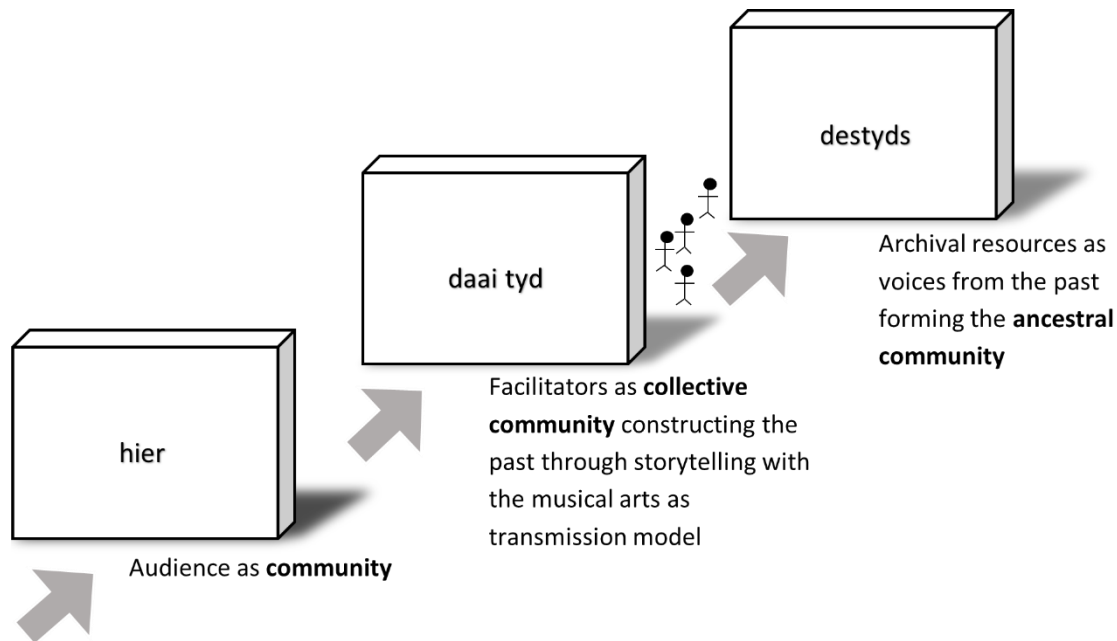


Figure 6.6: The authentic construction of co-communities within Clanwilliam as a centre for community-based learning through the musical arts

Figure 6.6 is a demonstration of how the different frames named by the emergent codes, coded *In Vivo* (initial stage coding), were juxtaposed across a retrospective continuum (cf. fig. 5.4; Schippers 2010) that engaged with the authentic constructions of the different contexts through storytelling with the musical arts and theatre as modes of transmission. Each coded frame is paired with a 'collective' or group that represents a community across the retrospective continuum. Their engagement occurs within various contexts situated in the 21st century.

The audience as community here referred to the Clanwilliam community experiencing the Sunday showcase. The *hier* frame allowed members of the community to locate themselves within the narrative as experienced through the juxtaposed frames. Members of the community experienced a recontextualized context where they could engage and make sense

of the narrative through a process of mediation that was present when facilitators presented the Sunday showcase.

The relations which the audience might have experienced within these frames were durable and transposable within the context and this, in turn, facilitated interactions with their lived experiences. These interactions demonstrated a cultural field theory built into the broader community and within the school community, using the *destyds* frame that consisted of the archival community constructing the recontextualized context frame labeled as *hier*³⁷. Here again, the Garubaian root/route is prevalent throughout this construction of communities that coexist within this cultural space provided by the Clanwilliam Arts Project.

The role of the facilitators that mediated and facilitated Clanwilliam as a congenial environment, had these three frames – *hier*, *daai tyd*, and *destyds* at their disposal. They could have ‘walked’ across these frames and mediated them accordingly. Their own holistic connections and experiences were fundamental to their subjectivities that might have impacted on their creative output. The facilitators became mediators within these frames, knowing that they had worked directly with the *ancestral community* through narrative enquiry labeled as dramaturgical constructions of the archive. They also worked directly with the *audience as community* consisting of the school community, the youth, and the broader community.

With the different coded frames, the facilitators, the learners, and the audience had to implicitly form relations that engaged with each frame. By linking these frames with the formed relations, ‘spaces’ were often created where the subjectivities occurred, connecting with the following questions:

- What is community like within an ancestral community context in terms of how the Clanwilliam Arts Project approaches the Clanwilliam community?
- Are these communities easily accessible to the present Clanwilliam community?

³⁷ Terms such as cultural field and cultural space were extensively considered in preparation for this section looking specifically at context which could also engage with habitus. However, including this in the discussion would take the conversation into a different context and would not do justice to the intended theoretical framework of this dissertation (Bourdieu 2005; Burnard et al. 2015; Jenkins 1992; Söderman et al. 2015; Webb et al. 2005).

- How does the authentic construction of co-communities exist within a 21st century context that challenges notions of ‘essential subjectivity’?
- Accessing these co-communities through this framework (figure 6.6), would the repatriation of archives such as that of Bleek and Lloyd transform and enrich cohesion within the evolving thought system of what defines a community at their roots/routes?

6.3.2 A nuanced perspective: Situating the subjectivities

With the brief glimpses of the subjectivities that were prevalent amongst Janetta Arendse, Lavona de Bruyn, Nolan Africa, Rozanne Holland and Nicole Arendse, it is fundamental to situate these subjectivities within the recontextualized space that the Clanwilliam Arts Project managed to facilitate. The cultural space which is the workings of the Clanwilliam Arts Project, facilitated an access that enabled me, as a researcher and Music Education practitioner, to demarcate several contexts that led me to define and identify Clanwilliam as a centre for community-making through the arts. In order to gain access to the contexts provided by the Clanwilliam Arts Project, known as *hier, daai tyd, destyds*, I had to explore the subjectivities voiced by the research participants. These contexts conflicted with what was considered and labelled as the ‘original’ context versus the recontextualized context (cf. Schippers 2010, 53–60).

Drawing on Schippers’s work, it should be noted that when music or the arts, in the context of the Clanwilliam Arts Project, are “practiced in its place or culture of origin, or a recreation thereof” (known as the original context) one is often faced with the “recontextualized” where the arts have “moved to another place or culture and [have] taken new roots there” (Schippers 2010, 121). However, in the Arts Project, the ‘recontextualized’ was practised in the ‘original context’. This original context, which is the town of Clanwilliam, was not fixed or stagnant. This observation was based on the objectives of the Clanwilliam Arts Project and the Bleek and Lloyd archive. It should also be taken into consideration that Clanwilliam cannot be identified as the only original context, knowing that the |Xam as a ‘small’ subgroup of the San (which had a broad diaspora) crossed several continental borders. This is based primarily on these indigenous groups’ pastoralist lifestyles as hunters and gatherers, ‘trekking’ across several borders led by ecological factors. However, these contexts were facilitated through

the lived experiences of participants that were brought forth and situated within the now – the 21st century. The director of the Clanwilliam Arts Project highlighted the probability of this ‘fluid’ context which does not identify as only the recontextualized – or ‘original’ – context,

Mark: But yes, I guess the, you know who knows you can’t say if the people of Clanwilliam want to say they are descendants of the Xam or descendants of any aspect or of the San or the Khoi, well that’s their business. I mean it’s not my business to tell them that, you know what I mean? And so, we never imposed that on people but the fact that it’s there in the space. So, it is to a certain extent the, what you call the intentional curriculum.

(Interview excerpt, 19 May 2018)

However, the original and recontextualized contexts coexist in this culturally rich space of the Clanwilliam community, surrounded by historical artefacts that transport them to various contexts with varied conversations, engaging with multiple hidden subjectivities:

Mark: [T]he rock art was clearly there and the place we were staying was an archeology field station and so the language of the rock art right in the beginning with John Parkington who was a professor of archeology was taking the facilitators to see the rock art and talking about the rock art and so the rock art led us I suppose to the idea of the stories, you know. So, the stories had been used to kind of try and unpick what was going on.

[...]

Researcher: [When] I was there in 2015 when we went to [Hex River] and so we were also facilitating the story and, but before we got into the actual story there was one boy that also he also told his own story and then I asked him where did you hear this ‘no, I heard it from my parents’ and then I was thinking in that moment like isn’t this maybe like something that is not generational but I mean like it as we grow up as children and as adults we pass down certain literacies [from our childhood]?

Mark: [...] The logic here is that we [are] not talking about [that], we [are] talking about a history that is secluded in some way or interrupted. So, where we uhm ... we are living in a puzzle, supposed to [be the] ‘colonial world’ and that the result of colonization is that, the kinds of results is that the stories you hear are determined by someone from the outside. So, you start growing up believing only the stories you hear.

(Interview excerpt, 19 May 2018)

These subjectivities were brought forth and made known in the social sphere, especially with regards to Fleishman’s observations of histories that were often ‘secluded’. With the main objective of the Clanwilliam Arts Project in mind, access to the arts through heritage-based interventions has in fact contributed to breaking the barrier to secluded histories. This was not an explicit intention of the Clanwilliam Arts Project, but this is a subjectivity that surfaced and that latched onto South Africa’s itineraries of history. Going back to the aforementioned framework demonstration in figure 6.6 entitled, *The authentic construction of co-*

communities within Clanwilliam as a centre for community-based learning through the musical arts and theatre, the Arts Project had in fact become a springboard that implicitly facilitated these conversations.

6.3.3 Reflections on musicking in the community context

Due to my previous involvement with the Clanwilliam Arts Project during my undergraduate programme at the South African College of Music, University of Cape Town, many nostalgic moments occurred during the phase one fieldwork in Clanwilliam. An area of my subjectivity was extensively explored taking my emic/etic research role in consideration. The following vignette is taken from a fieldwork memo that attempts to elaborate on my emic/etic researcher role through a means of embodied subjectivity.

Vignette

*“Ja! Ek ken hom, die half-man, half-dier. Ek het hom gesien, ek kan jou gaan wys in die veld.” One of the learners from the farm school in Hexrivier (September 2016) described the story that relates to a transcendental experience referring to a figure that comes across as half-man half-animal. This moment reminded me of Sylvia Glasser’s work, *Tranceformations*, a work choreographed for a contemporary dance ballet depicting the indigenous San (cf. Guenther 1995; Glasser 2019). The imagery of the work resonates with the stilt walking that was still part of the Clanwilliam Arts Project when I first joined in September 2014 as a music facilitator. The stilt walking³⁸ consisted of learners walking on stilts and being dressed up according to the characters depicted in the story. Their participation gave a vivid tangible perspective of this half-man half-animal figure whilst engaged in the holistic procedure of the Arts Project. Adding to this image was the use of fire dancing which formed a kaleidoscopic view of the transcendental-like and therianthropic experiences where stories were brought to life through the meticulous construction of the narrative meant for the Sunday showcase. These moments reverted to the spiritual realms embedded in the practices of the First People. Within this other-worldly realm that these experiences of the Clanwilliam Arts Project were ‘facilitated’, the storytelling workshops with their activities made the narratives more accessible. The narrative and its dramaturgical constructions implicitly facilitated these transcendental experiences. As a researcher and former participant of the Clanwilliam Arts Project, I have*

³⁸ See figures 6.7 and 6.8.

experienced and absorbed these moments. The individual, regardless of their relation to the Arts Project becomes acculturated and enculturated within this culturally rich space. The fire performance further developed this half-man half-animal experience knowing that the fire dancers also contributed to the narration through their performance.



Figure 6.7: The stilt-walking facilitator trying on the Praying Mantis-like character, September 2014.

This memo was a nostalgic occurrence of 2016 when we visited a farm school in Hexrivier. At the school learners were very fond of narrating their experiences through their landscape. Throughout the music workshops, the myths of the landscape that the children could relate with became actual artefacts through their own voices forming a holistic connection with the facilitated archive.

Throughout these observations my prior experiences with the Arts Project in 2014 and 2016 were a recurring instance while conducting this fieldwork.



Figure 6.8: Learners practising their stilt-walking for the Sunday showcase with the facilitator on the Clanwilliam sportsgrounds, September 2014



Figure 6.9: Thami James (research participant) and I facilitating a music workshop with learners at a farm school in Hexrivier, September 2016

These flashbacks were constant subjective reflections like the flames of the lanterns blown out one by one after each year's performance. Lighting them again the next year, the wind caught

and shaped the flame. The flame lost its shape but its 'memory' evolved when set alight – isn't this how one's understanding and/or knowing of 'stories' that eventually become one's reality, evolves?



Figure 6.10: Fire Dance rehearsal, September 2018

The abovementioned vignette reflected on my past experiences with the Clanwilliam Arts Project that engaged with some of the nuances that were emerging in relation to my embodied subjectivity. Shaun Karssen, the music director, narrates another form of embodied subjectivity through his experiences in the Arts Project as follows:

Shaun: There's one thing I always remember where there was this guy that they brought from the Eastern Cape, from King Williamstown. [I] can't remember his name [...]. [H]e had some kind of Sangoma training going on and he wanted to take the production, it was the first year [2012] that I was there. He wanted to take the production in a certain direction. So, he said that he would like to, in one of the meetings, he said he would like to demonstrate a song. So, then he sang the song, he taught me the song and I can still remember it like. And I can't – I've tried to analyze it and I can't analyze what's going on in the rhythms, but I can sing it. And, anyway he performed the song and it created this wave of euphoria in those present and people started joining in and it rose to this kind of fever pitch in the middle of the meeting and it cause quite a serious problem because [name censored] was like not into that. And just be careful how you quote me on this. A couple of the other people were not into that, that they did not like what was happening because it was, there was a different mode of thought or you know whatever. And especially people who had religious backgrounds were like uncomfortable with the whole thing. So, they would, we didn't end up doing, taking it further in terms of the performance. But it showed me

something that I have never seen before and that has always been in my mind when I go and work on that project because I asked him about the song and I, he told me that if I want to understand that song then I must go and look and read up about the San, the Khoisan and look at all the materials that is presented in the Time Machine, you know in that and try and make sense of it. I studied quite hard at it and I kind of got a measure of what we're dealing with when we go there, and how it works in terms of cognition, like how our cognition differed. Their cognition might have differed from ours. So, there's, you know it showed me a powerful side of humanity that I think is largely unknown. It's largely, it was a little foray into the unknown that always kept me kind of on my toes and I think that was one of the things that kind of kept me going back there because it was nice to go there to the threshold of this kind of knowledge. Even though Bongo never came back to the project, it was still there for me and I often spoke about it to [name censored]. It was nothing more than just being there, and being on that kind of as I say, sort of threshold between this world and another one. It is, it belongs to another culture.

(Excerpt interview script, 19 May 2018)

Karszen answered one of the interview questions – whether there were there any moments that stood out for him personally. This reflective-like question tapped into Karszen's experiences that he acculturated and enculturated within the space held by the Clanwilliam Arts Project. In his response he made references to a transcendental experience with several allusions to the San and the Khoisan. These references were based on his experiences of this quasi-transcendental or shamanic occurrence. Demonstrating his embodied subjectivity, he identified how his past experiences (like this shamanic experience) were able to transport him to a “sort of threshold between this world and another one”. His embodiment had an impact on how he approached the Clanwilliam Arts Project as music director. His embodied experience was a pertinent factor that enabled him to connect and build relations with the music-making and musicking process in the context of community-based learning through the arts.

Karszen highlighted the importance of 'holding' a space that implemented the multifaceted nature of the aforementioned theoretical framework. His embodied experiences occurred when all three theories intersected – Schippers (2010), Bruinders (2017), and Nzewi (2006). As previously mentioned in Chapter Two: Part II, a Garubaian root/route occurs when the consulted theories, chosen as part of the theoretical framework, intersect where there are several 'routes' to the root(s). This occurrence of the Garubian root/route considered Garuba's model that “simultaneously foregrounds Africa in non-essentialising manner and recognise[d] the trajectories and transformation from history in the reading of African

diasporic narrative and performance” (Garuba 2010, 1239)³⁹. Based on this observation and implementation of Garuba’s theory, the Garubaian root/route occurrence ascribed to the following criteria:

- *Diasporic narrative and performance*: An archive was consulted narrating the stories of a cultural group, the |Xam (a small subgroup of the San) which were diasporic in nature based on their pastoralist lifestyle as hunters and gathers (cf. Bleek & Lloyd 1911). Karssen’s embodied experiences stem from conversations that surround this archive, forming part of the facilitation process and his creative output.
- *Trajectories and transformation*: Trajectories from South Africa’s past were prevalent in the hidden subjectivities narrated by several research participants. The Clanwilliam Arts Project’s objectives have engaged with these trajectories through an act of transformation in their approach to community-based learning through the arts, with heritage enrichment at its core. This contributed to transformation and reconciliation.

The varied relations reverted to the reimagining of the past within the present. Karssen’s experiences related indefinitely to the nuances presented in the vignette. As Karssen shared his experiences, he demonstrated an embodied subjectivity with the experiences that he had taken on that further inspired his involvement with the Arts Project. The specific event that he narrated was something that became part of his process of composing, facilitating, and his overall role within the Clanwilliam Arts Project. Like the relation that Karssen established, facilitators and participants within the Clanwilliam Arts Project also have their relations with one another, working towards collectives, and challenging notions of community and community-making within a culturally rich space.

³⁹ This is only addressed partially in this study as it is beyond the scope of this dissertation.

Chapter Seven

Contextualizing the 'living' landscape through the musical arts

7.1 Introduction

Contextualizing the Clanwilliam community stemmed from the objectives of the Clanwilliam Arts Project: to enrich, educate and enlighten the community to reimagine and reconnect with an ancestral history. Facilitating this process, the Bleek and Lloyd archive was used through the practice of dramaturgy, engaging participants in the educational process of conceptualizing the 'living' landscape through the arts. Conceptualizing the living landscape also meant defining notions of community and community-making. This was considered, discussed and explored extensively in Chapter Five, commenting on the 'living' traditions within a community, and in Chapter Six where notions of community were investigated through a subjective lens.

To connect with the intended objectives of the Clanwilliam Arts Project, this chapter explores another layer of community and community-making through a practical approach that engages with the mediation and facilitation processes of the facilitated stories through musicking. The mediation and facilitation processes were guided by Meki Nzewi's *Instrumental music ensemble as a general musicianship training strategy*, drawing specifically on the following tenets identified, based on musicking within a community-based learning through the musical arts context:

- The music term, 'pulse' is considered as a measure to conceptualize life within an Afrocentric mindset – it “regulates how we do things that make periodic sense” (Nzewi 2005, 202).
- The inherent patterns and structures that exist in ensemble musicianship is a “cultural right” and a fundamental pedagogy to community structures (Nzewi 2005, 202). (This assures that nobody is disadvantaged. The workings of this ensembleship implements *ubuntu* as philosophy, authentically.)
- “There would always be space for inter-personal awareness between the dancers and the collaborating musicians [and members of a community]” (Nzewi 2005, 206).

Implementing these identified tenets has assisted the analysis to conceptualize the living landscape by looking at how the facilitated stories were introduced through narrative play. Through interpreting the observations along with the research participants' lived experiences, and the narrative along with its methods of reconnecting and reimagining the living landscape(s) of ancestral histories, it was clear how characterization, play and storytelling have been engaged throughout the Clanwilliam Arts Project as a practice that modelled notions of pedagogy. This was evident throughout the circular structures of workshops that relayed and rotated in facilitated activities. These structures along with the facilitated activities formed a golden thread of integration that encouraged collaboration and motivated notions of redefining community and community-making through the arts as facilitating medium.

Notions of redefining community and community-making have shown how the functionality of 'pulse' was regulated across activities that established a connection with the facilitated stories. This was fundamental to the implementation of Nzewi's work which formed part of this dissertation's multifaceted theoretical framework. These occurrences became 'centrifocal' and further removed from the Western perspective of pulse and acculturated to the Afrocentric perspective that encouraged pulse as the "the natural pace of living-ness – the heart[.]beat, regular breathing, recurring biological functions, life cycles, daily cycles [...]; [that] makes the cosmological movements and occurrences in the universe" (Nzewi 2005, 204).

The Clanwilliam Arts Project as cultural space resonated with these observations based on the functionality of pulse. This highlighted the 'foundational axis' of the structural elements of a cultural space such as the Clanwilliam Arts Project, which resonated with Nzewi's textures of community life:

- community
- space
- sharing
- building
- elegance (Nzewi 2005, 204).

Pulse, space, and community are structural elements that were emphasized throughout the engagement with the fieldwork data. In the community several group identities and/or

collectives existed and “individualities emerged within” (ibid.). With an arts-based project embedded in the workings of the community, the interaction amongst participants consisting of school learners and the facilitating body of the Arts Project had an empathetic togetherness, enforcing an “adherence to complementation” (ibid.).

Implementing Nzewi as part of the fieldwork analysis, several areas in the fieldwork data provided a context where Huib Schippers’s “issues of context” had to be implemented too (2005; 2010). These contexts resonated with occurrences that were often identified as space(s) ‘held’ by the facilitators that enabled learners to reimagine and connect with the facilitated stories. With these occurrences, Schippers’s principles towards recontextualization emerged (Schippers 2010, 57). These principles were approached as follows:

- the ancestral history, labeled as the original context, was reimagined
- the ancestral history of the |Xam was approached in finer detail with dramaturgy at its core
- the facilitators provided the learners the space to lead several interventions within the facilitated narrative
- the local music traditions, like the *rieldans*, were used as a point of entry accessing Clanwilliam’s community music
- the local music traditions and cultural norms⁴⁰ of the community were enforced as practice in running and sustaining the Clanwilliam Arts Project.

These five points refer to the space ‘held’ by the Clanwilliam Arts Project. This was tied to context, engaging again with Schippers’s Twelve Continuum Transmission Framework (TCTF). Within the space held by the Clanwilliam Arts Project, Schippers’s following question was applicable whilst shifting the lens to conceptualizing Nzewi’s textures of community life:

When discussing context [or space/cultural space] in relation to specific traditions, it is important to be clear about focus. Is it on the context of the original music practice or on the context of the transmission process? (Schippers 2010, 56)

Approaching’s Nzewi textures of community life with the emphasis on pulse, space, and community, Schippers’s question was fundamental to engaging with the fieldwork. The

⁴⁰ The cultural norms of Clanwilliam refers to the cultural arts activities which were already in effect, e.g. the steelpan bands and *rieldans* groups.

question was applied to most contexts in the fieldwork based on the versatility of Schippers's Twelve Continuum Transmission Framework (TCTF). This chapter conceptualizes the living landscape through the musical arts through the lens of Nzewi's textures of community life, based on the centri-focal nature of pulse. Starting with a vignette, an example of a 'space' that was held by the Clanwilliam Arts Project facilitators is given to demonstrate centrality of pulse, space and community that exist within a context that underpins circularity of pedagogy, andragogy and heutagogy.

Vignette

Wednesday, 27 Wednesday 2017 (memo)⁴¹

As soon as we arrived at the Living Landscape premises in Park Street most of us were still reflecting on and engaged in conversations based on today's interactions with the learners. Usually, we would walk from the Clanwilliam Sportsgrounds or some of us would catch a lift with the Magnet Theatre van or hop on the back of Mark's bakkie making on our way to the Living Landscape premises to participate in our recreational relaxing activities.

Today particularly, myself and the music facilitators stalled at the gate of the Living Landscape premises staring at this pile of rocks which were quite large like boulders, but we weren't sure where it came from. Our speculations were that it might be taken from several historical sites in the Cedarberg knowing that the Time Machine housed artefacts of the indigenous people who lived within the Cedarberg vicinity, including Clanwilliam. The Time Machine is a room or semi-like museum on the Living Landscape premises. Also, on the premises there were several small gardens filled with a variety herb-like plants indigenous to Clanwilliam and the Cedarberg. So, it would make sense that the pile of rocks was there for a reason.

We were seven music facilitators at the time entering the premises. One of the facilitators picked up a random stone and aimed towards the pile of rocks. As the stone hit the rocks, the impact produced several sounds as if the rocks were tuned like an instrument. As musicians we were fascinated by the sound, and at the time Shaun, the music director, briefly told us

⁴¹ An excerpt of this observation session can be view by accessing the following link:

<https://www.doi.org/10.25375/uct.13336832>.

about the tone producing qualities of the rocks. We surrounded the pile of rocks, each with a stone in our hands. We randomly started playing around with all the tones until one of the music facilitators gave us a cue to ‘compose’ something. This impromptu activity initiated a conversation to holding a space for the others to insert themselves.

Music facilitators: (Tapping randomly on rocks with stones to explore the tones)

Facilitator: Come, let’s building something. Someone start.

Four of the music facilitators were standing by the rocks. As the first person started with their rhythmic pattern on the rocks, the others joined in one-by-one. Me and the other two music facilitators observed their interaction. Their activity amounted to four rhythmic layers that made periodic sense. The very first rhythmic pattern was dense with the reference pulse in-between. Soon after, the second layer was a low-pitched tone that played the reference pulse making it easier for the others to join in with syncopated rhythms forming a conversation-like whole.



Figure 7.1: Music facilitators gatherings around the pile of rocks at Living Landscape premises, 27 September 2017

For the musicians, the activity was a quite straight-forward way of finding the in-between or space for their own rhythmic pattern (ostinato-like) to fit. In this space there was a moment where Nzewi’s textures of communal sharing came into practice. The facilitators’ interaction

became the context of an ensemble activity expressed through Nzewi's notion of space. In their 'performance' activity, each facilitator's part was needed and seen as important. There wasn't space for instances where they overpowered each other. The objective from the observation was to "build something". In the ensemble setting, "building something" could also be interpreted as building community where everyone and their part were needed to form a conceptual whole.

As reflection to this memo the following two questions came up:

- If the facilitating body is interpreted as an Nzewi-like ensemble, what is each facilitator's role within their collective?*
- If the facilitating body is interpreted as an Nzewi-like ensemble, how do they insert themselves into the Clanwilliam community?*

7.2 Introducing the narrative through play

Introducing the narrative through play meant that the facilitators had to draw on methods to provide the school learners and the facilitating body with a 'space' to establish a meaningful connection with the facilitated stories. Within the music component workshops, these sessions took on various forms that explored basic music elements extensively. This was fundamental to the musicians' objective: to provide a 'rich', creative and educational experience by collaborating with the various collectives based on the chosen subject matter.

Thami: [I]t was just a whirlwind because partly also challenges or trying to understand this from "my role" point of view and also what's happening to me personally. I'm being ministered through the interaction, growing in ways I never expect[ed]. So, it's navigating and also but then what am I here for? I'm here to pour out, I'm here to whatever and also like obviously the more practical side which is completely different, especially coming from a "classical" background the way in which we were going about using our gifting in the space, very fluid, very loose, having to blend with other talents, [and] going to see the beauty of other forms. It [is] just like the romanticised vibe of having all the arts come together you know because I've never seen it. I'd never been in a space where I had seen that before because when you at music school you now specialising in this but there's like seeing passions come together. [It] was really beautiful, and trying to navigate because that's actually the way I discovered part of my purpose apart from like "I'm a music student and I'm studying this and I like to play music here". There it was like humanity and what does this look like and

why is my heart, like why do I feel so much fulfilment from playing with this boy in the sand,
[and] how does that connect to what I'm doing[.]

(Excerpt interview, James et al. 2017)

Thami James, a music facilitator, elaborated on her experience working and connecting with the learners through activities that initiated a holistic connection with the subject matter within a space that was 'very fluid' and 'very loose'. She described the environment that incorporated all aspect of learning that latched onto notions of pedagogy (facilitator-led), andragogy (self-directed learning) and heutagogy (practice-led) (cf. SOURCE) These notions were explored Meki Nzewi approach to commenting on the practice of textures of community life through music instruction. This was evident in the approaches to facilitating the stories by connecting with the learners through a meaningful way, with 'play' as primary transmission model. 'Play' in the music sense meant that activities consisted mostly of musical games that were adjusted according to the facilitated narrative. This also meant that the music facilitators used this opportunity to introduce learners to basic music elements in preparation for the Sunday showcase. These activities centered around compositional outcomes that prepared learners accordingly. The following vignette investigates an activity that facilitated ensemble musicianship.

Vignette

On Thursday, 28 September 2017, the music facilitators worked with the grade 6 and 7 learners. For most of the learners it was either their first or second session for music knowing that the facilitators only worked with one or two grades per day alternating with dance, drama, drumming and fine art. Thursday was also the last day for workshops at the school⁴². The facilitators were briefed for these workshops to engage learners in a conversation about their overall experiences with the Clanwilliam Arts Project. These sessions meant that facilitators had to provide learners the space to reflect on their experiences. With the group of grades 6 and 7 learners, their activity that prepared this reflective space consisted of a music game of note. The activity was an embodiment of an African ensembleship in practice through play. This activity consisted of a music game which they were all well acquainted with.

⁴² Figures 3.3 and 3.4 elaborated on the daily facilitation programme at the school and sportsgrounds. See Chapter Three.

The music game implicitly facilitated ensemble musicianship within an informal context. The informal context aligned with Meki Nzewi textures of community life that relates to community musicking through the arts, but in this context the emphasis was on the musical arts.

With the preparation of the activity prior to the workshop session, the facilitators discussed the appropriateness of the music game as an ice breaker knowing that the learners were well acquainted with the game. The same music game was used in earlier workshop sessions that took place during the week. Upon analysis of this observation session, all aspects of community musicking was used in practice in relation to Nzewi's textures of community life. These textures of community life were applied in the context of the school workshop that was assigned to an objective – to reflect on experiences. With the textures of community life embedded in cognitive competence consisting of pulse sense, space, community, sharing, processes of building sound with elegance, the music game emphasized the pulse sense which in essence gave learners the opportunity to make periodic sense of the activity that exposed learners to the structural qualities of ensemble musicianship. In music form, the music game⁴³ looked as follows,

With specific reference to the observation excerpt above, the music game as a whole served as introduction to ensemble musicianship through play demonstrating all factors of ensemble in an authentic manner which meant that learners were able to express themselves within a formulated structure that motivated a type group identity. This meant that with the underlying objective of the activity that facilitated an introduction to improvisation, learners had the opportunity to emerge from the group identity based social relationship built within the music workshop environment. In this context an authentic application of self-directed learning through self-expression was at play taking in consideration the initial objective of the activity.

As soon as the group of learners arrived from their drumming session, they were asked to make a big circle. For this activity I was a participant-observer, leading the first part of the music workshop session. Once the learners were asked to make a circle, two facilitators joined

⁴³ An excerpt of this observation session can be view by accessing the following link: <<https://www.doi.org/10.25375/uct.13336829>>.

their circle with one facilitator in the middle. The format of the singing game took place in a call-and-response form that involved singing, clapping and dance-like movements. We started the demonstration of the music game by telling the learners to join in on the clapping. At first when we started clapping the reference pulse of the game, making sure that the first beat was slightly accented, we immediately started singing the call-and-response music game with minimal instructions. A few seconds in, the learners started singing and joining us with some of them making it clear that they knew the game. To the learners the activity was just a game but in theory and based on the analysis, the music game was an extension of compositional elements that learners engaged with in preparation for the Sunday showcase.




<p>Call</p>  <p>Ta-ma-tie so - hae - so! Ta-ma-tie bum-bum bum!</p> <p>Note: Each line is sung twice. Synchronized knee movements occur on "bum-bum-bum"</p> <p>Reference pulse (clapped 4/4)</p>  <p>Note: Participants clap and run/lit on the reference emphasizing the first beat</p>	<p>Response</p>  <p>I - ye-le-le-ma!</p>
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Figure 7.2: Call-and-response music game, September 2017

The facilitators demonstrated the call-and-response with one person in the middle of the circle singing the call and the learners in the circle singing the response. The music game included dance-like movements. The person in the middle of the circle, also known as the leader or soloist, would do a shuffle-like run on the reference pulse with the others clapping and singing the response. In the music game there are two occasions where the leader/soloist can nominate someone in the circle with synchronized knee movements. On the second occasion of the synchronized knee movement the leader would swop positions with one of the others in the circle. The synchronized movement only occurred at a specific time which was cued by "bum-bum-bum".

Introducing the narrative through play also meant that the learners, as participants of the Clanwilliam Arts Project, had to be thoroughly prepared to have conversations around (music) concepts that were introduced to them in a creative way. This was similar in other areas as well which included dance, drama, and art. With each activity the facilitators broadened their vocabulary of each medium. This meant that music to the learners was not only seen as music, but also as a form of communication to connect and to converse in a way that resonated with objectives of the facilitated narrative. This type of communication was not only attached to telling a story through music, but it meant that learners were able to grasp and apply concepts in a way that broadened their perspective of the facilitated art form. A perfect example of such a conversation occurred during a rehearsal session that practically implemented similar concepts of ensemble playing mentioned in the vignette above.

With the demonstration⁴⁴ of the rhythms played on the djembe, Ulric Roberts, known as Namasun, emphasized the importance of the structural elements prevalent within this group's rehearsal session. He discussed the various options of rhythms that had to be played and he emphasized that the group of learners should decide which rhythm they would use as this would determine the parts for the rest of the group. The chosen rhythm was the backbone of the whole rhythmic section consisting of the different parts that had to be played. These parts consisted of the call, answer, and the rhythmic backbone. The overall structure of the djembe ensemble implemented notions of improvisation where learners were to 'add on top'. With these structural elements in place, Namasun facilitated the means to incorporate and expose learners to Nzewi's 'textures of community life' through musicking.

Namasun's discussion with the learners regarding who would be playing the different parts in the ensemble piece led learners to the realization of the Afrocentric perspective of pulse, regulating how the structural elements to their piece of music would make periodic sense. Within this discussion learners were given the opportunity to practise the means as a 'right' which was a fundamental pedagogy to community structures. Practising music and the arts within the context of the Clanwilliam Arts Project was imperative; this was based on the Arts Project's intended objectives which also meant "to provide access to the arts for learners who have been denied access in the past" (Fleishman 2011, 3). In essence, this is what Nzewi refers

⁴⁴ An excerpt of this rehearsal session with Namasun can be accessed via the following link:
< <https://www.doi.org/10.25375/uct.14381477> >

to that every individual has a 'cultural right' to practice and engage with these textures of community life. However, in the context of the research this tenet was interpreted as 'right to opportunity' rather than a 'cultural right', based on the observation that it had never been part of the Clanwilliam Arts Project's agenda to impose a culture, history and/or ancestral history of the indigenous |Xam on the participants of the Clanwilliam Arts Project. The efforts to inform, enrich and educate the Clanwilliam community about their town's ancestral history was interpreted through the notion of repatriating history with the help of an archive (cf. Bleek & Lloyd 1911). This observation within the context provided, exposed learners to the importance of celebrating transformation and acts of reconciliation by means of mediating and facilitating a living landscape with them through the arts as educational and enriching medium. At the same time this impacted on their overall experience as facilitated by Namasun, by broadening and developing their music vocabulary in practice and also their overall skill. Within such a context such as this, various spaces were held where learners practiced their "space for inter-personal awareness", a skill that was fundamental to ensemble musicianship (Nzewi 2005, 206).

7.3 Narrating 'play' circles

The ensemble musicianship, as discussed, continued in other aspects of the music workshops. This was also fundamental to the narration and character development activities that occurred on the sportsgrounds with the junior learners who participated in the project. The objective of these activities was to broaden the learners' perspective of the facilitated story taken, allowing them the space to establish meaningful connections. The activities with the junior learners, who were between the ages of six and nine years old, took place in a circle format. This section discusses these activities as play circles that added different layers to the process as learners rotated back and forth between their respective facilitation groups. Based on my observation sessions with these occurrences, I explore play circles in terms of: (i) characterization, (ii) play as a form of narration, and (iii) storytelling through musicking.

The play circles provided various layers that built on one another as a form of pedagogy – similar to how the art disciplines build on each other and enrich the learners' overall experiences. With the experiences of the learners from the dance, music, art and drama workshops, the relations that they made between these art forms were fundamental. These relations and relationships were the golden thread that encapsulated all aspects of the

learning experiences tied to the intended objectives of the Clanwilliam Arts Project. This also relates to earlier chapters that engaged with the various social contexts experienced within the Clanwilliam Arts Project. These contexts constantly engaged with redefining ‘community’ within the 21st century knowing that, through this project, multiple communities and/or collectives co-existed as a means to gain access and facilitate a living landscape through the arts. With these play circles learners were exposed to conversations through musical art as a means of experiencing a contemporary form of education. By sensitizing learners and fellow community members to the town’s ancestral history by virtue of sharing, these spaces were constantly ‘held’ and facilitated by the facilitators recruited by the Clanwilliam Arts Project coordinators (Nzewi 2005, 208).

i. *The characterization circle*

The characterization circle⁴⁵ entailed the facilitation of activities based on the chosen narrative combined with bodily movements. Learners would copy the movements made by the facilitator situated in the middle of the circle. The use of the body movements as core component to the activities was interpreted to facilitate character development. This experience exposed learners to visualizing the story by painting a landscape with their bodies. They also learnt vocal exercises in preparation of their singing and drama activities which would follow in their next workshop session and/or play circle. With these activities that involved dance-like movements, learners were exposed to the notion of sharing space by becoming aware of their peers, their environment and the subject matter that governed their ‘safe space’ held by their facilitator(s). Within this circle and other areas within the Clanwilliam Arts Project, the ‘space’ (or platform) that was held by the facilitators within these contexts meant that there was “an underlying demarcation of boundaries of ownership, giving and taking, and negotiation of mutuality” (Nzewi 2005, 208). This observation centered around the narratives that informed learners about Clanwilliam’s ancestral history and the first people of Clanwilliam, known as the |Xam.

These notions were taken into consideration with the planned activities as the facilitators engaged in the space that was held by them a space that they were also sharing with the

⁴⁵ This activity can be viewed by accessing the following link:
<<https://www.doi.org/10.25375/uct.13336835>>.

learners. Although the activities were experienced as fun and entertaining by the learners, their landscape of the facilitated narratives unfolded slowly through their bodily movements, accompanied by chanting, which formed part of their facilitated activities.

With movement as the core component to this activity, the notion of ensemble was still prevalent where sharing a space was emphasized. Learners often had the opportunity to share the facilitated space that was held by the facilitator by inserting themselves voluntarily into the middle of the circle and taking over as the lead and/or soloist. Out of this activity characters such as the lizard and the gecko emerged that prepared learners for the other workshops that took place on the Clanwilliam sportsgrounds. These characters also formed part of the routine as learners rotated between the three play circles and the surrounding workshop sessions situated on the sportsgrounds. This circulation, or rotation, aligned to the pedagogy prevalent in the facilitated spaces that became part of the learners' holistic experiences.

ii. *Narration through play*

With the narrative⁴⁶ learners had to engage with activities that accessed their creative and playful side to experiment and initiate a holistic connection with the facilitated stories. The second play circle consisted of another music game with which learners were well acquainted. The facilitators took this game and added narration to it with a scenario-based tone and approach. One of the facilitators narrated the music game as follows:

Facilitator: Jy moet nou versigtig wees want Akkedis is baie skelm en baie gevaarlik. Sy [Kewer] gaan nou weer om julle kom hardloop. Wees versigtig; julle moet seker maak. Akkedis weet waar. Ons kan maar begin.

Be cautious because Gecko is sly and dangerous. She will be running another round. Be cautious; you must be sure. Gecko knows where. We can start.

Learners: [Start singing the chant and clapping the reference pulse]



(Observation excerpt, 26 September 2018)

⁴⁶ This activity can be viewed by accessing the following link, <<https://www.doi.org/10.25375/uct.13336820>>.

With the narration component added to the music game, the facilitator focused on the two main characters, Akkedis (Gecko) and Kewer (Beetle). The activity was a follow-up from the previous play circle known as the characterization circle. While characterization emphasized character development through activities that focused on body movements, the 'narration through play' circle developed these activities further by conceptualizing a music game by adding narration. This approach brought learners closer to the subject matter of the Clanwilliam Arts Project. The animal characters, Akkedis and Kewer, were explored extensively throughout the play of this music game. The learners started with painting the landscape of the narrative through activities that emphasized movement (characterization circle), moving onto embodying the landscape through engaging with the narrative through play. The facilitators involved and led them mostly by holding the space.

The exploration of the characters was done in a chase-like format that demonstrated the characteristics of these main characters in the facilitated story: Akkedis was associated with negative characteristics such as being sly and cunning, while Kewer was associated with innocence and beauty. Her beauty was compared to the beauty of the moon that could not be contained – however, Akkedis had drawn the moon⁴⁷ into his lair (cf. Appendix G). The relation of Moon's metaphorical character emphasized Kewer's entrapment, a beauty that was held captive from the world and from the Eerste Mense (First People).

The learners and facilitators were seated in a circle. The circle represented the barrier between Kewer and the outside world. Part of the narrative was that Kewer was kept captive by her father, Akkedis, whose objective it was to protect her beauty from the outside world. Conceptualizing these two characters, two learners were appointed to reenact the storyline by chasing each other while being accompanied by the learners singing the chant and clapping the reference pulse. The music game started with one learner running on the outside of the circle while the other learners were singing the chant. The learner who ran on the outside represented Kewer. While running, the appointed learner would tap on the shoulder of one of the other learners sitting in the circle that would cue him/her to chase Kewer. The facilitators interjected in between to conceptualize the story with some narration. This motivated the learners to connect with the stories accordingly.

⁴⁷ The moon is a metaphoric concept and prop that becomes a metaphoric character as Moon. This is my interpretation and is not explicit in the script translation (cf. Appendix G).

Facilitating the narration through the music game with the learners, an ‘openness’ was prevalent with the learner’s interaction. The openness to the play circle meant that learners were open to engage in the storyline, they were open to share the space with their peers, and they were open to establishing connections with the stories which was fundamental to the intended outcomes of the facilitation process. The context of the play circles provided a consistent platform for learners to make periodic sense of the abstract nature of a story with multiple factual and historical references. With the learners’ participation a group identity was formed where the “openness to the facilitated space” instilled a sense of pride and ownership of their nuanced experiences (Nzewi 2005, 204)⁴⁸.

iii. *Storytelling through musicking*

With the third play circle, the narrative became more practical. The facilitator’s objective was drawn towards Meki Nzewi’s ‘elegance’ factor that was acquired throughout the facilitation process. Nzewi’s elegance factor meant that facilitators enriched and heightened the experiences of learners as participants of the Arts Project with “wonder” (Nzewi 2005, 204). In effect, facilitators were able to access the learners’ humanistic side through activities that sensitized them to their surroundings and the contexts that were facilitated to them. These occurrences of wonder and novelty were prevalent throughout the Clanwilliam Arts Project with the unique approach of every component, whether it was music, dance, drama, art, lantern-making, or observing the Sunday showcase. The processes involved to facilitate these moments that participants (learners and the overall Clanwilliam community) experienced with wonder and novelty were the golden thread which contributed to a community-based pedagogy throughout the Clanwilliam Arts Project. The impact of the art disciplines became more evident during the observation of this play circle.

Vignette

Tuesday, 26 September 2017, I was observing the second day of the workshops on the Clanwilliam sportsgrounds. My observation started with the play groups for the junior learners. At instances I observed each circle individually and then as a conceptual whole where

⁴⁸ “Space = chance for self and others to related = openness = peculiar human, natural or cosmic identities make allowances for co-existence to produce harmonic interactions that enrich a universe of relationships.” (Nzewi 2005, 204)

I also wandered off to the drama workshops that took place on the rugby field. The three circles as a conceptual whole was a pedagogy in practice in a community-based learning through the arts context⁴⁹.



Figure 7.3: Observing the 'play' circles

The use of the circle formats was much prevalent throughout the project. While activities circulated or rotated, the pedagogy was at play, providing a golden thread for learners to make periodic sense of their 'worlds'. With these activities embedded in the centri-focal qualities of pulse, the learners' sense of self-expression emerged within these collective groups, facilitating a sense of community-building.

Elaborating on the narrative, the music game used in this play circle had a structure that built on the components of ensemble through play. Like the previous two circles, the structure of the music game consisted of the facilitator who was the leader/soloist, and the learners who were the chorus. The music form of the game was led in a call-and-response manner. With this game the facilitated narrative was conceptualized through play that gave learners the opportunity to engage with the storying process and to be exposed to musical skills that were implicitly presented to them.

⁴⁹ An excerpt of this observation session can be view by accessing the following link <<https://www.doi.org/10.25375/uct.13336826>>.

Approaching the music game, the facilitators first briefed the children about the storyline. However, this briefing process already started as the learners arrived at the pavilion of the Clanwilliam sportsgrounds, by engaging them in song as a recreational activity before the start of the workshops that were to take place on the sportsgrounds. Their songs consisted of music that was co-written by the learners and the facilitating corpus during the workshops that had taken place. Thus, learners already had an idea of the storyline and their storying landscape became more practical and tangible, while expanding their embodied experiences as they interacted with the facilitators.

The facilitator led the storytelling through a music session by introducing the reference pulse with use of body percussion that accompanied the game. Throughout the demonstration the facilitator explained the verbal cues where learners had to jump and change direction on the cue “prrrrr-pah!”. The music game entitled *Akkedis, akkedis!* is illustrated in Fig. 7.4, inclusive of the notation-based demonstration of what learners encountered as a conceptual whole.

Call-and-response

2/4

Ak - ke - dis! Ak - ke - dis! Vang hom! Vang hom!

Body percussion

2/4

X v X v X v

Body percussion parts:

X is a clap

Figure 7.4: A call-and-response game that introduces an ensemble context through play

The music activities facilitated throughout the Clanwilliam Arts Project explored the “centrifocal” nature of pulse (Nzewi 2005, 204). Most of these activities facilitated by the facilitator introduced learners to an ensemble musicianship, consisting of music games familiar to the learners. These games were more than just an icebreaker; it became a way that one could observe the embodiment of space as a philosophy, drawing on the sentiments of *ubuntu* by sharing a space and experiencing the mutuality of individualities emerging from a group identity.

Looking at how facilitators introduced the music games was a matter of acculturation. An activity was used to introduce learners to a narrative that contained information about an ancestral history of their town, which might have been alien or unfamiliar to them (cf. Schippers 2010). The music game activities were also a buy-in to access the social interaction of learners that was needed for their workshops, which in turn provided a space for safe reflection of their realities within their community.

7.4 Ubuntu: Accessing the temporal order through sharing and community-making

For this section I am drawing on two points stated by Meki Nzewi in relation to his principle of space:

- (1) A musical theme that provides no space for another performer's in-puT in the nature of infrastructural or companion theme relationship is not common in African ensemble musical arts.
- (2) Turns are taken, or space is created in-between the structure for individual performers to insert their human-artistic personality. (Nzewi 2005, 206)

The music games discussed demonstrated these two points. A space was shared facilitating an openness to a proactive perspective on community-making. Every learner was given the opportunity to insert themselves into the space following the criteria of the facilitated games. The music games provided learners with an opportunity to express themselves individually through improvisatory instances, taking ownership of the shared space. Within the space there was no place for hierarchy or any dynamic that made learners feel out of place although they had to respect the strict boundaries instilled by the facilitators. These boundaries mostly involved disciplinary guidelines for the wellbeing of the facilitated space:

[Overall] I think I've learned from it. I learned how to completely demonstrate that you're working with a completely different set of rules. One that's where you not going to hit the child and you not going to shout at the child or swear at the child or whatever. You might have to enforce some kind [of] discipline here and there, but it's not the kind of frustration discipline, or, you know there's a very big difference between discipline and getting angry with children. So, it's a very constructive and a safe space really.

(Interview excerpt, Karssen May 2018)

Enforcing certain boundaries within this shared communal space engaged with the regularity of what constitutes the temporal order. The temporal order refers to how things make sense

periodically. As mentioned earlier in this dissertation, the periodic sense entails the existence of multiple time bands and reimagining the past and/or living landscape through community-based arts education. The temporal order resonated with the process of acquiring the learners' holistic connections with the facilitated narrative. For these holistic connections to be made, an 'openness' to the shared space was needed. This was done through activities such as the previously music games. Making sense of the openness of the facilitated space, the learners' "peculiar human, natural or cosmic identities [made] allowances for co-existence that produce[d] harmonic interactions that enrich[ed] their universe of relationships" (Nzewi 2005, 206). These relationships that were experienced followed throughout the various contexts of the Arts Project. This consisted of learners and their dynamic relations with the facilitators at the school premises and the sportsgrounds. It was also prevalent as learners circulated amongst the various workshops. While considering the contexts of the facilitation venues and the facilitated openness, the learners' world became more than just a facilitation and/or enrichment session. Their relations with the facilitators engaged them in a temporal order of the Clanwilliam Arts Project which is a pedagogy. This pedagogy was applied throughout the Clanwilliam Arts Project.

Interpreting the temporal order of the shared space as a pedagogy was based on the relations that learners had with the facilitators, relations they had with their environment (Clanwilliam), relations that facilitators had with other facilitators, and the relations that learners had with their fellow participants. This broadened the perspective of defining the temporal order experienced in the Clanwilliam Arts Project. Putting this into practice as an evolving pedagogy was a step towards an Afrocentric approach of Nzewi's principle of space. The following vignette demonstrates Nzewi's principle of space through the Afrocentric philosophy, *ubuntu*.

Vignette

Saturday, 15 September 2018, was the day before the last showcase of the Clanwilliam Arts Project. The Saturday afternoon after the 'rehearsal' that took place at the sportsgrounds, the musicians were asked to stay behind to coordinate the showcase's finale. The finale of the showcase usually commenced straight after the performance of the drama, dance, and shadow puppet components, and this was usually cued when the group of fire dancers entered the performing space. Usually before the fire dancers enters the performance space, the long-

awaited crescendo of the djembes and the didgeridoo cues the change of the sound landscape. With the fire dancers now in the space, the djembes built more and more on their crescendo. A cacophonous mass grows as the fireworks started going off with the excitement of the audience growing. The space along with the sound landscape expanded until it reached an elegance that consisted of a conversation between instruments played by the facilitators, drawn in by the sound of the fireworks and the voices of the audience⁵⁰.

Observing the rehearsal in preparation for this finale, gave me a flashback of 2017's showcase witnessing this exact description. This session was led by Shaun Karssen outlining the structure of finding the space to work towards an elegance to be reached within the space.

Shaun: [...] as the jazz ends, we go into a different

Namasun: a different mode of, but in the meantime the crossover rhythm continues

Shaun: the crossover rhythm continues. So, the Namasun will initiate that and then we go into the mode of creating sound, creating a sound scape with our instruments. You could improvise in any way you can, and just think 'artful vuvuzelas'. So, kind of listen and fit in where you can. And then when that dance concludes, they are going run off then the fireworks are going to start. Then we put down the calling instruments

Jessica: the drums will carry on playing

Namasun: It's going on, it's going on

Shaun: Then we pick up these percussion instruments; then we need to fit in. We could even move over to where Namasun is and because I don't think they need to mic up at all

Namasun: Yeah, they are very strong sounds

Shaun: Yeah, they're quite strong sounds

(Observation excerpt, 15 September 2018)

After Karssen and the fellow music facilitators outlined the format of the finale with the cacophonous crescendo, the facilitators workshopped it with practical instrument play. For this session Namasun started with the crossover rhythm on the djembe. The crossover rhythm

⁵⁰ An excerpt of this observation session can be view by accessing the following link

<<https://www.doi.org/10.25375/uct.13336817>>.

cued the other music facilitators to join with their percussion instruments, ‘filling’ up the soundscape⁵¹.

Observing the session with the music facilitators, the music director had a clear objective that led the musicians to ‘fit’ their sounds into the space provided. The crossover drumbeat that was played by Namasun provided the rhythmic space into which the facilitators could fit themselves. The facilitators were able to engage with the intended objective since all the music facilitators were professionally trained in their fields and have therefore been exposed to ensemble and/or orchestral settings. With their expertise they were able to achieve what Nzewi refers to as ‘elegance’ that can only take place when the conceptual whole of an ensemble is extensively nurtured over time. The music facilitators as ensemble attained their foundational axis in their respective rehearsal spaces that enabled them to insert “sequences of charm” leading up to the elegance that was evident in the Sunday showcase (Nzewi 2005, 204). Attaining this level of coherence and elegance, the music facilitators in this space had to be aware of every individual’s part. These instances were often intervention-like with music as the mediator leading to an absence of hierarchy, in the process of weaving all ideas together authentically. Just like the space provided and/or the structure of a given rhythmic pattern like the crossover drumbeat, facilitators had to explore the possibilities of inserting themselves according to their fellow musicians’ part. Each part of this conceptual whole was based on the human interaction – the relations built to experience this foundational axis consisting of pulse, space, sharing, building and elegance. These componential layers of what was referred to as ‘musical arts texture[s]’ were a reinforcement of experiencing an ubuntu mindset in relation to Nzewi’s principle of space (ibid).

⁵¹ An excerpt of this observation session can be view by accessing the following link
<<https://www.doi.org/10.25375/uct.13336823>>.

Chapter Eight

Conclusions, limitations, and recommendations

8.1 Approaching the Clanwilliam Arts Project as a field of research

Before the Clanwilliam Arts Project could be approached as a field of research, two other areas of research had to be considered in order to determine the theoretical framework and methodology for conducting the research for this dissertation entitled, *The Mediation and Facilitation of a 'living' landscape within the Clanwilliam Arts Project through the Musical Arts*. These two areas of research known as (1) 'Remembering in the post-colony', and (2) community music as socialized music, were considered fundamental to the Clanwilliam Arts Project as a community-based arts initiative (cf. Fleishman 2005; Dykema 1911). Incorporating these two areas of Mark Fleishman and Peter Dykema facilitated the process of shifting perspective from a community music perspective to a more central approach to the arts. This was necessary to align the topics of theatre and music education as a conceptual whole based on my role as an arts-based researcher and Music Education practitioner.

Aligning the topics of theatre and music education, a multidimensional approach to the theoretical framework facilitated the novel link between these two areas of research. The multidimensional position of the theoretical framework was based on a phenomenological approach that included several theories that made up the framework. The framework consisted of three theories, and one additional theory that linked them all together:

- Huib Schippers's *Twelve Continuum Transmission Framework* (TCTF), with specific reference to the *Issues of context* clusters that guided notions of authenticity, context and interpretations that occurred during the fieldwork,
- Silvia Bruinders's perspective on 'hidden' subjectivities that engaged with the subjectivities that emerged within the Clanwilliam Arts Project, and
- Meki Nzewi's principle of space that navigated the inherent patterns prevalent in the Clanwilliam community, advocating a sense of *ubuntu* (cf. Schippers 2010; Bruinders 2017; Nzewi 2005).
- Linking the three theories, Harry Garuba's *Roots and routes: Tracking form and history in African diasporic narrative and performance* was used to integrate these theories

by referring to several 'Garubaian root/route(s)'. These 'Garubaian root/route(s)' were known as moments of intersection with several 'roots' linking it to the literature on the |Xam and several 'routes' that demonstrated how the literature interrelated.

Considering the multidimensional theoretical framework of this dissertation, conclusions were made, and several limitations were prevalent. From these observations several recommendations emerged from the research. This chapter summarizes the conclusions, limitations, and recommendations of this dissertation.

8.2 Context: Facilitating the 'living' landscape

Implementing a framework that focused on context, resonated with the facilitation process of the 'living' landscape through the Clanwilliam Arts Project. This observation was prevalent when Schippers's TCTF model was applied to the Clanwilliam Arts Project as cultural space. The cultural space challenged the 'living' traditions situated in the community. Figure 5.1 entitled, *Observing the rieldans 'conversation' as a living tradition*, demonstrated these aspects that led to redefining the notions of community-making through community-based arts initiatives such as the Clanwilliam Arts Project. Based on the observation of living traditions situated in the Clanwilliam community (like the previously mentioned *rieldans* 'conversation'), ancestral traditions such as the *riel* and storytelling were often challenged when facilitators engaged learners in the process of reconnecting and reimagining the living landscape(s) of the |Xam. The stories that were facilitated latched onto these emerging traditions. This was fundamental to the social fabric of the community and became a recurring thread that reconnected the past and the present, navigating participants' futures.

The recurring thread of the Clanwilliam Arts Project was bound to the objectives and what was considered the primary source, known as the Bleek and Lloyd archive. The stories taken from the archive were reconstructed through the meticulous process of dramaturgy. This recurring thread was investigated by analyzing the shadow puppet screen that was used as a facilitation medium for storytelling. Figure 5.4 entitled, *Narrating continuity within the 21st century*, presented and analyzed this recurring thread by means of narrating a continuity that was prevalent to reimagining and reconnecting with the living landscape through the musical arts. This continuity stated that 'now' and 'then' coexisted as a continuum that allowed the researcher to move back and forth on this continuum based on his/her subjective and/or

objective position to the research. In this case, my position as researcher was defined as an emic-etic researcher which affected my interpretation of the retrospective continuity in figure in 5.4.

Constructing the past through the arts as an active process of storytelling was a conversation that took place in many forms with the learners, the facilitators, and the directors of the Clanwilliam Arts Project. The unique nature of the Arts Project's approach to dramaturgy created the continuity that became prevalent as a double consciousness throughout the facilitation of the Arts Project. Realizing this double consciousness reified the reconnecting and reimagining of the living landscape.

8.3 Narrating lived experiences

In the process of facilitating and mediating the living landscape within the cultural space provided by the Clanwilliam Arts Project, multiple subjectivities emerged. This observation was primarily based on the identified research participants' lived experiences as facilitators in the Clanwilliam Arts Project. During the fieldwork, Janetta Arendse, Lavona de Bruyn, Nolan Africa, Nicole Arendse and Rozanne Holland were voices who were identified to narrate their 'hidden' subjectivities that were crucial to the Clanwilliam Arts Project.

However, their perspectives as participants who contributed to the Clanwilliam Arts Project varied as follows:

- Janetta Arendse, an elder of the community between the age of 58 and 65 years, had a strong paternal connection to Oom Appie who was an integral part of the community and arts-related initiatives such as the brigade in Clanwilliam.
- Lavona de Bruyn, a facilitator and coordinator, had an insider perspective to Clanwilliam.
- Nolan Africa, a facilitator who represented both Magnet Theatre and UCT drama, had an extensive relation to the Clanwilliam community.
- Nicole Arendse, a facilitator who grew up in and graduated from the Clanwilliam Arts Project, worked as a community arts facilitator directing the local steelpan band in Clanwilliam, and she also worked with the Western Cape Department of Cultural Arts and Sports.

- Rozanne Holland, a facilitator who grew up in and graduated from the Clanwilliam Arts Project, now worked as a community-based arts facilitator in the community with the Western Cape Department of Cultural Arts and Sports.

These participants and their hidden subjectivities formed a network of lived experiences that gave a broad overview of Clanwilliam's social fabric. Their lived experiences engaged with the intended objectives of the Clanwilliam Arts Project as a matter of situating these subjectivities. The narrated subjectivities dealt with poverty, domestic violence, access to education, access to the arts, identity construction, heritage, transformation, and reconciliation.

These lived experiences also provided opportunities to reflect on musicking in the community context. Musicking⁵² in the Clanwilliam community context included the 'holding' of a space for nuanced conversations that centered around these hidden subjectivities which were the actual realities of participants in the Arts Project as they carried on with their lives in the weeks after the eight-day programme had finished. Through these nuanced perspectives Clanwilliam was viewed as a centre for community-based learning through the musical arts, based on the observation of the authentic construction of co-communities within Clanwilliam. As mentioned in Chapter Six, figure 6.6 entitled, *The authentic construction of co-communities within Clanwilliam as a centre for community-based learning through the musical arts*, demonstrated that these co-communities had developed authentically through the facilitation of the archive that engaged with the social fabric of the community and its underlying subjectivities. These communities that coexisted in the Clanwilliam Arts Project were identified as follows:

- audience as **community**
- facilitators as a **collective community** in attempt to reimagine and reconnecting with the past through the musical arts as transmission model
- the archival resources as voices from the past that formed the **ancestral community**.

⁵² The term 'musicking' was coined by Christopher Small as a verb that meant 'to music' hence making use of the present participle form. Small states that "music is not primarily a thing or collection of things, but an activity in which we engage" (1987, 50; cf. Odendaal et al. 2014).

Clanwilliam as a centre for community-based learning through the musical arts engaged with these nuanced perspectives of participants in the Arts Project and the hidden subjectivities of facilitators. These perspectives have shown what the notion of redefining a community would entail through engaging with the underlying challenges that outsiders tend to miss, known as subjectivities and/or hidden subjectivities.

8.4 Accessing the temporal order through pedagogy

Community-based learning through the musical arts was noted to contextualize the living landscape by accessing the temporal order that emerged throughout the Clanwilliam Arts Project. By accessing this temporal order, an approach from Meki Nzewi was applied to the nuanced context provided by the Arts Project (2005). This temporal order entailed the application of the centri-focal nature of the musical term 'pulse'. Applying these conceptions to the Clanwilliam Arts Project and the Clanwilliam community as original context to the field of research mostly consisted of the contextualization of Clanwilliam alongside the ancestral community archive, as mentioned earlier, and the 'living' landscape (see fig. 6.6). The contextualization as process consisted of an intervention-like introduction to the narrative through play drawn from activities which learners were fond of. With these activities that led to contextualizing and narrating the stories, learners were exposed to the centri-focal nature of pulse that engaged community structures. These community structures are also known as textures of community-making (Nzewi 2005).

The objectives of these activities were mostly to create a space with openness for learners and their individualities to develop. This is in relation to the foundational axis provided by the centri-focal nature of pulse. By facilitating an openness in these spaces, the intended objectives of the Clanwilliam Arts Project moved towards an Afrocentric mindset, *ubuntu*. *Ubuntu* as philosophy guided these processes to facilitate and mediate the chosen narrative that enabled learners to engage with the musical arts textures in relation to redefining community through the arts. These textures, demonstrated by Nzewi, consisted of pulse, space, sharing, building, and elegance (2005, 206).

With elegance as an intended outcome of these musical arts textures, learners and facilitators built relations with one another through activities that narrated 'play' circles. Narrating these play circles consisted of character building, brainstorming, and workshopping the script

through narration play, and storytelling through musicking that entailed the implicit structures of ensembles. These play circles enabled learners and the facilitators to initiate and strengthen their holistic connection to the facilitated stories – guided by their creative counterparts and workshops that involved singing, dancing, lantern-making, painting, acting and drumming.

8.5 Researching the limitations

Conducting research on the Clanwilliam Arts Project brought many limitations to the forefront. Some of these limitations were identified in previous chapters as concepts beyond the scope of the study. Extensive research on the |Xam and San in relation to the Bleek and Lloyd archive had to be limited in terms of conducting the research according to this dissertation's rationale and objectives. The research on the |Xam and San involved concepts like cultural theory and socio-anthropology with specific areas that dealt with essentialist and non-essentialist theories. Although this dissertation managed to explore these extensive concepts by incorporating Harry Garuba's (2010) *Roots and Routes: Tracking Form and History in African Diasporic Narrative and Performance*, connections had to be facilitated through the multidimensional theoretical framework to link the research areas of community music, community musicking, and arts-based research with theatre based research according to Fleishman's *Remembering in the Postcolony: Refiguring the past through theatre* (2012).

Engaging with the discourse on remembering and reimagining the living landscape through the arts, the Bleek and Lloyd archive was consulted on multiple occasions in preparation for the fieldwork. Within that context the importance of browsing and analysing was fundamental to the nature of the Clanwilliam Arts Project, especially from a dramaturgy point of view. This was based on multiple observations of brainstorming sessions with the archive that was constantly being interpreted, analysed, refined and rewritten until linearity was reached for the learners to engage with. The inclusion and study of archival material was not part of the research methodology. This is an area that could potentially open another supporting perspective in future research.

8.6 Extending community-based learning through the musical arts

As the preparation of this dissertation unfolded and developed, several other areas of interest and research emerged. This observation was led according to the rationale of the research

that acquired multiple areas that covered community-based learning through the arts situated in the Western Cape, South Africa. Acquiring information about community arts initiatives in the Western Cape was challenging, especially with the amount of community music projects that were either thriving but not heard of, or projects/programmes that had experienced a successful run but then had to close down due to little exposure and lack of interest. The challenge to acquire information about these initiatives is an area that should be investigated. A recommendation for this could be an online platform for initiatives based in the Western Cape, South Africa, that focus on community-based learning through the musical arts. Such an online platform could function as a database that connects coordinators to researchers, tertiary institutions, and philanthropy as way of facilitating sustainable long-term relations.

Another area of research emerged with the conceptualisation of the multidimensional theoretical framework that consisted of multiple theories (cf. Nzewi 2005; Schippers; Bruinders 2017). These theories were linked by interpreting Harry Garuba's *Roots and Routes: Tracking Form and History in African Diasporic Narrative and Performance* as the 'Garubaian route/root' that amalgamated these three perspectives as a conceptual whole. The 'Garubaian root/route(s)'s criteria led to the following question: What is being done to repatriate archival material and/or artefacts back to communities in South Africa? This question highlights an area of interest to the repatriation of archival material as a way to facilitate heritage that acknowledges notions of reconciliation and transformation. Contexts and initiatives that investigate and facilitate programmes similar to the Clanwilliam Arts Project could be used as a space that facilitate these evolving conversations around the country's itineraries of history in light of repatriating archival material and/or artefacts to its original context.

With supporting structures driven by its novel and creative nature, the Clanwilliam Arts Project has modelled for almost two decades what it means to reimagine a story, a landscape, and a history. Setting alight the lanterns, and breathing life into narratives that refer to an ancestral past have demonstrated how notions of heritage, culture and community were integral to extending and broadening contexts that nurture, cultivate and develop the arts and arts-based research as fields of inquiry.

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Appendices

Appendix A: Biographical questionnaire (English)

GENERAL QUESTIONNAIRE

Complete the following questions in pen or pencil.

Circle answer when applicable.

Age: _____ Gender: _____

1. Are you familiar with the Clanwilliam Arts Project?

YES	NO
-----	----

2. How did you get to know of the Clanwilliam Arts Project?

3. Is the Clanwilliam Arts Project important you?

YES	NO
-----	----

4. If yes, what do you enjoy most of the Clanwilliam Arts Project?

5. What do you not like about the Clanwilliam Arts Project?

6. What does the Clanwilliam Arts Project mean to you?

7. How often do you listen to music?

NEVER	SELDOMLY	MORE THAN TWICE A WEEK	EVERYDAY
-------	----------	------------------------	----------

8. What type of music do you listen to and where?

POP	HIP HOP	R&B
HOUSE	KWAITO	RAP
COUNTRY	JAZZ	CLASSICAL
GOSPEL	?	?

9. Do you sing or play an instrument?

YES	NO
-----	----

Instrument: _____

10. If yes, what type of music do you sing or play?

11. Do your family tell you tales about Clanwilliam?

YES	NO
-----	----

12. If yes, can you describe them briefly?

13. If you have been part of the Clanwilliam Arts Project before, draw a moment you remember.



Appendix B: Biographic questionnaire (Afrikaans)

VRAELYS

Voltooi die volgende vrae met pen of potlood.

Sirkel antwoord waar nodig.

Ouderdom: _____ Geslag: _____

14. Is jy wel bekend met die Clanwilliam Kunste Projek?

JA	NEE
----	-----

15. Hoe het jy te wete gekom van die Clanwilliam Kunste Projek?

16. Is die Projek belangrik vir jou?

JA	NEE
----	-----

17. Indien ja, wat geniet jy die meeste van die Clanwilliam Kunste Projek?

18. Is daar enige iets van die projek wat jy nie van hou nie? Beskryf.

19. Wat beteken die Clanwilliam Kunste Projek vir jou of wat dink jy is die betekenis van die projek?

20. Hoe gereeld luister jy na musiek?

NOOIT	GEREELD	MEER AS 2 KEER PER WEEK	ELKE DAG
-------	---------	-------------------------	----------

21. Watter tipe musiek luister jy en waar luister jy dit??

POP	HIP HOP	R&B
HOUSE	KWAITO	RAP
COUNTRY	JAZZ	KLASSIEK
GOSPEL	?	?

22. Speel jy 'n instrument of sing jy?

JA	NEE
----	-----

Instrument: _____

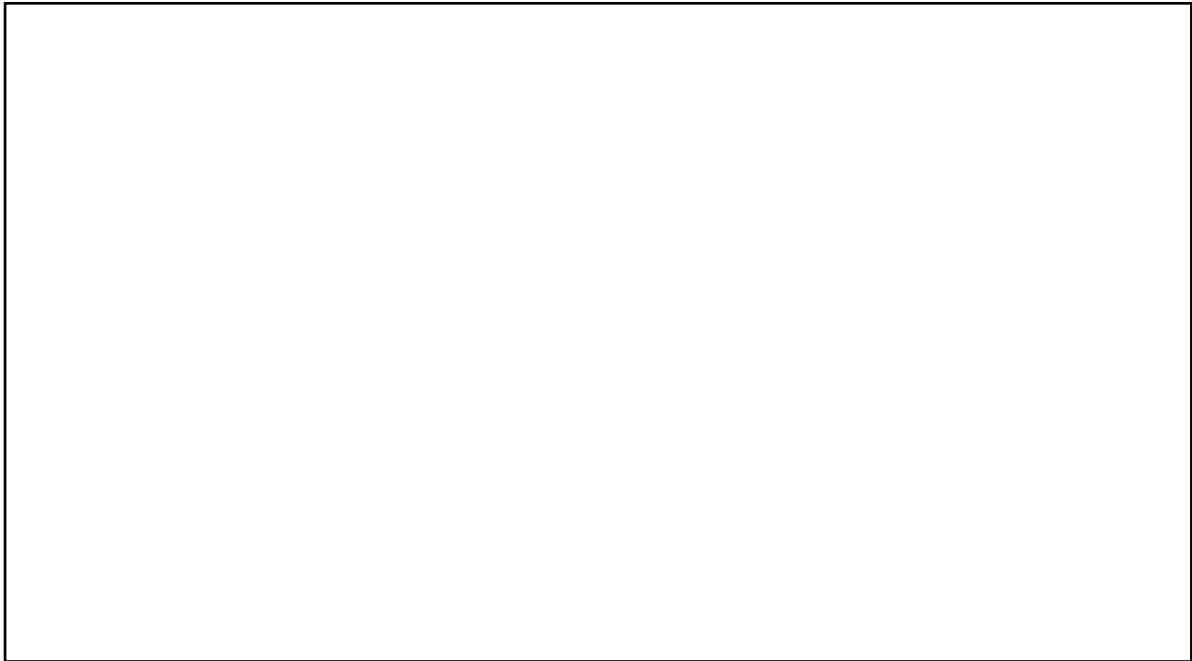
23. Indien ja, watter tipe musiek sing of speel jy?

24. Vertel jou familie vir jou verhale van Clanwilliam?

JA	NEE
----	-----

25. Indien ja, beskryf/vertel wat jy kan onthou.

26. Skets 'n oomblik wat jy kan onthou van die Clanwilliam Kunste projek

A large, empty rectangular box with a thin black border, intended for a student to draw a sketch of a moment from the Clanwilliam Arts Project.

Appendix C: Sample interview questions

Clanwilliam community (Elders)

- Briefly tell me a story about Clanwilliam that is related to you?
- Are you familiar with the Clanwilliam Arts Project?
- If yes, do you think it is important to the Clanwilliam community?
- If yes, why do you think it is important?
- Do you share tales and fables amongst the community and people you surround yourself with?
- If yes, can you briefly describe these tales and fables?
- Can you explain in your own words what the following mean to you: culture, heritage, and community?
- Do you sing or play an instrument?
- If yes, what type of music do you sing or play?
- What significance do this type of music have to you?

Music facilitators

- When did you join the Clanwilliam Arts Project?
- Can you briefly describe your experiences and involvement with the Clanwilliam Arts Project?
- How did you get to know about the Clanwilliam Arts Project?
- Has the Clanwilliam Arts Project had impact on you as a musician?
- If yes, can you briefly describe what impact it had on you?
- Have you experienced any challenges throughout the project?
- If yes, can you briefly describe these challenges?
- What do you think is the objectives of Clanwilliam Arts Project?
- In the light of your experiences with the Clanwilliam Arts project, what do the terms, community and community music mean to you?
- Are there specific moments in the project that stands out for you personally?

'Returning' music facilitators⁵³ and managerial corpus

- When did you join the Clanwilliam Arts Project?
- Can you briefly describe your experiences and involvement with the Clanwilliam Arts

⁵³ Returning facilitators will be asked a few extra questions as reflected above.

Project?

- How did you get to know about the Clanwilliam Arts Project?
- Has the Clanwilliam Arts Project had impact on you as a musician/artist/teacher/facilitator?
- If yes, can you briefly describe what impact it had on you?
- Have you experienced any challenges throughout the project?
- If yes, can you briefly describe these challenges?
- What do you think is the objectives of Clanwilliam Arts Project?
- In the light of your experiences with the Clanwilliam Arts project, what do the terms, community and community music mean to you?
- How does your experiences differ from the other years?
- If this is your second (third or more) time, what made you take part in the project again?
- As a returning facilitator and contributor to the project, how did this affect your life as a musician/artist/teacher/facilitator?
- Are there specific moments in the project that stand out for you personally?

Participants (13-year-olds)

- Are you familiar with the Clanwilliam Arts project?
- Do you think it is important to the community?
- Have you participated in the Clanwilliam Arts Project before?
- If yes, what do you find most enjoyable about the project?
- Is there anything that you do not enjoy?
- What have you learned through the project?
- Does any of the activities of the project relate to your background at home? If so, how?
- How often do you hear stories from the Khoisan that was situated in Clanwilliam?
- Have you had any encounters with family members about the /Xam?
- If yes, what can you tell me about the /Xam and Khoisan?
- In your opinion, what is the aim of the Clanwilliam Arts project?
- What have you learned from the project?
- Can you explain in your own words what the Clanwilliam Arts Project is about?

Appendix D: Research study information and consent form (English)

INFORMED CONSENT FORM FOR RESEARCH PARTICIPANTS

*The mediation and facilitation of a living landscape within the musical arts through the
Clanwilliam Arts Project*

Information

My name is Brandon Hilton Andrews and I am currently undertaking research toward my Master of Music degree at the South African College of Music, University of Cape Town (UCT). I have received ethics clearance from the Higher Degrees Committee of the South African College of Music (UCT) (Ref 06/2017).

The Clanwilliam Arts Project that has been running for 18 years has touched the lives of many people residing in Clanwilliam. It is important to document the processes of the project to learn how community projects affect participant lives. Much can be learnt and implemented in similar projects.

The aims and objectives of the study is therefore to investigate (a) the ways in which indigenous knowledge are cultivated within the Clanwilliam Arts Project, (b) how mediation and facilitation of learning takes place within the context of this arts project, (c) the processes involved to access learners' background knowledge in the Clanwilliam Arts Project and (d) how embedded morals of the /Xam narrative are portrayed and transferred within the Clanwilliam Arts Project.

The data will be obtained through observations within the Clanwilliam school community and Clanwilliam community itself, as well as interviews with the research participants. Audiovisual recordings will be made during these sessions to ensure that the data is transcribed accurately. The transcription notes of observations and interview sessions will be used for academic purposes.

Please note that participation is voluntary, and participants may withdraw from the study at any time. Information gathered from the study will be treated with utmost confidentiality and respect. Any data used in the final dissertation will anonymous unless the participants wish otherwise.

Appendix E: Research study information and consent form (Afrikaans)
INFORMED CONSENT FORM FOR RESEARCH PARTICIPANTS (Afrikaans)

Inligting

Ek, Brandon Hilton Andrews, is tans besig om navorsing ter voltooiing van my Meesters graad in Musiek aan die South African College of Music , University of Cape Town (UCT). Die Hoërgraadse Komitee van die South African College of Music, UCT het my gevrywaar om die volgende studie uit te voer (Ref 06/2017):

The mediation and facilitation of a living landscape within the musical arts through the Clanwilliam Arts Project

Die Clanwilliam Kunste projek wat tans in sy 17de bestaansjaar is, het die lewens van talle inwoners van die dorpie geraak en inspireer. Dit is belangrik om die prosesse van sulke inisiatiewe te navors sodat mens kan leer hoe dit 'n gemeenskap affekteer. 'n Mens kan baie leer en implementeer van soortgelyke projekte.

Die doelwitte van die studie is om te ondersoek (a) die wyse waarop inheemse leer sisteme en literatuur gekultiveer word in die Clanwilliam Kunste Projek, (b) hoe geleerdheid gefasiliteer word in die konteks van hierdie kunste projek, (c) die wyse waarop leerders se herkoms en agtergrond kennis geïntegreer word in die Clanwilliam Kunste Projek en (d) hoe die morele waardes van die |Xam literatuur voorgestel en oorgedra word in die Clanwilliam Kunste Projek.

Data sal ingesamel word deur middel van onderhoud sessies en observasies van die Clanwilliam en skool gemeenskap. 'n Video-kamera sal gebruik word om die data op te neem. Dit is om te verseker dat die ingesamelde data so akkuraat as moontlik getranskribeer kan word. Die ingesamelde data en notas sal slegs vir akademiese doeleindes gebruik word.

Let wel dat deelname in hierdie projek vrywillig is. Deelnemers van die studie het die keuse om te onttrek van die studie, as hul so sou voel. Ingesamelde data sal met die nodige respek behandel word en konfidensieel bly. Enige data wat gebruik word in die finale dissertasie sal verseker dat deelnemers van die studie anoniem bly, tensy hul anders sou besluit.

Vrywaringsvorm

Ek, _____ [Naam & Van] bevestig:

My volle deelname in die studie
Dat ek die informasie verstaan en daarmee saamstem
Dat ek die geleentheid gegun was om vrae te vra oor die studie
Om deel te neem in onderhoud sessies en dat my verslag en antwoorde gebruik mag word in die studie op die voorwaarde dat my privaatheid gerespekteer word
Dat my deelname vrywillig is
Dat ek geen vergunning vir my deelname sal kry nie
My toestemming dat my onderhoud met video-kamera afgeneem mag word
Dat ek tesame die Navorser, saamstem om die vrywaringsvorm te onderteken en dateer.

[Tensy deelname minderjarig is (jonger as 18)]

Ek, _____ ouer(s)/voog(des) van, _____
gee toestemming dat my kind mag deelneem aan hierdie studie. As ouer/voog verstaan ek ten volle die voorwaardes en doeleindes van die studie volgens die voorsiende inligtingsblad.

Naam van deelnemer

Datum

Handtekening

Naam van ouer/voog

Datum

Handtekening

Naam van navorser

Datum

Handtekening

Kontak informasie

Vir enige navrae, kontak gerus:

Brandon Hilton Andrews (Navorser)

ANDBRA002@myuct.ac.za

0833892000

Appendix F: Ethics clearance form



South African College of Music

University of Cape Town
Private Bag
Rondebosch
7701

Tel: +27 (0) 21 650 2626 Fax: +27 (0) 21 650 2627
E-mail:
<http://www.uct.ac.za/depts/sacm>



11 September 2017

HDC REF: 07/2017

Dear Mr Brandon Andrews,

☐

☐

The mediation and facilitation of learning within the Clanwilliam Arts Project

☐

Thank you for your application dated 7 September 2017. It is my pleasure to inform you that the HDC has formally approved the above-mentioned study.

☐

The form has been submitted to Sheila Taylor for record keeping.

☐

Approval is granted for two years.

☐

Please submit a progress form to the HDC if the study continues beyond the approval time frame.

☐

The on-going ethical conduct remains the responsibility of the principal investigator.

☐

Please quote the HDC REF in all your ethics related correspondences.

☐

Yours sincerely,

☐

A handwritten signature in black ink, appearing to read 'S Bruinders'.

Dr Sylvia Bruinders

Chairperson of the Higher Degrees Committee

☐

Appendix G: English translation of rehearsal script

Clanwilliam Arts Project 2017: The Lizard, Beetle, Mice and Mantis

Note(s) on the characters:

When characters are mentioned in capital letters it refers to their name in the narrative which is also an animal in Afrikaans, e.g.,

- *Gestreepte-muis is a type of mouse whose name is Gestreepte-muis;*
- *whereas gestreepte muis could refer to any striped mouse and it has no particular name.*

[The local Clanwilliam steelpan ensemble accompanies the lantern parade. The music goes straight into the Hunter's theme which is the overture of the showcase.]

FRAME 1

BEAT 1

Big lantern structures with moon rising, lanterns going into the shadow puppet sequence and opening narration.

/Shadow Puppets/

Narrator 1

[Moon sequence overture]

Bidsprinkaan had a bad dream about Akkedis. He dreamed about a grumpy and arrogant gecko. He wandered the earth all alone, making his way through the tunnels. As he wandered a bright light shined on him. It was a beautiful light. He approached the bright light as he made his way out of the tunnel and saw cosmic moon. It was so beautiful that he desired the moon and the heavens for himself. He made his way out of the tunnel to draw the moon into the depths of the earth. He hid the moon and its beauty from the rest of mankind. A darkness fell over the earth and its First People.

Narrator 2

[Beetle theme]

During this time of the story, a beautiful beetle lived between the landscapes; men couldn't take their eyes of her.

Narrator 1

[Pink lizard theme]

But her father, the gecko, protected her beauty and innocence from the rest of the world. Her father was selfish man. He hid beneath the depths of the earth so that no man would desire her beauty and innocence.

BEAT 2

Mouse 2

Narrator 2

Bidsprinkaan woke up from a nightmare. He realised that he needed to do something otherwise the First People would be lost and live in fear. For this reason, he could not allow Akkedis to keep Kewer from the First People.

Narrator 1

He called Langneus-muis immediately because he runs the town.

Bidsprikaan: I had dream about you

Langneus-muis: What was the dream about?

B: You are the mouse who needs to retrieve from the moon from the depths of the earth

L: How can the moon be beneath the depths of the earth? I don't understand

B: You won't understand. Do what I tell you, then you'll understand.

L: Who do you think you are to tell me what to do? Why should I listen to you?

B: Do you know that every time I get a dream, it becomes a reality?

L: Really? Then I should see for myself.

B: First, go hunt a springbok and take it with you.

L: Why?

B: Stop asking questions. Just do what I say.

[Hunting theme/song]

Narrator 2

On his way, Langneus-muis took the long-winded gravel road all alone. He started sniffing everywhere trying to track the scent of springbok

[Hunting theme/song]

Narrator 1

After he shot the springbok, Langneus-muis felt very brave and dragged the springbok towards Akkedis's hole.

[Song: Ek's 'n dapper muis]

[Guitar music]

As he approaches the depths of earth, Kewer heard him. She shouted out of excitement,

[Beetle theme]

Kewer: Listen to the one who sounds like a man. Look at the man who thinks like a man, look at him who sounds like a man. My hero is here!

Narrator 1

Akkedis overheard Kewer's excitement. He got angry because he is scared that Langneus-muis would take his daughter away. He thought of a plan and called Langneus-muis.

Akkedis: Come, listen here!

Langneus-muis: Yes, what is it?

A: Listen

L: What should I listen to?

A: Shhhh – Listen to the heavenly music, like a mother's love.

[Betowerende music]

L: Mmmmm – Lovely, so delicious (similar meaning to the Afrikaans idiom used)

A: Go fetch the bag; it will give access to the gates of heaven

L: It sounds promising –

A: What are you waiting for? Go fetch the karate water bag so that we can drink.

Narrator 1

Langneus-muis enters the hole to fetch the water bag. He saw the bag and said,

L: Akkedis, give me some water to drink because my throat is parched from the hunt.

A: Yes, you can drink from the bag but don't forget about me.

Narrator 1

Langneus-muis drank the karate water in one big gulp. The karate water made him very confused.

[Music]

Akkedis: Where are you off to?

Langneus-muis: I am on my way, on a mission.

A: And what mission is this?

L: I am just visiting a friend.

A: Isn't it far?

L: No, it's around the corner.

A: Oh, no need to be so secretive.

A: Come,

L: Who is singing?

A: It's only a bag.

L: Oh, where is it?

A: Just around the corner, deep under the ground. Go fetch it.

L: But I am on my way to fetch some water to drink because I am thirsty.

A: Around the corner, straight ahead you'll find a blue bottle, there is water.

L: Oh okay, I'm coming. Everything out. Akkedis! I am getting claustrophobic down here/ How do I get out of this hole?

A: Close your eyes and move your head diagonally across your shoulder.

L: What do you mean?

A: Slant your head diagonally and close your eyes.

L: Okay – wait – the hole is too small but I'm almost there, and ...
(Sound effect).

Narrator 2

Akkedis took his knopkierie and knock all life out of Langneus-muis until he was no more. Due to Akkedis's arrogant nature he also killed the wounded springbok with his knopkierie. Kewer had to witness all of this while Akkedis through the two bodies in front of her, showing her who has authority and power.

Narrator 1

Kewer cried with Akkedis showing no remorse for his acts of cruelty.

[Victory Rap]

BRIDGE

Narrator⁵⁴

The First People were frightened when they heard about Langneus-muis and the wounded springbok. This alarmed them to a point of no return. Langneus-muis's brothers also heard about the tragic occurrence and decided to visit the site where their brother was murdered. At this time Kewer still made an alarming sound to warn. But each time Akkedis got tricked into the hole where they had to endure the same tragic killing similar to their brother, Langneus-muis.

[Song: Ek's 'n dapper muis – repetitive sequence with the band]

Narrator

All of Langneus-muis relatives were gone. Their wives and children mourned their losses so badly to a point it was unbearable for Bidsprinkaan. All the crying and mourning became a song to Bidsprinkaan's slumber.

FRAME 2

/Shadow puppets/

[Moon sequence overture]

Narrator

Bidsprinkaan had a dream with all these tragic occurrences of Langneus-muis and his brothers played out in his dream. It has caused a stirring in his heart knowing that Gestreepte-muis should actually be the one to rescue Kewer.

Mouse 2

[Beetle theme; guitar funk]

Narrator

Bidsprinkaan went to Gestreepte-muis to tell him about his dream.

Bidsprinkaan: I had a dream about you

Gestreepte-muis: What was the dream about?

⁵⁴ Only one narrator is used from this section onwards.

B: You are chosen one who needs to rescue Kewer from the depths of the earth.

G: Where?

B: Opposite Bean Tree.

G: Who is Kewer?

B: Don't you know who is Kewer? She is Akkedis's daughter, the pretty one. I'm sure once you see her, you'll be weak in the knees.

G: Mhmmm, now I am excited. You have my full attention!

B: But can you remember where?

G: Yes, but please refresh my memory!

B: It is opposite Bean Tree.

G: She's a jewel, isn't she?

B: Once you see her body, you'll know.

G: My toes are getting spastic.

B: But look here, you need to be quick.

G: I'm on my way. Kewer, here I come!

[Hunting song]

Narrator

Gestreepte-muis knew that he could not ignore Bidsprinkaan's dream and that he has to be brave for what he is about to do. As soon as I reached the three-thorn tree, Kewer knew that someone is about to rescue her.

Kewer: Listen to the one who sounds like a man. Look at the man who thinks like a man, look at him who sounds like a man. My hero is here!

Akkedis: Stop! Where are you going?

Gestreepte-muis: Uhhm, urh, well, I'm going for a walk. Who is singing like that?

A: It's my bag, down in the tunnels. Would you like to go fetch it?

G: A bag that sings? Is there a phone in the bag?

A: Yes, it's too deep and I'm not able to fetch it.

G: Okay but I am hungry. Let me go hunt a buck to eat.

A: Ok be quick.

Narrator

After hunting the springbok, Gestreepte-muis dragged the carcass to Akkedis's tunnel. Kewer heard him outside and told her father.

Kewer: Wow! He is such a nice guy with good manners. Please, don't hurt him. I really like him.

Akkedis: He is just like the other men. I'll make mincemeat of him. You can go back into the tunnel.

[Theme song]

(Gestreepte-muis enters.)

A: Come here, listen.

G: I don't want to hear anything. I am not falling for your tricks.

A: No, don't be like that. Aren't you thirsty from the hunt? I have heavenly water perfect for parched throat.

G: Mmm – it sounds promising. Please, go fetch it.

A: Damn! You are full of nonsense.

G: The whole day you will sit in a tree and do nothing. I am tired from the hunt. You can go fetch the drink before i knock you out of the tree.
A: I am not fetching it for nothing.
G: No, I'll drink it with you. Cross my heart and hope to die. I'll drink with you.

Narrator

Akkedis climbed out of the tree to fetch the water from his lair. While he fetched the karate water, Kewer snuck out a nearby tunnel with the knopkierieklouter,

G: Are you Kewer? Everyone is talking about you.
K: Yes.
G: I am here to save you.
K: Ooo, here's my handsome guy!
G: You are just as pretty...
K: Thank you.
G: My pleasure.
K: Wait, there's my dad. This is the knopkierie he used to kill your brothers.

[Pink lizard/beetle theme]

Narrator

As Akkedis made his out of the tunnel, Gestreepte-muis knocked him with the knopkierie over the head until his skin burst open.

[Drum madness]

Narrator

Akkedis's spirit was laid to rest, and Langneus-muis and all of his brothers came to life.

[Dumka in C minor – P. Tchaikovsky (facilitators' dance)]

Narrator

Gestreepte muis was very happy to have Kewer at his side as his wife. The rest followed Gestreepte-muis and his wife, following in their footsteps under the sun with fly-wasps made of hyena tails.

[Song: Hoerah, hoerah!]

FRAME 3 – Celebration (Fireworks)

Narrator

Bidsprinkaan was glad that he was right about dreams again. He acknowledged the gift he had to dream and predict life and its reality

[My liefie my wyfie – *Riel* and song (choir)]

[Drumming (djembe sequence into the celebration dance followed by fire dances and fireworks)]

Appendix H: Music excerpts and notes

- Songs

Akkedis, akkedis

Clanwilliam Arts Project 2017

Musical notation for the song 'Akkedis, akkedis'. The score is in 2/4 time with a key signature of two flats (Bb and Eb). The melody is written on a treble clef staff. The lyrics are: Ak - ke - dis, ak - ke - dis ons het nooit vir jou lus. Ak - ke - dis, ak - ke - dis 'n ou do - ring is die ak - ke - dis! There are triplets over the notes 'ring' and 'dis' in the second line.

Verse 2

*Likkewaan, likkewaan,
Sê my wat gaan nou aan?
Akkedis, Akkedis,
'n Ou doring is die akkedis!*

Ek's 'n dapper muis

Arr. Clanwilliam Arts Project 2017

Musical notation for the song 'Ek's 'n dapper muis'. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written on a treble clef staff. The lyrics are: Ek's 'n dap-per muis, kyk hoestap ek na die gat: daar is niks waar-voor ek skrik nie! Vir nie-mand is ek bang, daar'sniks wat my kan vang! Daar is niks waar-voor ek skriknie!

Note: 'Ek's 'n dapper muis' is a well-known Afrikaans song. Some of the lyrics were changed to suit the accompanying narrative.

My liefie, my wyfie

Clanwilliam Arts Project 2017

Lively

My lie - fie, my wy - fie my ke - wer ons hui - sie lief -
- de wat saak maak, ons har - te sa - l saak maak.

Verse 2

*Hier kom die kewer,
Hier kom die, streepmuis,
Hulle is gelukkig,
Hulle gaan nou saambly.*

Hoerah, hoerah!

Arr. Clanwilliam Arts Project 2017

Lively

'n Groot fees, uit - ste-ken-de fees Al - mal sal ge-luk-kig wees... Die
men-se is bly to - day is the day die muis en die ke - wer vry. Hoe - rah,
hoe - rah! die mui - se is hier, O, ak - ke - dis... ons sal nie
vir jou mis!... Hoe - rah, hoe - rah... die mui -
se is hier, see vie - vie-ren-de mui-se hoe-rah!

Note: *Hoerah, hoerah*, the melody is taken from the song *Mama Tembu's Wedding* from the musical, *Ipi Tombi*. The lyrics to the melody was adjusted to suit the narrative.

Jikelele

Clanwilliam Arts Project 2017

Ji - ke - le - le, ji - ke - le - le, ji - ke le - le, ji -
 7
 - ke - le - le Ji - ke - le - le, ji - ke - le - le, ji -
 13
 - ke - le - le, ji - ke - le - le Clan - wil - liam ndi - ya - ku - than - da
 19
 i - qe - que - sha aban - twan - nan mhl - a - ba won - ke ji - ke - le - le.

Poenanke-nankie he!

In ons val - lei, in ons val - lei, die mui - se wei - , die mui - se wei -
 4
 , by die ak - ke - dis se huis, by die ak - ke - dis se huis, en dis bai - e klein, en dis baie - e
 8
 klein! Dis 'n poe - nan - ke nan - kie he, en dis 'n poe nan - ke nan - kie he, ka nan - kie he -
 11
 - k nan - kie he en dis 'n poe - nan - ke nan - kie
 13
 he, en dis 'n poe - nan - ke nan - kie he, ka nan - ke he, ka - nan - kie he!

Verse

Die langneus muis, die langneus muis

By die watergat, by die watergat,

*Hy begin te drink, hy begin te drink,
 Maar dis dronkwater, maar dis dronkwater
 Dis 'n poenanke-nankie he, en dis 'n poenanke-nankie,
 Ka nankie hê, ka nankie hê!
 En dis 'n poenanke-nankie hê, en dis 'n poenanke-nankie hê,
 Ka nankie hê, ka nankie hê!*

- **Instrumental excerpts**

Beetle Theme

The musical score for the Beetle Theme is presented in two systems. The first system features two Alto Saxophones (Alto Saxophone 1 and Alto Saxophone 2) in 4/4 time with a key signature of two flats (Bb and Eb). The second system features two Alto Saxophones (Alto Sax. and Alto Sax.) in the same time and key signature. The first staff of the second system includes a triplet of eighth notes marked with a '3' above the staff.

Rhapsody in G minor, Opus 79 no. 2 by Johannes Brahms (1833–1897)

Note: Only bars 8⁴–13 are used for the narrative

To Frau Elisabeth von Herzogenberg
RHAPSODY, in G minor
(Published in 1880)

Edited by Rafael Joseffy

JOHANNES BRAHMS, Op. 79, N^o 2

Molto passionato ma non troppo allegro

PIANO

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (PIANO) marking and a dynamic of *f*. It includes a first ending bracket labeled *l.h.* and contains triplets and sixteenth-note passages. The second system features a *rit.* (ritardando) marking followed by *a tempo*. The third system also includes *rit.* and *a tempo* markings, with a dynamic of *f* and a first ending bracket. The fourth system concludes with a dynamic of *mp* (mezzo-piano). Pedal markings (*Ped.*) and asterisks (*) are placed below the bass staff throughout the piece.

Moon sequence – Overture

Note: The full music score to this overture is transcribed below.

The image shows a handwritten musical score for the 'Moon sequence' overture. It consists of three systems of staves. The first system is for Piano, with a tempo marking of 'Piano' and a section bracketed as 'Moon'. The second system is for Viola, with a section bracketed as 'A' and a tempo marking of 'Allegretto'. The third system is for Saxophone and Viola, with a tempo marking of 'Allegretto'. The score is written in a key signature of three flats and a 3/4 time signature. The handwriting is in black ink on a white background.

Moon sequence overture

Clanwilliam Arts Project 2017

The image shows a printed musical score for the 'Moon sequence overture'. It consists of six staves. The first three staves are for Tenor Saxophone, Baritone Saxophone, and Horn in F. The fourth staff is for Drum Set. The fifth staff is for Piano. The sixth staff is for Viola. The score is written in a key signature of three flats and a 3/4 time signature. The tempo marking is 'Grave'. The score is printed in black ink on a white background.

8 **Con moto**

Ten. Sax.

Bari. Sax.

Hn.

Dr.

Pno.

Vla.

Con moto

13

Ten. Sax.

Bari. Sax.

Hn.

Dr.

Pno.

Vla.

18

Ten. Sax.

Bari. Sax.

Hn.

Dr.

Pno.

Vla.

23

Ten. Sax.

Bari. Sax.

Hn.

Dr.

Pno.

Vla.

Hunting theme

Note: This full music score was transcribed by ear.

Hunting Theme/Song

Andante con moto

Musical score for the first system, featuring the following instruments and parts:

- Tenor Saxophone:** Treble clef, 10/8 time signature. First measure contains three eighth notes (G4, A4, B4) followed by a quarter rest.
- Baritone Saxophone:** Treble clef, 10/8 time signature. First measure contains a quarter rest.
- Horn in F:** Treble clef, 10/8 time signature. First measure contains a quarter rest. Last measure contains three eighth notes (G4, A4, B4) followed by a quarter rest.
- Drum Set:** Percussion clef, 10/8 time signature. Consistent eighth-note pattern throughout.
- Electric Guitar:** Treble clef, 10/8 time signature. Includes tablature: 12 3 8 12 3 8 12 8 13 8 | 10 3 7 10 3 7 10 7 12 9 | 13 10 5 13 5 10 13 10 15 7.
- Piano:** Grand staff (treble and bass clefs), 10/8 time signature. First measure contains a quarter rest.
- Viola:** Bass clef, 10/8 time signature. First measure contains a quarter rest.

Andante con moto

Musical score for the second system, featuring the following instruments and parts:

- Ten. Sax.:** Treble clef, 10/8 time signature. First measure contains a quarter rest.
- Bari. Sax.:** Treble clef, 10/8 time signature. First measure contains a quarter rest.
- Hn.:** Treble clef, 10/8 time signature. First measure contains a quarter rest.
- Dr.:** Percussion clef, 10/8 time signature. Consistent eighth-note pattern throughout.
- E. Gtr.:** Treble clef, 10/8 time signature. Includes tablature: 12 5 8 12 5 8 8 5 10 3 | 12 3 8 12 3 8 12 8 13 8 | 10 3 7 10 3 7 12 7 15 8 | 5 1 1 5 1 1 5 1 8 1.
- Pno.:** Grand staff (treble and bass clefs), 10/8 time signature. First measure contains a quarter rest.
- Vla.:** Bass clef, 10/8 time signature. First measure contains a quarter rest.

8

Ten. Sax.

Bari. Sax.

Hn.

Dr.

E. Gtr.

Pno.

Vla.

T	8	8	10	8	8	8	10	12	12	12	13	10	10	10	12
A	8	8	8	8	8	8	8	13	13	13	15	12	12	12	14
B	9	9	7	9	9	9	7	12	12	12	14	12	12	12	12



12

Ten. Sax.

Bari. Sax.

Hn.

Dr.

E. Gtr.

Pno.

Vla.

T	13	13	13	15	12	12	8	10	12	12	12	13	10	10	12	15
A	15	15	15	15	13	13	10	12	13	13	13	15	12	12	13	17
B	14	14	14	16	14	14	9	10	12	12	12	14	12	12	12	17

16

Ten. Sax.

Bari. Sax.

Hn.

Dr.

E. Gtr.

T	5	5	5	8	8	8	10	8	12	12	12	13	10	10	10	12
A	6	6	6	10	8	8	8	8	13	13	13	15	12	12	12	14
B			10	12	9	9	7	9	12	12	12	14	12	12	12	12

Pno.

Vla.



20

Ten. Sax.

Bari. Sax.

Hn.

Dr.

E. Gtr.

T	13	13	13	15	12	12	8	10	12	12	12	13
A	15	15	15	15	13	13	10	12	13	13	13	15
B	14	14	14	16	14	14	9	10	12	12	12	14

Pno.

Vla.

