

**Transforming Higher Education in South Africa through the creation of a Music
Industry related Baccalaureate**

by Sheldon Rocha Leal

**Submitted in fulfilment of the requirements in respect of the
Doctor of Philosophy in Music Degree in the Department of Music in the Faculty
of Humanities at the University of the Free State.**

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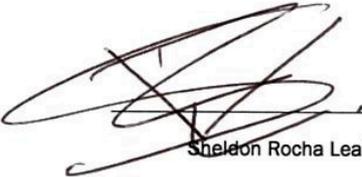
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DECLARATION

I, Sheldon Rocha Leal, declare that the thesis that I herewith submit for the Doctor of Philosophy in Music qualification at the University of the Free State is my independent work and that I have not previously submitted it for a qualification at another institution of higher education.



Sheldon Rocha Leal

Abstract

This study has endeavoured to establish how the creation of a music industry (MI) related baccalaureate could transform higher music education (HME) in South Africa (SA) to better prepare graduates for jobs in the MI. The project set out to meet its objectives through a six-phase process, as follows:

- (I) In the first phase, a background study was conducted to determine the prevalence of MI qualifications. The size of the creative industry and its employment trends, opportunities and capacity were determined. Finally, trends in creative education and education, in general, were established.
- (II) In the second phase, the curriculum was defined, various curriculum development and design methodologies were scrutinised, prominent educational reforms were interrogated, the South African educational structures were reviewed and higher music educational pathways, structures and trends were investigated.
- (III) In the third phase, different music industry degrees, hosted at universities internationally, were inspected and reviewed to establish the content, assessment, outcomes, aims, rules of engagement, module distribution, articulation and generally to determine how these qualifications are constructed.
- (IV) In the fourth phase, a needs assessment was conducted, in which I assembled and interviewed a group of 10 leading South African music industry stakeholders. In the interview process, I undertook to determine if a need exists for a music industry degree for the South African context, the needs of the South African music industry and the transformative value of such a qualification for students, the business and music education (ME).
- (V) Following from the findings of phases I-IV, I designed a curriculum framework based on research conducted and suggestions offered by the stakeholder group.
- (VI) In the sixth phase, an additional group of South African music industry insiders was interviewed to gain further comments on the form and structure of the framework, and to establish if, in their expert opinions, the curriculum designed would have a transformative effect on ME, graduates and the music industry in South Africa. Finally, based on the research conducted and stakeholder groups consulted, conclusions and recommendations were made.

The designed framework was created to inspire discussion regarding the introduction of MI education in SA and may result in the creation of an MI related qualification.

Various elements of the framework aimed specifically to encourage transformation, open up HME to a broader audience and better prepare graduates for non-performing careers in music. These may be summarised as follows:

- (a) As the qualification is not strictly a music qualification, the lowering of the barrier to entry is justifiable, as students do not require prior access to a formal ME which will make the programme more accessible than typical degrees in music, to a more significant and diverse number of students, ensuring the future sustainability of music departments.
- (b) The practical application of work taught in class, through interventions such as internships, will give students access to interactions with music students and the music profession, allowing them to gain a greater understanding of the interdisciplinary nature of the industry. This practical application will instil in them the ability to be adaptable and flexible in this continually evolving industry and will improve their chances of finding gainful employment which will also result in a dynamic and flexible curriculum that will remain in tune with current developments, because of its consistent interaction with the MI.
- (c) By having access to entrepreneurial and humanities training, students will be able to better lead the industry, by identifying gaps in the market, establishing structures to deal with these gaps, generating more significant employment opportunities and having access to a more profound depth of knowledge, allowing them to be more creative.
- (d) Finally, students will have access to music creation modules, giving them a better understanding of the music creation process, facilitating communication between the industry and creatives, allowing for the creation of more internationally competitive output and individuals who are more invested in promoting musicians' creative output.

Based on the above and through a process of consultation with the two sample groups, it was concluded that the introduction of an MI related baccalaureate at SA universities might have a transformative effect on HME, the MI and graduates seeking employment.

Keywords: Music Business; Music Industry; Music Management; Music Education; Higher Education; Creative Education; Music; Entrepreneurship; Curriculum Development; Curriculum Design

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ACRONYMS

A&R:	Artist and Repertoire
ABRSM:	Associated Boards of the Royal Schools of Music
AEC:	Association of European Conservatoires
AFDA:	Art, Film, Drama, Art: South African School of Motion Picture Medium and Live Performance
AMEB:	Australian Music Examinations Board
ANC:	African National Congress
ANSA:	Artists for a New South Africa
ASE:	Academy of Sound Engineering
AVL:	Audio, Video, Lights
BA:	Bachelor of Arts
BBA:	Bachelor of Business Administration
BCom:	Bachelor of Commerce
BEd:	Bachelor of Education
BFUG:	Bologna Follow Up Group
BMB:	Bachelor of Music Business
BMUS:	Bachelor of Music
BSc:	Bachelor of Science
BTech:	Bachelor of Technology
CAPASSO:	Composers, Authors and Publishers Association
CAT:	Credit Accumulation and Transfer System
CI:	Creative Industry
CIA:	Central Intelligence Agency

CD:	Compact Disc
COSATU:	Congress of South African Trade Unions
CPUT:	Cape Peninsula University of Technology
CQA:	Council for Quality Assurance
CUT:	Central University of Technology
DBE:	Department of Basic Education
DHET:	Department of Higher Education and Training
DJ:	Disc Jockey
DMus:	Doctorate in Music
DOE:	Department of Education
DSG:	Diocesan School for Girls
DTech:	Doctor of Technology
DTI:	Department of Trade and Industry
DUT:	Durban University of Technology
EC:	European Commission
ECTS:	European Credit Transfer System
EHEA:	European Higher Education Area
ENQA:	European Association of Quality Assurance in HE
EQF:	European Qualifications Authority
EQUAR :	European Quality Assurance Register
ERS:	Education Renewal Strategy
ESIB:	National Union of Students in Europe
ESB:	European Standards and Guidelines
ESU:	European Student's Union

EUA:	European University Association
EURASHE:	European Association of Institutions in HE
FET:	Further Education and Training
FQ-EHEA:	The Framework of Qualifications for the European HE Area
GDP:	Gross Domestic Product
GET:	General Education and Training
GWP:	Graham Watkins Project
HDipEd:	Higher Diploma in Education, now it is known as a PGCE
HE:	Higher Education
HEIs:	Higher Educations Institutions
HET:	Higher Education and Training
HME:	Higher Music Education
HS:	High School
IDMMEI:	International Directory of Music and Music Education Institutions
IFPI:	International Federation of the Phonographic Industry
ISME:	International Society of Music Education
JPO:	Johannesburg Philharmonic Orchestra
LLB:	<i>Legum Baccalaureus</i> /Bachelor of Laws
MB:	Music Business
MBA:	Master's of Business Administration
MBMT:	Bachelor of Science in Music Business, Musicology and Technology
ME:	Music Education
MI:	Music Industry
MMus:	Master's in Music

M-Net:	Media Network
MTech:	Master's of Technology
MUT:	Mangosuthu University of Technology
NASPERS:	Nationale Pers/National Press
NDP:	National Development Plan
NEPI:	National Education Policy Initiative
NMMU:	Nelson Mandela Metropolitan University
NQF:	National Qualifications Framework
NRLD:	National Learner's Records Database
NSC:	National Senior Certificate
NSO:	National Symphony Orchestra
NTB:	National Training Board
NUMSA:	National Union of Mineworkers of South Africa
NWU:	North-West University
OIB:	Order of the Ikhamanga, Bronze
OMB:	Brazilian Musician's Association
PACT:	Performing Arts Council of the Transvaal
PBHS:	Pretoria Boys High School
PGCE:	Post Graduate Certificate in Education formerly HDipEd
PE:	Port Elizabeth
PhD:	Doctor of Philosophy/ <i>Philosophiae Doctor</i>
POSA:	Performers Organisation of South Africa
PR:	Public Relations
QA:	Quality Assurance

RMIT:	Royal Melbourne Institute of Technology
RU:	Rhodes University
SA:	South Africa
SABC:	South African Broadcasting Corporation
SACE:	South African Council of Educators
SADC:	Southern African Development Community
SAMA:	South African Music Awards
SAMPRA:	South African Music Performing Rights Association
SAMRO:	South African Music Rights Organisation
SAQA:	South African Qualifications Authority
SGB:	Standards Generating Body
SMU:	Sefako Makgatho University
SPU:	Sol Plaatje University
TUT:	Tshwane University of Technology
TV:	Television
UAB:	Universitat Autònoma de Barcelona
UCT:	University of Cape Town
UJ:	University of Johannesburg
UL:	University of Limpopo
UFH:	University of Fort Hare
UFS:	University of the Free State
UKZN:	University of KwaZulu-Natal
UM:	University of Mpumalanga
UN:	United Nations

UNESCO:	UN Educational, Scientific and Cultural Organisation
UNISA:	University of South Africa
UNIZULU:	University of Zululand
UP:	University of Pretoria
US:	University of Stellenbosch
USA:	United States of America
UK:	United Kingdom
UV:	University of Venda
UWC:	University of the Western Cape
VJ:	Video Jockey
VUT:	Vaal University of Technology
WIL:	Work Integrated Learning
WITS:	University of the Witwatersrand
WCM:	Western Classical Music
WSU:	Walter Sisulu University
Y-FM:	Youth FM

CHAPTER 1

INTRODUCTION AND ORIENTATION

1.1. INTRODUCTION, BACKGROUND AND RATIONALE

“One of the biggest problems ... most artists have to today [is that they] spend their entire lives learning how to play music and write songs, and ... don’t really know how the music business works” (Moby in Perry, 2010).

This quote, by international recording artist Moby, resonated with my experiences in music education (ME) and the music industry (MI).¹ As I embarked on my musical journey almost 20 years ago, I was under the impression that the MI was about the pursuit and creation of beautiful music. As the head of three different music schools in South Africa (SA), I soon came to the realisation that, although the quality of music being taught and produced at the institutions I was running was essential, it was almost more important, to my employers, that I ensured profitability, whilst still offering a quality education. It, therefore, became necessary that in safeguarding profitability, courses presented were able to satisfy student needs, whilst giving parents (investors) the peace of mind that their children would make a sustainable income from the education received.

Although business was something in which I received little formal training,² I was required to apply a more business-savvy approach in the management of my departments, to ensure their long-term success, which involved learning and using concepts of budgeting, sales, marketing and public relations (PR), in order to safeguard the survival and growth of my departments. From my experiences and acquired business knowledge, I came to believe that, had these business concepts been incorporated in my music training, it could have better prepared me for a career in music. Not only would these business skills have made me more employable from the outset; they would have also made me more versatile and adaptable as an employee and prospective business manager, a position in which I found myself at a later point in my career.

As a result, the preparation of music graduates for work in the MI, as well as empowering graduates with the requisite business skills to ensure their long-term career success became the focus of most of my academic endeavours. The prime directive in my master’s research

¹ In my research I discovered that there is no consensus in the music profession regarding the use of the terms “music industry” and “music business” (MB). People seem to use the two terms interchangeably to describe the business of music. For the purposes of this study I decided that I would define “music business” as an abstract concept, while the “music industry” refers to the practical workings of the business. I therefore decided to call my music industry related baccalaureate the Bachelor of Music Business in accordance with this definition (see 1.6).

² As a teenager, I had run the finances and accounts of my parents’ various businesses.

was to determine how HEIs (higher education institutions) in SA are currently preparing graduates for careers in the MI. The results indicated that music degrees are adequately preparing graduates, for limited career prospects in the MI and are failing to impart the training and skills that will empower them for a plethora of career prospects presently available, outside of performing. Whilst some programmes offer MI instruction, these components do not form part of the core of the majority of qualifications, and there are presently no stand-alone undergraduate MI degrees hosted in SA (Leal, 2014).

This contradicts government policy, which laments that higher education (HE) structures, implemented over a century ago, have been mostly left unaltered (Task Team on Undergraduate Curriculum Structure, 2013, pp. 15-6), and that curricula should be transformed to fulfil graduate career objectives and needs, aligned to contemporary national, regional and international conditions in a 21st-century economy, whilst providing a diversity of offerings (DHET, 2010a, pp. 9, 64; DHET, 2010b, p. 1; Ministry of Education, 2001, p. 14; Ministry of Education, 1997, p. 7; National Planning Commission, 2011, pp. 315-6; Task Team on Undergraduate Curriculum Structure, 2013, p. 107).

The MI is vast and encompasses a multitude of career opportunities, not all of which reside within music performance. Some of the highest paying and most sought-after jobs in the sector³ do not require that a graduate be able to make music. Emerging careers in the MI include social media; digital marketing; digital media; branding and sponsorship; streaming music; online private instruction; mobile music and mobile music content development (Berklee College of Music, 2016, p. 20). Presently most of the music programmes presented at HEIs in SA, besides failing to prepare graduates for new career prospects in the MI, also fail to address the reality that graduates will one day be contract workers who will require a bouquet of skills, which will ensure their success as freelancing, entrepreneurial career professionals (Bennett, 2007, p. 185; Global Access Partners, 2011, p. 31). Additionally, Paul Mashatile, former SA Minister of Arts and Culture, indicated that the creative industries are a significant driver of economic growth in the country and a possible catalyst for an economic reversal of fortunes, spurred on by the “Great Recession” of 2008, which affected the economic growth of most countries worldwide (UCT Graduate School of Business, 2013).

Consequently, the SA government has altered its policies to prioritise arts education and have designated music as a scarce skill (Department of Labour, 2010). They have used the latter as

³ In the USA music lawyer can earn between US\$70000-US\$150000 per year; a PR specialist can earn between US\$25000-US\$200000 per year; a booking agent can earn from US\$20000-US\$1million per year; a jingle writer can earn between US\$100-US\$8000 per jingle; a video game music composer can earn between US\$30000-US\$70000 per year (Berklee College of Music, 2016, pp. 1-18).

a steering mechanism to drive change in education and training and divert funding to ensure the fulfilment of these skills (Higher Education South Africa, 2011, p. 29). The government recognises the importance of the music sector and ME as a major employer of people and a possible area in which reform will assist in the economic re-development of the country (Higher Education South Africa, 2011, pp. 24, 29). Regrettably, that recognition has not changed the way in which music qualifications are structured in SA.

The disparity between the qualifications currently available at SA HEIs and career pathways in the MI inspired the start of the present study. My preliminary point of departure was to establish if international precedent exists for undergraduate HE MI qualifications, as there are presently limited options available at HEIs in SA. Initial searches unearthed two qualifications hosted in SA. One is a postgraduate qualification hosted by a foreign HEI in SA, Henley Business School, and is the only stand-alone MI programme in the country. The current study is, however, limited to undergraduate programmes; nevertheless, the MBA (Master of Business Administration) in Creative and Music Industries (Henley South Africa, 2016) was a point of departure, proving that these sorts of qualifications do exist. This MBA is prohibitively expensive, set at a very high academic level and out of the reach of the majority of prospective HE students. The discovery of this programme encouraged me to consider designing a curriculum framework that would more easily vertically articulate into the MBA, possibly a four-year bachelor's degree, exiting at NQF Level 8, as there is currently no stand-alone MI undergraduate degrees offered at state subsidised HEIs.

The only other MI programme that I discovered in SA is a BMus qualification offered at the University of the Witwatersrand (WITS). In the latter qualification, students are afforded the opportunity to major in the music business (MB) in the fourth year (University of the Witwatersrand, 2017b, pp. 43-5). This qualification's limitation is that students require access to a formal ME before being accepted into the programme, placing it out of the reach of many students, as music is not an offering available to many learners at FET (further education and training) level in SA.

In a background study, I discovered that many HEIs, outside of SA, present music qualifications with an MI orientation. The International Directory of Music and Music Education Institutions (IDMMEI) was a resource that I used, from which I conducted further research (International Directory of Music and Music Education Institutions, 2016b).⁴ Further detail was gleaned from

⁴ IDMMEI is a directory set up by Professor Sir Frank Callaway and is an expanded version of a project started by the United Nations Education, Scientific and Cultural Organisation (UNESCO) in 1968. It is published in conjunction with the International Society of Music Education (ISME).

the websites of the universities identified and shortlisted from the IDMMEI search engine. This background study was used to shortlist ten such HE qualifications for further investigation (see 4.1). The programmes offered at these universities range from the expected BMus degree with an MI major to BA degrees, BBA (Bachelor of Business Administration), BSc (Bachelor of Science), Bachelor of Business and even a Bachelor of Music industry (see Addendum A).⁵ These initial findings led to a preliminary literature review.

1.2. PRELIMINARY LITERATURE REVIEW

In this section, research is presented on the state of the creative industries both locally and internationally, the prevailing trends in HE and arts education. I explored these three areas with the aim of establishing the importance and relevance of the arts in the economy and schooling, the need for a different orientation in HE and the scholarly underpinnings that have guided transformation in HME.

In the first part of this section, the value of the creative industries on the world economy is determined, as well as how the MI features within the creative industries as an employer and business. In my estimation, without a sustainable industry into which graduates can articulate, there would be no point in pursuing the current study further. In the second part, I scrutinised current HE trends, the influence the economy has had on the proliferation of HE offerings, and the demands of the world economy, government and society on HE structures (both internationally and in SA). In the last part, I examined the value of creative arts education, specifically ME, as well as how the educational structures developed to accommodate this type of tuition have evolved to meet 21st-century economic, governmental and societal demands.

1.2.1. EMPLOYABILITY WITHIN AND VALUE OF CREATIVE INDUSTRIES

The creative industry (CI) is one of the fastest growing sectors in the world, having experienced annual growth, since 2008, of 14% per annum, whilst international trade experienced a 12% contraction in the same period (Hajkowicz, 2015). According to the United Nations Conference on Trade and Development, the CIs have seen a growth of 13.9% in Africa, 17.6% in the Middle East and 4.3% in North and Central America (Kearney, 2013). Their fastest growth is usually in developing economies such as Africa and South America (Hajkowicz, 2015). Creative goods accounted for US\$624 billion in exports in 2011 (Hajkowicz, 2015; UNESCO, 2013, p. 10). In 2015, the Motion Picture Association of America reported that the CIs added US\$698 billion to

⁵ (Belmont University, 2014; Hogeschool InHolland, 2015; Melbourne Polytechnic, 2015; New York University, 2015; RMIT, 2016a; University of Colorado Denver, 2015; University of Hertfordshire, 2018; University of Middlesex, 2015; University of Southampton, 2015; Victoria University, 2018; Webometrics, 2016b; j; r; s; t).

the US economy and that it was “a major driver of economic growth” and employment in the USA, employing 4.7million people (Dodd, 2015). According to a document published by the Department of Arts and Culture, the creative workforce in SA consists of over 400,000 people (Hadisi & Snowball, 2016, p. 19).

Although the creative workforce in the USA only accounts for 30% of the working population (approximately 38 million people) (Florida, 2002, p. 18), they generate over 50% of the national income, which has resulted in the emergence of the so-called “creative class”⁶ (Florida & Pedigo, 2017, p. 6). There are over 150million creative workers worldwide (Florida & Pedigo, 2017, p. 2). Research indicates that any region desiring economic prosperity requires the assistance of this highly mobile class (Florida, 2003, p. 7), which will usually gravitate towards communities that are generally highly tolerant, culturally, ethnically and socially diverse, and in which many other “creatives” reside (Florida, 2002, pp. 19-20; Florida, 2003, p. 10). This has resulted in the establishment of creative districts, which has led to the migration of big business into these districts with the aim of attracting “creatives” into their structures, altering migration patterns, employment trends and assisting in urban renewal (Florida, 2003, pp. 8-9; Hazelkorn & Murphy, 2002, p. 2). Arts and culture products are becoming increasingly more economically significant, and have changed the way in which industry and art schools interact (Lourenço, Taylor, & Taylor, 2013, p. 513).

A substantial proportion of people working in the CIs (40%) are self-employed (O'Connor, 2000, p. 23). Out of all the creative fields, musicians are the most self-employed (Davies & Lindley, 2003, pp. 15-6). Whilst most “creatives” have an HE; the majority do not have an education in the arts (O'Connor, 2000, p. 25). There also seems to be a discrepancy between what graduates are learning at HEIs and the reality they will face in the workplace (Deal, 2003, p. 33). Even though the CI has experienced unprecedented growth, over the years, the rate of unemployment among arts graduates has trebled (Karlsson, 2003, p. 9).

Creativity is a skill that can apply to a range of businesses and as a result, “creatives” are becoming a sought-after commodity in the business world (O'Connor, 2000, p. 23), which means that a person studying in a creative field need not be limited to their area of speciality. Employers, in the modern economy, are looking for individuals who can provide a more holistic look at business operations and prevailing business models and are therefore electing to co-opt the services of individuals who are risk takers, lateral thinkers and creative problem solvers (Reid, 2003, p. 63), i.e. “creatives”.

⁶ This is a phrase coined by economist, urbanist and social scientist, Richard Florida.

To ensure a creative graduate's future career prosperity and because they will mostly be self-employed, it is becoming increasingly fundamental that these students gain exposure to entrepreneurial training during their HE. This type of training is considered a means to assist graduates in becoming more employable or self-sufficient, therefore possibly creating employment opportunities for others (Hazelkorn, 2003, p. 46; Karlsson, 2003, p. 5; Lourenço, Taylor, & Taylor, 2013, p. 506; O'Connor, 2000, p. 23).

The MI industry is one of the leading CIs, it is pervasive and an essential component that feeds into other businesses, such as mobile service providers, live venues, advertising, sporting events, movie and dance, driving a global media and entertainment industry worth over US\$1.8 trillion worldwide (Cher, 2017; IFPI, 2006). In SA, the media industry was worth R132.7 billion in 2016 (SME South Africa, 2017). The recording industry is also known to spend proportionately more money, about 16.9% of generated income, on research and development (finding and nurturing new talent), than many other industries, including pharmaceuticals, automobile, technology and healthcare (IFPI, 2017, p. 35). Because the MI is so pervasive it is difficult to see it as a single industry; it is instead an industry made up of many interdependent sectors (Williamson & Cloonan, 2007, p. 310). One of the primary functions of the MI is the management and exploitation of talent and its creative output. Although record companies may use familiar business models, there are elements of the business in which these models cannot apply, as they are *sui generis* to the industry (Frith, 2000, p. 388).

The MI has changed unrecognisably in the last 20 years, specifically regarding employment trends and the systems and methods used in the conducting of business. Although there has been an overall decline in recorded music sales since 1999 (from US\$36.9 to US\$15.7 billion in 2016) due to the advent of the internet, piracy, global recession and music downloads, new income streams have come on-line, resulting in more significant revenue generation and a general upturn in music consumption worldwide (Goldman, 2010; IFPI, 2016; IFPI, 2001, p. 2; Smirke, 2014). The live MI has become the biggest generator of music income, adding US\$25 billion to the MI (Waddell, 2016). For some time, downloads seemed to be the solution to waning record sales; this part of the recording industry, however, experienced a 20.5% decline in revenues in 2016, whilst music streaming is now generating more substantial income, experiencing a 60.4% growth in revenue in 2016 (IFPI, 2016, p. 6). Digital now accounts for 49% of revenues generated in the recording world, whilst physical sales account for 34% (IFPI, 2016, p. 11). The advent of cryptocurrencies and blockchain technology is also set to change the functioning of the MI, giving artists control over their music and the exploitation thereof

(Damiani, 2017). This technology will make the MI genuinely global, which means that artists in SA will be competing directly with counterparts in other countries.

In 2013, the SA MI ranked as 22nd largest in the world (IFPI, 2013, pp. 86, 91). As in the rest of the world, live music is becoming a much bigger generator of income in SA. In 2016, it accounted for R1.2 billion in revenue, whilst the sale of recorded music generated an additional R463 million, with digital accounting for the lion's share of income (Price Waterhouse Coopers, 2017, p. 132; SME South Africa, 2017). Live music income currently accounts for 55% of total music revenues in SA, with 62% predicted for 2021. Overall income generation in the SA MI for 2016 was R2.2 billion with a projected value of R2.8 billion by 2021 (Price Waterhouse Coopers, 2017, p. 132).

In a document circulated by Berklee College of Music (Berklee College of Music, 2016, pp. 1-20), music careers can be subdivided broadly into the following areas:

- Performance.
- Writing.
- Business.
- Audio Technology.
- Education.
- Music Therapy.
- Emerging Careers.

Non-performance MI careers reported in the Berklee document (Berklee College of Music, 2016, pp. 7-14) include Music Publishing, Recording Industry, Live Music, Music Communications,⁷ Arts Administration and Digital Media.⁸

Throsby (2002, p. 2) conveys, in a document published by UNESCO, the importance of the CIs in the economic growth of developing countries such as SA. This was reiterated in a document published by Concerts SA, which states that the arts and CIs are a powerful space that, if promoted effectively, can “contribute substantially to small business development, job creation, urban development and renewal” (Concerts South Africa, 2013, p. 23). According to De Villiers (2006, p. 10), there were nearly 15,000 people employed in the music sector in SA in 2006. The distribution of these positions is as follows:

⁷ Careers in Communication include Music Journalism, Music Editor, Music Book Publisher, Music Blogger, Artist Publicist, Public Relations (PR) Specialist and Radio Promotion.

⁸ Careers in Digital Media include Social Media Specialist, Content Director, Content Curator, User Interface Designer and Social Media Manager.

- Musicians: 7 500;
- Composers: 3 800;
- Technicians: 750;
- Record Companies: 580;
- Manufacturing: 315;
- Distribution: 500;
- Retail: 1 500.

Whilst the above numbers indicate that the predominance of people employed in the SA MI reside within the designations of musicianship or composition, there has been no conclusive study undertaken that documents the full extent of the total number of people employed within the MI in SA. The above statistics exclude people working at collection agencies, administrators, radio stations, advertising agencies, mobile companies, and as artist managers and agents, to mention only a few related jobs. If one considers that, in order to facilitate the production of an album cover, various people (photographer, graphic artist, stylist and creative directors) are required to complete the task; one can assume that there are many more than 15,000 people employed in the name of music in SA. Furthermore when scrutinising the Department of Arts and Culture's document which discusses cultural employment in SA, one can determine that the only music occupations included in the survey include musicians, singers and instrument makers, but none of the supporting or administrative staff employed in the name of music (Hadisi & Snowball, 2016, pp. 15-6).

As stated above, musicians are the most self-employed group of all people involved in the CIs. Most musicians will spend their careers stringing together different jobs to make a living and will rely on contractual work to generate a monthly income (Davies & Lindley, 2003, pp. 15-6; Rogers, 2002, p. 28). Musicians endeavouring to pursue a music career will need to adjust to the uncertain aspects of a musician's life, requiring the ability to be adaptable and versatile to ensure career success and longevity. The MI is a complex and intricate business that budding musicians need to understand to successfully navigate through its structures (Coulson, 2010, pp. 255-6, 266). As musicians are increasingly leading portfolio careers, as opposed to relying on permanent employment, it is consequential that they would require access to an education that will empower them with the industry knowledge and other related skills that will give them a greater chance at career success (Bartleet, Bennett, Bridgstock, Draper, Harrison, & Schippers, 2012, pp. 36-7).

De Villiers (2006, p. 13) explains that from a human resources point of view, it is essential to develop the general skills of people employed within the MI, especially regarding MI skills. To this end and in order to strengthen the MI in SA, he advocates that more inter-sector links be established to promote a shared vision for the sector, the creation of development and training initiatives and to build an industry development structure that can provide regular information from which additional research and development can take place (De Villiers, 2006, pp. 13-4). Information on the MI in SA is difficult to source and generally not available in the public domain and therefore stunts the overall progress of the industry (De Villiers, 2006, pp. 12, 80).

According to De Villiers (2006, p. 13), the SA MI lacks support with regards to formal development initiatives, especially in comparison with countries like Australia, Canada and Ireland, which have implemented national development initiatives. These initiatives have resulted in substantial returns, stimulating employment and the overall business through the implementation of educational programmes, tax relief strategies, financing assistance, the development of assistance schemes and international promotional support. The improvement of music tourism in SA is another key to the growth of the SA MI. SA has a unique music culture, and the MI needs to co-operate with the tourism industry to provide tourists with broader cultural experiences and the promotion of a more profound awareness of SA music culture. These are areas in which higher music education (HME) can become involved (De Villiers, 2006, p. 14).

In the next section, I will focus on the changing nature of HE, around the world, and how economic, social and governmental pressures influence changes in HE policies.

1.2.2. CHANGING TRENDS IN HIGHER EDUCATION

Traditionally, HE programmes and HEIs were established to train employees and not entrepreneurs, but since the economic downturn of 2008, things have changed, influencing the academic transformation of HE structures and offerings. Employers are now looking for graduates with diverse skill sets, which will empower them to act in enterprising ways. In today's market, the most prized employees are people who can bring new thinking to businesses (see 1.2.1). Research indicates that optimal entrepreneurial innovation occurs during times of economic suppression. Historically, in the USA, some of the most noteworthy Fortune 500 companies were established during economic downturns (Stangler, 2009, pp. 1, 4, 15).

In response, the SA government has altered its policy on HE. The NDP (National Development Plan) (National Planning Commission, 2011, p. 290) states that courses at HE level should be designed, introduced and taught to promote and instil a culture of entrepreneurship amongst graduates. It recommends that there should be a closer link between economic and education planning, with a stronger emphasis on incentives to develop skills that will make graduates more employable (National Planning Commission, 2011, p. 290). One of SA's competitive advantages is the study of its culture (within the field of humanities); therefore, more time, money and energy should be invested in this field of study (National Planning Commission, 2011, p. 290). The Ministry of Education's funding models has responded accordingly, putting measures in place that will encourage the establishment of programmes that will instil in graduates qualities that will ensure their articulation into the world of work (Ministry of Education, 2001, p. 26).

Internationally, governments want to know that students enrolled in HE are receiving an education that will allow them to be valuable contributors to society and the economy. Students (i.e. the consumers of HE) are also asking questions, with the understanding that their HE will have a direct effect on their future lifestyles. Government, policymakers and university managers have therefore been examining the future of HE, and there is a resounding feeling that it should be turning out individuals who can make much needed economic, social and political reforms (Hazelkorn, 2003, p. 42). Universities increasingly have to convince governments that their programmes directly satisfy the social and economic needs of a country. Karlsson (2003, pp. 5, 7, 10) foresees that changing funding models will force many art schools and faculties to shift the focus of their research and training to more relevant, labour- and market-focused education.

Globally, content taught at HEIs has mostly been left to the discretion of university managers, who have, in the opinions of some, been using public funding to push their agenda instead of trying to benefit the public good (Deal, 2003, pp. 38-9). Society, public and private sectors are therefore requesting that universities restructure their programmes to serve the interests of their communities and industries. The altering of employment patterns, stressors on the economy and the reality that many graduates will pursue entrepreneurial ventures, has initiated research into how HE qualifications may be reconfigured to prepare graduates for these new realities (Hazelkorn, 2003, p. 42; Helyer & Lee, 2014, p. 348). Many HEIs have therefore refocused their educational offerings to include more work integrated learning (WIL), instead of focusing purely on knowledge generation and the development of research skills (Helyer & Lee, 2014, p. 367).

Societal pressures have not escaped HEIs in SA. The “#FeesMustFall” campaigns that rolled out in SA throughout 2015, as well as similar protests in central London, are a direct response to escalating annual tuition fee increases at HEIs. Not since the 1976 Soweto riots have as many students stood up against the government to demand quality and accessible education (Baloyi & Isaacs, 2015; Sky, 2015). With HE tuition fees escalating, students are increasingly expecting that the education they receive, prepare them for future employment and give them a return on investment, to facilitate the repayment of loans made to pay for exorbitant fees (Deal, 2003, pp. 38-9). Although it is not an HEI’s responsibility to assist graduates in finding employment, it is their responsibility to empower them to be able to pursue a career in their chosen field (Baskerville, 1982, p. 33). Whilst numerous people consider an HE as the key to their future career, prosperity and lifestyle, it is out of the reach of many, both for financial reasons and or purely because they do not qualify for entry. In 2017, only 28.7% of learners completing their national senior certificate qualified for entry into university (Baloyi & Isaacs, 2015; BusinessTech, 2018). Although the SA government has now decided to offer free HE, since the #FeesMustFall protests, only those students who come from households earning less than R350,000 per annum will benefit from these new policies. Additionally, those students receiving funding will need to maintain certain academic standards and results (Gerber, 2018).

There has also been a call for the decolonisation of education in SA, with many students and academics conveying that SA HE systems and programmes are too Eurocentric and have not transformed, since the election of the first democratic government in 1994, to reflect SA and global perspectives in classrooms and curricula (Heleta, 2016, pp. 1-2). Le Grange (2016, p. 9) elucidates that to achieve a decolonised curriculum that 4Rs require consideration: relational accountability, respectful representation, reciprocal appropriation and rights regulations. Curricula, therefore, must not only be respectful of and create a space for the voices of indigenous people (respectful representation), it needs to be connected and accountable to all relations, both human and non-human (relational accountability). It is also essential that appropriated knowledge be shared with communities and other HEIs (reciprocal appropriation), whilst considering the ethical protocol that acknowledges the ownership of indigenous intellectual property (rights regulations).

Dzvimbo and Moloji (2013, p. 13) argue that curricula should be reimagined and reworked according to newly created transformative policies and pedagogies that can facilitate engagement with changing global and national directives. Cheng (2001, pp. 7, 10) states that because of the rapidly internationalised economy and with the intention of improving a student’s career prospects, teaching and learning should be globalised, localised and

individualised (calling this triplization). Triplization means that the transfer, adaptation and development of knowledge, behavioural norms and technology need to be: transmitted across countries and societies (globalisation); from local content (localisation); related to a student's needs (individualisation). Because of the increasingly global society in which we operate, not only is it essential to preserve indigenous knowledge, but that the construction of curricula suit the students it benefits, whilst also considering international context. The process of triplization, therefore, gives developing countries the opportunity to benefit from international affiliations (Denis, 2010) and compete on a global platform.

By implementing an education system and introducing educational programmes that align and comply with international standards, our HEIs and overall economy could benefit from what is known as academic tourism. This type of tourism is a lucrative business in many countries and with world ranked universities and a weak Rand, SA HE could be a significant attractor of income into the fiscus, creating much-needed jobs. In Australia, HME programmes have been redesigned to align with qualifications offered in Europe (and the Bologna Declaration⁹); consequently, Australian HME has become an attractive destination for European students (Carey & Lebler, 2012, p. 314). In a study published in Spain (Rodríguez, Martínez-Roget, & Pawlowska, 2013, pp. 89-98) it was found that Academic Tourism is more sustainable and profitable than ordinary tourism, whilst also assisting in reinforcing the cultural traditions of host countries. The problem, however, is that in SA there is a mismatch between HE output and the needs of a modernising economy, making SA HE systems uncompetitive (Ministry of Education, 1997, p. 8; Task Team on Undergraduate Curriculum Structure, 2013, p. 36). By making HME more attractive to international students, employment will be stimulated in the sector, and the overall MI and HE will benefit from the influx of students and money injected into the fiscus.

Regarding ME, academics have called for a transformation in HME, so that it is more representative and inclusive. It is argued that little has changed since 1994, with music programmes displaying an overreliance on the teaching of Western Classical traditions at the expense, and even suppression, of local or alternate traditions, with SA HEIs displaying a reluctance to alter this trajectory (King, 2014; Stolp, 2012, pp. 170-2). Additionally, Western culture seems to have become the “norm for all knowledge” (Naudé, 2017, p. 2), whilst local traditions are considered inferior, suppressed and not worth epistemological discourse (King,

⁹ The Bologna Declaration was a declaration amongst ministers of education in the European Community that allowed students mobility between any tertiary institutions within Europe. This declaration essentially turned Europe into a single higher education area. It allows a student to use a qualification received at one university in one country to gain entry into another university in another European country. The declaration was signed in 1999 in Bologna (see 2.3).

2014; Stolp, 2012, p. 170), a problem that is not unique to SA and experienced by most post-colonial countries (King, 2014; Mbembe, 2015; Naudé, 2017, p. 1).

Academics have conveyed that music is a powerful transmitter of culture and ideology and fundamental in the construction of socio-cultural identities (Born & Hesmondhalgh, 2000, p. 31; Querishi, 2000, p. 20). Therefore the academic suppression of a specific culture in favour of another diminishes the representation and progression of a country's social and cultural identity. King (2014) also explains that there is a link between consumer markets, music taught and the educational systems implemented to impart musical knowledge. He, therefore, asserts that HEIs and music departments should transform into spaces in which students experience what a "free and substantive democracy looks like" and that curricula should be designed to place greater emphasis on the student and not the curriculum. He enunciates that education should reflect the reality students will encounter both locally and globally and that educators should get acquainted with the broadest possible range of music, instead of relying on prescribed lists or established favourites.

We can, therefore, establish that the Great Recession has had a significant impact on educational structures and has influenced the modification of governmental policies, both locally and internationally. Governments (investors of HE), society and the students enrolling at HEIs have altered expectations of the education they receive. There is a higher expectation that HE will articulate into employment once a student graduates and that the education they receive is relevant and closely resembles their realities. In response, education policies around the world have been altered to meet the changing demands of our economy, the prevailing employment trends and our changing societal needs.

In the final part of this section, I analysed the changes in arts education within the context of the shifting economic and employment trends. Entrepreneurial education within the arts was also examined, as an essential component in arts education.

1.2.3. THE ROLE OF CREATIVE ARTS EDUCATION IN OUR CHANGING SOCIETY AND ECONOMY

Entrepreneurship training is defined as the "scholarly examination of how, by whom and with what effects opportunities to create future goods and services are discovered, evaluated and exploited" (Shane & Venkataraman, 2000, p. 218). As noted above, entrepreneurship and the creation of new enterprises has become a reality that many graduates will encounter (see 1.2.1 and 1.2.2). Internationally the inclusion of entrepreneurial and interdisciplinary course

offerings at HE is becoming a significant trend in all faculties, including arts education, and is seen as a means to stimulate job creation (Clark, 1998, p. 4; Draycott & Rae, 2011, p. 127; Karlsson, 2003, p. 13; Lourenço, Taylor, & Taylor, 2013, p. 504).

Changes in the labour market, technology, employment patterns, inter-relatedness of art forms and growth in the cultural industries have opened up a wealth of new opportunities for arts graduates. The result is that arts graduates are also expected to be more flexible and versatile in their knowledge (Hazelkorn, 2003, p. 45; Karlsson, 2003, p. 9; O'Connor, 2000, pp. 21, 24). Traditionally, arts education focused on training artists and musicians who earned a living from their selected art form, but the reality is that many arts graduates will not make an income purely from their chosen art form and require flexibility and an interdisciplinary education to improve their long-term career prospects (Hazelkorn, 2003, pp. 45-6).

It is becoming increasingly evident that a link exists between institutional funding and measurable outcomes: numbers of students graduating, research outputs and numbers of students in classes (Hazelkorn, 2003, p. 46). There is also a great need, from society, that art schools harness graduates' education and research output for the fulfilment of specific economic and social objectives (Gibb, Haskins, & Robertson, 2009, p. 3; Hazelkorn, 2003, p. 46). Therefore, in order to attract a larger numbers of students to creative courses, ensuring the economic viability and sustainability of these departments, it has become vital that programmes offered at HEIs are current, relevant and more closely associated with a graduates' entrepreneurial pursuits and career prospects (O'Connor, 2000, p. 25). As stated above there are fewer formal positions that musicians may occupy in the MI, whilst new work opportunities in the MI require that musicians be mostly self-employed.

The ability of art schools to turn out qualified workers who will achieve a level of career sustainability within their field of specialisation has become the new measure of these institutions' success. The schools, however, do not generally measure their success based on the number of graduates occupying jobs within their specialities and if they did they would find that their conversion rates are negligible (Hazelkorn, 2003, p. 52). The reality is that for HEIs to keep up with changing financial and governance environments and adequately compete with international counterparts, it is necessary for them to adopt more entrepreneurial training in their HE offerings. It is therefore essential that HEIs actively promote entrepreneurial skills development among arts graduates (Hazelkorn, 2003, pp. 46-7; Lourenço & Jayawarna, 2011, pp. 224-244).

Although art schools are generally reluctant to change and take risks, they have had to adapt to current economic and employment realities to remain relevant and competitive on global HE markets (Deal, 2003, p. 33; Reid, 2003, p. 62). Some art schools have struggled with the concept of the artist as someone who is independent whilst still being part of the labour market and a vital contributor to the economy and society (Karlsson, 2003, pp. 5-6, 8). Arts programmes, therefore, need to adapt to reflect the above realities, but it involves institutions being able to balance artistic freedom with academic credibility, with an eye on preparing graduates for an ever-changing labour market (Karlsson, 2003, p. 8).

Many HEIs worldwide have reorganised their offerings to meet new economic, political and fiscal priorities. They have incorporated more entrepreneurial and interdisciplinary offerings within their courses with the aim of more adequately preparing graduates for careers, not only within their art form but within the broader CIs (Deal, 2003, p. 36; Hazelkorn, 2003, pp. 42, 46, 52). HEIs in the USA, UK, Australia and Europe have recognised the commercial viability of the arts, arts education and creative thinkers and have endeavoured to introduce more interdisciplinary courses with a focus on entrepreneurial skills development and the inclusion of some form of work-integrated learning (WIL) (Deal, 2003, p. 36; Hazelkorn, 2003, pp. 46-7, 52; Reid, 2003, p. 63).

Although entrepreneurship education has been introduced at various art schools internationally, it is essential that when introducing this type of training into HME programmes that students are considered in the design. The main reason for this imperative is the fact that arts students are motivated differently from business students; they have different priorities, aspirations, values and beliefs, and the entrepreneurial training they receive should speak to those qualities and sensibilities (Pollard & Wilson, 2013, p. 5; Snow, 2012, p. 2). Moreover, although arts businesses follow similar principles to mainstream business, they operate on particular models, which cannot be catered to by standard business courses (see 2.5.2 “Creative Entrepreneurship”).

Lourenço, Taylor and Taylor (2013, pp. 507, 513-4), entrepreneurial curriculum scholars, advocate that in designing entrepreneurial courses, it is essential to take into consideration student interests, institutional capacity, the academic legitimacy of programmes and their impact on the industry. For this reason, they propose a constructivist methodology in designing entrepreneurial courses, considering a 30/70 split in the curriculum: 30% theoretical training and 70% for implementation. When facilitating the construction of entrepreneurial curricula across faculties, they advocate an 80/20 approach: 80% of the content utilised should be from

a business department, giving the curriculum technical veracity, whilst the department implementing the curriculum should customise the remaining 20%.

Ardichvili, Cardozo and Ray (2003, pp. 109-110) state that certain significant elements encapsulate entrepreneurial training. These elements include the ability to identify or create a need, pose questions and solve problems. Students must be able to determine the relevance of an endeavour, therefore being able to make essential choices and take well-informed and considered risks. Most importantly, the training must teach students to be creative in their business dealings, whilst also being innovative and forward thinking, i.e. they must be able to read the markets in which they operate.

In ME, HEIs have struggled to keep abreast of current developments in the MI (Schmidt, 2014, p. 32). What is currently being taught at music schools and happening in the MI is not congruent (Carruthers, 2003, p. 25; Montano, 2009/10, p. 61). Music schools often teach what they know and not necessarily what students need to know. “Traditionally, undergraduate music majors were taught to be followers and not necessarily visionary leaders” (McClellan, 2011, p. 35). As discussed above, there is a direct correlation between a music graduate’s remuneration and their ability to display diverse skills. This type of skills development is not, however, always present in various HE music programmes hosted internationally. HEIs, therefore, need to prepare graduates with a diverse set of skills, which includes teaching them to be versatile, understanding different genres of music and being musically and technologically literate (Carruthers, 2003, p. 31).

ME has struggled for the longest time to remain in touch with evolving community and industry trends, adequately imparting the skills graduates will require to lead sustainable careers and to prepare them for the transforming roles of a professional musician in the 21-st century (Schmidt, 2014, p. 46; Sternal, 2014, p. 164). Although music institutions have for a long time struggled to keep up with the current demands of the modern MI, from the background study conducted, it is evident that some institutions have embraced this new type of ME. In the United States of America (USA) stand-alone MI programmes have been a reality since the 1960s. One of the first hosts of an MI programme was the University of Miami, Florida, launched in 1965. Research indicates that there is strong student demand for MI programmes and that at HEIs where these programmes have been introduced that MI students become the most substantial percentage of music enrolments (Nepkie, 1992, pp. 5, 137).

Preliminary research indicates that:

- a. The government expects that HME fulfils the needs of the industry to which it caters.
- b. Careers in the MI have become more diverse and require that graduates are imbued with a broader set of skills to ensure career success.
- c. HEIs in SA are generally not catering to these needs.
- d. HME should be transformed to be more inclusive and representative.
- e. There is currently international precedent and demand for stand-alone MI qualifications.

A knowledge gap, therefore, exists in SA HME concerning MI education and the implementation of programmes that will address the employment needs of music graduates and the MI.

1.3. PURPOSE AND OBJECTIVES OF THE STUDY

In the current study, I embarked on a journey in which I aimed to add to a body of knowledge in which little has been written (music business and music business education) (see 1.5). Through a process in which I will investigate various international MI HE qualifications, interrogate several curriculum design policies, strategies, methodologies and reforms and in consultation with MI stakeholders, I will design a curriculum framework for the SA context. This conceptual curriculum may inspire future academic discourse in the field of study and add to the body of knowledge which could lead to the creation of a stand-alone MI degree or spin-off qualifications, resulting in an overall transformation in SA HME.

I have endeavoured to establish the academic discourse, international best practice and precedent in MI education at HEIs worldwide. The proposed framework will be a vantage point from which a qualification may emerge, that will aim to prepare graduates for non-music performance careers in the MI, generate practitioners who will be able to formalise MI structures, ensuring its long-term sustainability and attracting more significant numbers of students into music departments at SA HEIs.

1.3.1. RESEARCH QUESTIONS

The following research question was devised to stimulate academic discourse and offer possible solutions regarding the identified gap in knowledge:

How can the creation of a music industry related baccalaureate transform higher Music Education in South Africa to better prepare graduates for careers within the music industry?

The following sub-questions support the primary research question:

- How do international HEIs offering music qualifications address the inclusion of MI education in their offerings?
- What are the current expectations of the SA MI of music curricula offered by HEIs with regards to music industry training?
- What will the ideal curriculum incorporating MI look like for the SA reality?

1.4. RESEARCH METHODOLOGY AND DESIGN

The present study resides within the realm of qualitative research. This type of research is mostly used by social scientists to gain a holistic understanding of a problem or phenomenon that exists in the social world (Astalin, 2013, p. 118; Jackson, Drummond, & Camara, 2007, p. 21). Qualitative studies are defined as “emergent, inductive and naturalistic” approaches to the study of “people, cases, phenomena, social situations and processes in their natural settings” for the researcher to gain a more in-depth understanding of the topic being studied (Yilmaz, 2013, p. 312). These studies require an in-depth understanding of a phenomenon and are “grounded in descriptions and observations” (LeCompte & Preissle, 1994, p. 141). In these studies, detailed data is gathered organically and naturalistically, and the researcher organises it into categories, identifying patterns among the categories in an interpretivist manner, making the research process organic and flexible (Astalin, 2013, p. 118). Qualitative researchers utilise different data collection instruments to achieve their research goals: “participants’ observation, in-depth interviews, document analysis, and/or focus groups” (Yilmaz, 2013, p. 315).

The study commenced with a literature review, used to determine the potency of the MI as an employer, the state of HME locally and internationally and governmental expectations of HE in SA (see Chapter 1 and 2). Secondly, various international MI related qualifications and policy documents were consulted, analysed and explicated, to determine available qualification options (see Chapter 2 and 4). This knowledge was used to inform the construction of a prospective MI related qualification framework. ME best practice, the rules of engagement within the various music qualifications and the form in which ME currently exists at HEIs locally and abroad were also interrogated and explicated (see Chapter 2 and 4). A sample group of MI stakeholders was then assembled to establish the MI’s needs (see Chapter 5). An MI related curriculum framework was designed, based on the research conducted and subsequent input from an assembled group of MI stakeholders (see Chapter 7). Finally, an additional group of MI

stakeholders evaluated the designed curriculum framework and conclusions and recommendations were made (see Chapter 6 and 7).

Because of the nature of qualitative research, results can tend to be subjective, and it is therefore essential that triangulation occur within the ambit of the study in order to ensure validity and objectivity, or, to use the preferred term utilised by various academics, 'disciplined subjectivity' (Cohen, Manion, & Morrison, 2009, p. 141; Erickson, 1984, p. 59; LeCompte & Goets, 1982, pp. 35, 43). The process of triangulation was attained by looking at the topics from various vantage points to determine or reveal different patterns in the research: qualifications selected for analysis were from different continents and countries (see Chapter 4); stakeholders were chosen from various MI, socio-economic and educational backgrounds for inclusion in the two sample groups (see Chapters 5 and 7). The sample sizes in qualitative studies are smaller than in quantitative studies, as rich, in-depth data is required (Yilmaz, 2013, p. 317). In the present study, ten MI qualifications were examined, ten participants selected for sample group A and an additional ten for sample group B.

The design utilised in this study was phenomenological. In these studies, the researcher looks at phenomena from the vantage point of various stakeholders and eventually reduces the opinions to a central meaning or essence (De Vos, Strydom, Fouché, & Delpont, 2008, p. 270). In phenomenology, the researcher is required to describe or explicate a specific phenomenon without any pre-given framework, whilst remaining true to the facts, from the perspective of the participants selected for the study (Groenewald, 2004, pp. 5, 18; Lester, 1999, p. 1). The phenomenon investigated in this study is undergraduate MI education, which presently exists on a very elementary level in the SA context. To determine the curriculum design model that would best suit the SA reality, I undertook an evaluation of various MI qualifications hosted outside of SA, and additionally, gleaned the opinions of SA MI stakeholders. Once the qualification framework was created, an additional group of participants was interviewed to corroborate the efficacy of the design.

This study follows a constructivist idiom, which is also known as interpretivist (Mackenzie & Knipe, 2006). Constructivist studies are interpretive, and the data analysis is generally descriptive (Mertens, 2010, p. 16). Constructivist researchers believe that reality is socially constructed and therefore engage with society in order to understand all the elements that encompass a studied phenomenon (Mackenzie & Knipe, 2006). These elements are examined in relation to each other to create new knowledge. Researchers want to understand participants' reality of the phenomenon being interrogated to construct a new theory or theories (Creswell, 2003, pp. 8-9; Mackenzie & Knipe, 2006). It is understood by constructivist

researchers that because of the nature of the research, their (own) reality and background also affect the outcome of the newly developed theory and therefore also place themselves within the study (Creswell, 2003, pp. 8-9; Mackenzie & Knipe, 2006).

Regarding the placement of a researcher in constructivist studies Mertens (2010, pp. 16-7) elaborates, "Research is a product of the values of researchers and cannot be independent of them". Mackenzie and Knipe (2006) go further by saying that a constructivist researcher understands that their own experiences and background will have an overall effect on a study. As someone who has experienced HME, ME and the MI intimately throughout my career I am personally aware of the drawbacks that I have encountered in my interactions. These experiences have helped me construct various theories and philosophies of my own, which informed the topic of this study, the related research questions and also assisted me in assembling the stakeholder groups with whom I consulted.

Because one of the aims of the current study is the creation of a curriculum framework, the research design will closely parallel recognised design methodologies. For this study and taking into consideration, the research question and sub-questions asked, the curriculum design methodology, which I felt most resonated with my topic, is Walker's Deliberations Model (see 2.2.4.8). Walker's model is a Naturalistic, non-technical design model, which consists of three phases: Platform, Deliberations and Curriculum Design (Midlands State University, 2017; O'Neill, 2010, p. 6; Reid & Walker, 1975, p. ix). Walker believes that, by studying how curricula are designed, organised and evaluated, researchers are more effectively able to analyse the status quo, propose answers to questions asked, note inconsistencies and determine what requires improvement (Walker, 1971, p. 52). That is precisely the way in which the research for the present study was conducted. Firstly, research was undertaken to determine current education, ME and MI education trends and curriculum design methodologies. Then, various MI qualifications were investigated to establish the inner-workings, assessment processes and construction of these programmes. I also assembled a sample group of MI stakeholders with whom I deliberated to determine if a need exists for an MI qualification. After deliberating with these stakeholders, I constructed a qualification framework, and this led to an additional deliberations phase, which I purposefully added, to reflect on the final curriculum design.

Regarding the design of the qualification framework, HE scholarship distinguishes between curriculum design and development. This research did not involve the development of curriculum content but rather a curriculum framework. The SAQA website provides various templates for curriculum frameworks and these frameworks, in consultation with different curriculum design methodologies and policies, were used as a template for the design of the

proposed qualification framework. Frameworks usually contain the purpose and rationale of qualification; learning assumed to be in place as an entry requirement; exit level outcomes; assessment criteria; articulation options; and moderation options. There are additional documents listed on the SAQA website which give institutions and budding researchers guidelines as to how to develop and design a curriculum. The interrogation of these policy documents was a part of the research process in this study (see 2.4.2 and 2.6).

In Chapter 3, I will delve deeper into the methodologies, processes and strategies utilised to complete this study.

1.5. VALUE OF THE STUDY

Little has been written about MI skills development in the field of ME research (Snow, 2012, p. 11); this study is, therefore, a contribution to this body of knowledge. Research on the MI is not only crucial for the advancement of ME; it is becoming increasingly critical for the promotion of MI itself (Frith, 2000, pp. 389, 392). The focus of arts education research should be on the commercial market, which will give artists the power over the industry instead of allowing other people, who do not embody the relevant expert knowledge in the field, the opportunity of hijacking the Arts (Karlsson, 2003, p. 15).

The hope is that in the creation of an MI related curriculum framework, the ensuing academic discourse may result in the establishment of an MI degree, which will afford and encourage more students the opportunity to pursue an ME and provide them with a more diverse HME offering. The new programme will hopefully assist music departments in generating more significant incomes, resulting in more independent and economically viable departments. The study also aims to encourage scholarly debate on the topic of MI education in SA and its inclusion in already existing structures. A possible outcome of this study could be the inclusion of modules, created for the qualification framework, within more traditionally oriented music programmes. This new curriculum structure could also serve as a vantage point from which other MI related qualifications, such as certificates, diplomas and degrees may originate.

1.6. DEFINITIONS OF KEY TERMS

For the purposes of this study, various key terms will now be elaborated:

- Music Business (MB): The qualification generated in this study is a Bachelor of Music Business (BMB) (see Chapter 6). “Business” here encompasses all aspects related to what is commonly called the music “industry”. From the data collected and interviews conducted with the participants in the different sample groups, it became clear that

people utilise the terms “music business” and “music industry” interchangeably. In this study, I differentiate between the two. “Music business” refers to an abstract concept, while “music industry” refers to the practical workings of the business.

- Lecturer: Term used for people who teach at HEIs.
- Teacher: Term used for people who teach at schooling levels. The term lecturer will be employed for individuals educating at HEIs.
- Invoicing: Term used to indicate that someone is sending an invoice for payment to a person or institution for which service has been rendered.
- Learners: Term used for scholars completing general and basic education.
- Students: Term used for scholars completing an HE.
- Creatives: This used for anyone responsible for the creation of commercially exploitable creative output.
- Talent: This term will mainly be used to describe the human capital that creates musical output, marketed by recording companies. It is a term often used in the music industry to designate the people that create music. It may, however, at times, also be used to describe musical aptitude,¹⁰ but in my study, it will be predominantly used to describe the people who create creative output.

1.7. DELIMITATIONS OF THE STUDY

It was impossible to cover all aspects regarding the phenomenon of HE MI education. For this reason, the study was limited. Qualifications interrogated in this study were limited as follows: only undergraduate HE qualifications, specifically degrees with a duration of three to four years, with publicly available prospectuses, handbooks, assessment criteria and course descriptions.

Regarding the interrogation of SA qualifications, only those housed in state subsidised HEIs were shortlisted and considered, as these institutions have a more direct responsibility to society at large, as taxpayer money funds the operations at these institutions. I designed the Bachelor of Music Business (BMB) framework with the intention of placing it within the context of a state subsidised HEI in SA. The reason for this is because of the interdisciplinary nature of the qualification and the need for input from various departments and faculties who will assist in populating the programme with the required content. The latter knowledge and input is also something from which the students will benefit. Privately funded HEIs generally do not have access to the full gambit of courses and faculties to which state-funded HEIs do, which is not to

¹⁰ In classical music circles the term is used as a default to describe musical aptitude.

say that such a qualification would not be able to be run at a private HEI, it is just that the logistics required for this to happen would be different.

1.8. LAYOUT OF CHAPTERS

The thesis comprises the following chapters:

- Chapter 1: Introduction and orientation;
- Chapter 2: Academic programme design in HE and HME: International, theoretical and SA directives;
- Chapter 3: Research Design and Methodology;
- Chapter 4: Analysis and explication of international offerings pertaining to entrepreneurial and music industry education;
- Chapter 5: Entrepreneurial and Music industry education in RSA: a needs assessment;
- Chapter 6: An HE programme for Music industry education in RSA: construction and proposal;
- Chapter 7: Feedback on the proposed BMB framework;
- Chapter 8: Conclusion and recommendations: Towards an HE programme for entrepreneurial and music industry education in RSA.

1.9. SUMMARY

In this chapter, I have established that the creative industries are a vital and prospering sector, that corporates are employing people who will bring new thinking into their organisations, which has opened up a wealth of employment possibilities for arts graduates outside their fields of specialisation.

I also established that the MI is the biggest of all the creative industries, but whilst there is so much prosperity in the industry, unemployment amongst arts graduates has trebled since the economic downturn of 2008 and the majority of creative graduates will be self-employed. There is, therefore, a discrepancy between course content and the employment expectations of arts graduates and realignment should, thus, occur between these two worlds (academia and the industry). Ultimately, however, there is a viable and sustainable industry into which students can articulate and a place for arts education in our growing knowledge economy.

With rising fees in HE and the economic downturn placing increased pressure on households and especially on HE from sectors such as the state, society and students, it is becoming evident that HE should become more relevant and decolonised in SA. The case for a more

decolonised curriculum does not negate the need for internationally competitive, comparable and applicable programmes. To ensure the sustainability and viability of creative departments, it has become essential that creative courses be current, relevant and more closely related to student's entrepreneurial pursuits, whilst also considering the motivation of the creative and creative psyche. There are also fewer formal career pathways in the arts (especially in music) today, and graduates will likely be self-employed. These students, therefore, require an armoury of skills to ensure their future career prosperity and longevity, with the majority of highest paid careers in the MI involving graduates dealing with the business of music and not necessarily playing music.

Although arts schools have been reluctant to change and take risks, others have redesigned their qualifications to meet the economic and employment needs of graduates. Music schools have struggled for the longest time with relevance and adapting to emerging employment trends. Of all arts departments, music has been the slowest to innovate. That said, MI education is a type of HME that has been in existence since the 1960s and research indicates that there is a high demand for MI offerings: music departments that have included MI courses have seen their highest percentage of student enrolments within these programmes.

In SA the education system was created and developed over 100 years ago to cater to the needs of a particular MI and has remained mostly unchanged, failing to evolve to the ever progressing needs of the industry. After an analysis and explication of selected SA policy documents, it became clear that the government has an expectation that education systems and programmes be designed to prepare students for an evolving knowledge economy. The government has gone as far as to change funding models, reprioritising music as a scarce skill in SA, noting the role the sector plays in the reversal of the country's economic woes.

It is, however, vital that HE and the MI communicate with each other to create a stronger industry and programmes that will ultimately prepare graduates for careers in the MI. It is also clear that by establishing a more competitive HE structure with progressive programmes, more substantial numbers of local and international students will be attracted into HEIs in SA, stimulating academic tourism, which is considered a more substantial generator of income than ordinary tourism, ultimately stimulating economic growth and generating greater employment. Although HE music programmes are currently doing an efficient job of preparing music graduates for careers in certain parts of the MI, those paths are limited and could be more diverse. Research conducted points to the fact that a gap in knowledge currently exists

with regards to MI education in SA, which may be inhibiting the ability of HME to transform to accommodate the evolving needs of the MI.

In this qualitative, phenomenological, constructivist study various MI curricula, curriculum design methodologies and reforms were reviewed and explicated, with the aim of determining educational curricula trends and differences. Considering these findings and in consultation with two sample groups, a curriculum framework was designed. The study aims to fill the knowledge gap that currently exists in SA, specifically in the field of MI education, to ultimately assist in transforming HME through the inclusion of a stand-alone MI related programme framework, which may stimulate academic discourse. The framework aims to make HME accessible to a more significant number of students, giving them greater HME options, making music departments more sustainable through the attraction of more significant numbers of students, whilst forging more meaningful discourse between academia and the MI. The result will be graduates who lead longer and more sustainable careers, create greater formality in the MI and make careers and studies in HME a more viable option.

In the next chapter, educational reforms and recognised curriculum design methodologies will be investigated and explicated. By understanding the way in which different theorists have approached curriculum design, evaluation and implementation, I will be able to explain my reasoning for the selection of Walker's Deliberations Model, which informed the eventual design of the BMB framework. Influential educational reforms such as the Bologna Process and those implemented in SA after the election of the first democratic government will be examined and explicated. My overview of such reforms will assist me to establish:

- a. Rules regarding the creation of a qualification.
- b. Credits and the number of credits required for the creation of a qualification.
- c. National and international qualification frameworks and how they impact HE programme development.
- d. How qualifications are named and its curriculum implications.

In Chapter 2, I will also focus on the evolution of HME, where it started, its initial purpose, how it has branched out and how MI education has evolved into a unique area of study, within music departments at HEIs.

CHAPTER 2

ACADEMIC PROGRAMME DESIGN IN HE AND HIGHER MUSIC EDUCATION: INTERNATIONAL, THEORETICAL AND SOUTH AFRICAN DIRECTIVES

2.1. INTRODUCTION

In Chapter 1, I established that the music industry (MI) is a vibrant business, which has seen continuous growth since 2008. Creatives are now being sought after by the business world and therefore have a lot more employment opportunities outside of their areas of specialisation. Although the creative industries (CI) employ millions of people, unemployment among creative graduates is on the increase, indicating a discrepancy between course offerings and skills graduates require to ensure long-term career success. Internationally, higher education institutions (HEIs) have responded to altering employment trends by restructuring their curricula. Music HEIs have been the slowest to innovate, but there is a long history of stand-alone MI qualifications that prepare individuals for leadership, management and entrepreneurial roles in the MI. Whilst South African (SA) music qualifications are adequately preparing graduates for specific music career pathways; there are limited opportunities for students to pursue an education in a stand-alone MI qualification in SA. The government has, however, prioritised creative arts education, refocusing funding models and policies to encourage greater skills development, as they have identified the creative CIs as a sector in which more jobs should be created.

In the first part of this chapter, I reviewed various curriculum design models and theorists. The review process facilitated the selection of a curriculum design model, in this case, Walker's Deliberations Model, which assisted me in establishing a blueprint for the current study and informed decisions and data collected that guided the eventual design of the proposed MI related curriculum framework. Additionally, various education policies were interrogated and explicated, including the Bologna Process, one of the most "significant and transformative higher education" reforms in history (Crosier & Parveva, 2013, p. 21). Various strategies implemented by the Process were explored to ascertain the current policies and regulations governing the establishment and design of qualifications in Europe, such as the European Credit Transfer System (ECTS), Diploma Supplement, European Higher Education Area (EHEA) and European Quality Assurance. Once I had explored these strategies, I analysed the effect of the Process on HE (higher education) internationally.

After an evaluation of the effects of the Bologna Process on HE structures globally, an investigation was conducted on how its reforms have affected the design, propagation and

population of Higher Music Education (HME). By having a better understanding of the regulatory parameters set out by the Process and how they have impacted HME worldwide, the reader will gain a better understanding of the parameters required for the establishment of a qualification framework: in this case an MI related baccalaureate.

In the next part of the chapter, I investigated various HME and music education (ME) pathways available to students in both SA and worldwide, with the aim of gaining a better understanding of global ME trends, through an interrogation of various countries' ME systems and HE routes. In the penultimate part of the chapter, an investigation was conducted into the prevalence of MI HE available throughout the world, its importance within music academia and how this has evolved. This section was a precursor to research conducted in chapter 4.

In the last part of this chapter, the HE regulatory environment, qualification policies and rules of engagement and structures in SA were interrogated and explicated, to enlighten the reader to the parameters of qualification design in SA, and paralleled to structures and frameworks generated by the Bologna Process. These structures include the SAQA (South African Qualifications Authority) and National Qualifications Framework (NQF); HE frameworks; credits; level descriptors; qualification designators, qualifiers and credit transfer.

2.2. CURRICULUM DESIGN AND DEVELOPMENT

Galileo once said, "you can't teach a man anything, you can only help him find it within himself" (Flewelling & Higginson, 2003, p. 130). This student-centred educational philosophy is a concept that has been in existence since the 15th century and is today once again in vogue. In the following section, the term 'curriculum' will be defined, followed by additional definitions of terms used in this section. I then viewed the curriculum from the different levels on which it manifests. Diverse curriculum development and design theories and methodologies were reviewed and explicated, along with concepts of curriculum mapping and sequencing which assisted me in determining how graduate attributes can be embedded in curricula. Finally, different types of disciplines (subjects) were examined to determine their effect on curriculum design.

2.2.1. CURRICULUM RELATED DEFINITIONS

There are a few terms that need to be defined, at this point, to give the reader additional clarity, as this chapter progresses:

- Syllabus: There is sometimes confusion between the use of the terms curriculum and syllabus (Nunan, 2002, p. 3). The term curriculum refers to a more holistic look at what will be happening in a course or a programme as a whole, whilst a syllabus relates to

what occurs within a module in a given programme or course (Kang, 2012b). Whereas institutions or governments design the curriculum, a syllabus is designed and disseminated by a teacher or lecturer and informed by the curriculum (Surbhi, 2015).

- **General Goals:** General goals are long-term, broad statements of the intended direction of the curriculum, giving the reader an understanding of the total extent of the educational undertaking (Carl, 2012, p. 84). With a greater focus on outcomes-based education in SA since 1998, there seems to be a favouring of the word outcomes over the use of the word goals, with some authors advocating for the replacement of the use of the word goals in favour of outcomes. There, therefore, seems to be no unanimity regarding the difference between the two words (Carl, 2012, p. 78).
- **Outcome:** This is an intended end product of the learning process (Nkomo, 2000, p. 5). In HE and training, there are three levels of learning outcomes: institutional, programme and module (Biggs & Tang, 2011, pp. 113-120). Institutional outcomes refer to what students of a university should be able to know and do at the end of their studies, also known as graduate outcomes. Programme outcomes refer to what a student should be able to know and do on the completion a qualification. Module or course outcomes refer to what a student should be able to know and do on completion of a specific module or course.
- **Aims:** These are usually directed at the subjects and themes, and are more specific than general goals (Carl, 2012, pp. 82-90).
- **Objectives:** This is a specific description from the perspective of a teacher, explaining what students are expected to complete, and should be flexible and adaptable. The initial determination of curriculum objectives may include input from students. A learning outcome in a module is similar to an objective, with the difference being that a learning outcome is more student-centred since it is formulated from the perspective of the student (Carl, 2012, p. 88).
- **Exit Level Outcome:** Institutional and programme outcomes are viewed as exit level outcomes: what a student is meant to know and be able to do when obtaining a qualification (SAQA, 2005, p. 8).
- **Critical Cross-Field Outcomes (CCFOs):** These are generic outcomes that do not relate to a particular field, but are considered essential for the development of the capacity for lifelong learning in all types of scholars and at all educational levels in SA. Skills such as problem-solving, communication and research to mention but a few (Nkomo, 2000, p. 18). These are therefore a type of graduate attribute that all educational institutions at all levels of education should develop in scholars (see 2.2.7).

- Programme: According to the Council on Higher Education (CHE) (2013b, p. 12) a programme is a set of purposeful and structured learning experiences that lead to a qualification. These programmes can be discipline, professional based, career-focused or multi/inter/trans-disciplinary in nature. This term is used interchangeably with the words curriculum/module/course/qualification in SA.

2.2.2. CURRICULUM DEFINED

Academics differ on the definition of the term “Curriculum”. That aside, the definitions that do exist share a level of synergy (Breault & Marshall, 2010, p. 179; Carl, 2012, p. 28; du Toit, 2011, p. 59; Jooste, 2007, p. 50). The term curriculum derives from the Latin term “*Curro*” which means to run a race, i.e. taking a journey that will culminate in the acquisition of knowledge and possibly a qualification (Jooste, 2007, p. 50; Songhe, 1977, p. 38). The journey is a planned programme of activities, hosted by an institution, with the assistance of educational mentors, in which decisions are made about educational goals/outcomes (Bobbitt, 1918, p. 42). To that end, high-level knowledge and understanding are imparted to students to assist them in the attainment of the set goals (Higher Education Commission, 2006, p. 5). The curriculum, which is continually evolving, is a tacit contract between state, society and educational professionals and aims to enhance a student’s personal and professional growth, assisting them in lifelong learning and empowering them with the moral and intellectual capacity to be positive contributors to society (Bobbitt, 1918; Carl, 2012, p. 28; Higher Education Commission, 2006, p. 5; Kelly, 1999, p. 10; Marks, Stoops, & King-Stoops, 1978, p. 457; Pinar, 1995, p. 847; Ross, 2005, p. 8; Schubert, 1986, pp. 26-34; Tanner & Tanner, 1975, pp.48-9; Toohey, 1999, p. 1).

Curriculum can also be described as a combination of all learning experiences (formal and informal), not limited to content, to which a student is exposed, under the direction of an institution and relates to the internationalisation of disseminated knowledge, with the aim of achieving certainty (Higher Education Commission, 2006, pp. 5-6; Jansen, 2009, p. 126; Jooste, 2007, pp. 51-2; Marks, Stoops, & King-Stoops, 1978, p. 457; Nkomo, 2000, p. 6; Olivier, 1977, p. 8; Ross, 2005, p. 8; Tanner & Tanner, 1975, pp. 48-9). This internalised knowledge and exposure to various learning experiences will give students greater insight into themselves and the world around them, resulting in the reconstruction of realities and society (Oliva & Gordon, 2013, pp. 8-9; Ornstein & Hunkins, 2009, pp. 10-12; Parkley & Hass, 2000, p. 15; Ross, 2005, p. 8).

Additionally curriculum may also refer to a range of courses from which a student can select and includes all teaching, learning, assessment and learning materials required for a specific

programme (Eagan, 1992). Whilst curriculum is the body of knowledge students need to acquire (formally or informally), education is the transmission of this knowledge, also known as learning (Blenkin & Kelly, 1994, p. 23; Bitzer & Botha, 2011, p. 63). Learning should be designed to be constructive, cumulative, goal-directed, collaborative, self-regulated, individually differentiated and carefully considered (Bitzer & Botha, 2011, p. 63).

As early as 1918, Bobbit (1918, p. 224) articulated that career experts should inform the creation of curriculum, as they are aware of the career nuances, personal qualities and learning experiences graduating students should embody when articulating into careers. Curriculum experts should then attempt to translate the above into a curriculum, by applying their unique knowledge and skills (acquired through a combination of experience, studies and knowledge) to generate new concepts and objectives, ultimately stimulating innovation (Carl, 2002, p. 31; Posner, 1992, p. 15). Curriculum experts are therefore required to be historians, philosophers, psychologists and researchers in order to create relevant and interdisciplinary curricula (Carl, 2009, pp. 22-3; Oliva, 1988, p. 19).

Consequently, a curriculum encompasses a wide range of activities, knowledge, attitudes and content influenced by a multitude of variables and perspectives. Curriculum making and implementation is a consultative process that requires interaction with various stakeholders (students, teachers, academics, professionals and employers) (UNISA, 2006, pp. 2-3). These people and their views on various aspects, such as educational goals, subject matter, teacher identity, institutional context, stakeholder and socio-political contexts, have a significant effect on the curriculum and its trajectory (Bitzer & Botha, 2011, p. 64; Roberts, 2015, p. 542). With this in mind, there are two leading schools of thought into which curriculum theorists fall: Traditionalists and Progressivists (du Toit, 2011, p. 65).

Traditionalists view content as the bedrock of their paradigm (Doll, 1996, p. 39; du Toit, 2011, p. 65). In traditionalist orientations, goals, content and instructional experiences can be pre-planned, and teachers are trained to disseminate the curriculum and content developed (Ornstein & Hunkins, 1998, p. 184). The approach is rational, logical and scientific, but can be inflexible and one-dimensional (Doll, 1996, p. 39; Ornstein & Hunkins, 1998, p. 184). Progressivists, on the other hand, are more student-centred, with the focus being on how to think, as opposed to what to think. They see curriculum as an interdisciplinary experience, with content as one element of a bigger picture. Teachers are seen as guides or facilitators in the educational process (Ornstein & Hunkins, 1998, pp. 44-5) whilst students are considered individuals and therefore require a curriculum that can adapt to their individual needs and abilities (Doll, 1996, p. 39; du Toit, 2011, p. 65).

However, in keeping with the broad division of the traditional and progressivist schools of thought, the curriculum is also seen from three broad perspectives: Content, Product and Process (Kelly, 2009, pp. 56-8).

2.2.2.1. FOCUS ON THE CONTENT, PRODUCT AND/OR PROCESS

In the content perspective, knowledge is static, the teacher imparts content knowledge, and the student is a passive participant in education. In this perspective, the value of education lies in the material developed for a curriculum (Kelly, 2009, pp. 56-8). This perspective falls in line with the traditionalist school of thought. In the product perspective, the curriculum is considered a means of achieving a final product of learning (e.g. objectives, goals or outcomes) and the qualification is the final product (Geysler, 2004, p. 147; Kelly, 2009, p. 67). In this perspective, because the product is considered the focus of the curriculum, students can sometimes be neglected and learning superficial (Kruger, 2014, p. 88). This perspective is considered traditionalist.

In the process perspective, the curriculum is considered a tool that will not only assist in the development of an individual but also in the tracking of the evolution of knowledge and society (Kelly, 2009, pp. 93, 98; Smith & Cooper, 2000, p. 91). It is a student-centred approach, which prioritises a student's needs, interests and growth (Smith & Cooper, 2000, p. 91). Teachers are considered facilitators who are emancipated from following a sequential process of achieving curricular objectives (Kelly, 2009, pp. 95-6). In this approach, the curriculum is broken down into goals and procedural principles of curriculum development. Students are active, autonomous participants in the construction of their knowledge, and assessment is considered an integral part of learning. Although the content is selected beforehand, its presentation allows students to engage actively, critically analyse and reflect on the knowledge put forward, which is considered a deeper form of learning. This type of curriculum is dynamic, adaptable and transforms to accommodate the changing needs of students and society at large (Geysler, 2004, p. 147; Kelly, 2009, pp. 99-113). The process perspective falls within the progressivist school of thought.

With a more profound understanding of how the curriculum can be driven (content, product or process), I will now endeavour to elaborate on what motivates the creation of curriculum: how outcomes and content are selected, learning and evaluation occur and the relationship between HEIs and society. To this end, I have examined five curriculum perspectives.

2.2.2.2. FIVE THEORETICAL PERSPECTIVES OF CURRICULUM

According to Posner (2004, pp. 45-6), five theoretical perspectives govern the creation of curriculum. Different motivators influence the way in which designers approach curriculum design. In other words, the problem the designer is trying to resolve will affect the curriculum perspectives selected in the establishment of a programme (Posner, 2004, pp. 45-7). These perspectives are like filters through which designers process curriculum and include the following five: Traditional, Experiential, Structure of Disciplines, Behavioural and Constructivist (Posner, 2004, p. 47).

In the traditional perspective, education is created to transmit the knowledge of a dominant culture. This position can be limiting as it excludes alternative perspectives. The attainment of objectives or outcomes is paramount in this perspective and skills development is not seen as integral to the education process (Kruger, 2014, p. 91; Ornstein & Hunkins, 2009, p. 84; Posner, 2004, pp. 48). This perspective is product driven.

In the experiential perspective, which is process driven, the student and an interplay of their internal and external factors are considered the focus of the curriculum (Kridel, 2010; Kruger, 2014, p. 91; Posner, 2004, p. 51). The curriculum promotes “academic, intellectual, vocational and social objectives” and “is subject to constant adaptation” to develop an individual’s experiences, independence and problem-solving skills (Kruger, 2014, p. 91). The curriculum supports high quality, student-centred educational experiences. Dewey is considered the father of this perspective (Kruger, 2014, p. 91; Posner, 2004, pp. 48-53).

In the structure of disciplines perspective, the content and students’ interaction with the presented material are considered the focus of the curriculum (Kruger, 2014, pp. 91-2). It is also contemplated that subject matter is constantly evolving and not static, that its purpose is to develop human intellect within a specific area of academic focus and that each subject has a unique method of conducting inquiry (Posner, 2004, p. 60). Zacharias and Bruner are regarded as proponents of this perspective (Kruger, 2014, pp. 91-2; Posner, 2004, pp. 53-8).

The behaviourist perspective focuses the objectives of a programme, which are broken down into instructional and behavioural steps, which need to be mastered by a student before they can articulate to the next level (Kruger, 2014, p. 92; Posner, 2004, pp. 63-4). When planning the curriculum, designers consider the institution and environment to which students will be exposed. Behaviourists prefer planned curriculum and Tyler, Taba and Bobbitt are considered proponents of this perspective (Kruger, 2014, p. 92; Ornstein & Hunkins, 2009, pp. 89-90; Posner, 2004, pp. 58-60).

According to the constructivist perspective, students should be given the opportunity to “construct their own knowledge” (Kruger, 2014, p. 92). The construction of the curriculum is an on-going process, whereby students are continually re-evaluating and reprocessing their realities. As opposed to the behaviourist perspective where teachers elicit specific responses from students, in constructivism, thinking and reasoning are internal processes, and students are expected to apply acquired knowledge and skills¹¹ in worthwhile activities and different contexts. The rationale behind this perspective is that the mind integrates new ideas into already existing structures by reorganising these structures (Lovat & Smith, 2003, p. 129; Ornstein & Hunkins, 2009, p. 129; Posner, 2004, pp. 61-3). Constructivism does not dictate a particular type of pedagogy; it instead describes how education should happen. Piaget is a reported proponent of constructivism (Sutherland, 2009, pp. 53-5).

In the next section I will explore the two sub-branches of constructivism: cognitive and social (Powell & Kalina, 2009, p. 241).

2.2.2.2.1. COGNITIVE AND SOCIAL CONSTRUCTIVISM

According to the cognitive approach, derived from Piaget’s work, an individual learns at his/her own pace through a process of assimilation and accommodation of information. The learning process is personal, and theory is developed, based on the cognitive development of an individual (Powell & Kalina, 2009, p. 241). In social constructivism, culture and context are considered essential tools used to understand what occurs in society, and, in turn, to assist students in constructing their reality and understanding of knowledge acquired. In this form of constructivism knowledge is not considered to exist prior to social invention, while knowledge and learning are active, social processes, which occur in interaction with others, in the society in which they exist (Jackson, Karp, Patrick, & Thraver, 2006, pp. 1-9; McMahon, 1997).

According to the social constructivist approach, the classroom environment needs to encourage interaction between the teacher and students, and amongst the students themselves. Teachers need to create activities that will stimulate discussion based on the presented content, which will, in turn, assist to promote critical thinking, internalisation and assimilation of the selected material (Ornstein & Hunkins, 2009, p. 129; Posner, 2004, pp. 61-3; Powell & Kalina, 2009; Sutherland, 2009, p. 54). Famous social constructivists include Dewey, Piaget, Vygotsky, Anderson and Ausubel (McMahon, 1997).

Constructivism favours a process perspective of curriculum and is currently the central philosophy followed in SA (e.g. the focus on Outcomes Based or Outcomes Driven) (du Toit &

¹¹ These skills can include problem solving, decision-making, judgment and reflective skills.

du Toit, 2004, pp. 11-2; Tam, 2014, p. 158) meaning that all qualifications registered on the SA NQF (National Qualifications Framework) follow this curriculum approach (see 2.2.2.3.). SAQA (South African Qualifications Authority) are quick to highlight that even though OBE is a process perspective, it is also focused on the final product of the process (Nkomo, 2000, pp. 10-1).

Regarding the above perspectives, constructivist and experiential curricula are focused on the student and on learning by doing. Although the latter share a process orientation, the constructivist perspective is also concerned with the product of education. Conversely, the behaviourist and traditionalist perspectives are more product driven, in which specific objectives are conveyed upfront and students are expected to achieve the established outcomes by the end of the qualification. In the discipline perspective, the content is regarded as the focus of the curriculum. Whilst the latter three perspectives may consider the student in the creation of the curriculum; they are not necessarily student-centred.

In interpreting the above, it is clear that the current study falls within the ambit of a progressivist paradigm, specifically within a social constructivist, experiential and process perspective of curriculum, although the importance of outcomes might also link it to the product. The latter therefore means that the curriculum developed in this study will be student-centred.

Now that I have determined the paradigm, perspectives and motivation for the creation of a curriculum, I will interrogate the various approaches to the curriculum.

2.2.2.3. CURRICULUM APPROACHES

The curriculum should be created to satisfy the needs of the communities it serves, and to this end, HEIs should be facilitating the creation of suitable programmes (Young, 2002, pp. 2, 5). In SA, a need exists for progressive curricula that will enable graduates to find gainful employment (Carl, 2002, p. 25). The role of the curriculum, especially in HE, has changed in the last few decades. Whilst knowledge has previously been the preserve of academia, the boundaries between academia and industry have blurred, resulting in changes to their roles and the way in which curricula are designed (Sutherland, 2009, p. 46). Although curricula should be preparing graduates for future employment, it is vital that this should not be done at the expense of academic credibility, as a curriculum exists primarily to enrich the individual and by extension the broader society (Department of Higher Education, 2001, p. 11).

Curriculum expectations and approaches have altered over the years, from a knowledge-based approach (1970s) to skills transfer (1980s), of which the main focus was the preparation of

graduates for future employment. In the early 1990s, the emphasis was on providing students with an education that would prepare them for lifelong learning, whilst in the late 1990s, it changed to reflective learning (Jooste, 2007, pp. 57-8). Different, and sometimes conflicting, curriculum-development approaches affect the eventual result of the curriculum developed, and although there might be very little difference between some of the approaches, it is essential to know what differentiates them (see Addendum B).¹²

In the more student-centred approach favoured in SA, OBE, students and their personal experiences influence the construction of knowledge (Kruger, 2014, p. 106). OBE is an approach whereby the education received should prioritise the learning outcomes students should achieve. In transformational OBE, according to Spady (1994, pp. 18-22), curriculum design should start with the end in mind and teachers should provide students with a variety of educational experiences, acknowledging the fact that not all students learn at the same pace. A concept reiterated in Kruger (2014, p. 106). In this context, outcomes are based on a skills analysis, recording what people do at work, as this is the knowledge and skills graduates will require once they articulate into the world of work. The content is not as relevant as skills development in this approach, as the employability of graduates is considered paramount to the results of the curriculum. In this approach, designers are tasked to think of desired outputs as opposed to inputs (Jooste, 2007, pp. 63-4). From the information gleaned in this section, OBE could be considered a progressivist, process driven, social constructivist approach to curriculum, but since there is also a focus on the intended end-result, it also shows elements of a product perspective.

Carl (2002, pp. 53-63) elaborates on four approaches to curriculum development: Academic, Experiential, Technological and Pragmatic. In the academic approach, the utilisation of sound academic logic in the decision-making process and the planning of the curriculum is a function handled by curriculum experts. In this approach, goals need to be identified, resulting in content selection, leading to curriculum design. Finally, the outcomes of the curriculum need to be evaluated to determine their efficacy (Carl, 2002, pp. 55-7). The experiential approach is subjective, programmes are self-directed, unstructured and personalised, running at a student's pace. In the curriculum creation, process consideration is made for students' cultural, psychological and social backgrounds (Carl, 2002, pp. 57-58).

In the technological approach, the curriculum is developed utilising scientific management and production principles. It is a qualitative approach, which uses needs assessment, structured analysis, synthesis and operational refinement in the quest to create a curriculum. This

¹² (Boys, Brennan, & Henkel, 1988, p. 196; Carl, 2002, pp. 53-63; Gibbs, 1995, p. 154; Jooste, 2007, p. 62; Smith & Cooper, 2000, p. 81).

approach is often used when creating curriculum in vocational and technical subject areas (Carl, 2002, pp. 58-61). The pragmatic approach is student-centred and a combination of the latter approaches. The curriculum is considered a culmination of negotiations between relevant stakeholders. Sound academic principles guide this approach and curriculum is seen as something that is beyond a school or an institution (which inherited from the academic approach). The approach's student-centeredness is inherited from the experiential approach. Finally, the curriculum is systematic and analytical, with a robust vocational outlook, which is inherited from the technological approach (Carl, 2002, pp. 61-3).

For the present study, a combination of OBE and Carl's Pragmatic approach will be used as the prime approaches to curriculum development, to ultimately create a more student-centred, product/process driven, progressivist and social constructivist curriculum.

Curriculum can be created for specific strata of education, which affects the way in which it is ultimately designed, in the next section I will elaborate on the different level at which curriculum can be pitched.

2.2.2.4. LEVELS AND DIMENSIONS OF CURRICULUM

Curriculum can manifest at different levels and can have a broader or narrower definition, influencing the eventual direction, outcome, research and the proposed curriculum framework utilised (Barrow, 1984, p. 40; Carl, 2002, p. 37; Jooste, 2007, p. 49; Oliva & Gordon, 2013, p. 6). The curriculum can range from a unit standard, a single module, a programme, a qualification and a national higher curriculum (Botha, 2009, p. 159; Jooste, 2007, pp. 53-4). It may, therefore, be broken down into three wide-ranging fields (Carl, 2002, p. 41):

- Institutional curriculum: qualifications and subjects that make up a curriculum.
- Course curriculum: subjects that constitute a particular qualification.
- Subject/Module curriculum: content in a subject, offered in a qualification.

Another set of broad classifications of curriculum, which has synergies with the above, include (Jooste, 2007, pp. 49, 73):

- Micro: curriculum taught in a class (e.g. module curriculum/syllabus).
- Meso: curriculum designed for or by an institution (e.g. institutional curriculum/programme qualification).
- Macro: curriculum at a national level (e.g. national curriculum/programme/qualification).

The above classifications can be broken down further into five types of curricula, which fall predominantly within the meso and micro classifications: official curriculum; operational

curriculum; hidden/implicit curriculum; null curriculum and extra-curricular (Posner, 1992, pp. 10-1; Sutherland, 2009, pp. 49-50).¹³

Scott (2008, p. 19) further elaborates by saying that there are four essential dimensions to curriculum, which include the following: the aims and objectives (or the intended learning outcomes) of a curriculum; content/subject matter; methods and procedures; evaluation and assessment. Lattuca and Spark (2009, pp. 3-4) and Posner (2004, pp. 6-12) expand these dimensions by adding a few more elements that are essential for the existence of a curriculum. These include a content outline and sequence of modules provided; a list of planned experiences (including curricular and extra-curricular experiences); adjustments (which falls under evaluation) of the course to better assist students in attaining the objectives set out in the programme. These observations lead to the next part of this section, which is an analysis and explication of the development of the curriculum and what the term curriculum development means.

2.2.3. CURRICULUM DEVELOPMENT

There are ten axioms (established rules) that govern curriculum development (Oliva & Gordon, 2013, p. 31) and they may be summarised as follows:

- Curriculum change is inevitable, necessary and desirable.
- The curriculum reflects the times it inhabits and can be achieved in consultation with affected stakeholders.
- Old and new curricula can co-exist.
- The people who will affect change determine curriculum change.
- Curriculum change and development is a cooperative and consultative process.
- Curriculum development is a comprehensive, decision-making process.
- Curriculum change and development is a consistent and on-going process.
- The effectiveness of curriculum development is enhanced when it is a comprehensive and carefully planned process.
- Systematic curriculum development is more effective than trial and error.
- Curriculum development should start from where the last curriculum ended.

The ultimate aim of curriculum development is to offer an effective education through the creation of a more relevant curriculum (Carl, 2002, p. 44).

¹³ (Doll, 1996, p. 16; Eisner, 2002, pp. 97-8; Glatthorn, Boschee, & Whitehead, 2009, p. 186; Graham-Jolly, 2009, p. 250; Kelly, 2009, pp. 11-2; Lovat & Smith, 2003, pp. 34-6; Posner, 2004, pp. 13-4; Ross, 2005, p. 8; Sutherland, 2009, p. 50) . See Addendum B(i)

Curriculum development is a systematic and on-going process, which applies to any level of education for which a curriculum is created (Jooste, 2007, p. 57). The term itself is considered an umbrella term that refers to the process of creating a curriculum (Kruger, 2014, p. 80). Different authors define the process and phases of curriculum development differently¹⁴ but in essence the process can be summarised into the following four broad and interdependent stages: curriculum design, dissemination, implementation and evaluation (ACARA, 2016, p. 6; Carl, 2012, p. 38; Food and Agriculture Organisation of the United Nations, 2017; Jooste, 2007, p. 57; Kimbrel, 2016; Kruger, 2014, p. 80). In Curriculum Development different aspects of the curriculum should be integrated to bring focus to broad areas of study, whereby students explore knowledge in various disciplines/subjects, related to their field of study (Humphreys, Post, & Ellis, 1981; Schoemaker, 1989, p. 5).

What follows is an explanation of the different curriculum development phases, as described by Carl (2012, pp. 42, 66-7,142). The concept of curriculum design, which is phase one of curriculum development, will be expounded in the next section (see 2.2.4), as the present study only extends to this phase. According to Carl (2012, p. 76), various authors define curriculum design, but the variances between the authors are minimal and easily distilled.¹⁵ These are some of the more significant aspects of curriculum design: needs or situation analysis; formulation of aims, objectives, outcomes, goals; selection of learning content; designing learning experiences; teaching opportunities and strategies as well as the assessment of the student's learning.¹⁶ Curriculum Design may encompass either the creation of a new or re-design of an already existing curriculum and may occur at a micro, meso or macro level (Kruger, 2014, p. 81).

In the curriculum dissemination phase (phase 2), all stakeholders involved in the implementation of the curriculum are prepared for implementation. Dissemination also includes the distribution of information about the designed curriculum, to relevant stakeholders, along with all the pre and in-service training ultimately required to orientate the relevant stakeholders, especially the educators who have to facilitate learning among the students. Curriculum implementation (phase 3), involves the introduction of the curriculum to students by teachers/lecturers/facilitators who expedite appropriate learning. Curriculum evaluation (phase 4) should preferably be happening continuously throughout all phases of curriculum development – the latter aims to establish the efficacy of newly designed or re-

¹⁴ See Addendum B(ii).

¹⁵ ACARA, 2016, p. 6; Carl, 2012, p. 38; Food and Agriculture Organisation of the United Nations, 2017; Jooste, 2007, p. 57; Kimbrel, 2016.

¹⁶ See Addendum B(iii). (Carl, 2012, p. 76; Food and Agriculture Organisation of the United Nations, 2017).

designed curriculum, by determining if the desired curricular goals and objectives have been attained (Carl, 2012, p. 42).

2.2.4. CURRICULUM DESIGN

Curriculum Design is the initial phase of curriculum development and relates to the creation of “new” or re-planning/amending existing curricula (Carl, 2002, p. 87). As the first phase of curriculum development, the present study will focus on designing a new curriculum that will cater to the needs of graduates wanting to pursue non-performance careers in the MI and assist in filling a knowledge gap currently experienced in HME in SA, which may result in the overall transformation of HME. Curriculum design includes the way in which the curriculum is created, the steps required to devise and outline the components of planning a curriculum, and the arrangement of different parts of a curriculum (i.e. mapping and embedding) in order to ultimately maximise a students’ learning (Barrow, 1984, p. 39; Jooste, 2007, p. 67).

When embarking on the curriculum design journey, it is essential that curriculum planners/designers investigate and interrogate the prevailing state of knowledge and have an understanding of the variables that affect curriculum, to ensure the success of the final product (Kruger, 2014, p. 106). It is essential that they have an understanding among others: the HE landscape; the principal disciplinary knowledge; professional practices; educational philosophies; theories of teaching and learning; methods and roles assessment and feedback; student profiles (their needs, abilities, interests); governmental policies (both national and institutional); relevant legislation (Kruger, 2014, p. 106). Through the acquisition of the above knowledge, the designer can (Nkomo, 2000, p. 6):

- Determine and select the learning outcomes of the curriculum for students.
- Decide on the methods and media used for teaching and/or training.
- Ascertain the content necessary to assist in the learning and mastery of the competencies set out in the learning outcomes.
- Adopt relevant teaching/learning activities that will assist students in achieving the outcomes.
- Plan methods of assessment.
- Evaluate the overall efficacy of the designed curriculum.

Various design types influence the creation/design of a curriculum (Wiles & Bondi, 1984, pp. 361-9). These designs have synergies and emanate from the perspectives, schools of thought and levels of curriculum explored earlier (see 2.2.1). They include:

- Conservative Liberal Arts Design: This design has its roots in ancient Greece, and the quest for knowledge is paramount.
- Educational Technology Design: This design type focuses on process and technique, but not so much on the goals of the curriculum.
- Humanistic Design: This design type is student-centred. There is decentralisation of authority and organisation in this type of curriculum.
- Vocational Design: The labour skills graduates will require are the focus in this curriculum.
- Social Reconstruction Design: The skills students require to effect social improvement are the focus of this curriculum.

When looking specifically at vocational design, the design type with which the current study mostly resonates, the curriculum objectives and outcomes are based on occupation and job analysis. By examining what people do at work removes the influence employers have on defining a specific profession and gives a designer a better understanding of graduate expectations and how these articulate in a commercial setting (Jooste, 2007, p. 68).

There are various ways in which components of a curriculum can be organised and integrated (Ornstein & Hunkins, 2009, p. 191). Most are interpretations or modifications of the following three main basic design types (Kruger, 2014, p. 103):

- Subject-Centred.
- Student-Centred.
- Problem-Centred.

These three designs may be sub-divided into sub-designs (Ornstein & Hunkins, 2009, pp. 191-206).¹⁷ Based on an investigation of the latter three types, the ones that most resonate with the present study are the student- and problem-centred designs. Student-centred education is in line with current government expectations for curriculum design and development (see 2.2.2.3), and with problem-centred design, the researcher attempts to meet unmet needs in a community. In this instance, it is the existence of a more inclusive and representative HME.

According to Oliva and Gordon (2013) curriculum design models can be inductive or deductive, descriptive or prescriptive and linear or non-linear. In deductive models curriculum development commences with a general design, which leads to specifics; it is a top-down approach in which the designer initiates the design, by deciding what the curriculum should be and teachers implement the curriculum (Mulenga & Luangala, 2015, p. 42; Oliva & Gordon,

¹⁷ See Addendum B(iv).

2013). In inductive curriculum development or a bottom-up approach, the curriculum is designed in consultation with relevant stakeholders (students, teachers and other relevant stakeholders), which will lead to curriculum generalisations (what the curriculum should be) (Mulenga & Luangala, 2015, p. 42; Oliva & Gordon, 2013). In descriptive versus prescriptive design models, Oliva and Gordon (2013) state that prescriptive designs are characterised by various prescribed design steps, whereas in descriptive designs, steps are suggested, and the design process is naturalistic. Lastly, concerning linear versus non-linear design models, Oliva and Gordon (2013) elaborate that in linear models steps are prescribed and need to be followed mostly sequentially. There is, however, room for the designer to revert to previous steps, but generally, a sequential process is followed. In a non-linear design, designers may enter at various points of the model, reverse the order and work on different steps simultaneously. Curriculum design models can also be split broadly into technical and non-technical models. Technical models are more structured than non-technical models which are more subjective and student-centred. No one model is considered more significant than another, as they all have their merits (O'Neill, 2010, p. 4).

What follows is an examination of various curriculum design models. By having a better understanding of how these models work, I was better able to select a model that would best suit the current study and assist me in the creation of the MI related baccalaureate framework, which in this case was Walker's Deliberations model.

2.2.4.1. TYLER'S MODEL

Tyler's model, known as an objectives/instructional systems approach to curriculum design, is considered one of the most influential models used to design curriculum at any of the three curriculum levels (micro, meso or macro level) (Toohey, 1999, p. 52). The model is simple, easy to follow and can, therefore, be easily used by a novice or experienced curriculum designer on a micro-level (Bitzer & Botha, 2011, p. 66). The objectives of the curriculum are defined in advance and used as a means of assessing students' learning, and ultimately evaluating the curriculum (Sutherland, 2009, p. 48). The sources that inform the objectives include society, students and the subject in equal ratios. General objectives in this model are "screened through philosophies of education, learning and progress. Instructional objectives include the selection, organisation, direction and evaluation of learning objectives" (Jooste, 2007, p. 70). Content is considered an essential component of the curriculum planning process (Kelly, 1999, p. 14). In Tyler's model schools need to define the goals they want to achieve, teach toward meeting the identified goals and finally evaluate students' attainment of goals (Toohey, 1999,

p. 51). To accomplish the latter Tyler asks four questions (du Toit, 2011, pp. 67-8; Kelly, 1999, pp. 14-5):

- What are the objectives of the curriculum?
- What experiences will fulfil the objectives?
- How can these experiences be organised to fulfil the objectives?
- How does one determine the efficacy of the experiences in fulfilling the objectives?

The four questions are interdependent. A needs assessment is the starting point for the establishment of a curriculum, i.e. what is it that society, the students and/or subject specialists require. The needs assessment will assist a designer in determining the curriculum objectives, which leads to the establishment of various learning experiences that will help in the attainment of these objectives and the structure of the learning experiences aid in the achievement of the curriculum objectives. Finally, an evaluation is conducted to determine the efficacy of the learning in fulfilling the desired objectives (du Toit, 2011, p. 67).

The manner, in which the curriculum is approached, in this model, will depend on the level for which the curriculum is designed (Wolf, 1991, p. 411). This model is considered a product driven, means-end, linear model, in which the end is decided before the means are determined and in which assessment, evaluation and measurement of the end-results are essential to the product created (du Toit, 2011, pp. 67-8; Ornstein & Hunkins, 2009, p. 214). It is also considered to be a deductive model in which the design process moves from a generalisation (analysed needs) to the particular (objectives) (Carl, 2012, p. 74). The model is a combination of progressivist and traditional views, with a strong emphasis on the student, whilst following scientific procedures, making it more of a technical model. Criticism has been levelled against this model for being over simplistic. It needs to be considered, however, that this model was created as a starting point for curriculum scholars (du Toit, 2011, pp. 67-8; O'Neill, 2010, p. 2; Ornstein & Hunkins, 2009, p. 214).

2.2.4.2. TABA'S MODEL

Taba's model is based on Tyler's model and is also known as the Grass-Roots approach (Kruger, 2014, p. 96; Mulenga & Luangala, 2015, p. 42). In this model, the design initially focuses on specifics and then veers off into generalisations (inductive curriculum) (Lunenburg, 2011, p. 2) and is considered a bottom-up approach. Taba's model includes five design steps (Bitzer & Botha, 2011, p. 68; Carl, 2009, pp. 70; Oliva & Gordon, 2013, pp. 159-177; Ornstein & Hunkins, 2009, pp. 214-16):

- Design of learning experiences.
- Testing to determine the efficacy of learning experiences.
- Review and consolidation of the above steps.
- Development of frames of reference.
- Establishment and dissemination of the curriculum.

Unlike Tyler's model, in which a general plan for the curriculum is initially designed, from which various learning experiences emanate, in this model the planning of learning experiences is considered the starting point of the design, which leads to the creation of a framework. The curriculum is designed to support students and the development of their ability to become critical thinkers, who search for meaning in the world (du Toit, 2011, pp. 68-9). This type of curriculum addresses not only the content but also the development of skills and attitudes that will enable the creation of a multi-cultural and cross-disciplinary curriculum. In this model, experts and teachers conduct the curriculum design (du Toit, 2011, p. 96; Kruger, 2014, pp. 96-7) and whilst students may be consulted in the process, they are not directly involved (Carl, 2012, pp. 73-4; du Toit, 2011, pp. 69; Ornstein & Hunkins, 2009, pp. 214-6).

Like Tyler's model, this is an inductive, traditionalist model with progressivist leanings (du Toit, 2011, p. 69; Jooste, 2007, p. 69; Kruger, 2014, p. 97). It may also be considered more of a technical approach, as it is an extension of the Tyler model. This model is limited as it is too focused on specifics and not enough on the big picture and does not always consider the end product of curriculum design and development (Jooste, 2007, p. 70).

2.2.4.3. BOBBITT'S MODEL

In this model, education is seen as something that enables individuals to pursue a sustainable career, by assisting them in developing reasoning abilities and skills (Bobbitt, 2004, p. 10). Students are exposed to activities that enable them to work effectively with everyday people in everyday life (du Toit, 2011, pp. 65-6; Null, 2010, pp. 188-9; Ornstein & Hunkins, 2009, pp. 89-90). The model has a traditionalist, product driven and has a top-down orientation and is known as the scientific method of curriculum design. As such, it may also be viewed as technical (O'Neill, 2010, p. 4). The model is, therefore, deductive and consists of five steps, utilised in the design of a curriculum (du Toit G, 2011, pp. 65-6; Null, 2010, pp. 188-9; Ornstein & Hunkins, 2009, pp. 89-90):

- Daily activities of professionals are analysed, to determine the skills and knowledge required of a prospective person entering a specific job.
- Collected data is prioritised into objectives.

- Students are identified for programmes, based on their ability and interest in the curriculum.
- The curriculum is differentiated for each group of students to, ultimately, train them for roles within specific fields.
- Curriculum specialists study students once they have entered the job market to determine the efficacy of the developed programme.

Many professional courses are designed in this manner, specifically, qualifications regulated by professional bodies (du Toit, 2011, p. 66).

2.2.4.4. DEWEY'S MODEL

John Dewey was one of the leaders of progressivist curriculum development and is considered a pragmatist (du Toit, 2011, p. 70; Kelly, 2009, p. 35). Theorists from this school of thought believe that knowledge is subject to change and learning is a lifelong process. The curriculum is considered experiential (i.e. students learn by doing) and inquiry-based which means students are continuously involved in investigating and constructing their reality and learning by doing (Kelly, 2009, pp. 109-10, 241, 269; Kruger, 2014, p. 97; Ornstein & Hunkins, 2009, p. 192). In this setting educational experiences should be meaningful, selected and instituted to assist in a student's growth and development (Ornstein & Hunkins, 2009, pp. 198-99).

In this model, cognitive and social learning is valued, and the emphasis is placed on student participation in the design process (du Toit, 2011, pp. 69-70). There is an equal focus on student experiences and curriculum content (Ornstein & Hunkins, 2009, p. 192). The model is student-centred and non-technical, which means that the teacher creates opportunities for students to grow and develop (Kelly, 2009, pp. 108-9) and the type of student who will be enrolled in the programme, and their experiences, are considered when developing the curriculum (Dewey, 2004, p. 18).

2.2.4.5. STENHOUSE'S MODEL

The Stenhouse Model is progressivist and process driven (Kruger, 2014, p. 98). He refers to the curriculum as a process, with the result that many authors refer to it as the "process model" (du Toit, 2011, p. 71; Kelly, 1999, p. 15). The curriculum is seen as a means to an end (Kruger, 2014, p. 98) and is generally structured around themes (Elliott, 2012, p. 87). It is an inquiry-based curriculum, which consists of content and learning experiences designed with the aim of meeting specific educational objectives (Scott, 2008, pp. 31-33). Knowledge is acquired through inquiry-based learning, which drives curriculum development (du Toit, 2011, p. 70). Students need to be active participants in the curriculum and personal meaning is derived

through a process of interpretation of knowledge and not purely from content, which seems to relate to Dewey's model (Carl, 2012, p. 28; du Toit G, 2011, p. 71; Kelly, 2009, p. 92-3).

In this model, teachers are seen as extended professionals (Kelly, 2009, p. 113; Scott, 2008, pp. 39-40) who continuously reflect on what they do and how to go about improving their offering and practice. Learning is considered a community experience and teachers need to not only reflect on their practice but also actively pursue what is happening around them or in other classes, finding ways in which to improve what they do (Scott, 2008, p. 40). Assessment is the end goal of this model (du Toit, 2011, p. 71). Integrated and authentic assessment is preferred and is used to determine whether the students have mastered/understood the educational experiences presented. Learning experiences and authentic assessment are considered to be interdependent (du Toit G, 2011, p. 71; Kelly, 2009, pp. 17, 94, 138-9; Lovat & Smith, 2003, pp. 129-132). Authentic assessment, also known as true assessment, is considered to be an assessment in which students are evaluated to determine if they are ready to be employed (Kruger, 2014, p. 98).

2.2.4.6. CARL'S MODEL

Carl's model is homegrown. He gives credit to various RSA theorists when comparing different elements of models, which relate to his own (Carl, 2012, p. 78).

Carl lists several steps in his design model (Carl, 2012, pp. 78-9; Jooste, 2007, p. 72):

- Situation analysis.
- Selection of objectives and goals.
- Selection and classification of content and learning experiences.
- Selection of teaching methods, techniques and media.
- Organisation and planning of teaching and learning.
- Planning and implementation of developed content.
- Evaluation of students.

In the situation analysis, there is constant evaluation of what is going on, and this informs curriculum design. Different aspects are interrogated in this phase: the student population; content requirements; regional and institutional considerations; national and international happenings; subject-specific knowledge; available infrastructure; content requirements; teacher skills; and skills required by graduating students (Carl, 2012, pp. 79-81). In Carl's model, goals and objectives are formulated and based on the level at which the curriculum is pitched (micro, meso or macro). These refer to the skills and/or knowledge students should embody once they have completed the educational undertaking (Carl, 2012, pp. 82-90).

Content selection is one of the essential components of Carl's design model. Carl states that content selected should fulfil specific criteria. Namely, it should be relevant; realistic; stimulating; current; take into account the ability and knowledge of the prospective student; correspond with the objectives; link/integrate with other selected content; and promote cognitive, psychomotor and skills development. Content is selected to support the development of knowledge, skills, attitudes and values, and is arranged into subjects (Carl, 2012, pp. 91-4).

Regarding the planning of teaching and learning experiences, curriculum designers should be knowledgeable of available teaching methods, which could assist in the facilitation of interactions between teachers and students. Available experiences may include teaching, discussions, group work and self-activities. Carl (2012, pp. 95-8) indicates that his model is student-centred and learning experiences should be selected with this in mind.

The success of curricula designed according to Carl's model relies on all role-players, at all levels, being able to implement the curriculum correctly; therefore proper communication amongst all stakeholders is essential. Evaluation of the curriculum is something that should happen on all levels (micro, meso, macro) and throughout the design and implementation phases. Student-centred assessment practices include both formative and summative assessments (Carl, 2012, pp. 99-108, 135-8).

Since this model can be implemented at any level (i.e. micro/meso/macro), it must be noted that all steps apply to all levels (Jooste, 2007, pp. 71-2). Carl, however, states that his model does not serve a specific approach, such as OBE (Carl, 2002, pp. 97-99).

2.2.4.7. BIGGS' MODEL

Biggs' curriculum design model is constructivist, also known as the Biggs' Constructive Alignment model, which attempts to constructively align, intended learning outcomes, learning activities and assessment tasks (Biggs & Tang, 2011, pp. 9, 22-3, 108-9). This type of alignment facilitates vertical and horizontal configuration within programmes (Taylor, 2009, p. 779) and is closely associated with OBE.

In this model, the student's ability to apply the content taught is more important than the content itself and students need to be intrinsically motivated rather than extrinsically driven. Learning activities constructed by teachers need to lead to deep learning and are therefore more important than the content itself (Biggs & Tang, 2011, p. 36). According to Biggs, there are two types of learning approaches: deep and surface learning. The Biggs model favours deep learning. In this approach, the student is encouraged to make a connection between old

and new knowledge and teaching emphasises the interrelatedness of topics (Biggs & Tang, 2011, pp. 24, 67). Teachers, therefore, need to create situations where they explicitly teach students how to relate topics to each other (Biggs & Tang, 2011, p. 67). This type of curriculum is designed to encourage students to engage with tasks thoughtfully, develop their knowledge, skills and acquire professional awareness (Biggs & Tang, 2011, pp. 26-7). In surface learning, students engage with content superficially and do not make connections with previous knowledge, an example of surface learning is rote learning (Biggs & Tang, 2011, p. 24).

In this model, teaching/learning and assessment tasks need to be aligned with the intended learning outcomes. Learning is not a result of teaching; it is a result of a student's thoughtful and critical engagement with the content (i.e. constructive student learning) and the activities designed by the teacher (Biggs & Tang, 2011, pp. 97-109). Action verbs used in the intended learning outcomes became the link between teaching, learning and student assessment and therefore need to be congruent throughout the various processes, otherwise true constructive alignment will not be achieved (Biggs, 2014, p. 122). In this type of curriculum, teachers need to provide students with clear outcomes and assessment criteria.

2.2.4.8. WALKER'S MODEL

Walker's model is known as the Naturalistic approach (also known as a Deliberations model) and is considered a non-technical (van den Berg, 1999, pp. 71-2). His curriculum design model was pioneered in the 1970s and is regarded as an alternative to Tyler's model (Midlands State University, 2017). By evaluating how curricula have been organised, built and evaluated the researcher is more effectively able to analyse the status quo and propose answers to questions asked. Walker's model consists of three phases (Walker, 1971, p. 52):

- The platform.
- Deliberations.
- Curriculum design.

Before the first phase of curriculum development takes place, it is recognised that the researcher will commence the process with a platform of ideas regarding the eventual outcome of the curriculum in question. These ideas are embryonic as the researcher lacks clarity and details on the final curriculum structure and content. The ultimate development of the curriculum will be an elaboration of the initial platform ideas (van den Berg, 1999, p. 71). The Platform phase enlightens the researcher to the status quo.

The Platform: In this phase researcher(s) create a platform by investigating the status quo and conduct a needs and situational analysis on which to build their curriculum design. They do this

by interrogating different curricula to determine what currently exists, how it is structured, organised and evaluated (Walker, 1971, p. 57; Walker, 2003, p. 237). In this phase the researcher gains a clearer understanding of the terminology used, concepts governing the curriculum in question, different variations on the curriculum and how to frame arguments based on the knowledge gathered (van den Berg, 1999, p. 72). This phase leads to a Deliberations phase.

Deliberations: In this phase, a group, selected by the researcher(s) will make specific decisions regarding the curriculum. These deliberations may take on many different forms. The deliberations will ultimately inform the eventual construction of the curriculum but are not the only solution to the problem; the deliberations group merely suggests a course of action (Walker, 1971, pp. 54-55; Walker, 2003, p. 223) for the final phase, during which the curriculum design is finalised. Arguments are made for and against proposed decisions and alternatives are suggested, which the designer will consider (Walker, 1971, p. 54).

Curriculum Design: In this phase, the curriculum is designed based on the deliberations conducted, and the establishment of the platform in phase one. Walker states that there are two types of design: explicit and implicit. Explicit design is based on decisions made after deliberations, whilst the implicit design is based on decisions made automatically while designing the curriculum, which does not involve deliberations (Walker, 1971, p. 53).

2.2.4.9. SUMMARY OF DIFFERENT DESIGN MODELS

What follows is a comparison between the different models highlighted in the latter section:

Table 2-1: Comparison Of Different Curriculum Design Models

Designer	Linear/Non-Linear	Prescriptive/Descriptive	Technical/Non-Technical	Deductive/Inductive	Traditionalist/Progressivist
Tyler (see 2.2.4.1)	Linear	Prescriptive	Technical	Deductive	Traditionalist with Progressivist leanings
Taba (see. 2.2.4.2)	Linear	Prescriptive	Technical	Inductive	Traditionalist with Progressivist leanings
Bobbitt (see 2.2.4.3.)	Linear	Prescriptive	Technical	Deductive	Traditionalist
Dewey (see 2.2.4.4)	Non-Linear	Descriptive	Non-Technical	Inductive	Progressivist
Stenhouse (see 2.2.4.5)	Non-Linear	Descriptive	Non-Technical	Inductive	Progressivist
Carl (see 2.2.4.6)	Linear	Prescriptive	Technical	Deductive	Progressivist
Biggs (see 2.2.4.7)	Linear	Descriptive	Technical	Deductive	Progressivist
Walker (see 2.2.4.8)	Non-Linear	Descriptive	Non-Technical	Inductive	Progressivist

In summarising the above models, it can be determined that five (Tyler, Taba, Bobbit. Biggs and Carl) are linear and three are non-linear (Dewey, Stenhouse and Walker). In linear approaches, there are precise steps that need to be undertaken sequentially to construct a curriculum. In the non-linear curricula, although there may be steps, the steps are flexible and organic, and the designer can apply them as they see fit. Five (Tyler, Taba, Bobbitt, Biggs and Carl) models are prescriptive, and the remaining three (Dewey, Stenhouse and Walker) are descriptive. In prescriptive models, the design steps are prescribed, whereas, in the descriptive curriculum, the creation process is naturalistic. Three of the models are subjective and student-centred and therefore fall within the non-technical classification (Dewey, Stenhouse and Walker), whilst the remaining five can be considered technical (Tyler, Taba, Bobbitt, Biggs and Carl), which means that they are more structured, scientific and formalised. Four of the models fall within the inductive classification (Taba, Dewey, Stenhouse and Walker), which means that when the curriculum is designed, the focus moves from specifics to generalisations, whereas deductive curriculum moves from generalisations to specifics. The Tyler, Bobbitt, Biggs and Carl models are considered deductive. Finally, the majority of the models are progressivist (Dewey, Stenhouse, Carl, Biggs and Walker), which means content is not the focus of curriculum but rather a combination of content and skills development.

Although the models outlined in this section are varied with different areas of focus, there are a few variables that link them, which include (Jooste, 2007, pp. 73-75):

- Situation/Needs analysis: This involves determining the eventualities graduates will face once they graduate and society's expectations of these graduates. Opinions and views of leaders in the specific field should be considered when planning the curriculum.
- Goals/Aims/Objectives/Outcomes: Creation of goals, aims and/or objectives will give direction to the selection and planning of learning content, experiences and assessment of the objectives.
- Content: The nature of the content should be determined before the final selection and classification of content. Content is applied to achieve the above goals, aims and/or objectives. Course outlines/syllabi reflect the core content, whilst textbooks reflect learning content;
- Instructional teaching and learning strategies: Teaching strategies and learning opportunities/activities that will maximise the attainment of the goals, aims and/or objectives, are essential for dynamic curriculum design;
- Implementation and Evaluation: The evaluation process should be a part of every phase of curriculum development and design, and is a continuous process. The evaluation

process should report on whether or not the curriculum has achieved what it set out to accomplish and whether selected content and learning activities have been effective in helping students attain the related goals and objectives.

Regarding the concept of evaluation, this process not only consists of an evaluation of the efficacy of the curriculum but also focuses on the assessment strategies utilised to determine a student's understanding of disseminated knowledge (Veness, 2010). This dual process is used as an auditing tool to cross-verify the efficacy of the curriculum, through the assessment of the student's understanding of the conveyed knowledge.

When determining which of the above models resonated with the current study I needed to find a methodology that would be naturalistic, non-prescriptive and non-technical, allowing me the freedom and flexibility to move between different phases of the research process whilst engaging with relevant stakeholders in their natural environment (see 1.4). The model selected would also need to be progressivist instead traditionalist (see 2.2.2) with a focus on interdisciplinary knowledge, something that has become a significant trend in HE (see 1.2.3). The curriculum perspective would need to be constructivist, specifically socially constructivist, allowing me the opportunity to construct new knowledge about the society/culture being studied (see 2.2.2.2.1). Finally, a pragmatic model was favoured as it has a vocational outlook, which would afford me the opportunity to interact and negotiate a new curriculum with relevant stakeholders (see 2.2.2.3). Whilst interrogating the eight design models it became evident that the best fit for the present study was Walker's model, which is flexible, naturalistic and pragmatic. It also asserts that the researcher would go into the study with a preconceived understanding of what type of curriculum they would require and that the research process would enlighten the researcher to the minutia of the curriculum (see 2.2.4.8). The three steps involved in curriculum development in Walker's model (platform, deliberations and curriculum design) were synergistic with what I wanted to achieve and for that reason, and all the other reasons elaborated above, Walker's model seemed to be the best fit for this study.

Now that the broad curriculum design parameters have been established, I will determine how content is mapped and sequenced in a curriculum.

2.2.5. CURRICULUM MAPPING

Curriculum mapping is a method utilised to ensure that graduates progress into careers having achieved the objectives or outcomes set out in the original design, whilst fulfilling the HEIs' and qualification expectations (Kruger, 2014, pp. 143-4). It is an auditing, evaluation and review tool used by curriculum designers, whereby through a process of consistent engagement with the curriculum, they can determine gaps in the programme, allowing for further research and

training of staff. The process assists designers in becoming more conscious about the design (Cleary, Flynn, Thomasson, Alexander, & McDonald, 2007, p. 14; Madiba, 2011, pp. 371-2; Yorke & Knight, 2006, p. 9). Curriculum mapping should be implemented at the macro, meso and micro levels of curriculum development, since it gives staff and students a visual image of the main elements of the curriculum and how they relate to each other (Madiba, 2011, pp. 373-8). It is a method utilised to embed graduate attributes in the framework (Cleary, Flynn, Thomasson, Alexander, & McDonald, 2007, pp. 15-6). Students acquire graduate attributes through their academic work, employment, community and social connections, life experience as well as intentional and unintentional learning (Cleary, Flynn, Thomasson, Alexander, & McDonald, 2007, p. 3; Kruger, 2014, p. 144). Internal and external sources should be considered as factors affecting the development of graduate attributes when developing a curriculum (Kruger, 2014, p. 144).

Internal sources include various learning experiences created by HEIs with the intention of developing graduate attributes, such as: societies, clubs, career guidance, student services, study groups and peer mentoring (Chalmers & Partridge, 2013, p. 69; Cleary, Flynn, Thomasson, Alexander, & McDonald, 2007, p. 8; Confederation of Business Industry, 2009, p. 8). Academic, administrative and support staff at HEIs are also an essential internal contributor, imbuing graduate attributes through the development and implementation of the curriculum design, job placements, exposure of students to professional environments, relevant stakeholders in the business and general career guidance and mentoring (Bridgstock, 2009, p. 40; Chalmers & Partridge, 2013, p. 69; Cleary, Flynn, Thomasson, Alexander, & McDonald, 2007, p. 3).

Regarding external sources, the Council of Higher Education (CHE) and its associated bodies have created processes to ensure the development of graduate attributes within qualifications, which include programme accreditation, institutional audits, international comparability, quality assurance, standards development and research. These processes help to keep institutions and qualifications abreast of global employment trends, which assist in developing students' graduate attributes. There is also value in HEI/industry relationships and cooperation, in the development of graduate attributes, which ultimately informs curriculum design and development (Confederation of Business Industry, 2009, p. 20). In SA, these relationships are witnessed in qualifications regulated or overseen by professional bodies, such as architecture, engineering, medicine and accounting (Kruger, 2014, p. 145). The relationships with these professional bodies are mutually beneficial with HEIs benefitting by attracting more students, who are assured a better chance of being employed and industries benefitting from inheriting

highly skilled labour, maximising their productivity and sustainability (Confederation of Business Industry, 2009, p. 20).

There are also a few mapping tools available to curriculum designers: constructive alignment (Biggs' model, see 2.2.4.7), logical sequencing, coherence, cognitive demand, and credit allocations (Madiba, 2011, p. 372). According to Oliver et al. (2007, pp. 105-6) preliminary mapping (the first version of mapping) can be conducted in three steps:

- The overall programme needs to be set and aligned to graduate attributes.
- Module information needs to be provided (content, outcomes, assessment tasks and learning experiences).
- Module learning outcomes need to be aligned to programme outcomes.

After these three steps are concluded, it is crucial that all modules in a programme include content that addresses the learning outcomes set out in the curriculum, by offering students a variety of teaching, learning and assessment experiences, which support the development of the set graduate attributes. Equal distribution of a variety of assessment tasks and teaching/learning activities in each semester as well as an increase in cognitive sophistication is essential (Oliver, Jones, Ferns, & Tucker, 2007, pp. 107-8). Desirable graduate attributes are more effective when incorporated in the disciplinary knowledge, and it is essential that there be constructive alignment between teaching/learning activities, assessment tasks and the module outcomes. As far as assessment is concerned, it is vital that students receive formative feedback on what they have accomplished. There should also be a synergy between the development of graduate attributes and generic academic literacies (Cleary, Flynn, Thomasson, Alexander, & McDonald, 2007, pp. 15-6; Kruger, 2014, p. 142).

In curriculum mapping, it is not expected that all subjects embody all the objectives set out in the design. It is, however, important that each module be designed taking into consideration the bigger picture of the overall curriculum, in order for all objectives to be covered in the spectrum of the programme. Flexible curricula make mapping slightly more difficult as it is more challenging to predict a student's academic trajectory. It is therefore essential that curriculum designers ensure that the core values, required by graduating students, be embedded in the core of the qualification to ultimately assist in improving a graduate's future employment prospects (Yorke & Knight, 2006, p. 9).

Chapman (2004, p. 8) advocates a five-step process of embedding graduate attributes (Kruger, 2014, p. 136):

- Identify and refine graduate attributes required by students.

- Map graduate attributes, by sub-dividing them amongst the modules. A determination then needs to be made as to which attributes will be explicitly and implicitly taught and assessed, assisting the designer in creating a programme map.
- The map is then analysed to determine gaps in learning outcomes and teaching shortages that need to be addressed.
- Implementation of changes.
- Documentation of changes for future evaluation.

It is argued that by using Bloom's Taxonomy, it will give teachers an idea of the level of thinking and assimilation they are required to promote in their students (Kruger, 2014, p. 139). Additionally, it will help designers to focus the way in which they word their outcomes so that the right level of thinking and cognition is stimulated in a student and that teaching will be directed to achieve the related outcomes. In South Africa, this will assist curriculum designers to write outcomes that are aligned to the relevant NQF level descriptors (see 2.6).

Curriculum mapping is a time-consuming activity, and its success is difficult to gauge until students have completed the qualification and articulated into the world of work. Mapping success is usually assessed through "student evaluations, employer feedback" and the reputation of a programme, resulting in a validated curriculum (Cleary, Flynn, Thomasson, Alexander, & McDonald, 2007, pp. 15-6; Kruger, 2014, p. 143).

2.2.6. CURRICULUM SEQUENCING

Curriculum sequencing is the process of vertically integrating student's learning experiences and determining how they are placed in the curriculum (O'Neill, Donnelly, & Fitzmaurice, 2013, p. 2). Literature recognises various forms of sequencing: simple to complex (this is the most popular type); easy to difficult; prerequisite learning; whole to parts (and visa versa); chronological; developmental and known to unknown (O'Neill, Donnelly, & Fitzmaurice, 2013, pp. 3, 9).

Other forms of sequencing include:

- Linear: Modules arranged according to levels of difficulty or increasing complexity (Tummons, 2012, p. 51).
- Spiral: Topics that make up the curriculum are studied more than once, initially covered superficially and later explored more critically and deeply (Tummons, 2012, p. 51).
- Thematic: Key/core themes give the curriculum its structure. The central themes colour all the work students do in their studies (Tummons, 2012, p. 51).

- Student-Centred: Curriculum focuses on how students negotiate their curriculum. Curriculum design lies in the resourceful creation of structured educational experiences, which will guide a student's learning (O'Neill, Donnelly, & Fitzmaurice, 2013, p. 3).

There is a movement in education that the design and sequencing of a qualification be conducted in groups, especially at employer level, as these people can best inform the creation of a curriculum, so that students embody the requisite attributes that will improve their chances of career success (Fraser & Bosanquet, 2006, p. 276; Hunt, 2011, pp. 11, 21, 76).

There is no one advocated sequencing method; it is expected that curriculum designers/developers select the best method for their proposed design. To ensure successful sequencing/design/development, it is essential that programme teams ascertain the core knowledge, skills and values (both specific and generic) that graduates require (O'Neill, Donnelly, & Fitzmaurice, 2013, pp. 6, 9; Hunt, 2011, p. 68). Globally, there has been a trend toward a broader curriculum and a move away from discipline-specific knowledge, emphasising a process model of sequencing, which is more student-centred and focused on learning experiences as a key to building student knowledge and skills development (Fraser & Bosanquet, 2006, p. 278). Curriculum mapping is not only an evaluation tool it is also a tool that facilitates sequencing. Sequencing and mapping are therefore integrally linked and interdependent. It assists in enabling communication between various members of a programme development team, as well as highlighting inconsistencies, redundancies, weaknesses and gaps in the curriculum (Arafeh, 2015, pp. 1-2; O'Neill, Donnelly, & Fitzmaurice, 2013, p. 10; Sumsion & Goodfellow, 2004, pp. 4, 12).

Once the attributes have been determined, mapped and sequenced, it is essential to develop content that will engage the proposed design. There are various types of disciplines, which will be interrogated in the next section.

2.2.7. DISCIPLINES

Depending on its level, a curriculum is made up of modules and/or academic disciplines, and there are different types and orientations of disciplines. There are three different types of academic disciplines (Coughlan & Perryman, 2011, p. 14):

- Hard-Pure: These disciplines emphasise logical reasoning, facts and intellectual skills, such as Chemistry, Physics or Mathematics.
- Soft-Pure: These disciplines emphasise transferable intellectual skills, interpretation of acquired information and critical thinking, such as History, English or languages.

- Applied Disciplines: These disciplines are a combination of the above two and include the knowledge of hard-pure disciplines and the application of soft-pure disciplines. An example of a hard-applied discipline would be Civil Engineering or Technology, and an example of a soft-applied discipline would be Marketing, Education or Business Studies.

There are also different types of discipline orientations, which help direct the creation of a curriculum for a specific discipline.

- Discipline-based orientation: Mainly utilised in the natural sciences or in subjects where there is an agreed upon canon of knowledge that needs to be transmitted to students. It is a hard-pure orientation. That said, there is a movement within this orientation toward a more experiential approach (Roberts, 2015, p. 545).
- Professional and academic orientation: Mainly utilised in applied disciplines, which integrate vocational and cognitive skills. These disciplines prepare students for future professional or academic work and operate on a continuum. On one end of the continuum, the discipline works on the development of generic cognitive skills, assisting students in learning and conducting research, whilst on the other end (i.e. the final year of study), the focus is on professional development (Roberts, 2015, pp. 546-7).
- Personal relevance orientation: Predominantly used in arts and social sciences, sociology and languages, where in order for learning to occur, students need to attach personal meaning to content. The curriculum is shaped through the selection of subject matter that is relevant to the student's experiences and interests. Teaching is personalised by offering students a choice of topics, assessment tasks and opportunities to interact with staff and peers. Essay and project assessments are often utilised as a means of conveying the curriculum. This orientation has a soft-applied focus. Subjects, which encourage interpretive knowledge creation and result in personal growth, intellectual breadth, development of thinking and learning skills, are associated with this orientation (Roberts, 2015, p. 547).
- Social relevance-reform orientation: Students are exposed to various social issues and are assisted in developing their critiquing skills and ability to question everyday matters. Emphasis is placed on exposing students to social issues, theories, including multi-disciplinary perspectives and even inquiry-based learning approaches (Roberts, 2015, p. 548). It is a soft-pure approach and is considered to have a critical knowledge orientation. There has been a move toward a more active learning approach in this orientation, where students are expected to construct their understandings by reflecting on everyday experiences (Roberts, 2015, p. 548).

The above orientations are generally focused on content knowledge or problems and skills, flavoured by a context of relevance, such as disciplinary, social, professional, personal or academic. The professional and academic orientation offers a hybrid of content knowledge and skills development. This orientation is currently the most integrated approach, used by most academics in developing disciplinary content (Roberts, 2015, p. 550). Academics have also refocused their approaches to emphasise the development of essential skills that will prepare graduates for future employment, which is in line with government and social agendas (see 1.2.3).

There has been a specific focus on the development of generic skills that will ultimately assist students in finding gainful employment (either as academics or professionals) and stimulating lifelong learning (Roberts, 2015, pp. 550-551; UNESCO, 2008, p. 8). These generic skills have resulted in academics broadening academic outcomes beyond content and knowledge transmission (Roberts, 2015, pp. 550-3). UNESCO (2008, p. 8) has identified five generic skills that will assist students in creating new knowledge and ultimately become lifelong learners, namely problem solving, articulation, collaboration, experimentation, and critical thinking. These are similar to the CCFOs established in SA as defined by SAQA (2010) (also see 2.6.3), which define these outcomes as problem solving, working effectively as part of a group, self-management, critical evaluation and thinking, communication, use of technology, and demonstrating an understanding of the world as a set of interrelated systems. These skills (both the SAQA and UNESCO) go beyond disciplinary knowledge and assist students in acquiring the knowledge that will promote lifelong learning and employability.

Now that curriculum has been defined and interrogated from a curriculum development and design perspective, looking at mapping, sequencing and different types of disciplines, one of the most significant reforms in educational history will be probed and explicated.

2.3. THE BOLOGNA PROCESS

In Europe, enrolment across HEIs has increased from 68 million students in 1991 to over 164 million students in 2009 (Crosier & Parveva, 2013, p. 21). The European HE system is educating far larger proportions of the population, to meet the needs of a transitioning global economy, requiring more highly skilled labour, in its move from industrialised to a post-industrialised knowledge society. These societal and economic changes have brought HE into the centre of the public domain and are seen as a catalyst for economic development and competitiveness (Crosier & Parveva, 2013, pp. 7, 19).

The Bologna Process, initially signed in 1999 by 29 member countries, set out to unify HE in Europe (Crosier & Parveva, 2013, p. 20; Mundus Musicalis Working Group, 2008b, p. 15). Two

gatherings preceded the Process: The Lisbon Convention of 1997 and the Sorbonne Declaration of 1998 (Crosier & Parveva, 2013, p. 22; Mundus Musicalis Working Group, 2008b, p. 15). These were followed by various gatherings between 2001 and 2015,¹⁸ in which the following directives were set out (Crosier & Parveva, 2013, pp. 10-20; Mundus Musicalis Working Group, 2008b, p. 15; UK HE Europe Unit, 2005, pp. 14, 18, 20, 22, 24-5, 28, 30, 32, 34):

- Access by graduates to the assessment and recognition of qualifications by Process members.
- Establishment of national information centres, in Process countries, facilitating educational transparency and recognition of foreign qualifications in member countries.
- Issuing of Diploma Supplements¹⁹ to graduating students, facilitating the recognition of qualifications.
- Establishment of a common qualifications framework: EQF (European Qualifications Framework).
- Adopting a system of easily readable and comparable degrees.
- Adoption of a two-cycle HE qualifications system (Cycle 1: Undergraduate qualifications; Cycle 2: Postgraduate qualifications) later expanded to three (Cycle 1: Bachelor's; Cycle 2: Master's; Cycle 3: Doctorate).
- Establishment of a system of credits: ECTS (European Credit Transfer System).
- Promoting cross-border mobility amongst graduates, students, academics, teaching staff and administrative staff.
- Promotion of European cooperation in quality assurance, through the establishment of the QUAR (European Quality Assurance Register).
- Promotion of lifelong learning.
- Creation of a unified European academic zone (European Higher Education Area [EHEA]) by 2010; making Europe a borderless academic area; making European HE more compatible, comparable and competitive; therefore attracting more students from within and outside of Europe into HE programmes across Europe.

To date, 48 European countries have signed to partake in the ideals of the Process. The world currently consists of 233 countries; Bologna signatories, therefore, account for 20% of all the countries in the world. The population represented by these 48 countries is over 860 million

¹⁸ Prague (2001); Berlin (2003); Bergen (2005); London (2007); Leuven/Louvain-a-la-Neuve (2009); Budapest/Vienna (2010); Bucharest (2012); Yerevan (2015).

¹⁹ A Diploma Supplement is a document devised in the Lisbon Convention, which is attached to a graduates' Diploma (degree or certificate) which aims to provide a clear description of the nature, level, content and status of the studies completed by the holder at a given institution (European Commission, 2015, p. 8)

people out of a total world population of over 7.2 billion (11.8% of the entire world population) (CIA, 2015a; b; c; European Higher Education Area, 2016). The combined GDP of Bologna member countries is approximately 26.7% of the entire world's GDP, making Europe one of the most potent single markets in the world.²⁰

The Bologna Process was initially conceived mostly as an intergovernmental, ministerial initiative, consisting of HE Ministers from participating nations. It soon became apparent that to ensure its success; it would need to evolve into a more participatory and consultative process, including interactions with HEIs, employers and the students to whom they cater. To this end, the Bologna Follow Up Group (BFUG) was established to gather representatives from all member countries, the European Commission and key stakeholder organisations. Membership of the Bologna Process now includes the participation of HE Ministers from various member countries and stakeholder groups, known as consultative members (Crosier & Parveva, 2013, p. 29). The stakeholder groups include: The EUA: European University Association; EURASHE: European Association of Institutions in Higher Education; ESU: European Student's Union; ENQA: European Association of Quality Assurance in Higher Education; EC: European Commission; Bologna Secretariat; UNESCO; Council of Europe; Business Europe (UK HE Europe Unit, 2005, pp. 11-2). The involvement of various stakeholders in decision-making procedures is one of the major strengths of the Process and one of the reasons they have been so productive since their establishment in 1999. In order to assist the Bologna Process in the achievement of their main objectives and directives, various tools have been developed:

a. European Credit Transfer System (ECTS)

A system introduced to facilitate a student's movement in and outside of the EHEA and to ensure comparability, standardisation and compatibility of qualifications between associated countries (Study in Europe, 2016; Boele, 2009, p. 14). The ECTS was designed to measure workload, work expected from students, facilitate a flexible curriculum, easy transfer of academic credit and exchanges between European HEIs, creating a more transparent trans-national educational system and greater academic recognition for a student's work (Mundus Musicalis Working Group, 2008b, p. 19). It works on a similar principle to the SA credit accumulation system (see 2.6.3). On the ECTS one credit is equivalent to 28 notional hours.²¹

²⁰ See Addendum B(v).

²¹ A notional hour is a combination of contact time, time spent in class, and self-study (SAQA, 2013, p. 50).

b. Diploma Supplement

An academic transcript that accompanies a qualification on graduation and is issued free of charge, automatically or on demand to students (Mundus Musicalis Working Group, 2008b, p. 15; Rauhvargers & Rusakova, 2009, p. 20). Implemented to increase educational transparency, academic recognition and comparability of qualifications across HEIs and the facilitation of employment, it contains information regarding the student, the qualification passed, its level, subjects passed, marks attained and function of the qualification. The document is certified and contains information regarding the relevant national HE system (Crosier & Parveva, 2013, p. 39; Mundus Musicalis Working Group, 2008b, p. 18).

c. Overarching framework of qualifications of the EHEA

A framework on which all EHEA qualifications reside, similar to the SA NQF (see 2.6.2) and a tool used to describe qualifications according to workload, level, learning outcomes and competencies, facilitating a student's vertical and horizontal articulation within and between different education systems, encouraging lifelong learning (Crosier & Parveva, 2013, p. 40; Tuning Educational Structures in Europe, 2009, p. 19). The EHEA comprises two frameworks: FQ-EHEA (Framework of Qualifications of the EHEA), which regulates HE²² and the EQF, which regulates lifelong learning (basic to HE). The EQF consists of eight levels, with associated level descriptors (Dublin Descriptors).²³ The FQ-EHEA introduced a three-cycle degree system, used to develop HE qualifications: First cycle/bachelor's (180/240 credits), second cycle/Master's (60/120 credits) and a third cycle/Doctoral degree (credit usage not prescribed).²⁴

d. European Quality Assurance (EQA)

The ENQA along with various European agencies (EUA; EURASHE; National Unions of Students in Europe, ESIB) agreed on standards and guidelines for the internal and external quality assurance (QA) of HEIs and quality assurance agencies (Crosier & Parveva, 2013, pp. 42-43). These QA measures have been implemented to protect the interests of students, employers and societies, whilst ensuring the institutional autonomy of and guarding against unnecessarily overburdening HEIs (Crosier & Parveva, 2013, p. 43). QA bodies and agencies play a supervisory role and have the authority to permit or refuse programmes or institutions from operating and advise relevant governments in member states (Crosier & Parveva, 2013, p. 44).

²² See Addendum B(vi).

²³ (Crosier & Parveva, 2013, p. 40; Europass, 2009, p. 14; European Commission, 2005, pp. 23-6; European Higher Education Area, 2005; Reid & Walker, 1975). See Addendum B(vii).

²⁴ See Addendum B(vi).

2.3.1. IMPACT OF THE BOLOGNA PROCESS ON INTERNATIONAL HIGHER EDUCATION

Before the Bologna Process, UNESCO had already put together the UNESCO Recommendation of the Recognition of Studies and Qualifications in HE in 1993, which aimed to improve mobility and stimulate the exchange of documentation and information to improve the quality of HE. Over the years UNESCO has enumerated a number of additional activities to assist in the worldwide recognition of studies and qualifications, which have been adopted by some members with the aim of ensuring the promotion of the Process' influence beyond its borders (Crosier & Parveva, 2013, pp. 72-3; Mundus Musicalis Working Group, 2008b, pp. 7, 9).

The Bologna Process has therefore made it easier for countries, organisations and HEIs, outside Europe, to cooperate with their counterparts in Europe and for European countries to better communicate with countries globally (Crosier & Parveva, 2013, p. 73). The Bologna Process and everything that it has accomplished within the EHEA is considered to be the “most significant and transformable HE reform” in educational history and has had a significant impact on education in Europe and across the world (Crosier & Parveva, 2013, p. 21).

Internationally, different countries have established aligned credits transfer systems. In Asia the Southeast Asian Ministers for HE Organisation's Regional Centre for HE and Development has created its own credit transfer system, regulating education in ten countries. The Inter-American Organisation for HE regulates education in 26 countries in Latin America and the Caribbean, representing over 300 HEIs (Crosier & Parveva, 2013, pp. 10, 75-77; Mundus Musicalis Working Group, 2008b, pp. 7-8). African Education ministers have endorsed the African Union's HE Harmonisation Strategy, enabling more significant cooperation between African and European countries. In Southern Africa, SADC (the Southern African Development Community) created the SADC Protocol on education and training connecting 12 southern African countries (SADC, 1997, p. 2; Watson, 2010, p. 6). Experts in North America have identified the value of the Bologna Process and the need for the integration of some of its concepts. They are, however, reluctant to give up their decentralised education systems. Additionally, countries in North Africa and the Middle East have adopted and implemented certain Bologna Principles and tools (Crosier & Parveva, 2013, p. 76).²⁵

²⁵ A document was published by European Commission to assist Tempus countries in aligning their qualifications to the Bologna Process. These countries included: Albania, Algeria, Armenia, Azerbaijan, Belarus, Bosnia and Herzegovina, Egypt, Georgia, Israel, Jordan, Kazakhstan, Kyrgyzstan, Lebanon, Libya, Moldova, Montenegro, Morocco, the Occupied Palestinian territory, Russia, Serbia, Syria, Tajikistan, Tunisia, Turkmenistan, Ukraine, Uzbekistan and Kosovo. In 2010 five of the above countries attended a Bologna Process policy meeting: Egypt, Israel, Jordan, Morocco and Tunisia. Out of this meeting grew a working document that could assist these countries in aligning their qualifications (European Commission, 2010, p. 7-8).

2.3.2. HIGHER MUSIC EDUCATION AND THE BOLOGNA PROCESS

Qualifications are becoming more critical in the field of music as a result of altering employment trends, technological developments, changing audience demographics and decreasing funding for HME. Previously, a professional musician could find permanent, full-time employment in a music school or performance ensembles such as a symphony orchestra, opera house or chamber group. Musicians are now mostly following what is known as “portfolio careers” in which they will conduct a variety of activities in order to generate an income. The removal of music programmes from schools has altered younger audiences’ appetites for classical music, making traditional music employment pathways not as prevalent as they once were (Mundus Musicalis Working Group, 2008a, p. 11; Mundus Musicalis Working Group, 2008b, p. 26).

Musicians entering careers in the 21st century will mostly be self-employed and will require a variety of skills to secure a viable future in music, skills such as teaching, playing, performing, entrepreneurship and engaging in management activities (see 1.2.1). These realities are placing different demands on HME. Many musicians move to different countries to find gainful employment, only to discover that the qualifications they hold are not recognised, as different governments regulate their industries differently. It is therefore essential that the training music students receive, prepare them for the realities they will face (Mundus Musicalis Working Group, 2008a, p. 11; Mundus Musicalis Working Group, 2008b, p. 26).

One of the directives of the Bologna Process was to increase the employability and mobility of students/graduates throughout Europe. It is therefore essential that students migrating across European borders be able to resume their studies or find gainful employment in their country of residence, with the qualification they attained in a member state. To this end, the Bologna Process has identified the recognition of two levels of qualifications: Professional and Academic. What follows are the criteria that need to be met for the professional recognition of qualifications (Crosier & Parveva, 2013, pp. 20, 37; Mundus Musicalis Working Group, 2008b, pp. 11-2; UK HE Europe Unit, 2005, p. 2).

2.3.2.1. PROFESSIONAL RECOGNITION OF QUALIFICATIONS

A distinction needs to be made between regulated and non-regulated professions and their associated qualifications. In a non-regulated profession, there are no legislated requirements or expectations that stand in the way of an individual practising in a particular profession. In a regulated profession specific academic and legislative criteria need to be met before an individual will be granted the opportunity to practice within a specific profession (Mundus Musicalis Working Group, 2008b, pp. 11-2). A professionally recognised qualification is a

qualification required by an individual to practice within a specific occupation. In Europe, as in the rest of the world, there are certain councils that have a legislated government mandate to regulate certain occupations, setting out academic and organisational criteria (council specific) that need to be met before an individual is granted membership and therefore the right to practice in the said profession (Mundus Musicalis Working Group, 2008b, pp. 11-13). The directives set out by the European Commission (EC) have been established to safeguard regulated professions (Mundus Musicalis Working Group, 2008b, p. 12).

Directive 2005/36 passed in 2005 by the EC establishes a general system of recognition of HE qualifications awarded on completion of professional education and training, allowing the holder of such a qualification to pursue a profession aligned to the qualification attained. The following requirements need to be met by an individual seeking recognition: they need to hold a qualification, in the desired profession, of at least three years, acquired at a member state; have worked within the profession for at least two years (at a member state); be a citizen of a member state; be fully qualified to practice their profession (at a member state). Finally, the country in which they want to practice needs to be a Bologna Process signatory (Mundus Musicalis Working Group, 2008b, pp. 12-3).

One of the only regulated music professions in Europe is music teaching (Mundus Musicalis Working Group, 2008a, p. 32; Mundus Musicalis Working Group, 2008b, pp. 26-50). It is, therefore, one of the primary ways in which migrating musicians find employment.²⁶

2.3.2.2. ACADEMIC RECOGNITION OF QUALIFICATIONS

Academically HME differs vastly from HE, therefore the “Tuning Education Structures in Europe”²⁷ (a university-driven project) was initiated by the Association of European Conservatoires,²⁸ to conduct research into how HME can be standardised and aligned with provisions set out in the Bologna Process (Tuning Educational Structures in Europe, 2009, pp. 11-3, 17). In 2002-2004 the AEC undertook a project entitled “Music, Study, Mobility and Accountability” in collaboration with the National Association of Music in the USA (Mundus Musicalis Working Group, 2008a, p. 11; Polifonia Accreditation Working Group, 2010, p. 6).

Since then various other working groups have also been established to review and align HME curricula to the Bologna Process (Tuning Educational Structures in Europe, 2009, pp. 11-3). The findings of the above groups have facilitated the AEC’s ability to identify certain core HME

²⁶ See Addendum B(viii) for a list of regulated professions in different countries.

²⁷ Tuning was a university driven project which consulted employers, graduates and academics to identify the most important competencies that should be developed in music degree programmes (Tuning Educational Structures in Europe, 2009, pp. 17-18).

²⁸ The Association of European Conservatoires is an association that represents over 300 institutions of HME in European countries (Tuning Educational Structures in Europe, 2009, p. 21).

principles that can be used to align HME qualifications, throughout Europe. These principles include (Tuning Educational Structures in Europe, 2009, pp. 21-3):

- Exposure to a formal pre-tertiary/secondary school ME is a barrier to entry into an HME.
- Auditions are an essential barrier to entry into HME.
- Students holding bachelor's or master's degrees are eligible, but not automatically entitled to the next cycle of education.
- One-to-one tuition is paramount to HME.
- HME will often combine elements of formal, informal and regulatory training that will take place within the professional environment.
- Duration of HME programmes may require longer than the minimum three years recommended for first cycle qualifications, as additional time is required to master elements of musicianship and performance.

Employability is a difficult concept to address within the framework of HME, as this landscape is continuously changing (Polifonia Accreditation Working Group, 2010, pp. 13-5; Tuning Educational Structures in Europe, 2009, pp. 15, 26-8). Although there are a number of organised music careers, it is recognised that the majority of music graduates will be self-employed and will require an HME that will prepare them for a number of career eventualities (Polifonia Accreditation Working Group, 2010, p. 14; Wickström, Lücke, & Jön, 2015, p. 64). HME institutions need to prioritise research and be supportive environments that will allow discourse and encourage a wide range of original work across performing, creative and academic fields, whilst facilitating communication with a wide variety of professional communities (Polifonia Accreditation Working Group, 2010, p. 15).

The findings of the abovementioned working groups resulted in the design of a set of music-specific descriptors (Polifonia Descriptors), which align to the Process, along with a set of outcomes (AEC/Polifonia Outcomes)²⁹ that aim of making graduates more employable. Institutions of HME are required to adopt these to be recognised by the Bologna Process (Polifonia Accreditation Working Group, 2010, pp. 19-21, 45-7, 50-62; Tuning Educational Structures in Europe, 2009, pp. 31, 55-64, 65-7). The Tuning group determined that in order for HME institutions to understand and prepare graduates for evolving trends and issues in the music profession, it is vital that conservatoires continuously cultivate relevant relationships with the industry (Tuning Educational Structures in Europe, 2009, pp. 27-8).

²⁹ There are three outcomes: practical; theoretical; generic [see Addendum B(ix) for a description of these outcomes] (Polifonia Accreditation Working Group, 2010, pp. 50-56; Tuning Educational Structures in Europe, 2009, pp. 31, 66-7).

Music education at specialised institutions (such as conservatoires) has less to do with other degree programmes than music programmes offered at universities, as their main focus is the training of professional musicians. The result has been that some conservatoires have formed associations with universities in order to offer students access to more diverse subject options (such as acoustics, music therapy, dance, fine arts), which may be complementary to their area of music specialisation (Tuning Educational Structures in Europe, 2009, p. 29). This is in line with research conducted which states that music graduates require access to much deeper knowledge in order to be more creative, which has seen the proliferation of more interdisciplinary music programmes around the world (see 1.2.3; 2.4.3). This encouraged me to think that the proposed MI related baccalaureate designed later in the study should reside within the landscape of a publicly funded HEIs as these institutions have access to the workforce and knowledge alluded to above, to which private HEIs seldom have access.

In conclusion, the Tuning validation panel, which endorsed the findings of the Tuning Education Structures in Europe group, found that there was an overemphasis on classical music training at HEIs and that there should be a more significant representation of other genres such as Rock, Jazz and Pop in all three qualification cycles. They also found that employability in music careers was not properly defined, in the report, and that training for careers in performance was prioritised over other careers (Tuning Educational Structures in Europe, 2009, pp. 87-88).

2.4. HIGHER MUSIC EDUCATION STRUCTURES AND STUDY PATHS

Students wanting to pursue an HME have two main options (Kang, 2012a, p. 9):

- Conservatoires: These are institutions that offer education and training that will prepare students for a music profession.
- Music departments at Universities: These focus more on the academic study of music.

The abovementioned options parallel the German educational philosophies of *Bildung* and *Ausbildung*. *Bildung* is education that has more of an academic and philosophical emphasis, whilst *Ausbildung* is education that has more of a practical application, giving students the tools that will prepare them for specific careers. Conservatoire education in Germany resides within the *Ausbildung* classification of education (Wickström, Lücke, & Jön, 2015, p. 57).

Because of the influence, Europe has had on the rest of the world through migration and colonialism; many of the educational concepts established and entrenched in Europe were carried to the parts of the world they colonised. In the next section, I will investigate HME in various key colonised territories (USA, Africa and Australia).

2.4.1. HIGHER MUSIC EDUCATION STRUCTURES IN KEY EX-COLONIAL TERRITORIES

The United States,³⁰ Nigeria,³¹ Australia,³² and SA³³ have all inherited European HME: conservatoires that train professionals for the MI and universities offering more of an academic/philosophical pursuit of music knowledge (CIA, 2015b; Omojola, 1992, p. 1; Seaton, 1997; Stevens, 1997, pp. 396-99).

Most of the above HME structures were formalised in the 19th century. In the USA, music only became an accepted field of study after 1900 and music conservatoires/schools³⁴, like Julliard (established in 1905), were established to offer an alternative to European music programmes and retain American talent (Kang, 2012a, p. 9; Stevens, 1997, pp. 396-99). The establishment of the Elder Conservatoire at the University of Adelaide, in 1885, and the Melbourne University Conservatoire, in 1895, ushered in music as a field of study in Australia. The course material used, at the time, was based on structures that existed in the UK.³⁵ The Australian Music Examinations Board (AMEB) established in 1914, helped Australia HME achieve its own identity (Seaton, 1997). In Nigeria, formal ME was introduced in the 19th century. The Pratt School of Music, established in 1940, elevated HME to a professional level. In 1960, the first university music programme was rolled out at the University of Nigeria, Nsukka. The university and conservatoire models of ME persist in these countries to this day (Omojola, 1992).

2.4.2. HIGHER MUSIC EDUCATION STRUCTURES IN SOUTH AFRICA

SA HE is split into three forms: formal, informal and non-formal. According to Thorsen (1997, p. 3) the three can be defined as follows: formal education is regulated by government from primary to tertiary education; informal education refers to life-long learning within families, peer groups, often without a specific educational objective; non-formal education refers to organised education based on private or NGO enterprises, not tied to a national curriculum. In this study, the focus will be on formal education.

³⁰ The most populous country in North America and fourth most populous in the world with over 320 million people.

³¹ Seventh most populous country in the world and most populous country in Africa with over 190 million people.

³² Most populous country on the Australian continent with over 20 million people.

³³ With over 50 million people.

³⁴ Today the term conservatoire is generally applied to music schools whether the name is incorporated in the title or not (e.g. the Manhattan Music School and the Julliard School). The word conservatoire is used casually in the USA to describe college-level educational institutions devoted to the study of classical music on a practical level. Students seeking a conservatoire education aspire to pursuing a career as a professional performer (Kang., 2012a, 9).

³⁵ The content was based on material from examination bodies such as: ABRSM, the Associated Boards of the Royal Schools of Music; London College of Music; Trinity College of London.

ME in SA dates back to 1661. An organ builder named E.K. Green established SA's first music school in 1826. Until the creation of the first SA Department of Education³⁶ in 1839, music education in SA was non-formal and took place in churches, mission schools and schools (Rijsdijk, 2003, pp. 16-20). Mission schools, established from 1824 in the Eastern and Western Cape, were a place where many children received their initial musical training in both indigenous and European musical traditions. In 1894, the ABRSM³⁷ and Trinity College of London started hosting music examinations in SA (Thorsén, 1997, pp. 3, 5-6). In 1918 UNISA inherited the responsibility of hosting music examinations from the University of the Cape of Good Hope. By 1933 a need arose for South African specific practical music examiners and in 1945 UNISA took control of music examinations. In 1987 the music examinations department became an independent body within UNISA, separated from the university's musicology department (UNISA, 2017). UNISA played an integral role during the apartheid era, as a provider of correspondence education. They could be more inclusive than other HEIs, and therefore many students of colour benefited from exposure to their qualifications (Thorsén, 1997, p. 6).

The first music conservatories were established in SA in the 19th century. The first private music school was established in Stellenbosch in 1880 and was later assimilated into the University of Stellenbosch in 1934. The South African College of Music (SACM) was established in 1910 and eventually assimilated into the University of Cape Town (UCT). About ten more music schools were established between 1920 and 1980 (Thorsén, 1997, p. 6). Most were eventually assimilated into various universities, and today there are no longer any freestanding conservatoires in SA. Most music departments at SA universities are therefore a hybrid of a conservatoire and a traditional university music department. The music department at the Tshwane University of Technology is the closest thing to a conservatoire in SA, with the education received being more practical and training geared towards preparing students for careers in performance.

Most HME in SA is conducted at government subsidised HEIs. There are private HE providers that offer music programmes, but not as many or as prominent as the government subsidised ones. The current SA HME environment is very similar to those established in Europe and struggles from some of the same deficiencies: lack of diversity and an overemphasis on the instruction of Western Classical music (WCM) (Leal, 2014, pp. 202-205).

³⁶ This department of education was established in the Cape in 1839. The Cape was considered a Colony of the British Empire. In 1910 South Africa was declared the Union of South Africa and attained self-governance (SA only received full independence in 1961). This department of education seems to have dealt with what we today know as Basic Education (see 2.6) (SA History, 2017).

³⁷ Associated Board of the Royal Schools of Music

Currently, students in SA can complete music degrees in the following configurations: BA; BMus; BEd; BTech. BMus, BEd and BTech.³⁸ Options are mostly four-year degrees, articulating into master's Degrees, whereas BA degrees are three-year qualifications articulating into an Honours qualification³⁹. Of the 26 universities in SA (Universities South Africa, 2016), 13 currently offer Music programmes (Leal, 2014, pp. 75-81).⁴⁰ Students can major in areas such as music technology, teaching, songwriting/composition, ethnomusicology, jazz, performance, musicology, African music, orchestral studies, WCM, opera, popular music studies, performance. There is only one university at which students can major in Popular Music Studies, the University of KwaZulu-Natal (Leal, 2014, pp. 202-205). Regarding MI education, SA universities are not adequately addressing this area of study, which is the crux of the present study (see 1.1).

2.4.3. HIGHER MUSIC EDUCATION REFORMS

The MI forms part of a multi-trillion dollar entertainment industry, encompassing many different career opportunities (see 1.2.1). In the USA, HME is a US\$1.7 billion industry accommodating over 285,00 students (Seaton, 1997), which feeds a US\$4.4 billion MI (RIAJ, 2015, pp. 23-4).⁴¹ There has been an academisation and professionalisation of music jobs, with music graduates replacing current workers in the MI (Wickström, Lücke, & Jön, 2015, p. 71). Traditionally there has been a focus within HME programmes on WCM, but this is slowly shifting.⁴² The level of exclusivity HME providers have exhibited, and a need to cut back on budgets has resulted in the closure of various underperforming music departments at high schools and HEIs, resulting in a lack of exposure to this type of music by younger audiences, causing a decline in classical audiences. There are therefore fewer jobs today for performance majors than there were three decades ago (Kang, 2012a, pp. 10-2; Moore, 2013, pp. 6-7). The biggest employers of performance majors are generally orchestras, of which 51 exist in the USA with a combined workforce of 4,000 people. Annually 6822 performance majors graduate from HEIs in the USA, which contributes to the statistic that only 10% of performance graduates will find full-time employment once they graduate (Kang, 2012a, pp. 11).

³⁸ Although the BTech degree is pitched at a Level 7, in the course description listed on the SAQA website it states that students graduating from this degree can articulate into a Master's degree (SAQA, 2015). It is, however, not verified if a student graduating with a BTech in music will be able to articulate into a Master's degree at an academic university, as the entry level requirement for an academic Master's degree is a qualification attained on an NQF Level 8.

³⁹ There are music certificate and diploma options on the NQF, but I have not elaborated on these as my study is purely looking at degree qualifications.

⁴⁰ University of Fort Hare (UFH); University of Zululand (UZ); University of the Free State (UFS); University of Stellenbosch (US); University of KwaZulu-Natal (UKZN); Rhodes University (RU); North-West University (NWU); University of the Witwatersrand (WITS); UCT; Nelson Mandela Metropolitan University (NMMU); University of Pretoria (UP); University of South Africa (UNISA); Tshwane University of Technology (TUT).

⁴¹ This number accounts only for recorded music sales and does not include other forms of music income from publishing and live music.

⁴² Leal, 2014, pp. 202-206; Moore, 2013, p. 2; Wickström, Lücke, & Jön, 2015, pp. 69-70.

With the shifting economy, changing nature of the MI, shifting consumer trends, globalisation of the MI and the need for graduates to increasingly lead portfolio careers, conservatoires have started altering their programmes. New strategies in conservatoire training focus on not only developing artistry, but also a more insightful awareness of the MI in order to give graduates a competitive edge (Kang, 2012a, pp. 14-15; Seaton, 1997; Moore, 2013, pp. 6-7; Wickström, Lücke, & Jön, 2015, pp. 62-4.).

Imagination, intellect and knowledge are considered triggers of creativity and therefore key to the success of graduating music students (Kang, 2012a, p. 22). Various prominent music academics⁴³ are now advocating for a move towards the inclusion of humanities education, business modules and MI courses within conservatoire curricula, with a more global outlook at music as a career, as graduates are increasingly articulating into a highly globalised MI. The inclusion of these types of modules provide students with the knowledge, intellectual capital and competitive edge required to attain higher levels of artistry, interpretive capabilities, career success as well as becoming more self-actualised (Kang, 2012a, pp. 20-21, 23, 27; Seaton, 1997).

Today's music graduates require a broad skill set in order to ensure career success. Knowledge of concepts such as technology, public relations, law and marketing is essential, and conservatories cannot focus exclusively on developing performers and teachers. HME needs to prepare not only the future musicians of the MI but also future cultural leaders and managers. Many students who would have opted to study music are nowadays articulating into business degrees as a means of gaining a better understanding of the MI (Guise, 2013, p. 129; Kang, 2012a, pp. 14-15, 20-21, 23, 27, 29, 33-34; Seaton, 1997; Moore, 2013, p. 5; Wickström, Lücke, & Jön, 2015, pp. 67-68, 71). In response, there has been a move toward the creation of more MI focused qualifications by curriculum designers at HEIs. This area of study has been prioritised in Germany, for example, with the result that there has been a proliferation of these types of qualifications: the demand of the German MI has driven HME.⁴⁴ Courses have been designed with the knowledge that music managers and cultural leaders will require a broad skill set to lead diverse teams and be self-employed (Wickström, Lücke, & Jön, 2015, pp. 67-68, 71).

Some of the knowledge built into these programmes is seen as necessary not only to MI graduates but also to performance majors and other students studying music, as most music graduates are increasingly facing a future career in which they will be self-employed (Kramer,

⁴³ Leon Botstein (President of Bard College); Joseph Polisi (President of Julliard) and Monique Devaux (artistic director of Louvre).

⁴⁴ It is the third biggest music market in the world, valued at over to the €4 billion, including the sales of recorded music and attendance of live shows.

1998, p. 28; Maris, 1989, p. 41; Marks, 1999, p. 14; Sanjek, 1992, p. 41). Bands and musicians who have business and web design skills tend to do better in a career than those who do not because they are better able to gather and grow a fan-base and audience (Wickström, Lücke, & Jön, 2015, p. 64). Providing emerging musicians with business, law, marketing and management skills, gives them a competitive advantage and a better chance at a successful career, whilst alerting them to various income-generating opportunities (Wickström, Lücke, & Jön, 2015, p. 64). This has resulted in many German conservatoires, which have previously had a WCM focus, adding new pillars to their programme offerings (Wickström, Lücke, & Jön, 2015, pp. 62-65)

Music curricula today needs to be more flexible and student-focused, catering to the performer and non-performer and needs to give graduates life-preparatory experiences. Employability and relevance have become factors that designers need to consider when planning a music curriculum (Moore, 2013, pp. 5-7; Seaton, 1997, p. 3). HME today needs to embody the concepts of convergence⁴⁵ and divergence⁴⁶ education to better prepare music graduates for the 21st century MI (Kang, 2012a, p. 4).

From data gathered, there are two emerging streams of HME: (a) a traditional stream, with the aim of preparing musicians and teachers for the MI, and (b) HME which prepares managers, entrepreneurs and leaders for the MI. Regardless of the field, there is a need for students on both sides of the divide to have a good grounding in creativity and managerial/business skills; the only thing that differs is the ratio of exposure.

2.5. MUSIC BUSINESS INSTRUCTION IN HIGHER EDUCATION

In the USA alone there are over 200-registered music programmes, which is where the bulk of MI research is focused (Guise, 2013, pp. 194-198). Traditionally, MI education, legitimatised in the early 1980s, had a narrow focus on the artist manager as an entrepreneur and did not focus on other career paths. The inner workings of a recording company were broken down into three principal functions: production [which includes Artist and Repertoire (A&R),⁴⁷ sales and promotion and manufacturing. A&R people were considered the most visionary MI entrepreneurs and a conduit for income generation in music companies, as they discover and nurture musical talent at a company (O'Hara, 2014, pp. 49-52).

⁴⁵ Convergence education is the assimilation of different disciplinary principles, technologies and philosophies in music classes and can include an elaboration of civil duty and community service (Kang, 2012a, p. 4).

⁴⁶ Divergence education provides artistic and intellectual stimulation which is unique to local tradition and heritage (Kang, 2012a, p. 4).

⁴⁷ Traditionally these people were known as talent scouts. They were the people that searched for talent to populate a recording company (Music Careers, 2014).

Today's MI can be narrowly defined as any part of the business that controls the organisational and management process that results in the distribution and production of compositions, recordings or performances and its associated products, services and activities. This includes jobs in recording companies, as well as positions as publishers, retailers, distributors, concert promoters and event managers (Laing, 2009, p. 15; O'Hara, 2014, p. 29). A broader definition of the MI could encompass the "manufacture and dissemination of musical instruments and associated technologies" and anything involved with the training of musicians and MI personnel (Laing, 2009, p. 15).

2.5.1. CREATIVITY IN HIGHER MUSIC EDUCATION

A conflict currently exists between the MI and HME where some in the MI do not consider an MI education essential for the fulfilment of roles within the industry, whilst certain academics are reluctant to embrace this type of teaching in music departments (Cusic, 1991, p. 117; O'Hara, 2014, p. 28). I say "some" because yet others have embraced this new form of education in academia (Hazelkorn, 2003, p. 42; Wickström, Lücke, & Jön, 2015, p. 63) and some music bosses have even gone the route of investing in developing MI programmes (see 4.6). Although MI stakeholders acknowledge the fact that an MI qualification is not a pre-requisite to secure a job in the MI, when interviewed in my Master's study the majority MI stakeholders acknowledged that music knowledge and a music education would ensure the longevity of people wanting to embark on a music career (Leal, 2014, pp. 70-1). The dichotomy that exists is that although the MI industry relies on musicians and music to generate an income, they don't necessarily require that the people that work within their structures have an understanding of music and the creative process which result in musical output (Cusic, 1991, p. 117; O'Hara, 2014, p. 28). Employers often prize instinct, intuition and a strong entrepreneurial spirit over a music qualification and musical knowhow (O'Hara, 2014, p. 28).

The MI, therefore, operates in an environment where culture and commerce (creativity and innovation) meet and are equally important for the equitable exploitation of the creative product (O'Hara, 2014, pp. 44-5). In order for MI professionals to do their jobs better, not only do they need to understand the MI, but they also need insight into what motivates the creative process, psyche and how to manage creatives.

Creativity focuses on the novel and creative idea and not the factors that make the idea an innovation. It is a solitary activity that may require interaction with others but does not necessarily rely on these exchanges. Innovation is the successful commercial exploitation of creative ideas, which is generally a collaborative effort involving various relevant stakeholders (lawyers, financiers, marketers and executives). Managing the process of creativity and

innovation requires different levels of collaborative interaction. Creative people like to share in the joy of discovery, problem-solving and being able to express an observed relationship in a simple form. The more tightly creativity is controlled, the less likely innovation will occur. The MI, therefore, plays a role in managing and nurturing innovation and creativity without suppressing it (O'Hara, 2014, pp. 40-42, 44; Wilson & Stokes, 2005, pp. 366-378).

2.5.2. CREATIVE ENTREPRENEURSHIP IN HIGHER MUSIC EDUCATION

With the changing roles of creatives and creativity in the world of business, there has been the rise of the creative entrepreneur, creative broker or creative manager. These people are MI entrepreneurs, who also act as collaborators and advisors in the creative process and whose innovative and strategic work is seen as essential to the development and exploitation of the creative product (O'Hara, 2014, p. 45). The creative entrepreneur embodies five main character traits: vision, focus, financial acumen, pride and urgency (Howkins, 2001, p. 125). Creative entrepreneurs who are artists have slightly different traits: they are tolerant of ambiguity, likely to take risks, have an internal locus of control, are self-confident and in control of their decisions and activities (Poorsoltan, 2012, p. 85).

When dealing with the inclusion of entrepreneurship in an academic setting the Praeger Perspective elucidates certain traits an entrepreneur should embody. These can be divided into three categories: people; process; and place (Minniti, Zacharakis, Spinelli, Rice, & Habbershon, 2007, p. vii). These need to be aligned in order for the creation of an entrepreneur. "Entrepreneurs are internally motivated, self-aware, decisive, high-energy leaders, with a unique tolerance for ambiguity, a keen eye for mitigating risk and passion for discovery and innovation" (Timmons & Spinelli, 2009, p. 42). They can identify opportunities and use the information at their disposal to make decisions that will result in the most significant gains. Whilst not everyone is an ideal entrepreneur, these skills can be taught (O'Hara, 2014, p. 32). Entrepreneurship, however, is a skill that can only be learnt experientially (O'Hara, 2014, p. 32). Research indicates that young entrepreneurs who have been exposed to other entrepreneurs will usually embark on their personal entrepreneurial journeys. Apprenticeships are therefore vital in encouraging this type of skills development (O'Hara, 2014, p. 33).

A fledgeling entrepreneur needs to be exposed to a combination of external,⁴⁸ internal,⁴⁹ societal (teachers, peers, family) and governmental (preferential tax incentives, economic stability, infrastructure) factors in order for an entrepreneur and entrepreneurial regions to be

⁴⁸ Global forces, government policy, infrastructure, educational environments, population factors, societal factors and industrial factors.

⁴⁹ Ways of doing business, organizational processes, stage in which the person is in their life, organizational culture, sources of capital, stakeholder relationships, market channels and outlets.

born (Minniti, Zacharakis, Spinelli, Rice, & Habbershon, 2007, pp. viii, xi; O'Hara, 2014, p. 38). Silicon Valley, Hollywood (in the USA), Nollywood (in Nigeria) and Bollywood (in India) are examples of such regions (McCall, 2004, p. 98). In these areas, society and government have worked together to offer start-ups bridging finance, affordable rentals and stable infrastructure, which have attracted entrepreneurs and relevant investors into these regions (Minniti, Zacharakis, Spinelli, Rice, & Habbershon, 2007, p. xiii).

Historically, MI programmes tended to focus on entrepreneurial training to the exclusion of the development of other skills, whilst music courses focused on creativity at the expense of the development of entrepreneurial skills (O'Hara, 2014, p. 55). It is therefore essential that traditional music qualifications assimilate entrepreneurial skills, such as communication, generalist MI knowledge, business and management skills, into their programmes, to assist graduates in their quest to find gainful employment (Engelmann, Grunewald, & Heinrich, 2012, pp. 31-2; Wickström, Lücke, & Jön, 2015, p. 57). Conversely, from an MI programmes perspective, it is essential that more creative elements be included (O'Hara, 2014, p. 55). Overall, it is vital that equal attention is paid to art and commerce in order for an artistic career to flourish from both sides of the continuum.

2.6. SOUTH AFRICA'S EDUCATION SYSTEM: AN OVERVIEW

In order to place this study in context, this section will aim to describe and elaborate on the current academic structures in SA, and a history of how these structures developed and came into existence.

Whilst the Bologna Process was implemented in the new millennium, the SA national qualifications framework (NQF) and its sub-frameworks were concepts established after the election of the first democratic government in 1994, to rectify the injustices of the Apartheid government. The SA education system today embodies most of the core directives established in the Bologna Process (see 2.3): free movement of students; vertical, horizontal and diagonal articulation; a credit point system;⁵⁰ accumulation of credits; diploma supplement; NQF for lifelong learning; National Learner's Records Database (NRLD), and QA organisations (SAQA, 2014).

The National Qualifications Framework (NQF) Act No.67 of 2008 established a new education system, introducing a new policy and regulating all education and training in SA. This Act initially came into existence through the South African Qualifications (SAQA) Act, No. 58 of 1995, in October 1995. It was created in collaboration with the Departments of Education and

⁵⁰ Also known as Credit Accumulation and Transfer System (CAT).

Labour, in an effort to streamline all education and professional training into one national framework. SAQA was (and still is) tasked with “overseeing the further development and implementation of the NQF” (SAQA, 2014). The NQF includes a register of all qualifications offered in the country in both private and public institutions from primary school through to doctoral level and are hosted by SAQA (SAQA, 2014; SAQA, 2013, p. 45).

The NQF Act introduced a structure consisting of three bands of education (or sub-frameworks) (SAQA, 2013, p. 7):

- General and Further Education and Training (GET/FET).
- HE.
- Trades and Occupations.

These bands encompass and centralise all education and training to promote lifelong learning in the country. Councils for Quality Assurance (CQA) oversee the three bands and in consultation with SAQA, develop criteria for the registration of qualifications and qualification types.⁵¹ At the highest level in the SA government, the education portfolio has now been split into two streams, i.e. the Department of Basic Education (DBE) and the Department of Higher Education and Training (DHET). These two departments replaced the former Department of Education (DoE). A separate Minister is responsible for each of the two portfolios (Department of Basic Education, 2014; Department of Higher Education and Training, 2014). All education falls under the control of these two Ministers.⁵²

2.6.1. THE NATIONAL QUALIFICATIONS FRAMEWORK

Currently, the NQF divides education into ten progressive levels, and all qualifications are graded according to these levels. All GET, and FET qualifications run up to level 4. The Trades and Occupations qualifications run parallel to the first four levels of the GET and FET sub-framework, and for the first two levels of the HE sub-framework. HE qualifications start at level 5 and end at level 10. There are 22 types of qualifications recognised on the NQF. They form part of the various sub-frameworks featured on the NQF (SAQA, 2013, p. 9). Four of the 22 types of qualifications are in the GET and FET sub-framework; six reside within the Trades and Occupations framework, and 12 under the HE framework.⁵³

In order to complete any qualification, a certain number of credits need to be attained. These are linked to notional hours, which means a student needs to complete a certain number of hours to achieve one credit (same as ECTS, see 2.3). Currently, the ratio is set at ten notional

⁵¹ See Addendum B(x) for a list of CQAs.

⁵² See Addendum B(xi).

⁵³ See Addendum B(xii) for a breakdown of qualifications.

hours⁵⁴ for one credit (SAQA, 2013: 50). In a document written by Kilfoil (2016, pp. 1-5), guidelines are given as to how to allocate notional hours for a module:⁵⁵

- Suggested contact time is between 15%-20%.
- A first-year student will read about 7.5 pages per hour.
- There are about 30 academic weeks in a year.
- A semester is equivalent to 15 weeks.
- For every contact hour, a student needs to spend two hours doing self-study.

All qualifications, on the NQF, have been allocated recommended minimum credit values that need to be achieved, in order for a qualification to be conferred. All qualifications presented for registration on the NQF need to adhere to set minimum recommendations, over and above the minimum requirements. It is left to the discretion of HEIs to determine the number of credits students require to be awarded a qualification (as with ECTS). The credits HEIs allocate to a qualification need to be realistic, regarding the relationship between the credits and the actual study time, given the above parameters (SAQA, 2013, pp. 33-9, 50, 61, 61-77).

The NQF also lists all professional bodies registered on SAQA. The professional bodies have a role, derived by legislation or in terms of international professional conventions or agreements, to set requirements for professional registration, membership or licensing and to regulate professional conduct, similar to what happens in the EHEA (see 2.3). Professional bodies may be consulted to determine whether a particular qualification meets the minimum requirement for professional registration, membership or licensing (SAQA, 2013, p. 47). Some professions require that students complete a mandatory internship, during or after their qualification, before they are admitted and allowed to practice in a specific profession. The professional bodies regulate these internships. Students are sometimes expected to write a barrage of examinations and submit information regarding their internship before being admitted to the professional body⁵⁶ (SAQA, 2018, p. 10; SAQA, 2013, p. 51).

The council that regulates educators, the South African Council of Educators (SACE), for example, was enacted by the SACE Act, 2000 (Government Gazette, 2000) and membership to this body is compulsory for all school educators (pre-primary, primary and high school) in SA. SACE is not a registered professional body on SAQA, but the organisation has a statutory mandate to license teachers and therefore does not need to be registered.

⁵⁴ The concept of notional hours was explained earlier when the ECTS was explained. A notional hour is combination of contact time and self-study.

⁵⁵ For an example of a breakdown for a 12-credit module see Addendum B(xiii).

⁵⁶ For a list of examples of SA professional bodies registered on SAQA see Addendum B(xiv).

There is currently no registered professional council that regulates the MI, qualifications or professions, which means that although students are getting a professional qualification (BMus), there is nobody that regulates the profession or associated qualifications.

2.6.2. THE PURPOSE AND STRUCTURE OF HIGHER EDUCATION IN SOUTH AFRICA

It is an aim of this study to design and propose an MI related baccalaureate framework pitched at Level 7 or 8 of the NQF, falling within the HE band of the NQF. According to SAQA, the purpose of HE is to facilitate the education of graduates who will contribute to the social, cultural and economic development of the country and participate successfully in the global economy and knowledge society (SAQA, 2013, pp. 7, 13). The NQF, therefore, endeavours to be simple, clear, easy to understand and user-friendly for anyone who uses it (SAQA, 2013, p. 52). The NQF encourages the purposeful collaboration and cooperation between recognised professional bodies and education to create professional qualifications for the various sub-frameworks (SAQA, 2013, p. 10).

In SA all universities fall into one of three categories (Top Universities, 2014):

- Traditional Universities: offer academic degrees and focus on research.
- Universities of Technology: offer vocational orientated programmes.
- Comprehensive Universities: offer both academic qualifications and vocational training.

SA has 26 public universities, spread over the three-abovementioned designations, accommodating nearly one million students. Of the 26, nine are universities of technology, six are comprehensive, and 11 are traditional universities⁵⁷ (BusinessTech, 2015; Grant, 2015). As a point of reference, according to the Higher Education Act 101 of 1997, 54 (7): independent schools, as defined by the South African Schools Act, 1996 (Act 84 of 1996) or private education providers, may not call themselves a university or technikons (South African Government, 1997, p. 45).

Students studying in SA can choose one of two paths to take in HE: academic (general) or professional. These pathways travel parallel to each other on the NQF. Students selecting the academic/general route will usually commence with a three-year undergraduate degree, followed by an honours degree, master's and a PhD. Students opting for the professional route will commence with a four-year undergraduate degree, followed by a master's degree and a doctorate (SAQA, 2013, p. 48). This is a general rule, and some qualifications are exceptions to these rules since the government supports institutional autonomy, which is similar to the

⁵⁷ For a comprehensive list of universities in SA, refer to Addendum B(xv).

degree cycles established by the EQF (see 2.3). Students following the academic pathway receive a more generalist education, whereas students who pursue a professional pathway receive a more specialised education.

According to the NQF, some qualifications integrate a practical component into their curriculum, in the form of work-integrated learning (WIL). WIL is usually used in vocational and professional qualifications. This type of learning can take the form of simulated learning, which can include project-based learning or workplace-based learning. When WIL is structured as part of a qualification, it is the responsibility of the HEI to place the student in the correct work environment. WIL needs to be appropriately structured, supervised and assessed. When WIL is included as part of a qualification, it needs to be relevant to the student's academic and professional pursuits (SAQA, 2013: 51).

The revised Higher Education Qualifications Sub-Framework (HEQSF) seeks to clarify the interpretation of certain qualification types, in particular, the bachelor's degree. Two types of bachelor's degrees are recognised: general/academic (three year, 360 credit qualification, exiting on NQF level 7) and professional (four year, 480 credit qualification, exiting on NQF level 8) (Ramrathan, 2016, p. 4; SAQA, 2013, pp. 45, 68) (for further elaboration on this topic see 2.6.3). Currently, in SA, there are two main types of music degrees offered: BA with Music as a major (general) and BMus (professional). Students may also complete a BEd (Bachelor of Education) majoring in music, a Bachelor of Musicology or a BTech (Bachelor of Technology) with a music specialisation. The BEd and BTech⁵⁸ are four-year qualifications, with the BEd qualification possessing a professional designation, which requires registration with an educational council/professional body (SACE) before an individual will be permitted to practice their profession. The Bachelor of Musicology is a three-year qualification. The BTech degree is a more practical degree, in the tradition of conservatoire qualifications.

The purpose of a professional bachelor's degree is to provide students with professional training, which will prepare them for a variety of careers. These degrees emphasise general principles within a field as well as theory in conjunction with procedural knowledge to provide students with a thorough grounding in knowledge, theory, principles and skills of the profession or career concerned and ability to apply these to professional or career contexts (SAQA, 2013: 69).

⁵⁸ Although the BTech degree is a four-year qualification, it is pitched at an NQF Level 7, making it equivalent to a three-year baccalaureate degree. Students initially complete a three-year national diploma and then have the option of completing a fourth year, which then converts the qualification into a Baccalaureate degree.

2.6.3. ELEMENTS THAT CONSTITUTE A QUALIFICATION IN SOUTH AFRICA

When designing a qualification for registration on the NQF, through SAQA, the following information is required (SAQA, 2016):

- Title of the qualification.
- Field and subfield of the qualifications.
- Level of the qualification.
- Credits required to complete the qualification.
- The rationale for the qualification.
- Purpose of the qualification.
- Rules of combination.
- Access to the qualification.
- Learning assumed to be in place.
- Exit level outcomes and their associated assessment criteria.
- Critical cross-field outcomes.
- International comparability.
- Integrated assessment.
- Recognition of prior learning.
- Articulation into other qualifications.
- Moderation options.
- Criteria for the registration of assessors.
- Notes (optional).
- Unit standard title matrix (if qualification is unit standard based).

These categories informed the design of the BMB framework. The naming of a qualification assists the designer in determining the credits and subjects/modules that will be incorporated in the qualification. According to the CHE (2014, p. 19), as published in the Government Gazette, curriculum designers need to start by deciding on the qualification type: certificate, diploma, bachelor's, honours, master's or doctorate.

After making the latter decision, the designer needs to decide on a "Designator". Designators are not used on the first two levels of qualifications, i.e. Certificates and Diplomas, only for bachelor's, honours, master's and doctoral degree qualifications. The designator is the second label a qualification is given, to indicate its broad area of study, discipline or profession. The word "of" is used to link the qualification type to the designator; e.g. Bachelor "of" Arts (BA) (CHE, 2014, p. 20).

A third label might be given to the qualification and is known as a “Qualifier”. The qualifier may be used in all qualification types to indicate a field of specialisation. The linking word used for a qualifier is “in”, e.g. Bachelor “of” Arts “in” Music. When abbreviating the qualification the “of” is dropped and the “in” is replaced by brackets, e.g. BA (Music). Some qualifications also have a second qualifier; the second qualifier qualifies the first qualifier, e.g. Bachelor “of” Arts “in” Music “in” Education. This qualifier is placed in brackets when the qualification is abbreviated, e.g. BA (Music) (Education) (CHE, 2014, pp. 20-21). To be able to use a qualifier, at least 50% of the minimum total credits for the qualification, and at least 50% of the minimum credits at the qualification’s exit-level must be in the field of specialisation denoted by the qualifier. The same applies to the use of the second qualifier (Department of Education, 2007, pp. 12-13).

The minimum admission requirement into an HEI in SA is the National Senior Certificate (NSC), with an appropriate subject combination and at least four subjects passed with a percentage of over 50%, one official language with a percentage of 40% and the remaining two subjects with a percentage of at least 30%. This is known as a Bachelor’s Pass, granting students access into HE studies (Parent 24, 2018). The NSC is a three-year qualification pitched at NQF level 4 (Government Gazette, 2005, p. 3). The Minister of Education has stated that additional entry requirements will be left to the discretion of a particular HEI and will not be interfered with as long as the minimum requirements are observed (Department of Education, 2007, p. 14). Entry into a BMus degree often requires that students have music as one of their subjects in matric or have passed a practical and music theory examination hosted by one of the recognised examination bodies (Associated Board of the Royal Schools of Music, Trinity College of London or UNISA) and an audition is often also required.

The NQF facilitates vertical, diagonal and horizontal articulation and progression, with vertical being the most common type. The minimum requirements for articulation between qualifications are stipulated in a qualification’s descriptors. Students may progress horizontally between qualifications if they meet the minimum requirements for admission into the target qualification. Students may progress diagonally between qualifications by presenting a completed qualification or credits towards a qualification and must meet the minimum requirements for admission to the target qualification (Department of Education, 2007, p. 15).

The general principle is that the admitting institution must be satisfied that the applicant has shown competence in the appropriate field of study, at the relevant level, of the target qualification. Students wanting to enter a specific programme need to have completed 120 to 180 credits in a qualification to be granted access into a target undergraduate or postgraduate

programme. For example, a student may submit a higher certificate for admission into the second year of a related diploma (Department of Education, 2007, p. 15).

As elucidated earlier (see 2.6.2) there are two types of bachelor's degrees recognised on the NQF (SAQA, 2013, p. 68):

- NQF Level 7 degree at 360 credits.
- NQF Level 8 degree at 480 credits.

In the NQF level 7 bachelor's degree, students are required to complete a minimum of 120 credits pitched at NQF level 7 and a maximum of 96 credits pitched at NQF level 5. Regarding the NQF level 8 bachelor's degree students are required to complete a minimum of 96 credits pitched at NQF level 8, a minimum of 120 credits pitched at NQF level 7, and a maximum of 96 credits pitched at NQF level 5 (Department of Education, 2007, p. 23). Later documents simplify the criteria for NQF level 8 bachelor's degrees stating that students are required to complete a minimum 120 credits at NQF level 7 and a minimum of 120 credits on NQF level 8 (CHE, 2014, p. 32).

Based on a regulated minimum requirement of 120 credits per year, in a 30-week academic year for undergraduate qualifications, it can be assumed that the minimum duration of an NQF level 7 qualification will be three years versus four years for an NQF level 8 qualification (CHE, 2014, p. 16). Regarding qualification durations and credits, a task team was assembled in 2013 to investigate the possibility of introducing specific educational reforms to counteract the high student attrition rates at HEIs in SA and to ensure larger graduate output. The task team determined that one of the solutions might be the inclusion of an additional 120 credits to all undergraduate qualifications, which would by implication extend these programmes by a year (Council On Higher Education, 2014, p. 17; Council On Higher Education, 2013a, pp. 9, 230). Bachelor's degree designators are limited to broad and generic areas of study, disciplines and professions, such as Bachelor of Arts; Science; Social Science; Commerce; Engineering; Architecture; Agriculture; Law; Education; Medicine; Surgery; Music; Business Science.

In SA, music qualifications usually fall within four designators: Arts, Technology, Music and Education (Department of Education, 2007, pp. 23-4; Leal, 2014, pp. 75-7). Any qualification in SA has as its primary directive the provision of a well-rounded, broad education that equips graduates with the skills required to continue with future academic or professional endeavours. Bachelor's degrees pitched at NQF level 8 have a higher volume of learning and a more profound cognitive demand than NQF level 7 qualifications. A professional bachelor's degree (level 8) demands high intellectual independence and the development of research capacity. Such a qualification requires a thorough grounding in knowledge, theory, principles and skills

of the profession or career concerned and the ability to apply these concepts in a professional or career context (Department of Education, 2007, pp. 23-4).

CCFOs are outcomes that should be achieved in all SA qualifications, and all qualifications should contain the outcomes relevant to the level on the NQF. The seven CCFOs adopted by SAQA are (Nkomo, 2000, pp. 18-9):

- Identify and solve problems (using creative and critical thinking).
- Work effectively with others (as a member of a team/organisation/group).
- Organise and manage oneself and activities responsibly and effectively.
- Collect, analyse, organise and critically evaluate information.
- Communicate effectively orally or in writing using visual/mathematical/linguistic skills.
- Use science and technology effectively and critically, showing responsibility towards the environment and health of others.
- Demonstrate an understanding of the world as a set of related systems.

There are an additional five developmental outcomes, which are defined. These contribute to the full personal development of a student and the social and economic development of society at large. Qualifications must, therefore, alert individuals to the importance of (Nkomo, 2000, p. 19):

- Reflecting on and exploring a variety of strategies to learn more effectively.
- Participating as responsible citizens in the life of local, national and global communities.
- Being culturally and aesthetically sensitive across a range of social contexts.
- Exploring education and career opportunities.
- Developing entrepreneurial opportunities.

These outcomes/skills need to be embedded into all qualifications that reside on the NQF. SAQA has also developed different level descriptors, which encapsulate the learning that needs to occur within the ten NQF levels. The CCFOs mentioned above and the developmental outcomes are embedded in the ten level descriptors. There are ten categories that are used in the level descriptors across each one of the ten levels on the NQF. The ten categories are the scope of knowledge; knowledge literacy; method and procedure; problem-solving; ethics and professional practice; accessing, processing and managing information; producing and communicating of information; context and systems; management of learning; accountability.⁵⁹

⁵⁹ See Addendum B(xvi), for descriptors from level 5-8] (SAQA, 2012, pp. 3-4).

In addition to satisfying the CCFOs and developmental outcomes, as well as the relevant level descriptors, all learning needs to be split into three categories (North-West University, 2010, pp. 2-4; SAQA, 2000, pp. 42-3):

- Fundamental learning: learning that forms part of the grounding needed to undertake education that will lead to the completion of a qualification and relates to the achievement of the CCFOs.
- Core learning: compulsory and contextual learning necessary for the accomplishment of a qualification.
- Elective: relate to additional credits, from which a student can select, which ensure the reinforcement of the purpose of a qualification. They support fundamental and core modules.

Whilst there are strict requirements for the distribution of credits over the three types of learning for qualifications on NQF levels 1-4, there are different rules for qualifications pitched on NQF levels 5-10. The rules stipulate that core components need to be included in the qualification, but that fundamental and elective components may be included depending on the purpose of the programme. The distribution of credits over the three types of learning is also not specified, but the stipulation is that credits need to be distributed based on the purpose of the programme or qualification (SAQA, 2000, p. 44; SAQA, 2013, p. 44).

2.7. SUMMARY

In summarising this chapter, the following conclusions may be presented:

The curriculum is a planned educational journey taken by a student and hosted by an institution, under the watchful eye of an educational mentor. It is a continually evolving and consultative contract between state, society and academic professionals to assist students in attaining personal and professional goals, which will assist them in their careers and journeys for lifelong learning. It is affected by many variables including the economy, society, politics and people and does not only constitute content but is instead a combination of all learning experiences, both formal and informal (see 2.2).

In the last few decades, including in SA, the curriculum has become more student-centred, with students being expected to engage more with the curriculum and becoming a more significant part of the development/design process. There are two overarching schools of thought, when it comes to curriculum: traditionalism and progressivism. Traditionalists consider that one curriculum is sufficient for everybody. Progressivists focus on how to think, instead of what to

think, they are more interdisciplinary in their approach and content is seen as one element of the curriculum, with teachers playing a facilitation role in education (see 2.2.2).

The curriculum can be developed from various orientations, influenced by numerous theoretical perspectives, and created for different levels of education. Three different orientations of the curriculum were investigated in this chapter, namely content, product and process. Content: the content is static, and students are passive participants in education; Product: the qualification (product) is considered the most critical component of education, sometimes to the detriment of the students themselves; Process: curriculum is seen as a tool to develop an individual and tracks the evolution of society's knowledge (see 2.2.2.1).

Various theoretical perspectives were interrogated in this chapter and included traditional, experiential, structure of disciplines, behavioural and constructivist perspectives. Constructivism, specifically social constructivism, is the perspective favoured in this study. Learning is seen as an active process, which occurs in collaboration with others, in the society from which it originates, and culture and context are seen as essential tools in understanding society and constructing knowledge (see 2.2.2.2). The curriculum can be created for different levels (macro: national; meso: institutional; micro: classroom/course/subject) which affect the eventual decisions made in the design and development process (see 2.2.2.4).

Before embarking on curriculum design/development, it is essential that a designer familiarise themselves with the prevailing state of knowledge, educational legislation, professional practice, disciplinary knowledge, educational philosophies, theories of teaching and learning, methods and roles of assessment, student profile and governmental policies. This knowledge assists in the creation of the best possible final product (see 2.2.3).

The term "curriculum development" refers to an on-going process of systemic planning which includes various phases: curriculum design, dissemination, implementation and evaluation (see 2.2.3 and 2.2.4). The current study will focus on the first phase namely curriculum design. Curriculum development in SA has followed an OBE (progressivist) approach for the last few decades, whereby outcomes are determined in advance, in consultation with professionals from a field, and based on skills students will require when articulating into the world of work, with employability as the ultimate goal (see 2.2.2.3).

Various curriculum design models were interrogated in this chapter. These spell out suggested steps a designer should take when designing a programme. There are certain commonalities between the models, such as a situation analysis, the setting up of outcomes and objectives, selection of content that will assist in the fulfilment of the goals and objectives, selection of teaching and learning strategies, and the constant evaluation of all the steps throughout the

design process (see 2.2.4). Out of the interrogated models, the Walker Model resonated most with the present study. In this approach, the curriculum is designed in three phases: platform (situation analysis, evaluating available qualifications to determine their structures, resulting in the creation of a platform); deliberations (consulting various key stakeholders on the created platform); curriculum design (assimilation of gathered knowledge to create a curriculum) (see 2.2.4.8 and 2.2.4.9).

In the outcomes phase of curriculum design, various paradigms inform how outcomes can be determined, including conservative, liberal arts, educational technology, humanist, vocational, and social reconstructionism. The social-reconstructionist/vocational approach was favoured in the present study. In the vocational approach, curriculum objectives and outcomes are determined through an interrogation of an occupation and job analysis. Within social-reconstructionism, students are equipped with the skills needed to effect social change (see 2.2.2.2.1).

To ensure that a curriculum has been adequately designed and that all the stakeholders are on the right track, specific auditing tools (sequencing and mapping) have been devised. Mapping is a tool, which is used to ensure that all the desired outcomes and objectives have been satisfied and embedded in a curriculum (see 2.2.5). Sequencing is the process by which a student's learning experiences are vertically integrated (see 2.2.6). There are various sequencing approaches, and no one approach is considered superior to another: simple to complex, easy to difficult, prerequisite learning, chronological, developmental, known to unknown, student-centred, spiral, thematic.

A curriculum is made up of different disciplines/modules, and different approaches will impact the creation and implementation of a discipline. Disciplines can mostly be broken down into three different types: hard-pure, soft-pure and applied disciplines (see 2.2.7). For this study, applied disciplines were preferred, as they are a combination of hard-pure (where logical thinking, facts and intellectual skills are prioritised) and soft-pure (where critical thinking and transferable intellectual skills are prioritised) disciplines. There are also various discipline orientations, which can be followed by a designer: discipline based; professional and academic; personal relevance; social relevance reform. The professional/academic orientation offers a hybrid of content and skills development, currently favoured by academics. The development of generic skills has also become a focus of education and something that will assist students in finding gainful employment once they graduate. These skills have been defined by UNESCO as problem-solving, articulation, collaboration, experimentation and critical thinking and are seen as an essential component of any curriculum (see 2.2.7). These are

similar to SA's CCFOs (see 2.6.3), which outcomes to which all qualifications need to adhere in SA.

We are living in an increasingly global and knowledge-based society, which values education and places HE at the forefront of their agendas. HE is currently seen as the key to economic prosperity. The Bologna Process, inaugurated in 2009, has unified the majority of HE in Europe, creating an EHEA and in so doing becoming one of the most significant education reforms in history. The Process has not only influenced HE in Europe but also across the world, with many countries restructuring their qualifications and HE structures to align to standards set in Europe (see 2.3).

Students wanting to study music at HE level generally have two options: a music department within a university or a conservatoire, a system inherited by many countries from Europe, where these structures were initially conceptualised (see 2.4). Traditionally music departments established at universities are more concerned with the academic pursuit of music and musicianship, whereas conservatoires are focused on preparing graduates for careers in music. In SA a hybrid system exists, with many of the original conservatoires in the country having been assimilated into university departments (see 2.4.2). Regarding the state of ME: government funding of music programmes at schools has been limited worldwide, which has affected the consumption of music and employment trends. Younger generations of music lovers no longer have as much of an appreciation for WCM, as they once did, as they are no longer as exposed to this type of music at schools, resulting in an ageing WCM audience and the closure of music schools worldwide (see 2.4.3).

New genres of music are now taking priority over WCM whilst music graduates who want to pursue sustainable careers in music are expected to possess a variety of skills, with many writers speaking of the "Portfolio Career" (see 2.4.3). Music academics consider the inclusion of modules that will stimulate the development of entrepreneurial, MI knowledge and intellectual skills, in music programmes, essential for the future success of graduates. Modern ME needs to be more flexible and student-focused and should cater to the needs of both to the performer and non-performer alike. ME as a whole has been criticised for being over-reliant on WCM and too focused on developing performers and music teachers. Music qualifications are becoming more important for music graduates because of the professionalisation of the MI (see 2.4.3). Employability and preparation of graduates as contributors to our knowledge economy are central to HE reforms such as the Bologna Process and the ones made in SA since 1994.

MI education was formalised in the 1980s as a means of preparing graduates for an industry that was becoming reliant on professionals (see 2.5). This type of education evolved over the years, with academics realising that there has been an emergence of a new type of entrepreneur known as the creative entrepreneur (see 2.5.2). These professionals are considered an integral part of the creative process, and it is therefore essential that their training receive serious attention. It is therefore essential that traditional music curricula incorporate more entrepreneurial and business training, whereas MI curricula need to incorporate more creative skills development, making graduates more employable (see 2.5.2).

From provisional investigations conducted on education policies, it is evident that in the quest to create a baccalaureate, in this study, there are two courses of action: the creation of a music qualification with an MI focus or a stand-alone MI qualification. Based on criteria set out in Polifonia/Dublin descriptors and AEC/Polifonia outcomes, which aim to align HME to the Bologna Process, the qualification framework designed for this study will be a stand-alone MI related programme and not a music qualification in the traditional sense (see 2.3.2.2). This will possibly have the desired effect of attracting more significant numbers of students into music departments, whilst giving a more significant number of students the opportunity to pursue an HME as the entry level for such a qualification would not need to be as prescriptive.

The EQF and SA's NQF give extensive guidelines for the design and development of programme/qualification frameworks. The EQF subdivides all HE into three bands: bachelor's, master's and doctorate. The EQF works on an eight-level system whereas the SA NQF works on a ten level system. The qualification designed in this study will be set at an EQF level 6 (180-240 ECTS) or NQF level 7-8 (360-480 credits) and will fall within the bachelor's band. It is also essential to determine if a professional or academic route is going to be taken in the design of the qualification in the current study. In SA, a professional degree is usually pitched at an NQF level 8 (480 credits) whilst academic degrees are usually pitched at an NQF level 7 (360 credits) (see 2.3 and 2.6). In this study, a professional route was followed. SAQA also goes on to define the way in which a qualification is constructed with core, fundamental and elective modules and the credits attached to these modules. Along with these criteria, SAQA also lays out ways in which qualifications are named with designators and qualifiers and the implications these have on content taught (see 2.6.3).

In Chapter 3, I will elaborate on the research design selected for this study and how I went about researching, selecting resources, collecting data and reporting on collected data, taking into account various variables and ethical considerations.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1. INTRODUCTION

In this chapter, I will endeavour to explain the methodologies utilised and implemented which guided this study and the eventual creation of the music industry (MI) related baccalaureate framework. I will commence by explaining the overall research design, then the data collection process, which includes an explanation of documents and sources utilised, the selection and interrogation of various MI qualifications, and recruitment of participants for the two sample groups consulted. This will lead to an explanation of how I ensured the trustworthiness of my conclusions and how I went about analysing and explicating the data collected. Finally, I discuss the ethical considerations involved in this study.

3.2. RESEARCH DESIGN

When deciding on a suitable research approach to follow, there are three options from which to choose: qualitative, quantitative or mixed methods (Harwell, 2011, p. 147). It was determined that an in-depth analysis of the phenomenon of higher MI education and how it could be best designed for the South African (SA) context would be essential. Another important consideration was that the viewpoint and assistance of different MI stakeholders be gleaned to ensure that the final MI related curriculum framework designed in this study would assist in the transformation of higher education (HE) in SA. This, therefore, precluded the use of quantitative and mixed methodologies in favour of qualitative approaches.

In qualitative research, researchers aim to explore meaning in a particular area of study. They attempt to investigate a particular phenomenon with the aim of gaining an in-depth understanding of what is being studied and offer solutions to any gaps that may arise (Harwell, 2011, p. 148). The enquiry in this type of research is naturalistic, which means that few boundaries are set, allowing for an open and malleable research process (Cohen, Manion, & Morrison, 2009, p. 19). In this type of research, the researcher endeavours to determine reality from the viewpoint of various stakeholders; therefore, this type of study is subjective, and generalizability is not a goal, as it would be in quantitative research (Harwell, 2011, p. 149).

In qualitative studies, data is usually collected utilising instruments such as interviews and questionnaires including open-ended questions with relevant stakeholders or documentary analysis (Yilmaz, 2013, p. 315). In the present study, various MI qualifications, curriculum design methodologies and policy documents were reviewed, and interviews conducted with MI

stakeholders. Triangulation is a process that assists researchers, in qualitative studies, to attain more profound objectivity, or, at least, disciplined subjectivity, as these studies tend to be subjective (see 3.3.5). The sample sizes in these studies are smaller than in quantitative studies, as rich, in-depth data is required (Yilmaz, 2013, p. 317). Two sample groups consisting of ten MI practitioners were assembled for this study: sample group A to determine the need for an MI qualification; sample group B to deliberate on the construction of the MI related baccalaureate curriculum framework (see 3.3.3). Additionally, ten MI qualifications out of a list of over 30 were reviewed and explicated, representing several universities hosted in different countries and continents (see 3.3.2). Various policy documents and curriculum design and development methodologies were also consulted and interrogated in order to establish the norms that govern the creation of a qualification (see 3.3.1).

There are various types of qualitative research designs. Creswell (2007, p. 53) discusses five main designs: Narrative, Phenomenology, Grounded Theory, Ethnography and Case Study. The design utilised in this study is phenomenological. In these studies, the researcher looks at phenomena from the vantage point of several stakeholders and eventually reduces the opinions to a central meaning or essence (De Vos, Strydom, Fouché, & Delport, 2008, p. 270). In phenomenology, the researcher is required to describe a specific phenomenon without any pre-given framework whilst remaining true to the facts from the perspective of the participants selected (Groenewald, 2004, p. 5; Lester, 1999, pp. 1, 5). The phenomenon studied was MI education, which presently only exists in the form of a Master's of Business Administration (MBA) in Creative Industries or as a component of a BMus qualification and not as a stand-alone undergraduate degree in SA. The international qualifications reviewed in this study were therefore selected to give me an understanding of how stand-alone MI programmes are compiled, assembled and disseminated in other countries, whilst the sample groups were used to endorse the designed framework and give it an SA context.

The study also followed a constructivist idiom. These types of studies are interpretive, and the data analysis is generally descriptive (Mertens, 2010, p. 16). Constructivist researchers engage with society in order to understand all the elements encompassing the phenomenon being studied in relation to each other in order to create new knowledge, as these elements are interdependent (Creswell, 2003, pp. 57-8). These researchers want to understand the participants' reality of the world and on the phenomenon being studied (Mertens, 2010, p. 18). The researcher, therefore, intends to make sense of the views of the participants involved in a study in order to develop (i.e. construct) an interpretation of what they have found (Creswell, 2003, p. 21), for this reason, Constructivists are also known as Interpretivists (Creswell, 2003, p. 21). Constructivist researchers understand that their (own) reality and background also

affect the outcome of the new theory being constructed, and therefore need to be cognisant of this reality (Creswell, 2003, p. 21).

Because the design of the MI curriculum framework was so integrally related to my overall research, the research design closely parallels recognised curriculum design methodologies. For this study and considering the research question and sub-questions, the design methodology that most closely relates to the present study is Walker's model (see 2.2.4.8), which is a naturalistic, non-technical design model, which consists of three phases: platform, deliberations and curriculum design. Walker argues that by evaluating how curricula are designed, organised and evaluated, the researcher is more effectively able to analyse the status quo and propose answers to questions being asked. That is precisely the way in which the research for the present study was conducted. I undertook an investigation to determine the types of qualifications that exist and then determined how these qualifications are assembled. After understanding the way in which these types of qualifications are constructed, I constituted a group of stakeholders with whom I deliberated. After deliberating with the relevant stakeholders, I constructed a qualification framework that would best fit the SA context and then added an additional deliberations phase, in which I consulted with relevant stakeholders regarding the final curriculum framework design.

3.3. DATA SOURCES AND COLLECTION

Constructivist researchers utilise qualitative data collection methods to gain varied perspectives on a phenomenon. These include interviews, observations and document reviews (Mertens, 2010, p. 19). In the present study, several of these strategies were utilised to gather the in-depth, rich data required in constructivist studies. In the first phase of this study, various legal and policy documents were analysed to determine the legislation, policy, processes and terminology surrounding and utilised in the creation of qualifications in SA. This was followed by an investigation of the elements that constitute a music programme and educational reforms such as the Bologna Process and the ones instituted in SA.

In the second phase, documents (prospectuses, course/programme/qualification outlines, and assessment criteria) were collected, analysed and explicated to establish a precedent for MI education internationally. The document analysis took into account qualification titles, rules of engagement, available modules, entrance and work integrated learning requirements and qualification duration. In the third phase of the study, a needs assessment of the SA MI was conducted, which took the form of interviews with various MI stakeholders. Interview schedules were designed and utilised. In the fourth phase, a curriculum framework was designed taking into consideration data gathered, and research conducted. In the fifth phase, an additional

group of MI stakeholders were interviewed with the intention of obtaining feedback on the designed framework. In the last phase, conclusions and recommendations were made based on all research conducted and stakeholder groups consulted.

3.3.1. POLICY AND OTHER RELATED DOCUMENTS

To gain a deeper understanding of how qualifications are constructed and the rules of engagement pertaining to HE programmes, several documents and policies were reviewed. In Chapter 2, several curriculum design and development methodologies and processes were scrutinised to determine a strategy that would best suit the present study. The analysis of the curriculum development process assisted me in placing the current study in context, alerting the reader to the fact that the present study resides within the curriculum design phase of curriculum development and does not extend to dissemination and implementation (see 2.2.3 and 2.2.4).

Next, the Bologna Process and its impact on curriculum design and HE in Europe and globally was interrogated, as one of the most significant HE reforms in modern education history (see 2.3), which was followed by an analysis of higher music education (HME) in SA and internationally and the current structures into which students can articulate. Various HME reforms were reviewed to determine the trajectory of HME around the world and how it impacts the design of a curriculum framework (see 2.4). Various trends in MI education were also reviewed in Chapter 2 (see 2.5). This research was conducted to determine current trends in MI education and assisted in the development of the eventual MI related baccalaureate in Chapter 6. The latter was compared to curriculum structures interrogated in Chapter 4 to determine a synergy between trends in MI education and stand-alone MI qualifications offered at universities globally. Finally a review of the systems that inform the creation of qualifications in SA was also undertaken including time spent investigating the structure and purpose of education in SA and the structures that regulate education in the country (see 2.6). This phase of the research process coincides with the platform phase of Walker's model (see 1.3.1 and 2.2.3.8), which requires that the researcher determine the status quo.

3.3.2. INTERROGATION OF QUALIFICATIONS

Various MI qualifications were investigated (see Chapter 4) to gain a deeper understanding of how these qualifications are constructed and their rules of engagement. A preliminary study was conducted to determine the existence of MI qualifications and their various permutations. Based on this study, it was determined that there is indeed a precedent of MI qualifications hosted at various HEIs (higher education institutions) globally (see 1.1).

Concerning the selection and inclusion of MI qualifications for analysis in this study, specific criteria were established to ensure transferability and triangulation:

- Qualifications needed to be hosted at universities with a world rank;
- Qualifications needed to have MI as the main focus of instruction;
- Only qualifications with publicly available course descriptions and rules of engagement were reviewed;
- As far as possible qualifications hosted in different countries/continents were analysed to determine common threads running through the selected qualifications;
- Mostly qualifications hosted at public HEIs were selected.

Around 30 stand-alone MI qualifications were reviewed (see 4.1). Eventually, ten were selected for further interrogation (see Chapter 4), based on the above criteria. After having analysed ten different MI programmes, distinctive patterns started emerging, so that analysis of additional qualifications was not deemed necessary – see the principle of data saturation in 3.3.3. To ensure that trustworthiness and triangulation were safeguarded, different qualifications hosted at various universities in different countries and continents were selected for examination. Qualifications selected for analysis spanned five continents (Africa, Asia, Australia, Europe and North America) and 13 countries (Australia, Canada, Denmark, Germany, Malaysia, Netherlands, Norway, Singapore, Sweden, Thailand, UK, USA, Zimbabwe). The programmes reside within the following universities: Assumption University, Thailand; Høgskolen i Hedmark; Massey University; Midlands State University; New York University; Rhythmic Music Conservatory; Royal Melbourne Institute; Universitat Autònoma de Barcelona; University of Southampton (UK); Western University, Ontario (see 4.1 and Table 4-1). Furthermore, I attempted to use qualifications hosted at government-funded public HEIs, as opposed to private providers, in countries with the most prominent world music markets. Finally, only qualifications that had publicly available course descriptions, assessment criteria, rules of engagement, aims and purpose statements, were examined.

The qualifications sampled for review followed a maximum variation⁶⁰ sampling method, in order to expose the research to a variety of MI education strategies offered at HEIs at various universities in different countries and continents internationally. This phase of the research process coincided with the platform phase of Walker's curriculum design model (see 2.2.4.8).

⁶⁰ Maximum Variation sampling is a Purposive sampling technique in which the researcher tries to gain a wide variety of perspectives on a topic being studied. This way the researcher gains a greater insight into the topic and may start identifying commonalities between the different perspectives ((Etikan, Musa, & Alkassim, 2016, p. 3; Laerd Dissertation, 2012b) (see3.3.3).

3.3.3. INTERVIEWS AND SAMPLING

Two sample groups were constituted in this study: one to establish a need for an MI qualification (sample group A) and one to comment on the developed curriculum framework (sample group B). In selecting participants for the sample groups, various criteria were utilised, to ensure balance and fairness (see 3.3.5) (Mertens, 2010, p. 18):

- Participants were selected from different MI backgrounds;
- Participants were selected from different HE backgrounds;
- As far as possible equal representation of participants with regards to age, work experience, ethnicity, race and gender was attempted.

I also attempted to select people who excelled in their related fields within the MI, people who are not only business leaders but also thought leaders and influencers.

In assembling the latter groups, specific qualitative sampling strategies were utilised to ensure the veracity of the gathered data. Non-Probability sampling was used in this study, specifically purposive sampling, which is a type of non-probability sampling. The study was focused in Johannesburg, as the majority of the structures that regulate the MI in SA are headquartered in the city (recording companies, music publishers, broadcasters, regulators and collection societies), and participants were mainly recruited from these structures (Janse van Rensburg, 2017, p. 88).

Sample sizes in qualitative studies are generally small, and there seem to be no fixed rules to which researchers can adhere. Usually a good rule of thumb is that researchers should continue interviewing people (conducting research) until they feel they have accumulated enough data on the researched topic (principle of data saturation) (Marshall, Cardon, Poddar, & Fontenot, 2013, pp. 15, 20; Nastasi, 2003, p. 4; Patton, 1990, p. 186). The interviewing of the first sample group coincided with the platform phase of Walker's model, whilst interactions with the second group coincided with the deliberations phase (see 2.2.4.8).

There are two types of broad sampling techniques that can be utilised by researchers in a study: non-probability and probability (Cohen, Manion, & Morrison, 2009, pp. 110, 113; Laerd Dissertation, 2012a). In qualitative research, non-probability sampling is preferred (Laerd Dissertation, 2012a) in which researchers select participants from a population group they specifically interested in sampling (Laerd Dissertation, 2012a). In using this sampling technique, researchers need to use subjective judgement based on theoretical understanding (knowledge of academic literature) and practice (personal experience and the natural evolution of the research) when selecting participants (Laerd Dissertation, 2012a). In non-probability

sampling, researchers are not trying to achieve objectivity and do not want to interview a random sample. On the contrary, they instead want to target specific key role players, who will enlighten the study to the intricacies in the spaces being researched the sampling is therefore intentional. Generalisations and inferences made from the research conducted are only secondary (Laerd Dissertation, 2012a; Tansey, 2007, pp. 2, 15).

There are various types of non-probability sampling techniques. Purposive⁶¹ and snowball⁶² sampling (Given & Saumure, 2008, p. 562; Laerd Dissertation, 2012b; Laerd Dissertation, 2012c; Tansey, 2007, pp. 17-8) were the non-probability sampling techniques utilised in this study. As included in Laerd (2012b) and Etikan, Musa and Alkassim (2016, p. 3) a combination of maximum variation (see footnote 40) and expert sampling⁶³ techniques were utilised (two types of purposive sampling) to assemble the sample group participants. Maximum variation sampling assisted me in compiling sample groups featuring participants with varied backgrounds from the MI, HME and music teaching; expert sampling assisted me to populate the sample groups with participants with expert knowledge in the fields of the MI and education in SA. In cases where I was not aware of a stakeholder who could fulfil a role in the relative sample groups, I consulted individuals who could assist me in identifying relevant stakeholders; this is known as snowball sampling. There were also instances in which individuals identified to participate in the study recommended other participants whom they felt could better contribute to the study, which is another form of snowball sampling. The sample groups consisted of role-players from the following groups: music educators; music academics; music executives; recording artists; musicians; music publishers; music graduates; music students; music professionals; recording artists; music journalists; music broadcasters (see 5.1 and 7.1). The selection of sample group stakeholders was informed by a list published by Berklee College regarding employment trends currently affecting the MI, as elaborated in Chapter 1 (see 1.1 and 1.2.1).

In-depth interviews were conducted with “group A” (see 5.1), after the initial analysis of various curriculum design methodologies and international degree offerings. The results of the interviews assisted with the compilation of a preliminary MI related curriculum framework. “Group B” (see 7.1) was consulted after the creation of the framework to determine the

⁶¹ This type of non-probability sampling technique is also known as Judgmental, Selective or Subjective sampling. This is a group of sampling techniques, which rely on the researcher’s judgment when selecting sample participants and units of interrogation. The purpose of this type of sampling is very deliberate and not random whatsoever. The main goal of this type of sampling is to target a specific audience. Expert sampling and maximum variation sampling are two types of Purposive sampling techniques (Laerd Dissertation, 2012b).

⁶² Snowball sampling is a type of non-probability sampling technique in which the researcher obtains new participants for a study based on the recommendations of other participants that have already been already selected for the study. This technique is used by researchers who are sampling groups from which participants are hard to find (Given & Saumure, 2008, p. 562; Laerd Dissertation, 2012c).

⁶³ Expert sampling is a type of purposive sampling in which the researcher targets individuals with specific expert knowledge for inclusion in a study, as this knowledge is information into which the researcher wants to tap for the purposes of enlightening the study (Laerd Dissertation, 2012b).

practicality, efficacy, validity of the proposed curriculum and whether it coincided with the expectations established in the earlier part of the study (literature review, policy interrogation, curriculum design methodologies and MI curriculum investigations). Based on the gathered feedback from “Group B” and taking into consideration earlier findings, final recommendations and conclusions were made.

The interview process unfolded as follows: prospective participants were identified for the study. They were contacted telephonically. In the telephonic conversation, participants were informed about the purpose of the study and interview, the length of the interview and whether or not they wanted to partake in the study. If the participant agreed to be interviewed, a time, date and location for the interview were determined, agreed and followed by a confirmation email, establishing the location, time and date of the interview. Out of the 20 stakeholders selected, only one requested a telephonic interview, the rest of the participants were interviewed in person. Out of the 28 people approached to be interviewed, 20 agreed to be included. At the interview, a personalised letter of informed consent was presented.

I started each interview by documenting the participant’s backgrounds and career achievements, before endeavouring to elaborate on questions provided in the different interview schedules. Handwritten notes of the participant’s responses were taken; these were later transcribed into an electronic format once the interview was completed. Electronic transcripts were then emailed to the relative participants for final approval. Only amended transcripts were included in the addenda, as certain transcripts originally included information that the participants did not want to be disclosed. The latter transcripts were the only ones used for analysis and explication in the study. The amended information in the transcripts was mainly biographical and did not have a bearing on the study.

The latter was an additional step introduced in order to discipline my subjectivity, ensure credibility, transferability and confirmability and more accurately reflect the individual participant’s responses whilst ensuring confidentiality (see 3.3.5). This step was also added to give participants an opportunity to add any responses, which they felt may have been missed in the course of the interview, which relates to Guba and Lincoln’s technique of peer debriefing (see 3.3.5). Out of the 20 interviews conducted in both sample groups, there were only four participants (two from sample group A and two group B) that did not respond to the final phase of the interview process (response to interview transcripts).

3.3.4. DEVELOPMENT OF QUALIFICATION AND GRADUATE ATTRIBUTES

Based on all the research and interviews conducted with sample group A, certain trends were identified. This knowledge was then used to populate a list of qualification and graduate attributes, expounded in Chapter 6 (see 6.2.2). These attributes were then used to determine the qualification outcomes (see 6.2.3), which ultimately led to the population of the curriculum framework (see 6.3-6.5). When constructing the non-MI modules of the baccalaureate, specifically modules that reside within the elective component of the qualification, similar modules hosted at different universities in SA were consulted. This allowed me to determine the content that should be included, what should be customised, the level at which it should be pitched and the credits assigned to the relevant modules. This phase of the research process coincided with the design phase of Walker's model (see 2.2.4.8).

3.3.5. TRUSTWORTHINESS

As 'objectivity' is more readily associated with the goals of quantitative studies than those of qualitative studies, academics such as Guba and Lincoln prefer to use the term 'trustworthiness' in connection with qualitative projects and have established a framework to ensure such trustworthiness (Guba & Lincoln, 1989, p. 233; Mertens, 2010, p. 18). This approach is naturalistic and consists of four steps (Guba & Lincoln, 1989, pp. 236, 241-2; Robert Wood Johnson Foundation, 2008b):

- Credibility: prolonged⁶⁴ and persistent⁶⁵ engagement with individuals, triangulation⁶⁶, peer debriefing⁶⁷, member checking⁶⁸, negative case analysis⁶⁹ and referential adequacy.⁷⁰
- Transferability: thick description of results (Robert Wood Johnson Foundation, 2008i).
- Dependability: describe in detail the methods utilised to collect, analyse and interpret data (Robert Wood Johnson Foundation, 2008a).

⁶⁴ By being engaged with participants for a prolonged period of time, it is considered that trust will be built with participants and they will be more willing to share vital information, that will result in credibility (Robert Wood Johnson Foundation, 2008g).

⁶⁵ Persistent engagement allows for more in depth engagements, which will result in richer data and therefore greater credibility of results (Robert Wood Johnson Foundation, 2008f).

⁶⁶ The researcher looks at the phenomenon being studied from different vantage points to determine if there is consensus across the vantage points, therefore ensuring greater credibility of the final results (Cohen, Manion, & Morrison, 2009, p. 141; Guion, 2002, pp. 1-3; Robert Wood Johnson Foundation, 2008j).

⁶⁷ The researcher reveals to peers the research being undertaken, in this way peers may alert the researcher to any researcher biases that may exist, therefore resulting in more credible conclusions (Robert Wood Johnson Foundation, 2008e).

⁶⁸ At the end of the research process the researcher undertakes to share the conclusions with relevant stakeholders, who will then go about validating the final results (Robert Wood Johnson Foundation, 2008c).

⁶⁹ Not all data will be in line with what the researcher expects. This data needs to be reported to show that the researcher does not have any biases (Robert Wood Johnson Foundation, 2008d).

⁷⁰ This means that the researcher will archive any raw data that may not be interpreted for the present study, which may be unearthed at a latter stage, which may give the present study added credibility (Robert Wood Johnson Foundation, 2008h).

- Confirmability: provide an audit trail, which can facilitate an external audit (Robert Wood Johnson Foundation, 2008b).

Interviews in qualitative studies are generally conducted in a naturalistic manner, i.e. questioning will change depending on the participant and their responses (Yilmaz, 2013, p. 323). Therefore, although interview schedules were designed for the two sample groups, the trajectory of these interviews varied from one participant to next. Mertens (2010, p. 18) speaks of five steps that should be undertaken in the interview process to ensure credibility and transferability:

- Balance and fairness: inclusive representation of stakeholders.
- Ontological authenticity: participants alerted to their constructions of reality.
- Educative authenticity: educate people about the realities experienced by others.
- Catalytic authenticity: enable stakeholders to take action on their own behalf.
- Tactical authenticity: empower stakeholders to take action on their own.

To this end, participants were informed of the findings of the data collected before and during the interview process as the need arose. Participants were enlightened to the findings in the following areas: literature review, policy analysis, qualifications reviewed and curriculum methodologies investigated. Additionally, participants from group B were informed of the outcomes of interviews conducted with participants from group A, as it pertained to their interviews. Participants were interviewed individually and personally so that they would not influence the answers posed by the remaining participants and so that they would be empowered to give answers that would be an accurate reflection of their beliefs on the topics being investigated. Exhaustive interviews were undertaken in this study and account for nearly 40 hours⁷¹ of engagement, reflecting Guba and Lincoln's concepts of persistent and prolonged engagement, ensuring the credibility of the research findings.

In order to guarantee the credibility and confirmability of data collected, a process of triangulation was also undertaken. For the present study, numerous sources were analysed with the aim of triangulating the final results. The steps taken to ensure triangulation included: an extensive literature review conducted to determine the current status quo of MI education; review, analysis and explication of government policy documents to determine current policy on curriculum design and construction; analysis and explication of MI qualifications hosted at universities around the world. Participants were selected for a sample group that would comment on the need for an MI baccalaureate for the SA context. The latter step related to Guba and Lincoln's peer-debriefing technique (Robert Wood Johnson Foundation, 2008e) used

⁷¹ See Addenda D and O(xi).

to ensure the credibility of results. This was followed by the design of a curriculum framework, based on data gathered, which culminated in the formation of an additional sample group to comment on the designed framework. The assembly of the second sample group relates to Guba and Lincoln's concept of member checking (Robert Wood Johnson Foundation, 2008c). The results attained from this set of interviews did not always correlate to findings of earlier research conducted, which is a form of negative case analysis.

In the present study, the reporting style utilised was descriptive, so as to fulfil Guba and Lincoln's concept of transferability, which results in the trustworthiness of results. When reporting the results of interviews conducted in Chapter 5 and 7, the data was reported as follows: each interview was reported in its own section, then a summary of all the interviews was reported per question, in an additional section, and finally a summation of the all results was reported (see 5.2-5.4 and 7.2-7.4).

In order to reinforce Guba and Lincoln's concept of dependability, the methods utilised to collect, analyse and interpret data were elaborated in Chapter 5 and 7 and documented in the associated addenda. These measures ultimately assist in facilitating an external audit, supporting the trustworthiness of the research conducted.

Finally, in order to fulfil the concept of confirmability, exhaustive addenda documenting the research undertaken have been provided in the addenda document, giving the reader access to an audit trail of documents analysed, correspondence undertaken with participants, interview schedules, interview transcripts, additional summaries and data (see Addenda document). Triangulation was also utilised to ensure confirmability.

3.3.6. EXPLICATION OF DATA

One of the methods used by constructivists to interpret data is known as the Hermeneutic Cycle of Understanding. The process is cyclical, and the researcher, therefore, reads all the data collected, writes reflectively, relates all elements to each other and interprets the data to create a new understanding of the phenomenon being studied (Gadamer, 1975, p. 235; Kafle, 2011, pp. 187, 195), which also relates to Guba and Lincoln's concept of transferability.

Phenomenologists prefer the term explication of data as opposed to data analysis. For phenomenologists "analysis" has adverse connotations as the process usually involves data being broken into parts. In this process, the researcher may miss out on important connections between the broken down parts, which make up the whole phenomenon being studied (Hycner, 1999, p. 161). With "explication" the researcher considers all of the phenomenon's constituent parts, whilst also considering the context of the whole phenomenon (Hycner, 1999, p. 161).

Other researchers, however, communicate that analysis is an essential process in which researchers can identify key features and relationships between different components of a phenomenon being studied (Coffey & Atkinson, 1996, p. 9). It can, therefore, be deduced that analysis is a component of the explication process.

According to Groenewald (2004, p. 17) explication of data is a five-part process (also supported by Lester, 1999):

- Bracketing and phenomenological reduction: the researcher needs to bracket their own opinions on the phenomenon being studied when interpreting the data collected and must only report the results of interventions.
- Delineating units of meaning: the researcher starts looking for statements that illuminate the researched phenomenon and then eliminates redundant data.
- Clustering units of meaning: similar concepts and ideas need to be grouped.
- Summarise each analysed document/interview, validate and modify.

General and unique themes for all analysed documents/interviews are compiled and composite summaries made. The researcher looks for repeated patterns occurring in analysed interviews/documents and writes an overall summary of the findings.

3.4. ETHICAL CONSIDERATIONS

In completing this study, there were a few ethical issues that required consideration. Most of the interviewees occupy high profile positions in the MI within their related fields, and I, therefore, wanted to be proactive and make special provision regarding my interactions with these individuals. In this section, I will elaborate the measures taken. The study went through an ethical clearance process in 2015 (ID: UFS-HSD-2015/0419) in which the research process and methodology were elaborated, letters of informed consent and interview schedules presented, along with the procedures that would be followed in the assembly and interactions with stakeholders from both sample groups. What follows is an elaboration on some of the ethical considerations undertaken in this study.

3.4.1. INFORMED CONSENT

Personalised letters of informed consent were drafted for the individuals interviewed in the two sample groups. These letters contained the following information: name of the participant; date of interview; title, background and purpose of the study; the reason for engaging with the particular individual; potential risks in partaking in the study and the option to remain

anonymous. Each stakeholder signed the letter of informed consent, permitting me to report on the interviews conducted.⁷²

3.4.2. CONFIDENTIALITY

As stated above, participants were given the option to remain anonymous in the letter of informed consent for the purposes of reporting in the study. If participants wished their identities not to be disclosed, data gleaned from the interviews would be reported, but not attributed to the individual requesting anonymity. Alternatively, individuals who were comfortable with the disclosure of their identity would be referred to in the study. All 20 individuals interviewed agreed to be identified for reporting purposes and inclusion in the study.

3.5. SUMMARY

In this chapter, I highlighted the research process and the methodologies utilised to gather data and interact with the various participants selected for inclusion in the study. The present research follows a qualitative research strategy, which requires that the researcher endeavour to gain an in-depth and intimate understanding of the area of study. Phenomenological, constructivist qualitative research methodologies were utilised. In these types of studies, researchers engage with society to understand all the elements encompassing the phenomenon studied (in this case is MI education) in relation to each other, in order to create new knowledge. Because one of the aims of this study is the creation of a curriculum framework, established curriculum design methodologies influenced the final research design. The curriculum design methodology followed in this study was Walker's Deliberations model.

Commonly utilised constructivist methods were used to gather relevant data: interviews, observations and document reviews. Reporting on the data collected is done descriptively in qualitative studies. Curriculum design methodologies were analysed, the status quo in HME was investigated, policy documents in SA and Europe were considered, various MI qualifications reviewed, and MI stakeholders were interviewed.

In assembling the two sample groups that informed certain aspects of this study, recognised sampling methods were utilised to ensure the trustworthiness of the final results. Two non-probability sampling techniques were used: purposive and snowball. Although I selected participants for the study, I applied two purposive sampling strategies in my study to ensure trustworthiness: maximum variation (selecting people from different backgrounds, education levels, ages, expertise) and expert sampling (selecting people with specific expertise). Snowball

⁷² See Appendix D(i).

sampling was utilised when participants approached were unable to contribute to the study or when I was unable to identify a relevant participant. Naturalistic Qualitative interview techniques were applied in the interview process, which means few boundaries were set, allowing for an open and malleable interview process. Mertens' five-step process of interviewing was utilised to ensure trustworthiness.

Although qualitative studies tend to be subjective, triangulation needs to occur in order to ensure objectivity and trustworthiness. With this as an aim, the topic of MI education was analysed from various vantage points, policy documents, already existing qualifications, curriculum methodologies and interviews with MI stakeholders, in order to establish common trends from these vantage points. In interpreting the data, a Hermeneutic Cycle of Understanding was utilised, in which the researcher reads all the data collected, writes reflectively, relates all elements to each other and interprets the data to create a new understanding of the phenomenon being studied.

Finally, ethical considerations were taken into account in this study. A personalised letter of informed consent was drafted for each participant, explaining ethical pitfalls and describing the research, its purpose and the reason for the selection of the individual being interviewed. Participants were given the option to remain anonymous for reporting purposes, and all relevant information was disclosed to the participants before an interview was undertaken.

In Chapter 4, various MI qualifications hosted at universities around the world will be analysed, which will assist me to establish the type of MI education currently disseminated at various HEIs around the world. It will also give me an indication of how these qualifications are constructed; the content contained, rules of engagement, assessment and entry requirements. This knowledge supported the construction of an MI related qualification framework that will best suit the SA context (Chapter 6), intended to attempt to address an identified knowledge gap and ultimately assist in the transformation of HME in SA.

CHAPTER 4

ANALYSIS AND EXPLICATOIN OF INTERNATIONAL OFFERINGS PERTAINING TO ENTREPRENEURIAL AND MUSIC INDUSTRY EDUCATION

4.1. INTRODUCTION

In chapter 2, trends in music and higher education (HE) were probed to contextualise and orientate the current study from the perspective of programme design and structure. The data collected was therefore intended to give the reader an understanding of how credits work, how a qualification is assembled, and the formal structures utilised in the creation of a qualification. Various curriculum design methodologies were inspected, the curriculum was defined, the difference between curriculum development and design was explained, and different design strategies were elaborated. In the latter part of the chapter, mapping, sequencing and discipline selection were investigated. The Bologna Process was explored, and its impact on European as well as world HE was established to determine its impact on programme design and degree structures. The rules impacting programme design and degree structures in South Africa (SA) were also probed to inform the eventual design of a new qualification. In chapter 2, I also highlighted evolving trends in HME (Higher Music Education) and how it has progressed to cater to the needs of the society it serves.

In this chapter, various international music industry (MI) qualifications will be explored with the aim of establishing the trends prevalent in MI HE. Some of the qualifications reviewed for this chapter are stand-alone MI qualifications (such as the Bachelor of Music Management presented at Høgskolen i Hedmark in Norway) whilst others are generalist qualifications in which students can major in MI (such as the Bachelor of Musicology in Musical Management and Heritage offered at Universitat Autònoma de Barcelona). For this study, various qualifications⁷³ from around the world were identified for analysis, but not all were finally analysed.⁷⁴

⁷³See Addendum C for a list of shortlisted qualifications.

⁷⁴ (AEC, 2013; Belmont University, 2014; Fontys University of Applied Sciences, 2018; inHolland University of Applied Sciences, 2016; International College of Music, 2018; Macromedia, 2016; Mahidol University, 2018; Middlesex University, 2018; Singapore Raffles Music College, 2017; Singapore University of Social Sciences, 2018; Tampere University of Applied Sciences, 2018; Universiti Utara Malaysia, 2018; University of Central Lancashire, 2018; University of Hertfordshire, 2018; University of Miami, 2018; Univesity of Otago, 2016; University of Saarland, 2018; University of Southern California, 2018; Victoria University, 2018; Webometrics, 2016b; c; f; g; h; j; l; m; n; p; q; r; s; 2018a; Wilfred Laurier University, 2018).

Selected qualifications needed to fulfil specific criteria for inclusion:

- The qualifications needed to be first cycle bachelor's qualifications.
- Total duration needed to be three years or more.
- The degree structure, course descriptions and credits for each module, as well the overall programme credits and the objectives and mission of the qualification needed to be publicly available.
- Where possible, universities with a higher world ranking were selected.

As far as possible, qualifications from different countries and continents were considered, to ensure the depth and breadth of the data collected. Qualifications offered in English were preferred, which was, however, not always possible. Two qualifications required translating: Bachelor of Musicology in Musical Management and Heritage from the Universitat Autònoma de Barcelona in Spain and the Bachelor of Music Management from the Høgskolen i Hedmark in Norway. Only information publicly available was used, and most of the data gathered for this section was gleaned mainly from course handbooks, academic bulletins, prospectuses and university websites. At no point were enquiries sent to individual universities requesting documents required to complete the data collection process.

Qualifications probed spanned five continents (Africa, Asia, Australia, Europe and North America) and 13 countries (Australia, Canada, Denmark, Germany, Malaysia, Netherlands, Norway, Singapore, Sweden, Thailand, UK, USA, Zimbabwe). There seems to be a correlation between the size of an MI in a specific country, and the prevalence of MI qualifications (RIAJ, 2015, p. 24).⁷⁵ No South American qualifications were reviewed as no stand-alone MI qualifications were discovered in my various searches. The International Directory of Music and Music Education Institutions search engine was used to conduct various searches for relevant qualifications, utilising the keywords: MI, music business (MB) and music management (International Directory Of Music and Music Education Institutions, 2016a; Astalin, 2013). Over 30 qualifications were reviewed, but only ten were analysed. What follows is a list of the ten qualifications selected for analysis:

⁷⁵ See Addendum C(i).

Table 4-1: List of 10 qualifications reviewed in this study

#	University	World Rank	Degree	Degree Duration in years)	Country of Origin
1.	Assumption University, Thailand	22,637 (Webometrics, 2016a)	Bachelor of Arts (BA) in Music Business	4	Thailand
2.	Høgskolen i Hedmark	2,987 (Webometrics, 2016k)	Bachelor of Music Management	3	Norway
3.	Massey University	360 (Webometrics, 2016i)	Bachelor of Commercial Music in Music Industry	3	New Zealand
4.	Midlands State University	4,699 (Webometrics, 2018b)	Bachelor of Science in Music Business, Musicology and Technology (Honours)	4	Zimbabwe
5.	New York University	23 (Webometrics, 2016t)	Bachelor of Fine Arts in Recorded Music	4	USA
6.	Rhythmic Music Conservatory	11,506 (Webometrics, 2016d)	BA in Music Management	3	Denmark
7.	Royal Melbourne Institute of Technology	389 (Webometrics, 2016b)	BA in Music Industry	3	Australia
8.	Universitat Autònoma de Barcelona	168 (Webometrics, 2016o)	Bachelor of Musicology in Musical Management and Heritage	4	Spain
9.	University of Southampton	224 (Webometrics, 2016r)	BA in Music and Management Sciences	4	UK
10.	Western University, Ontario	196 (Webometrics, 2016c)	BA in Music Administrative Studies	4	Canada

There are various world university ranking charts, but it was decided to use Webometrics as it contains the most comprehensive list of universities compared to other systems. What follows is a review of the ten qualifications selected for interrogation. Within each one of the following sub-sections, there will be a brief description of the institution; degree/module credits; degree duration and structure; the purpose of qualification; description of relevant modules within each one of the qualifications:

4.2. BACHELOR OF ARTS IN MUSIC BUSINESS, ASSUMPTION UNIVERSITY, THAILAND

Assumption University is a private university in Thailand. It originated from the Assumption School of Business in 1969, which was later renamed the Assumption Business Administration College in 1972. The university received accreditation from the Ministry of University Affairs in 1975. In 1990, the institution received university status from the Ministry of University Affairs and changed its name to Assumption University. It is a non-profit HEI administered by the Brothers of St. Gabriel, a Catholic Order established in France in 1705 (Assumption University, 2016a; Assumption University, 2016d). The congregation administers many educational institutions in Thailand. The University is currently ranked 22,637 in the world according to Webometrics (Webometrics, 2016a).

There are currently two music qualifications offered at the university: BMus Performance and BA in Music Business. The Music Department at the university consists of two sub-departments: Department of Performance and Department of Music Business (Assumption University, 2016b). The BA in Music Business falls within the Department of Music Business and is the only degree of its sort in Thailand (Assumption University, 2016b). The degree has been designed to prepare graduates for various careers within the MI. In this degree, an MI education is combined with a traditional music education (ME), which includes concepts of music theory, ear training, composition and arrangement, which, therefore, prepares graduates for careers both as a music entrepreneur or as a music educator, musician, producer, performer or songwriter. Students are taught about the code of ethics governing the MI as well as the structures that regulate the MI locally and internationally. Students are encouraged to interact with the MI, affording them the opportunity to grow professionally and the ability to interact with relevant stakeholders, which will teach students the art of networking and will assist them in assimilating essential MI related knowledge (Assumption University, 2016c).

The BA in Music Business is a four-year 142-credit degree, and all the credits are subdivided into five areas (Assumption University, 2012, pp. 141-2):

Table 4-2: Module Breakdown of the BA in Music Business

#	Area	Allocated Credits
1.	General Education Courses	34
2.	Core Courses	30
3.	Major Required Courses	36
4.	Major Elective Courses	15
5.	Minor Courses	18

Modules in the General Education section include languages, mathematics, ethics, economics, Thai civilisation, managerial psychology and communication. Core modules include MB, music theory and performance; music technology, ear training, general business, management and marketing. One of the compulsory MB modules included in this section is an MI Internship, which requires that the students select a company in which they would like to complete their internship and a sponsor at the selected company, as well as a staff member from the Department of Music Business, supervise this 15-week internship. An additional International Internship is included in the major elective section. This internship is also 15 weeks in duration (Assumption University, 2012, pp. 141-2).

Students are expected to select modules from a list of 19 to fulfil the 15 credits required in the major elective section. These modules include additional music performance, theory, technology, anthropology, arranging and composition, various MB and generic business modules, such as marketing, branding, sales and promotion (Assumption University, 2012, pp.

141-2). Finally, students are expected to complete a minor. There are three areas of specialisation: marketing, management or languages (English, French, Chinese or Japanese). Students selecting marketing or management as a minor have no access to additional elective choices, as all the marketing or management modules are compulsory. Students selecting a language minor have access to six elective credits, as only four modules (of three credits each) are compulsory. These students may select any module from one of the three minor areas of specialisation to complete the six elective credits (Assumption University, 2012, p. 141).

Students are required to pass an audition in order to gain access to the programme. The audition process takes place in three phases (Assumption University, 2016b):

- Perform two songs of their own choice, which vary in style, tempo and musical period.
- Demonstrate musical knowledge, by playing various technical exercises and passing an aural/ear-training assessment.
- Pass a music theory examination.

It is clear that prospective students for this qualification require prior formal ME, even though their speciality will be MB and not performance. Students graduating from this qualification will have gained knowledge of general musicianship, of the MI and how it operates, as well as general business and marketing skills. The internship is a vital key to assimilating graduates into careers in the MI.⁷⁶

4.3. BACHELOR OF MUSIC MANAGEMENT, HEDMARK UNIVERSITY OF APPLIED SCIENCES (HUAS), NORWAY

HUAS was founded in 1994 after the merger of four different HEIs (HUAS, 2016a): Teacher Education founded in 1867; Forestry Education founded in 1912; Nursing Education founded in 1927, and Business and Administration Education founded in 1979. HUAS is a state-funded HEI, funded by the Ministry of Education and Research in Norway. The institution is located in Hedmark in Norway, 120 kilometres north of Oslo. It is the 12th biggest HEI in Norway and is ranked No 2,987 in the world according to Webometrics (2016e). HUAS offers 24 bachelor's, undergraduate, programmes (HUAS, 2016a). The Bachelor of Music Management is one of two music qualifications that reside within the Faculty of Business and Administration, the other being the Bachelor of Music Production (HUAS, 2016d). The Bachelor of Music Management is a three-year, 180 ECTS qualification (HUAS, 2016b).

⁷⁶ For a comprehensive study plan for the BA in Music Business offered at Assumption University, refer Addenda C(ii)-C(iv) (Assumption University, 2012, pp. 141-44).

The degree was designed to train people who will populate various jobs that form part of the MI value chain (recorded music, live music and publishing) as well as jobs that interact with other cultural industries. The programme aims to prepare future MI managers and entrepreneurs. Students are trained to understand the ever-evolving MI, with the aim of ensuring its future prosperity (HUAS, 2016c, pp. 1-2). Typical jobs for which this degree will prepare students include artist manager; booking agent; product manager; marketing and promotions; business developer; and jobs within various music companies (HUAS, 2016c, p. 3). Because of the distribution of management and MI modules in this qualification, students are not limited to employment within the MI. Students graduate from this degree with knowledge of general management, marketing, strategic planning, budgeting, business planning and communication skills as well as an in-depth understanding of the origins, inner workings and structure of the MI. Modules in this degree are subdivided into four main areas:

- Economics and Management modules (total of 67.5 ECTS).
- MI related modules (total of 60 ECTS).
- Electives (total of 45 ECTS).
- Research Modules (total of 7.5 ECTS).

Students are required to complete six elective modules. The HUAS programme coordinator must approve all selected elective modules. Electives are generally selected from the Department of Economics and Management course portfolio (HUAS, 2016c, p. 4). In the third year, students need to complete four elective modules from the following list:

- Interdisciplinary Media Project (7.5 ECTS).
- Management and Leadership Role (7.5 ECTS).
- Music Internship (7.5 ECTS).
- Method and Data Handling Method 2 (7.5 ECTS).
- Elective (from the Department of Economics and Management) (7.5 ECTS).

Students wanting to pursue future master's studies in Business and Marketing are encouraged to select Economics electives and a research module entitled Method and Data Handling. Students wanting to pursue a career within the MI are encouraged to complete the Internship module in the third year, which will not only give them an understanding of the structures and inner workings of the MI but can double up as a networking opportunity, which may translate into a prospective job placement. In the fourth semester (last semester of the second year), students can opt to complete their elective modules at an affiliated foreign HEI. HUAS is affiliated to the following universities: New York University in the USA; Middle Tennessee State

University in the USA; Salford University in England (HUAS, 2016c, p. 3). Instruction in this qualification takes the form of lectures, practical work, supervised projects, independent study, internships and plenary presentations. Assessments take the form of projects (done in groups or individually), formal or home examinations (whereby the examination is sent digitally to students) and oral presentations (HUAS, 2016c, p. 3).⁷⁷

4.4. BACHELOR OF COMMERCIAL MUSIC IN MUSIC INDUSTRY, MASSEY UNIVERSITY, NEW ZEALAND

Massey University started as a small agricultural college in Palmerston North in New Zealand in 1927, after the amalgamation of two agricultural colleges. It is now one of the most prominent universities in New Zealand. It was named after the then prime minister of New Zealand, William Ferguson Massey and received university status in 1964 (Massey University, 2016a). The university is ranked No 360 according to Webometrics (2016i). The Bachelor of Commercial Music is a three-year, 345 credit qualification. Students can major in one of three areas: Music Practice, Music Technology or MI. For the current study, the focus will be on the MI major. Award-winning performers and industry experts designed the programme with the intention of creating a qualification that will prepare graduates for careers in the MI. The design of the qualification purposefully takes cognisance of current trends (including the use of new technologies) within music production, consumption and distribution. This major has been designed to prepare music executives, managers or entrepreneurs for management and leadership positions within various MIs (Massey University, 2016b).

Students are exposed to 285 credits' worth of music modules. They have access to up to 75 elective credits, for which modules are selected either from one of the other music majors or from another faculty. Students who want to major in MI or technology do not have to pass an audition but must undergo an interview (Massey University, 2016d). Students can build a minor into their qualification by structuring their 75 elective modules into an area of specialisation (Massey University, 2016d). Some of these areas include Chemistry, Communication Management, Journalism, Environmental Health, Expressive Arts, Health Promotion, Human Resource Management; International Business and Earth Sciences.

Although students may not necessarily take music in the duration of their studies, they often work with students from the other areas of specialisation (Music Practice and Music Technology) to complete specific tasks. In the third year, students completing their MI major

⁷⁷ For a detailed breakdown of the programme structure of the Bachelor of Music Management offered at HUAS, refer to Addendum C(v) (HUAS, 2016b; d).

project need to work with students from the other music majors to complete tasks. They will be supervised by a member of staff and a professional from the MI, specifically within their area of specialisation, in researching and compiling the mandated work, as witnessed in the module: MI Pre-Production Project. In modules like The Gig, Music Touring, The Recorded Work and Live Music, students actively promote shows and the works of students from the other two majors. The Graduate Portfolio is an online portfolio, which students compile in the third year in order to market themselves. Students who opt to complete the MI major do not make music themselves but work with the students from the other two majors to promote, brand, market and distribute creative output.

Students who intend to major in MI can further their entrepreneurial interests through a strategic selection of minor areas of specialisation, like Entrepreneurship and Small Business, Accountancy, Business Information Systems, Management and Entrepreneurship, Communication Management, International Business, Finance, Human Resource Management, or Public Relations (PR). They can also further their music studies by taking a minor in Music Technology or Music Practice. The programme is student-centred and flexible. Although students do not do an internship in this qualification, they engage with members of the MI in modules such as MI Major Project and the Graduate Portfolio.

4.5. BACHELOR OF SCIENCE (BSC) IN MUSIC BUSINESS, MUSICOLOGY AND TECHNOLOGY, HONOURS DEGREE, MIDLANDS STATE UNIVERSITY, ZIMBABWE

Midlands State University is a state-funded university situated in the Midlands province of Zimbabwe. It is Zimbabwe's third university and was established by an act of law in 2000 (Midlands State University, 2015, pp. 34-7). It is ranked No 4,699 in the world according to Webometrics (2018b). The university currently consists of eight faculties and the qualification selected for review resides in the social sciences faculty (Midlands State University, 2015, pp. 32-3). The university currently runs two music qualifications: Bachelor of Music and Musicology, Honours and the Bachelor of Science in Music Business, Musicology and Technology, Honours degree (BSc MBMT) (Midlands State University, 2015, pp. 962-977).

Students are expected to have formal music training before being accepted into the programme, requiring at least five O Levels, of which one needs to be music. Students who come from MI backgrounds who want to complete the qualification to gain a more profound understanding of the MI are granted access to the Visiting School programme, which is three years in duration. Students graduate from this programme with a BSc MBMT (Visiting). The

entry requirement into the latter qualification is five O levels including English, either a Diploma in music or any other relevant tertiary qualification and at least two years MI working experience (Midlands State University, 2015, p. 970).

The BSc MBMT aims to prepare students for a plethora of career possibilities in the MI, from music creator to music manager and promoter (Midlands State University, 2015, p. 970). It is a four-year 164-credit qualification. All the modules are compulsory, but there are optional modules, which students may complete for extra credit. All compulsory modules need to be completed and passed with a minimum of 50% and the final marks in a module are made up of a 40% continuous assessment mark, whilst the final examination counts 60% (Midlands State University, 2015, p. 971). Modules contained in this qualification can be divided into five areas (Midlands State University, 2015, pp. 971-77):⁷⁸

- Music Performance
- Musicology
- Music Technology
- Music Industry, and
- Generic Liberal Arts/Humanities Modules.

All BSc MBMT students are expected to become members of ensembles hosted in the music department. The qualification has a strong focus on music performance and music creation. Students are required to take a major and minor instrument in the first, second and fourth year. In the fourth year, students are expected to complete two recitals, one at the end of semester one, in which they will perform five songs, and one at the end of the second semester in which they will perform six songs. As a part of these recitals, students are expected to secure a venue or venues, organise, market and advertise the events. Modules progress from a more theoretical application of knowledge in the first two years to a more practical application in the last two years. The third year is focused on a work integrated learning (WIL) experience, which is ten months in duration. The music department must approve the student's deployment into their WIL experience. At the end of the experience, students present a report, along with a report from their academic supervisor and employer, for a final mark (Midlands State University, 2015, pp. 970, 972). Students also complete a dissertation in their fourth year, on a topic of their choosing. They are supervised in this experience by an academic supervisor or supervisors depending on the ruling of the department's research board (Midlands State University, 2015, p. 977).

⁷⁸ See C(vii).

Students have access to modules that will improve their knowledge of music creation, performance, technology, teaching, preservation, administration, community music, tourism, engineering, MI and the law of music and entertainment. Students are also exposed to modules that will impart knowledge of research, entrepreneurship, marketing, communications, PR, management and gender studies. It is clear that the qualification has been designed with the intention of giving students access to knowledge, not only of the music creation process but also of areas outside of their area of specialisation, specifically in liberal arts studies. This coincides with HME reforms currently being implemented by conservatoires around the world, which advocate for the inclusion of more liberal arts modules within music qualifications (see 2.4.3).

The barrier to entry, as well as the music performance focus in the BSc MBMT, may be a deterrent for those students who either want to pursue a business career in the MI or who have not previously been exposed to a formal ME or who are not interested in pursuing a performance career in music. Moreover, the qualification comes across as somewhat prescriptive and inflexible since it does not give students access to elective credits; instead optional modules are included for extra credit.⁷⁹

4.6. BACHELOR OF FINE ARTS (BFA): RECORDED MUSIC, NEW YORK UNIVERSITY, TISCH SCHOOL OF BUSINESS, USA

New York University (NYU) is ranked No 23 in the world according to Webometrics (2016t). The University was founded in 1831 and is one of the largest private universities in the USA. It forms part of the prestigious Association of American Universities (NYU, 2016). The Clive Davis Institute of Recorded Music is a department within the Tisch School of Business, which is part of NYU. Clive Davis is an influential and respected MI executive who started his career as a lawyer and then migrated to the legal department at Columbia Records. At Columbia, he discovered and mentored some of the most significant music talent of the 1960s: Santana, Bruce Springsteen, Barbra Streisand, Aerosmith and Bob Dylan. Clive Davis eventually left Columbia and over the years established his own recording companies, Arista (1974) and J Records (2000). At these companies, he continued to discover influential musical acts, such as Whitney Houston, Toni Braxton, P!nk, TLC, Usher, Maroon 5 and Alicia Keys. Today, he is the Chief Creative Director of Sony International. In 2002, the head of the Tisch School of Business, Mary Schmidt Campbell, announced that Clive Davis would be giving the department

⁷⁹ For a more in-depth look at the degree structure and a description of the modules contained in the qualification, refer to Addendum C(vii).

US\$5 million to start an institute of recorded music, later to be known as the Clive Davis Institute of Recorded Music (Sony Music, 2016).

The BFA at the Clive Davis Institute is a four-year 128 credit qualification designed to provide professional training to students who want to succeed as creative entrepreneurs and managers in the MI (from CEOs of record companies to musicians). The course is designed around the development of three primary skills: business, creative and academic. According to the marketing material reviewed, it is inferred that the acquisition of these skills is essential for the future success of graduates wanting to pursue music careers, and therefore all students are exposed modules that instil this knowledge (Tisch School of the Arts, 2016d, p. 10). To be granted access to the qualification students need to complete an entry form and compile a creative portfolio that highlights their particular aptitude. Prospective students need to compile a portfolio of at least five minutes that showcases their musical ability, business acumen or writing ability. They may present a business plan they would like to implement, designs for a home studio, flyers or posters previously designed to promote an event or entrepreneurial activities undertaken (Tisch School of Business, 2016a).

All Recorded Music modules have been designed in a manner, which assimilates real-life working situations with theoretical knowledge. Lectures take the form of discussions, debates, interactions with experts, from relevant fields, assignments and traditional lecturing. In historical courses, students are taught the socio-political and economic perspectives surrounding the establishment and/or evolution of a genre or an artist's career. Modules in this sub-section are subdivided into four areas: MB; Production; Writing, History and Emergent Media; Performance. The 128 credits that comprise this qualification can be subdivided as follows (Tisch School of the Arts, 2016d, p. 11):

- Fifty-eight credits must be in recorded music core.
- Forty-four credits must be in liberal arts.
- Twenty-six credits must be elective modules.

The 128 credits can be further subdivided into three areas (Tisch School of the Arts, 2016d, pp. 11-2):⁸⁰

- Area I: Recorded Music Arts.
- Area II: General Education.
- Area III: Electives.

⁸⁰ For a further breakdown of modules and credits in this qualification, refer to Addendum C(viii).

In the first three years of the degree, students are exposed to modules from each one of the four areas of specialisation. There are specific prescribed modules in the student's first year, which include:

- Two MB modules
- Four production modules
- Two musicianship and performance modules
- One writing, history and emergent media module
- Three liberal arts modules, and
- Two electives modules, to the value of four credits (two credits in the first half of the year and another two in the latter part of the year).

In the second year, students are expected to complete:

- Two compulsory MB modules
- Three compulsory production modules
- One compulsory musicianship and performance module
- One compulsory writing, history and emergent media module
- Two liberal arts modules, of the student's choice, to the value of eight credits (four in the first half of the year and four in the latter part), and
- Two elective modules, to the value of six credits (two credits at the beginning of the year and four in the latter part of the year).

In the third year, students are expected to complete:

- Four compulsory MB modules, of which one is an internship
- Two compulsory writing, history and emergent media modules
- One compulsory liberal arts module
- Two liberal arts modules, of the student's choice, to the value of eight credits (two modules of four credits)
- One elective module of the student's own choice, and
- One elective module from the following three areas: Production, MB or Liberal Arts.

In the fourth year, students are expected to complete:

- Three compulsory MB modules, one of which is an MI internship, the other is the capstone project (every major has a different capstone theme) and the third being a capstone mentorship

- Three liberal arts modules of four credits each, and
- Two elective modules of four credits each.

Regarding the selection of liberal arts modules (which fall within Area II: General Education), students can select any liberal arts modules offered at the NYU College of Arts and Sciences. Liberal arts modules selected need to be modules that broaden a student's perspectives through research, analysis, historical overview and/or critical thinking, and are not related to the student's major. Creative writing and journalism modules do not count for the General Education requirement. Modules offered at Stern, Steinhardt, Gallatin and Wagner (different divisions of NYU) do not count toward the General Education component of a student's degree (Tisch School of the Arts, 2016d, p. 16).

Regarding electives, students can select any module, in any subject offered, in any division of NYU, except the School of Professional and Global Liberal Studies. Electives selected can be additional modules that go beyond the units required in the Recorded Music or General Education component of the qualification. Students can elect to take these units in Recorded Music or General Education to add as a second major or minor in their degree or take electives in a variety of other areas (Tisch School of the Arts, 2016d, p. 17). Although the above layout of the qualification seems prescriptive, students are granted a fair level of flexibility. From a review of the electives,⁸¹ the rules of engagement and based on the credit allocations, it can be inferred that students can select and complete electives at any point of the four-year qualification, the above are merely recommendations.

In the final summation, students graduating from this qualification, no matter the major, will have a grounding in musicianship, production, MI and writing. Students' exposure to the various General Education modules gives them a more significant understanding of topics outside the music paradigm and a richer overall general knowledge. Internships in the third and fourth year give graduates working knowledge of how their respective industries work. The capstone projects assist students in implementing the work they have learnt in practice, by combining practical with theoretical knowledge, whilst assisting in the development of sound research skills, empowering them to pursue lifelong learning. Graduates are variously exposed to the industry, not only through the abovementioned internships in the third and fourth year but also through various expert guest lectures and master classes, in compulsory and elective modules offered at the Institute. Overall, this degree gives a prospective MI CEO a good understanding of music, how to make music and the creative process, whilst giving a musician

⁸¹ See Addendum C(ix).

a good grounding in the business of music, how to make money in the industry and how to implement specific strategies to ensure financial success and prosperity.⁸²

4.7. BACHELOR OF ARTS IN MUSIC MANAGEMENT, RHYTHMIC MUSIC CONSERVATORY, DENMARK

The Rhythmic Music Conservatory is an institution that focuses on HME in Holmen, Copenhagen, Denmark. The institution was established in 1986 with funding provided by the Danish Ministry of Culture and is the only HEI focused on Rhythmic Music (the Danish umbrella term for Jazz and Popular music) in Denmark. The institution was established after it was recognised that no music department or conservatory in Denmark catered for students wanting to pursue studies in Rhythmic Music (Rhythmic Music Conservatory, 2016c). The institution is currently ranked No 11,506 in the world according to Webometrics (2016d) and has very close ties to the Danish MI and hosts various seminars, talks, concerts, artist meetings, conferences and symposia (Rhythmic Music Conservatory, 2016c).

The Conservatoire currently hosts four different music qualifications (Rhythmic Music Conservatory, 2016b):

- BMus in Music Performance.
- BMus in Composition.
- BA in Music Management.
- BMus in Music Production.

For this chapter, the focus will be on the BA, Music Management. The BA with a major in Music Management is a three year 180 ECTS degree. Students need to fulfil a few criteria before being granted access to this qualification, which includes (Rhythmic Music Conservatory, 2016a):

- High school diploma.
- Practical group assessment (a task completed in a group setting).
- Individual interview.
- Written presentation, whereby the institution is trying to assess an applicant's: writing ability, knowledge of MI, communication skills, creativity, innovation, work experience in MI, high school grades, vision for future work and motivation for applying.

⁸² For a breakdown of all the modules included in the BFA: Recorded Music at the Clive Davis Institute of Recorded Music and the programme structure of the degree, refer to Addendum C(ix) (Tisch School of Business, 2016; b; c).

There are no performance or music theory requirements for entry. The qualification has been designed for applicants who have an interest in pursuing a variety of jobs in the MI, such as in music companies, booking agencies, management companies, festivals, venues, media and internet companies, and jobs within other cultural industries (Rhythmic Music Conservatory, 2016a; b).

This degree has a simple structure, which consists of ten modules:

- Music Industry (in all three years).
- Project Management (completed in the first and second year).
- Music Analysis (completed in the first and second year).
- Music Sociology (completed in the first and second year).
- Strategy and Organisation (first-year module).
- Economics (first-year module).
- Law (second-year module).
- Communication and Marketing (second-year module).
- Innovation and Entrepreneurship (third-year module).
- Bachelor Project (third-year module).

Every module in this degree has been designed with an MI focus. From the documentation reviewed, students do not have access to any other elective or optional modules, as with other qualifications investigated in this chapter. The method of assessment, in this qualification, also differs from other qualifications reviewed, in that students are usually assessed at the end of the subject run (e.g. MI is a three-year module and is therefore assessed at the end of semester six). The assessments for nearly all modules take the form of written papers, which vary in length from ten to forty pages, and an oral examination. Students graduating from this course are exposed to various modules that give them an in-depth understanding of the inner workings of, and facilitate entry into, the MI.

Students are exposed to modules that teach them how to budget, understand the creative psyche, identify entrepreneurial ventures and various types of music, understand the legal parameters of the industry, manage and market different brands, strategise and innovate. Although an internship is not included in the programme, students have extensive contact with members of the MI throughout their studies.⁸³

⁸³ For a comprehensive overview of the programme structure for the BA in Music Management hosted at the Rhythmic Music Conservatory, refer to Addendum C(x) (Rhythmic Music Conservatory, 2014, p. 6).

4.8. BACHELOR OF ARTS IN MUSIC INDUSTRY, ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY, AUSTRALIA

The Royal Melbourne Institute of Technology (RMIT) is an Australian university of technology. It was founded in 1887 as the Working Men's College with the aim of bringing education to the working people of Melbourne. It is one of the oldest HEIs in Australia. The university received royal patronage in 1954 from Queen Elizabeth II. In 1992, the university received university status (Royal Melbourne Institute of Technology, 2016c). According to Webometrics (2016b), the university is ranked No 389 in the world.

The BA in Music Industry is a three-year, 288 credit qualification, which aims to expose students to a progressive ME which will enable them to understand music trends from both a local and international perspective. This is accomplished by instructing students on key music technologies, global music cultures, popular music scenes, MB practice and live music performance. Students are introduced to a variety of educational interventions aimed to acquaint them to these various music trends, which include practical, project-based work and theoretical study. The qualification will prepare students for a variety of careers in the music and creative industries, such as artist management, event management, live sound engineering, journalism, teaching, promotions, and marketing.

In order for students to be granted access to this qualification, they require a high school diploma; alternatively, they need to fulfil specific language requirements and submit a letter of motivation as to why they should be admitted (RMIT, 2016b). The academic staff hired at the institution have an excellent working knowledge of the MI as well as academic knowledge. Numerous guest lecturers are also employed from the MI, arts and cultural organisations to keep students abreast of current developments and trends, which gives students insight into possible career opportunities available in the music and creative industries.

Students are expected to do WIL in their third year and have access to a broad range of institutions in which to complete this experience, as the university has established ties with a wide range of community and professional organisations. The HEI has strong ties to international institutions, which gives them exposure to established exchange programmes (RMIT, 2016a). Students may also opt for various internship programmes available to them in the elective component of the qualification. In this degree, students are not expected to complete modules in music theory or aural/ear training as part of the core of the programme.

Whilst students are expected to take a module in performance and production in year one; there are no other modules built into the core of the degree that require that they engage with music from a theoretical or practical perspective.

From the modules on offer, the degree seems to be designed for people who want to explore music career possibilities outside of performance or musicianship (creative worker, entrepreneur, executive or manager). The MB modules designed for this qualification were explicitly designed for the music department, and set it apart from a qualification such as the BA in Music and Management Sciences offered at the University of Southampton (see 4.10), which merely assimilated business modules from their commerce/business faculty. As with Assumption University, Thailand (see 4.2), Universitat Autònoma de Barcelona, Spain (see 4.9) and NYU (see 4.6), the RMIT has built-in general education modules into the core of the qualification, with students expected to complete electives in three areas:

- School electives.
- Contextual study electives.
- University student electives.

In the three-year duration of the qualification, students are expected to complete:

- Four school electives (two in the first year, second year and one in the third year).
- Five contextual studies electives (two in the first, second and third year).
- Two university student electives (two in the third year).

The contextual studies electives are sub-divided into five areas of specialisation giving students access to a more profound depth of knowledge. These five areas include:

- Approaches to Popular Culture.
- Asian Media and Culture.
- Cinema Studies.
- Literacy Studies.
- Politics, Economies and Communication.

The School Electives include modules in related creative and cultural areas, such as advertising, marketing, media, television, film, photography, journalism and art. Finally, the university student electives include any modules offered at the RMIT that are outside of the student's area of expertise. Students can take any modules they wish, as long as there is availability in the course. Students need to complete two modules of 12 credits each in this

area in order to graduate, giving them access to knowledge outside of their area of expertise (RMIT, 2016c; Royal Melbourne Institute of Technology, 2016a).⁸⁴

4.9. BACHELOR OF MUSICOLOGY IN MUSIC MANAGEMENT AND HERITAGE, UNIVERSITAT AUTÓNOMA DE BARCELONA, SPAIN

The Universitat Autònoma de Barcelona (UAB) commenced operations in 1968. The Department of Philosophy and Arts, in which the Bachelor of Musicology resides, was one of four original university departments (the others include Medicine, Economics and Science) (Universitat Autònoma de Barcelona, 2016a). The university is currently ranked No 168 in the world according to Webometrics (2016o). The UAB is the only university in Catalonia that offers the bachelor's degree in Musicology, a designation that has a long history at various universities throughout Europe. This degree has been designed to train future music professionals who can take on the tasks of music management, curating music heritage and who can conduct musicological research. New technologies are included within the ambit of the course structure as well as the study of modern theories and methodologies within musicology (Universitat Autònoma de Barcelona, 2016l). Because this is a Bachelor of Musicology, the focus is on the academic study of music, which means that it does not contain a practical music component.

Students completing this degree will be able to pursue careers in the following areas (Universitat Autònoma de Barcelona, 2016l):

- Teaching at the secondary level or at higher learning centres.
- Managing and cataloguing music heritage.
- Media critic/journalist.
- Working at a music publishing company.
- Working at an archive, library, music museum or a documentation centre.
- Working as a researcher or lecturer at a university.
- Participating in the dissemination and programming of events in the mass media or cultural entities.
- Working in the recording industry, at recording studios, radio stations, music websites or other related companies.

⁸⁴ For a comprehensive overview of an institutionally suggested programme structure for the BA (Music Industry) offered at RMIT, refer to Addenda C(xi), C(xii) and C(xiii) (Royal Melbourne Institute of Technology, 2016a; b; d).

The Bachelor of Musicology is a four-year, 240 ECTS degree. Students taking this degree can specialise in one of three areas:

- General Training in Musicology.
- Musical Management and Heritage.
- Historical Musicology.

For this study, the focus will be on the second major: Musical Management and Heritage (Universitat Autònoma de Barcelona, 2016ze). Students wanting access to this qualification need not audition, but it is recommended that they have some musical knowledge, preferably at an intermediate level. The latter requirement is not compulsory, merely a recommendation. The university does, however, set out the profile of an ideal musicology student: someone who has an interest in music; good critical reasoning; a capacity for organising, planning, communicating and synthesis; and analytical skills (Universitat Autònoma de Barcelona, 2016l).

Subjects in this qualification are split into the following categories (Universitat Autònoma de Barcelona, 2016ze):

- Basic training: 60 credits in the first year.
- Compulsory modules: 108 credits in the second and third year (60 in the second year and 48 credits in the third year).
- Electives: 54 credits in either the third or fourth year.
- Optional subject: 12 credits in either third or fourth year.
- Final project: six credits in the final year.

As with some of the other qualifications reviewed, the basic training modules are comparable to interdisciplinary, liberal arts or general education modules that have appeared in other qualifications. In this qualification, liberal arts modules include history, literature, philosophy, anthropology, languages and writing. From an analysis of the various course outlines, it is evident that most of the modules try to explore the various topics through a music filter, making them more relatable to enrolled music students. The compulsory modules focus predominantly on western classical music (WCM). The university has, however, also included newer developments in the MI programme. Modules addressing cultural management, music management, urban and popular music, and history of music in the 20th and 21st century are some of the more progressive inclusions. The ethnomusicology module also focuses on more modern developments, theories and methodologies. The compulsory modules give graduating

students foundational knowledge of the three areas of specialisation, as modules from all three areas are included in this portion of the qualification.

Students are not expected to make music but are taught music literacy. The institution therefore purposefully accommodates students who have an interest in music, but who have not had formal music training and who do not necessarily want to pursue a performance or music-making career. In the elective component of the qualification, students have access to various music management specific modules, including an internship. The Music Informatics module is one of the only modules in the degree, other than the musical language (in Year 2) or music notation modules (in Year 3), where students might have to make their own music. All students are expected to take two language modules, no matter their area of specialisation. The degree project is a project that is customised to the student's area of specialisation and encompasses a culmination of all work taught in their four years. This project takes the form of an oral and written presentation.⁸⁵

4.10. BACHELOR OF ARTS, MUSIC AND MANAGEMENT SCIENCES, UNIVERSITY OF SOUTHAMPTON, UK

The University of Southampton is a public university in England and was established in 1863 originally as Hartley Institution, later gaining university status in 1952 (Complete University Guide, 2016). It is ranked No 224 in the world according to Webometrics (2016r). The BA in Music and Management Sciences from the University of Southampton is a three-year, 217.5 ECTS qualification. Students are entitled to take additional modules, which will increase their ECTS. The degree has been designed for a music student who wants to have a better understanding of business. Throughout the programme, students combine music training with training in business administration and management analysis. Graduates have established careers in a wide range of industries: broadcasting, education, music therapy and information technology. The university claims that this qualification will equip students with the skills required to pursue a career within and outside music (Southampton University, 2016). The entry requirement for this qualification is a high school diploma, with music as a subject at grade eight performance level.⁸⁶ Students are selected based on their high school results but may be asked to attend an interview before being admitted. Only 75 students are accepted into the programme, and there are six applicants for each student accepted (University of Southampton, 2015).

⁸⁵ For a comprehensive degree structure of the Bachelor of Musicology in Musical Management and Heritage offered at the UAB, refer to Addendum C(xiv) (Universitat Autònoma de Barcelona, 2016b-z; za-ze).

⁸⁶ This is a Grade 8 or demonstrated equivalent standard. Equivalence is ascertained via an audition. The university does not specify the examination body from which the student needs to attain the performance level.

In the first year of the programme, students complete four compulsory management modules and any four music modules from an elective list. The four compulsory management modules are introduction to management; management analysis; managerial decisions; and technologies that shaped the business world 2-digital age. In the second year, students complete four management modules, of which three are compulsory (organisations and management, principles and practice of management science and management research), and four music modules. The remaining management module can be any one of the following:

- Problem structuring methods.
- Operations management.
- Business simulation.

In the third year, students complete four management modules of which one, a management-based dissertation, is compulsory and four compulsory music modules: commercial composition, third-year performance recital, composition portfolio and research project. Students also complete two research projects at the end of the third year which include one in management and one in music. The majority of the music modules included in this degree have a WCM focus, which differs from some of the other qualifications reviewed, which have more of a popular music focus.

Unlike other qualifications reviewed in this chapter, this is basically a music qualification, with the inclusion of some business modules. The business courses included in this degree are modules that are inherited from the economics/business department and have not been explicitly designed for the music programme. As opposed to other qualifications reviewed in this chapter, there are no MI specific modules included in the core of the qualification. Although the predominance of the music modules included in this degree have a WCM emphasis, the university has included some more progressive modules, including:

- Transformation in twentieth-century music: pop, jazz, art music and beyond.
- Composition fundamentals (which focuses on a variety of different genres).
- Introduction to music technology.
- Songwriting (focusing on various popular genres).
- Studio techniques.
- Jazz theory.
- Global Hip-Hop (which is a historical module).
- How the arts work: a practical introduction to cultural economics (the only module included that has a management focus with a music slant).

Although the business modules included in this degree are not explicitly related to the MI, it is clear that graduates from this degree will have a high level of business management and analysis knowledge along with advanced knowledge of music and performance. Although students can select from a variety of music modules, because of the structure of the qualification, it could be construed as limiting as students are forced to complete a vast majority of music modules (in composition and performance) in order to articulate into higher years and ultimately graduate. No liberal arts modules have been included in the core of this qualification, as has been witnessed in some of the other qualifications reviewed.⁸⁷

4.11. BACHELOR OF ARTS WITH A SPECIALISATION IN MUSIC ADMINISTRATIVE STUDIES, WESTERN UNIVERSITY, ONTARIO, CANADA

Western University is a public university established in 1878 by Bishop Isaac Hellmuth of the Anglican Church. It was initially known as the Western University of London Ontario and consisted of four faculties: Arts, Divinity, Law and Medicine. The university was renamed the University of Western Ontario in 1923, and in 2012 was re-branded Western University (2016a). According to Webometrics (2016c), the university is ranked No 196 in the world. Although the music department is known as the Don Wright Faculty of Music, named in 2002 after an alumnus who donated generously to the department, it was also established with monies donated by Universal Music Canada, Warner Music Canada and the MI Association of Canada (Western University Ontario, 2015p). Prospective music students at the university have the option of accessing various types of music degrees: Bachelor of Music, Bachelor of Musical Arts, BA (with a dual Honours) or BA (with music as a major). The university hosts various MI or music degrees with a business specialisation. Western University is the leader in MI education in Canada. These are the MI oriented qualifications offered at the university:

- Bachelor of Musical Arts (Honours Music)/Honours in Business Administration (Ivey).
- BA (Honours in Music)/Honours in Business Administration (Ivey).
- BA (Major in Music)/Honours in Business Administration (Ivey).
- BA (Music Administrative Studies).

The first three degrees are collaborative degrees with the Ivey Business School, Western University's business school. The BA in Music Administration, the degree selected for review, is a collaboration between the music department and faculty of social science (Western

⁸⁷ For a comprehensive overview of the BA, Music and Management Sciences, refer to Addendum C(xv) (University of Southampton, 2015).

University Ontario, 2015k; 2016b). This degree has been designed to prepare graduates for management positions within the MI, such as music publishing, music/art management, production and distribution of recorded music, manufacturing of electronic music equipment and the marketing of music products. It is a four-year, 20-credit qualification made up of a core of 8.5 credits in Management and Organisational Studies from the Department of Social Science and 7.5 credits from the Department of Music Research and Composition. Students are expected to take an additional four elective credits, allowing for the creation of an additional major. Students from both the classical and popular music worlds are welcomed, as the university gives them access to modules that will enable a specialisation in either popular or classical music and does not limit them to exploring only one option.

Although there are no performance requirements in this qualification, it is advisable that students have some background knowledge of classical or contemporary music before entering the programme. As part of the admission requirements, students are not auditioned, but instead interviewed, have to pass a theory placement test, at an intermediate harmony level (related to the Royal Conservatory of Music), complete a questionnaire and require two letters of recommendation. Students must also submit an MP4 performance recording, in which their hands and face are visible (Western University Ontario, 2015d; 2015g; 2015k). As with the University of Southampton, the Management and Organisational Studies courses have not been explicitly designed with the creative psyche in mind. However, there are many MI related modules to which students have access:

- Introduction to popular music and culture.
- Popular music genre studies.
- Popular music: songwriting I and II.
- Popular music: digital production and engineering.
- Topics in the popular music industry.
- Topics in Canadian music.
- Advanced project in popular music production.
- Popular music: composer and artist studies.
- Directed study in music history or popular music.
- Directed study in music administration studies.
- Contemporary music studio.

The staff employed at the Music School are nationally recognised scholars, composers, administrators, teachers and performers and are leaders in the Canadian MI (Western University Ontario, 2015a).⁸⁸

4.12. SUMMARY

In this chapter, various MI related undergraduate degrees (either stand-alone qualification or qualifications in which the student can major in MI) were identified and preliminarily reviewed. Eventually, ten qualifications were selected for closer inspection. These stand-alone MI qualifications are hosted in 13 countries in five continents. This proves that although these programmes do not exist at SA HEIs, there is a clear precedent for this type of education at HEIs worldwide as a need exists in the market. The universities where the programmes analysed are hosted, are predominantly public HEIs (eight of the ten) as opposed to independent or private institutions. Only two institutions are private: Assumption University, Thailand and New York University.

Out of the bachelor's degrees reviewed and analysed, 14 different designators were used to classify the programmes: BA; Fine Arts; Business; Business Administration; Commercial Music; Creative Industry Management; Creative Business; Culture and Arts; Music; ME; Music Management; Music Industry; Musicology; Science. The most popular designator was Arts: out of the qualifications reviewed in this study, 12 are BA degrees. Science and Music were the second most popular designators with five qualifications each holding this designator. The duration of the qualifications reviewed, analysed and explicated in this chapter ranged from three to four years, with total degree credits ranging from 20 to 345. The majority of qualifications (seven out of the ten analysed), however, ranged between 120-240 credits.

One of the aims of the new MI qualification framework is to grant a more significant number of prospective students greater access to music departments and HME. An interrogation of admissions policies of the qualifications reviewed was, therefore, an essential aspect of the analysis process. Generally, students wanting to access a music qualification at an HEI in SA require a high school diploma/NSC (national senior certificate) (the term used in SA), with music as a subject. Alternatively, students require an NSC with specific external music theory and performance grades, which they can obtain from one of the recognised examination bodies (UNISA; Trinity College of London; Associated Board of the Royal Schools of Music), which is not only a trend in SA but one followed and advocated by policies and reforms,

⁸⁸ For an overview of the structure and rules of engagement of the BA with a specialisation in Music Administrative Studies, refer to Addendum C(xvi) (Western University Ontario, 2015b; c; e; h; i; j; k; l; m; n; o), Addenda C(xvii) and C(xviii) (Western University Ontario, 2015f).

especially in Europe (see 2.3). This level of exclusivity has resulted in the closure of many departments across the world (see 2.4.3) causing many HEIs to relook their offerings in order to attract a more significant number of students.

As the qualifications analysed are not purely Music degrees, but rather MI programmes, half of the universities only require that students hold a high school diploma to gain entry into the qualifications, with the remaining HEIs requiring some prior exposure to formal music training. The only university that requires an audition was Assumption University, Thailand, but this qualification has music theory knowledge and performance embedded in the core of the programme. At New York University, students are required to submit a portfolio of work, which may take the form of a business plan, so it is therefore not limited to performance. The Rhythmic Music Conservatory requires that students pass an interview, complete a task at the institution and submit a written presentation before being granted access to the qualification. Four universities have music entry requirements:

- Midlands State University: it is a requirement that a student possesses an O level in music, which is not as rigorous as an A level (A levels are equivalent to Grade 12 in SA).
- UAB: it is suggested that students have an intermediate knowledge of music, as portions of the qualification require music knowledge, but this is only a suggestion.
- University of Southampton: Although no audition is required, students are expected to have music as a high school subject or music grades.
- Western University, Ontario: Although there is no audition, students need to pass a music theory entrance examination, set at an intermediate harmony level according to the Royal Conservatory of Music.

Most of the degrees analysed in this chapter have as their primary aim the preparation of managers, leaders and entrepreneurs for the MI. These degrees have been designed to give students an alternative to performance as a music career or to assist students wanting to pursue a performance or musical career, a more profound understanding of the business aspects of the industry. When analysing the makeup of the subjects selected for the population of the above qualifications, one can subdivide the modules into eight different focal areas:

- Dissertation/Final Degree Project.
- Internship.
- Management.
- Economics/Entrepreneurship.
- MB.

- Music Knowledge.
- Marketing.
- Liberal Arts.

In eight of the ten qualifications analysed, students are expected to submit a final research project. This project is usually the student's own choice, in consultation with a supervisor, in their area of specialisation. It is a culmination of the entirety of their academic experience. US HEIs call it a Capstone project. The only university that does not have a dissertation option is Assumption University. At Western University, a dissertation is available as an elective. Universities have, therefore, included supporting modules to assist students in the completion of this project: research methodology, writing, language, journalism, communication and dissertation supervision. The inclusion of this type of learning coincides with a move amongst many institutions and systems to encourage lifelong learning and is a concept encouraged in SA (see 2.2.1, 2.2.2, 2.2.2.3, 2.2.7, 2.3, 2.6).

A vital part of entrepreneurial development and education is the exposure of students to apprenticeships or internships, which related to the second of the eight focal areas. Although it is vital to learn the theories of entrepreneurship the only way a student can learn the nuances of business is by working in the environment (see 2.5.2). Internships, therefore, feature highly in the qualifications analysed with eight offering an internship as either a compulsory element or an elective. Although the Massey University programme does not include an internship, in the module "MI Major Project" students are given two supervisors, one from the university and one from the MI, which means the student has an intimate interaction with a professional from the MI as part of their capstone project. This coincides with the concept that if a young entrepreneur is exposed to an established entrepreneur, it is more likely that they will pursue a personal entrepreneurial journey (see 2.5.2). The remaining qualification from Western University does not contain an internship module. All the programmes analysed contained some sort of management module, either in the core (eight) or as an elective component (two of the ten). The most popular modules, which had a recurrent presence in the various qualifications included:

- **Management Principles** (offered in 8 different programmes, either as music management, creative management or general management).
- **Project Management** (offered in six programmes).
- **Leadership** (offered in three programmes).
- **Organisational Understanding** (offered in four programmes).

- **Artist Management** (offered in four programmes).

Entrepreneurship/Economics modules appeared in nine of the programmes, either in the core (eight) or as an elective (one of the ten) of the programme, which correlates with the inclusion of internships in these qualifications. All the qualifications that contain an internship generally contain an entrepreneurial component, indicating a correlation between these two focal areas, which relates to research conducted earlier (see 2.5.2). Within the Economics focal area, the most popular modules include:

- **Entrepreneurship and Innovation** (offered in six programmes).
- **Economics** (offered in five programmes).
- **Accounting and Budgeting** (offered in four programmes)
- **Business and Finance** (offered in five programmes). Høgskolen i Hedmark even offers a module in Creative Business.

The above two focal areas (Management and Economics) coincide with a move in HME to include more entrepreneurial training in programmes, with the realisation that musicians will mostly be self-employed and require an armoury of business skills to ensure career longevity (see 1.2.1-1.2.3, 2.4.3, 2.5, 2.5.1, 2.5.2). MI modules are offered in all ten music programmes analysed. The only university where the subject matter is part of the elective component of the qualification is at the University of Southampton. In nine of the ten programmes, the business modules included have been designed with an MI focus and are part of the core of the qualifications. MI modules are split into the following focal areas (see table 4-3 for a summary of the qualifications reviewed):

- **Future Music/Consumption Trends/Technology in Music** (eight programmes include some sort of module regarding the future of music or how people are consuming music and the technologies involved in music making and distribution).
- **MB** (offered at eight universities).
- **Music Law/Law/Contracts/Copyright** (eight programmes include a module in Law, with four programmes offering programmes in Music Law).
- **Live Music and Event Management** (offered in four programmes).
- **Artist Development/Management** (offered at four universities).
- **Music Publishing and Licensing** (offered in three programmes).
- **Music Label** (offered at two universities).
- **Careers in MB** (offered at one university).

Music knowledge modules are those modules that deal with improving a student's musicality, music literacy and knowledge of music creation. These modules are included in the predominance of reviewed qualifications (eight of ten), but are not areas of specialisation, with most students only continuing with these modules into the second year, unless they select it as an elective in later years. The most popular Music knowledge modules included are:

- **Music Theory** (offered in six programmes).
- **Composition** (offered in five programmes).
- **Performance or One-On-One** tuition in an instrument (offered in five programmes).
- **Critical Listening** (offered in five programmes). Involves the ability to analyse different pop songs and understand their makeup and appeal.
- **Music History** (five programmes offer Popular Music History, with an additional three offering history in WCM).
- **Ethnomusicology** (seven universities offer modules which enable students to understand the music of various cultures. Three offer a modern perspective and the remainder a more traditional offering).

The inclusion of these modules is in line with research conducted earlier which states that creative managers cannot purely have an understanding of business, but need to understand creativity and the creative process to adequately manage talent and the exploitation of creative output (see 2.5.1-2.5.2). Marketing and Branding modules are represented in all ten qualifications analysed, with some universities opting to focus on music marketing, whilst others focus on creative marketing with the majority focusing on pure marketing. Three of the universities address marketing in the elective components of the qualifications.

Liberal Arts modules are included in eight programmes. The inclusion of these modules is varied and dependent on relationships forged between music departments or conservatoires and other universities or faculties within the universities in which they reside. In the USA, there has been a trend amongst music conservatoires to include more liberal arts modules to empower students to be more creative and acquire a more intense depth of knowledge, which will stimulate their creativity, giving them a creative edge in the MI (see 2.4.3). Conservatoires have therefore been encouraged to form relationships with universities in a quest to afford their students this opportunity (see 2.3.2).

In seven of the qualifications, general education or liberal arts modules are included in the core of the qualification, therefore, validating the above research. This is another reason for the favouring public universities over private institutions for review in this chapter, as private

HEIs reside within an infrastructure into which they can easily tap for various forms of knowledge, which is not always the case with private entities. This, therefore, motivates me to think that the eventual MI related curriculum framework (Bachelor of Music Business), should reside within a state subsidised HEI in SA. As stated earlier, it is vital that a balance is struck between the inclusion of creative and management modules, to assist in the creation of future creative managers (see 2.5.2), which emerged as a key feature in most qualifications reviewed.

At six universities, students are expected to work collaboratively with students from other faculties to complete specific tasks. This interdisciplinary approach is present at the following institutions: Høgskolen Hedmark; Massey University; New York University; Universitat Autònoma de Barcelona, University of Southampton and Midlands State University. This is an indication of the direction HME is presently taking, as there is a realisation amongst academics that music graduates are increasingly leading “portfolio careers” for which they require a set of diverse skills (see 1.2.3, 2.2.2, 2.4.3).

In summation, the following characteristics emerged as the most predominant in qualifications reviewed (see table 4-3):

- Most qualifications contain a research project.
- Qualifications have been designed to prepare students for careers as MI practitioners.
- The entry level is lower than that of traditional music qualifications, making them more accessible to a broader audience.
- The duration of qualifications is usually between three and four years.
- There is an expectation that MI students collaborate with students from other faculties.
- Internships are a feature in most programmes.
- Management, economics/entrepreneurship, music literacy, MI, marketing, liberal arts and marketing modules are a feature in the majority of programmes.

In Chapter 5 I will report on interviews conducted with ten MI professionals to determine if a need exists for an MI qualification for the SA context.

Table 4-3: List of commonalities between the 10 qualifications reviewed in this chapter

#	University	Degree	Duration (in years)	Country of Origin	Credits	Entry Requirements	Final Project	Internship	Management	Economics	Music Business	Music Knowledge	Marketing	Liberal Arts
1.	Assumption University, Thailand	BA: Music Business	4	Thailand	142	Exam (Theory, Aural and Audition)	X	✓	✓	✓	✓	✓	✓	✓
2.	Høgskolen i Hedmark	Bachelor of Music Management	3	Norway	180	High School (HS) Diploma	✓	✓	✓	✓	✓	X	✓	X
3.	Massey University	Bachelor of Commercial Music: Music Industry	3	New Zealand	345	HS Diploma+ Interview	✓	Included in Essay	✓	✓	✓	X	✓	X
4.	Midlands State University	BSc in Music Business, Musicology and Technology (Honours)	4	Zimbabwe	164	HS Diploma Music O Level	✓	✓	✓	✓	✓	✓	✓	✓
5.	New York University	BFA Recorded Music	4	USA	128	HS Diploma + Portfolio	✓	✓	Elective	✓	✓	✓	✓	✓
6.	Rhythmic Music Conservatory	BA: Music Management	3	Denmark	180	HS Diploma + Interview + Tasks	✓	✓	✓	✓	✓	✓	✓	✓
7.	Royal Melbourne Institute of Technology	BA: Music Industry	3	Australia	288	High School Diploma	✓	✓	Elective	Elective	✓	✓	Elective	✓
8.	Universitat Autònoma de Barcelona	Bachelor of Musicology: Musical Management and Heritage	4	Spain	240	HS Diploma + some music knowledge	✓	Elective	✓	X	✓	✓	Elective	✓
9.	University of Southampton	BA Music and Management Sciences	4	UK	217.5	HS Diploma with music as subject	✓	Elective	✓	✓	Elective	✓	Elective	Elective
10	Western University, Ontario	BA Music Administrative Studies	4	Canada	20	HS Diploma + need to pass a Grade 3 theory exam	Elective	X	✓	✓	✓	✓	✓	✓

CHAPTER 5

ENTREPRENEURIAL AND MUSIC INDUSTRY EDUCATION IN SOUTH AFRICA: A NEEDS ASSESSMENT

5.1. INTRODUCTION

In this chapter, I will report on the individual interviews conducted with various participants from the music industry (MI). This group was assembled to determine the employment needs of music career professionals and the value of HE (higher education) in meeting these needs. With an understanding of these needs, along with data extrapolated from earlier chapters, a clearer understanding of how to populate an MI related curriculum framework was achieved. The resultant framework, which will be presented in chapter 6, will aim to assist graduating MI students to better articulate into sustainable long-term music careers. This chapter will, therefore, serve as a needs analysis and is divided into three sections:

- Background of each participant and interview summary per participant;
- Overall analysis of results, per question;
- Summary of results.

A sample group of ten MI stakeholders were selected and interviewed. Each participant was individually interviewed, using an interview schedule approved by the Humanities research ethics committee of the University of the Free State (UFS).⁸⁹ The questions in the interviews were open-ended and reported in a qualitative, descriptive manner, in order to ensure the transferability of results (see 3.3.5). The progression of each interview varied and was dictated by the rapport established between the interviewee and myself, and each participant's experiences and knowledge of the MI, which is in line with interventions in constructivist studies, which follow a naturalistic pathway (see 3.3.5). Although there was an interview schedule, the interviews sometimes strayed from the prescribed questions in order to give interviewees greater clarity on the topic being researched and for me to gain greater clarity of the inner workings of the MI, which is in accordance with the technique of peer debriefing, a strategy utilised to ensure the credibility of results (see 3.3.5).

The interview schedule consisted of 11 questions.⁹⁰ Questions were formulated to determine participants' views on the following:

- The need for an HE MI qualification framework for the South African (SA) context.
- Skills graduating music students require.

⁸⁹ Ethics Clearance Number: UFS-HSD-2015/0419.

⁹⁰ See Addendum D(ii).

- Value and viability of an MI qualification.
- Influence HE has on the MI.
- Influence MI has on HE.
- Participants who would most benefit from an HE MI qualification.
- Qualification designator that would best fit an MI related degree for the SA context.
- Purpose of HE music qualifications.

Combined, the participants have 250 years of experience in the MI.⁹¹ The first interview was conducted on the 19th of October 2016 with Mrs Adriana Scholtz, and the last interview on the 14th of November 2016 with Ms Roshika Doolabh, a period of just over three weeks. Interviews with the participants totalled 17.5 hours, and the interview process was conducted as follows:

- Each participant was individually contacted telephonically.
- A date, time and location, which suited the participant, was confirmed.
- Each interview commenced with an icebreaker in which participants discussed their work experience, position and achievements in the MI.⁹²
- An explanation of the study and research conducted, to this point, followed the previous step.
- The interview was conducted, with the interview schedule used as a basis.
- Handwritten notes of each interview were taken.
- At the end of the interview, participants were asked to sign personalised letters of informed consent, which have been filed and included in the Addenda document.
- Interviews were then transcribed into a printable and e-mail format.
- Interview transcripts were e-mailed to each participant for final feedback. Only two interviewees failed to respond to the e-mailed transcripts; in those cases, the interview transcript initially transcribed was the one used for analysis and explication.
- Only participant amended interview transcripts were included in the Addenda document, as some participants communicated that only amended transcripts be utilised.
- Final transcripts were analysed and explicated in this chapter. A Hermeneutic cycle of understanding was utilised in interpreting the data (see 3.3.6).

On average, an interview lasted 1 hour and 45 minutes, which is in line with the techniques of persistent and prolonged engagement, two of the strategies utilised to ensure the credibility of

⁹¹ For a more detailed look at each participant, years of experience, duration of interviews and job designation, refer to the table in Addendum D.

⁹² In the interview transcripts contained in the addenda document, this information is contained in a section entitled Background.

results (see 3.3.5). Each interview transcript took approximately two hours to process, a procedure which involved:

- a. Typing out each transcript (based on handwritten notes taken during the interview, as audio recordings were not made).
- b. E-mailing each participant a copy of the transcript in order to validate the transcription and to give each participant an opportunity to add any additional information they felt they might have omitted during the interview.
- c. Making final amendments to returned interview transcripts.
- d. Interpretation of data gathered.

The latter steps coincide with the process of member checking, a technique utilised to ensure the credibility of results (see 3.3.5). The total time dedicated to this sample group was approximately 37.5 hours.

Out of the ten interviewees, five are musicians, and the remainder are business people from the MI: manager, lawyer, music supervisor, music promoter and music journalist. Four interviewees hold higher music qualifications (two PhDs, one BMus qualification and an Advanced Diploma in Sound Engineering). Four interviewees hold non-music related university degrees. The last two enrolled for HE studies which they never completed. By assembling a group from varied backgrounds and experiences, from the MI, I was able to ensure the balance and fairness in the sample group, which assisted in the triangulation of results and gave the data collected credibility (see 3.3.5). All ten participants gave informed consent, which allowed for the use of their identities in the reporting of results, a form of peer debriefing (see 3.3.5). The letters of informed consent, transcripts and email correspondence between the researcher and the participants have been included in the accompanying addenda document and provide an audit trail for this study (see 3.3.5).

5.2. INDIVIDUAL PARTICIPANT INTERVIEW FEEDBACK

What follows are the backgrounds of the various interviewees and a summary of each interview; there are therefore two sub-sections for each participant (background and summary):

5.2.1. MS ADRIANA SCHOLTZ

Ms Scholtz⁹³ is an award-winning violinist, classical musician and recording artist in the SA MI. She has worked with some of the most iconic performers in music: Michael Bubl , Laurika Rauch, Luciano Pavarotti, Yvonne Chaka Chaka, Steve Hofmeyer, Mango Groove and U2 (to name but a few). Ms Scholtz was a former musician in the South African Broadcast Corporation (SABC) Orchestra, National Symphony Orchestra (NSO) and Johannesburg Philharmonic Orchestra (JPO). She has played at some of the biggest festivals in SA including *Inniebos*, *Afrikaans Is Groot*, and *Skouspel*, as well as performing in various musical theatre productions such as *The Phantom of The Opera*. Ms Scholtz holds a BMus degree from the University of Pretoria (UP) and explicated that, whilst the training she received prepared her for future career prospects, changing employment trends nullified a lot of the things she was initially taught, as what she really needed was an armoury of skills that would enable her to conduct business as a contractor.

She was selected for this study as someone who has come from a traditional HE music background and who has succeeded as a career musician in the SA MI. She gives classical music a voice in this project and is also able to inform the study from an academic point of view, having attained a BMus qualification. Ms Scholtz is therefore optimally positioned to assist in commenting on the knowledge gap experienced in higher music education (HME).

5.2.1.1. INTERVIEW SUMMARY

In Question 1, interviewees were asked about the skills they considered music graduates should embody to ensure long and sustainable careers in the MI. Ms Scholtz specified that music graduates should possess various skills including the mastery of their instruments, as this is the crux of what they will do in their future careers. She also explicated that graduates should possess knowledge of business, social marketing/marketing, networking, entrepreneurship and the MI structures that make up the SA MI. These are all skills Ms Scholtz now possesses after many years of experience and could have been included as options in her qualification. By being exposed to this knowledge, she stated that she would have been able to make more informed decisions, which may have resulted in career prosperity.

Commenting on the state of HME in SA, Ms Scholtz articulated that there is validity in what is currently being taught at universities, as the knowledge imparted to students is essential for

⁹³ All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda E(i)-E(iii)].

the creation of competent musicians: music theory, aural, history, performance. That being said, she articulated that (Question 3):

“...content included in current qualifications is not enough to prepare graduates for careers in the music industry and it is just a starting point for what they will need.”

She explained that entrepreneurial skills, understanding invoicing,⁹⁴ social networking, marketing and the knowledge of how to develop and execute a business plan are essential skills to possess in today’s MI, which is a reality explored in the qualifications reviewed in Chapter 4 (see 4.12). Ms Scholtz added that the inclusion of general business knowledge would not address the needs of graduating music students as the MI has very specific structures and operations, which require specialised MI knowledge. She, therefore, elaborated that business modules would, therefore, need to be customised for an MI qualification. This corroborates research conducted earlier (see 1.2.3).

Ms Scholtz expressed that an MI qualification would attract more significant numbers of music students into music departments and would ultimately open up HME to students who do not only want to be musicians but who also want to pursue various other career paths within the MI. She specified that not only would HEIs (Higher Education Institutions) benefit from the influx of students but that the MI itself would be enriched through exposure to more informed graduating MI practitioners. On the question of who would most benefit from an MI qualification, Ms Scholtz responded that not only would music students benefit from the knowledge contained in an MI qualification but that it would be a valuable qualification for anyone wanting to pursue a career in the MI. She added that an MI qualification would be a vehicle that would significantly impact the MI, making careers in the MI a more attractive and viable option for a higher number of people, resulting in a more productive, structured, profitable and sustainable industry. Continuing by saying that an MI qualification would result in the generation of more skilled music workers, who would better understand the business of music and in turn, would be able to make more informed decisions, leading to the establishment of more formalised structures. This would contribute to higher income generation and job creation, something that is currently needed in the SA MI.

A sentiment conveyed by Ms Scholtz is that universities should embrace more progressive curricula to prepare graduates for the realities they will inevitably face. She went on to question the viability of traditional BMus qualifications in today’s world, adding that, based on her earnings and considering the work covered in her BMus degree, she felt that she did not get a good return on her initial investment. She elaborated that HME should have the employability

⁹⁴ This is a process whereby an artist sends a stakeholder, who has commissioned the said artist to complete certain tasks, with a document breaking down the services that will or have been rendered and the costs of those services.

of graduates as its central goal and that music qualifications designed over 200 years ago were created to fulfil the needs of the MI of the day, ultimately preparing prospective musicians for orchestra and teaching careers, yet very little has changed in education in the ensuing years. Employability was therefore at the heart of these initial programmes, yet the same cannot be said of new qualifications.

Ms Scholtz expressed that although many great musicians are currently being trained at HEIs in SA, most are unemployable. Playing one's instrument, according to Ms Scholtz, is no longer enough: graduates should have an in-depth knowledge of the structures that make up the MI and how they operate to ensure long and sustainable careers. Ultimately, Ms Scholtz believes that an MI qualification is a good idea, as:

“...this type of qualification would give those students who want to pursue a higher music education, but who do not want to be a performer, a greater choice in the direction of their music studies, therefore opening up the doors of music education at institutions of higher learning to a greater population of students.” (Question 11)

5.2.2. SEAN BROKENSHA

Sean Brokensha⁹⁵ is a music journalist, contemporary music historian, critic, broadcaster and commentator who previously worked at 702 (a Johannesburg based talk radio station) and currently works at Mix FM. He has written liner notes and consulted on various music projects, including as a music consultant on the soundtrack for the Golden Globe and Academy Award-winning motion picture *The Long Walk to Freedom*. Mr Brokensha has also worked with the SA recording artist, Yvonne Chaka Chaka, on the launch of an awards ceremony celebrating backing musicians and vocalists (“The Backing Vocalists and Session Musicians Awards”).

Mr Brokensha was selected for this study to offer the music journalist/historian/broadcaster's perspective on the topic of this project. As a celebrated member of the music media and someone without formal musical training, Mr Brokensha offered a different voice and perspective in this study.

5.2.2.1. INTERVIEW SUMMARY

Regarding the skills music graduates require to make music a viable and sustainable career, Mr Brokensha specified that many lessons could be learnt from some of the music industry's most successful recording artists, people like Paul McCartney, Rod Stewart and Madonna. The one common denominator amongst these artists, according to him, is their immersion in the business of their music careers, which has translated into profitable careers. He detailed that

⁹⁵ All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda F(i)-F(iii))].

some of the skills music graduates require to ensure longevity in careers include knowledge of contracts, the structure of the MI, royalties and copyright, income streams, business and business management, the history of music (including classical music history, so that students can contextualise current issues), other art forms (drama, dance, art), marketing and networking, people management skills and social networking. Mr Brokensha expounded that love and passion for music are possibly one of the key ingredients that will ensure an individual's success in the MI.

He elucidated that an MI degree would be something that would attract, appeal to and be favoured by a more significant number of students and that it would be a more popular option than current HE music offerings. He explained that while there will always be a place for BMus qualifications for students wanting to pursue careers in performance, composition and music education (ME), a qualification in MI –

“... is more attainable and more realistic, it is something to which more people can aspire and relate.” (Question 11)

Mr Brokensha made the comparison between the BMus, the proposed MI degree and students studying sports management, elaborating that many people want to be sports stars, but that not everyone embodies the traits required to make them stars. For these people, he stated, that the option of studying sports management at university is a reality, still allowing them to pursue a career in a field they love. He verbalised that there are synergies between the two examples. He expressed that an MI degree would be beneficial for anyone wanting to pursue a career in music: from musicians to music entrepreneurs. He added that musicians would never form the bulk of enrolments in such a qualification, but rather people who want to be involved in the business of music. Mr Brokensha conveyed that prevailing employment trends favour self-employment and entrepreneurship, which therefore implies that, regardless of the business a student wishes to explore, it is essential that individuals be exposed to this type of knowledge to ensure career prosperity.

He expressed that an MI degree is something that is required in the MI, as that it would generate more individuals who would articulate into the MI with the requisite knowledge and skills that would give it more structure and result in higher income generation and job creation. He explained the knowledge generated for the MI baccalaureate would not only benefit prospective MI practitioners but that it would also offer invaluable knowledge to traditional BMus students. Mr Brokensha detailed that HEIs offering BMus qualifications should be preparing graduates to lead long and sustainable careers in the MI and should, therefore, be assimilating more progressive content into their programmes. He explicated that one of the

biggest myths that HEIs should be trying to dispel is that of the starving musician. He elaborated that it is no longer enough for a music student to graduate with a profound knowledge of music and that anyone wanting to succeed in a career in music, require additional non-music performing skills. He explained that musicians require knowledge of how to handle their business and need to be more proactive: no longer are A&R (Artist and Repertoire/talent scouts) people actively searching for talent, the talent now needs to find and approach relevant A&R people more actively, placing different stressors on music graduates.

He indicated that music qualifications, as they stand, are making an impact on the SA MI, as evidenced on SA's performing stages. He continued to add, however, that universities could do more to prepare students for careers. He added that there are many lessons from the world of the MI that can be taught in university classrooms. He used the example of Clive Calder (SA recording executive) who has made billions of dollars in the industry, not because of his knowledge of music, but because of his business knowledge. Mr Brokensha elaborated that with changing MI trends, such as more formalised structures, artists dealing more directly with audiences, record companies losing their stronghold over the industry and changing funding structures, a need has been created for an MI qualification. He added that he was not sure as to the designation of the prospective degree, but added that, although it could be a business degree or a social entrepreneurship degree, it should certainly not be a music degree.

5.2.3. DR NEIL VAN DER WATT

Dr van der Watt⁹⁶ is the Director of Music at Pretoria Boys' High School (PBHS), a government school established in 1901 by Charles Hope during the SA War with a music department which dates back to the 1920s (Pretoria Boys High School, 2011). Dr van der Watt has been in his current position since 1987. He holds a BA in Education and Music and MMus in Composition from the UP and a DMus in Musicology from the University of South Africa (UNISA). Besides being an accomplished music educator, he is a composer and arranger and has served on various governmental committees, including a position as the department of basic education's (DBE) chief practical, grade 12, music examiner.

Dr van der Watt was selected for this study to give music educators a voice. His knowledge of HME (as a doctoral graduate), his professional contributions as a classical musician/composer/arranger and as someone who has worked as a national examiner for the DBE, adds credence to this study.

⁹⁶ All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda G(i)-G(iii))].

5.2.3.1. INTERVIEW SUMMARY

Regarding the skills graduates will require in order to succeed in a career in music, Dr van der Watt stated that it is essential that a graduate specialises in a particular field, explaining that they should master basic music skills: instrument playing, music theory, aural and history. He continued by saying that the more skills a student acquires, the more likely they are to succeed in a career and that in today's MI it is vital that music graduates have an understanding of concepts such as marketing, management and budgeting. He detailed that this sort of training would have served him well, and would have facilitated his career progression, ultimately saving him from making a lot of unnecessary mistakes.

That being said, Dr van der Watt generally tries to dissuade his learners from pursuing HE studies in music, as he is personally aware of the perils they will face in trying to make music a sustainable, long-term career. He did, however, elaborate that he does recommend HME only to those learners who show real passion, discipline and commitment to the art. Dr van der Watt considers the programme currently run at PBHS one that gives pupils a broad knowledge and range of skills to explore music within different spheres, but predominantly within performance and music appreciation. He expressed that if his learners want to attain a more profound music knowledge that they should endeavour to pursue an HME, as his programme does not offer the depth, they require to pursue a music career.

Dr van der Watt considers that an MI degree would be a worthwhile venture for universities to explore, as it would attract higher numbers of pupils, and in so doing, could potentially surpass current enrolments for BMus qualifications. He stated that not only would an MI qualification open up music departments to more significant numbers of students, but that such a qualification would assist in making the SA MI more efficient, therefore contributing to unearthing hidden musical talent. Dr van der Watt stated that society benefits from a strong MI, as culture and history are so integrally linked to musical traditions and added that a strong MI in SA would serve to fulfil a therapeutic function, assisting in healing the wounds suffered by South Africans as a result of the previous government's policies of racism and discrimination.

He indicated that current HME models are making a minor impact on the MI, saying that:

“What universities are currently teaching is not in line with what the industry requires.”

(Question 9)

He elaborated that music qualifications were initially conceptualised to cater to the specific music labour needs of the day and that the MI has evolved exponentially since the creation of these qualifications, yet HME has not kept up with labour changes. He expounded by saying that HEIs can do more to bridge the university-labour gap, by including more relevant,

progressive content and flexible structures, which will better prepare graduates for careers in the MI. He stated that qualification foci are too narrow, limiting graduates' career prospects and continued by saying that the knowledge developed for and included in an MI qualification would not only benefit those enrolled but would be vital knowledge from which all music students could benefit, including BMus students.

He explained that he was not sure of the designation the MI degree should hold, but that it should be a four-year qualification, with a generic two-year grounding and a specialisation in the last two years. He elaborated that, in the first two years, students should be exposed to concepts of basic music making, marketing, management and music technology and that, in the last two years, students should specialise in one of the latter areas. In conclusion Dr van der Watt detailed that not everyone who intends to pursue a career in music aims to be a musician, composer or educator and that it is therefore vital that HME become more diverse, flexible and inclusive so that it may be able to train the future music stars and infrastructure that will support these stars.

5.2.4. DR. VUSABANTU NGEMA

Dr Ngema⁹⁷ is a doctor of African music and dance, an academic, author, curriculum developer and former head of music at the Tshwane University of Technology (TUT). He holds qualifications from the University of Zululand (BA in Drama, Master's in Zulu Dance Song, Master's in Cultural Tourism and PhD in African Dances) and the University of Durban Westville (BA Honours in Drama). He has worked at various SA universities: University of Cape Town (UCT) where he established the African Dance and Music Department and the University of Zululand. Dr Ngema previously worked at the Playhouse, in Natal, where he led various community upliftment projects and was part of a Jazz and Dance company in Cape Town. Because of his intimate knowledge of SA indigenous music, he has travelled the world doing master classes and was part of a SAQA (South African Qualifications Authority) music SGB (Standards Generating Body) which wrote the national music curriculum for GET (General Education and Training), FET (Further Education and Training) and HE. Dr Ngema has also co-authored various textbooks and instruction manuals for the DBE and sat on the National Arts Council advisory board between 2001-2014.

Dr Ngema was selected for this study as a music academic, curriculum developer, indigenous music specialist and author, who currently works at one of SA's public universities (TUT). He gives a voice to academics in this study.

⁹⁷ All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda H(i)-H(iii))].

5.2.4.1. INTERVIEW SUMMARY

Dr Ngema commented that a music qualification with an MI focus would be a qualification that would appeal to a large number of matriculants. He explicated that this sort of qualification could bring economic stability to music departments, by appealing to more significant numbers of prospective students and creating a platform that would inform, drive and run the MI. Dr Ngema added the caveat that these qualifications would, however, need to be approached from a practical perspective and should not be bogged down with too much theory at the expense of experiential learning. He conveyed that there are currently no attractive options for generalist students, who do not necessarily want to be musicians and indicated that MI graduates would one day lead the industry. He contended that the MI is the reason music qualifications exist and therefore HME should prioritise their needs in programmes.

He articulated that it is essential that music graduates master their area of specialisation (e.g. composing, performing, educating). That being said, he stated that must never be forgotten that music is a business and that it is, therefore, essential that students graduate with an understanding of how to price, market, package and promote their product in order to ensure career longevity. He elucidated that HE qualifications should be designed to empower graduates to be independent, self-sustainable and entrepreneurial, without having to rely on an employer to secure employment or income generation. He expounded that, if the end goal of a qualification is not employability, students will not see the worth of their personal and financial investments, resulting in disinvestment from HE music programmes, a sentiment echoed in Ms Scholtz's interview.⁹⁸

He went on to assert that an MI degree would create more well-rounded graduates who would be able to lead longer and more sustainable careers, with a more profound knowledge of the industry. This type of qualification would also assist in formalising structures and procedures in the MI. Finally, an MI degree would attract a more significant number of students to music departments, resulting in departmental stability and prosperity. Dr Ngema indicated that universities are incubators of knowledge, like science laboratories:

“The universities should a safe place in which students are able to study, dissect, interrogate and analyse concepts that rule the music industry.” (Question 6)

He added that once these concepts have been taught, interpreted and understood; students would be able to be integrated into the MI with a more profound understanding of the topics taught and in this way, more informed decisions can be made. Dr Ngema stated that with this

⁹⁸ Addendum Ei, Question 6.

knowledge, graduates would be able to work more proficiently and effectively from the outset, generating more substantial profits and facilitating more formalised structures in the business.

Dr Ngema communicated that in order to fulfil the above, it is essential that there is cooperation between the world of academia and MI. He stated that academia should provide a safe environment in which the MI can be analysed, studied and MI concepts theorised, and formulas derived and that the MI, whose speciality it is to exploit creative output, should enlighten academia to the current strategies utilised to generate income and inform HEIs of current and future industry needs. He added that although the MI can produce vast sums of money from musicians' creative output, the people doing the work are generally not formally trained and have learnt by trial and error. The knowledge that these practitioners have acquired can be studied and theorised to create stability and formality in the industry. He analogised that people "walk over gold and diamonds daily", but generally never look down and pick them up, referring to the fact that although there are many people in the MI with rich and vast knowledge, academia seldom taps into these invaluable resources.

Dr Ngema made the point that the MI should be an incubator for future music students wanting to pursue a career in music. He advocated for the inclusion of internships in the MI and cited the example of medical students, who are expected to complete an internship as part of their training, as not every eventuality can be taught in class. He explained that under the supervision of more experienced medical colleagues, intern doctors can learn new strategies, practice theories and tactics taught in class, as well as inform the system of current medical trends. The relationship is therefore mutually beneficial. He went further by saying that in the same way, it is essential that MI students (and music students in general) be exposed to internship programmes before graduating into the world of music. He considers that music is a beacon of culture, and stated that it is a means by which people are able to reflect and document the past and present, whilst also being a powerful and cathartic way in which to heal society from the adverse political policies of the past.

Dr Ngema elaborated that HME does not have much of an effect on the MI. Although he has various postgraduate qualifications, most of the knowledge he has gained about the MI is knowledge he has acquired over the years. He asserted that whilst music graduates should be leading, informing, consulting and driving the MI, they are not sufficiently informed and are therefore at the mercy of the industry and articulated that, although an MI qualification could potentially benefit all involved stakeholders, HEIs and academics might not be receptive to this type of degree. Dr Ngema explained that at TUT, there is currently only one module that addresses the needs of the MI: Arts Administration. He continued by saying that the efficacy of

such a module is dependent on where it is placed. He explained that if such a module is placed at the beginning of a programme and made compulsory, then more students will have access to the knowledge, but if it is positioned at the end of a qualification and made an elective, as it is at TUT, then fewer students have access to and benefit from the knowledge. Dr Ngema communicated that he was not sure about what designation the MI baccalaureate should hold, but that the qualification should contain both theoretical as well as experiential learning components and concluded that an MI degree would be highly beneficial for anyone wanting to pursue a career in the industry.

5.2.5. MS KIM COPPEN

Ms Coppen⁹⁹ is a music manager who manages all the outgoing talent from the television (TV) show *Idols*, SA. She also manages the Graham Watkins Project, Swing City¹⁰⁰ and Shoo-Wop Shop.¹⁰¹ She holds a Bachelor of Arts in Theatre and Performance from AFDA (Africa Film, Drama and Art), a private film-focused HEI. She initially started her career managing talent for TV, movies and theatre, but the predominance of her clients were musicians. She, therefore, had to learn about the intricacies of the MI so that she could successfully manoeuvre through the industry in order to promote her artists effectively. Her forte is to package and promote acts for various functions, events and shows. She is also involved in a community music project, which helps to nurture new and up-and-coming talent.

Ms Coppen was selected for this study as a music manager and someone who brands, markets and nurtures talent in SA. Her experiences as someone who has dealt with the aesthetic, legal and contractual components of the MI from an artist's perspective will be a valuable contribution in this study.

5.2.5.1. INTERVIEW SUMMARY

Regarding whether or not an MI qualification would be an economically viable and sustainable option for HEIs to explore, Ms Coppen articulated that such a qualification would attract more significant numbers of students than current BMus qualifications, adding that BMus qualifications are intimidating for students without a formal ME background because of the high barrier to entry. Many students who consider studying music at HE level would instead opt to enrol in alternative programmes. Ms Coppen expressed that music is the pulse of our society and something without which we cannot live, adding that it is a pervasive industry, which generates billions, yet the film industry has attained more significant success, in SA, and is

⁹⁹ All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(i)-(iii)].

¹⁰⁰ Which includes Loyiso Bala, Graham Watkins and Nathan Ro.

¹⁰¹ Which includes Tamara Dey, Mariechan Luiters and Melissa Allison.

more strongly supported with regards to qualifications and training. She asserted that the film industry is more unified, structured and features more focused training than the MI. She explained that if the MI replicated similar structures, more students would be attracted to HME, pursuing the profession and therefore a more sustainable industry would result. The problem with the MI is that most people (musicians or people considering a music career) do not know the structures that make up the industry and are therefore unable to tap into the billions generated.

Regarding the skills required of music graduates to ensure long and sustainable music careers, Ms Copen articulated that graduates require knowledge of:

- The law and contracts (as the industry revolves around these concepts).
- Exposure to internships (giving the current generation of music professionals the opportunity to train emerging talent).
- Knowledge of the human psyche, how the creative mind works and is motivated and how to interact with various MI professionals (networking skills).
- Ability to be flexible and adaptable as the MI is ever changing and fluid.
- Basic business skills (how to budget, tax, costing and how to do a business plan).
- Knowledge of the structure of the MI and available income streams.
- Knowledge of branding and marketing.
- Mastery of their area of specialisation (composition/performance/education).
- Knowledge of diverse genres.
- A passion for what they do (as this will attract positive attention and secure a graduates financial wellbeing).

Expressing her thoughts on who would benefit from exposure to an MI qualification, Ms Copen stated that this type of programme would benefit anyone wanting to pursue a career in music: prospective agents, lawyers, managers, marketers and musicians. She continued by saying that “content is king”, explaining that there is little a manager can do for an artist whose content is sub-standard. Furthermore, she added that musicians should stop disempowering themselves with the thought that music is an art in which they will never generate an income, whilst deferring their responsibilities to managers, agents and lawyers. She added that artists should rather empower themselves with the requisite MI knowledge to ensure long-term success. She stated that an MI qualification could be a solution that would address the above inadequacies and may assist in the instruction of future musicians and MI practitioners.

Ms Copen explicated that HEIs should be preparing graduates for careers in music and that employability should be their primary directive. She added that there is no point in training

people to do things in which they will never generate an income. Additionally, people should be educated to understand that not everyone partaking in the MI need to be musicians, as that the majority of jobs available in the industry do not even require that a person be musical. She, therefore, conveyed that there are many opportunities in the MI for many differently abled people and that HME should be opened up to a wider variety of participants.

She verbalised that an MI qualification would have a significant impact on the industry. Not only would it encourage greater structure and formality in the MI, but it would also empower a more significant number of graduates with a profound understanding of the MI, revenue streams, the structures of the industry and how they operate. She continued to say that the qualification would encourage more people to pursue careers in the MI, therefore assisting in the creation of a stronger industry. Ms Coppen stated that things currently happen haphazardly in the MI, with people trying to do the best that they can with the little knowledge they possess, often having to figure out what to do as they go along. For Ms Coppen, an MI qualification would assist current music MI practitioners to be more productive, making more informed decisions and generating bigger profits. She articulated that, had she done such a qualification, it probably would have saved her much time in her career.

She expressed that present HME programmes have a minor effect on the MI, explaining that the majority of MI practitioners, with whom she has interacted, lack the formal training, to be able to do their jobs, and therefore acquired their knowledge of the MI informally. She considers this an indictment on programmes currently run at HEIs. Additionally, she explained that the few BMus graduates with whom she has interacted had little knowledge of how the MI functions.

Reflecting on the developments in MI in the last 20 years, Ms Coppen elaborated that record companies no longer wield power as they once did and managers are becoming the epicentre of the industry. She conveyed that music programmes need to become as flexible as the industry into which graduates articulate and that the world of academia needs to formulate theories by which the MI operates. She stated that this would allow MI practitioners to move away from a reactive problem-solving philosophy to a more informed method of decision-making. She verbalised that many of the principles guiding the MI can be taught through an interrogation of various case studies and in consultation with MI practitioners, who are mostly eager to share their acquired knowledge, adding that it is essential that international cases, as well as local cases, be probed, as we are living in an increasingly global reality.

Finally, Ms Coppen expressed that the designation of the proposed baccalaureate should be Arts, as this is a generalist degree into which required knowledge can be embedded, and into

which more significant numbers of students can articulate. Another designation considered and rejected was Commerce, as Ms Coppen conveyed that it might be too limiting, regarding the inclusion of content and intimidating for the proposed student demographic. Ms Coppen expressed that MI students should have constant interaction with music (BMus) students; with the aim of putting into practice what they have learnt in class. She conveyed that the relationships students make at university are the ones that will propel them into careers:

“It is really important that the students enrolled in this type of qualification have close interactions with Music students and creatives so that they can put what they have learnt into practice.” (Question 3)

It was elucidated, by Ms Coppen, that an MI degree would not only be beneficial to the industry, but also for academia, resulting in higher student enrolments, and for students, who will use the acquired knowledge to kick-start their careers.

5.2.6. MS MPUMI PHILLIPS

Ms Mpumi Phillips¹⁰² is a record executive, publisher, manager and events organiser, who specialises in music supervision.¹⁰³ She commenced her career in the USA, as an events coordinator for Artists for a New South Africa, an organisation established by the actors Danny Glover, Alfre Woodard and Blair Underwood. Ms Phillips eventually started working with Mr Hugh Masekela as a project manager on his music festival, *Joy of Jazz*. Over the years, she has occupied different roles and worked as a personal assistant for John Matshikiza (SA actor), a marketer for the MIDI Trust promoting SA Music Week, a marketing assistant for Sheer Music, label manager at Ghetto Ruff and creative manager at Sheer Publishing. She currently occupies the role of music supervisor for Quizzical, a television production company that produces various TV shows including the soap opera *Rhythm City*.

Ms Phillips has been selected to represent the music publishing fraternity¹⁰⁴ and specifically as someone who specialises in music supervision. Her knowledge and MI experience, accumulated over the past 17 years, is invaluable knowledge, which helped inform the study.

5.2.6.1. INTERVIEW SUMMARY

Ms Phillips expressed that an MI qualification would be a valuable tool for anyone wanting to pursue a career in music. She elaborated that, as with sport, not everyone is going to be a rock star athlete, but that this should not prevent people from managing the process and pursuing

¹⁰² All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda J(i)-J(iii))].

¹⁰³ Music Supervision involves the clearing of music, through the acquisition of licenses for the use of songs for television or movies.

¹⁰⁴ Whereas the recording world deals with the promotion of artists and the product they create (albums), the publishing world deals with promoting the composer/songwriter and their songs, which needs to appear on albums promoted in the recording world.

an HE qualification in this line. The same is relevant in the MI and explained that many people in the MI are not well-known but generate more significant incomes than some of the stars. She confirmed that there are many jobs in the industry for people with diverse skill sets.

She conveyed that an MI qualification will offer more significant opportunities for larger numbers of people wanting to pursue careers in music, ultimately making the employment process more efficient and giving the industry more structure and formality. She added that this would assist in opening up music departments at HEIs to more significant numbers of students, which would result in substantial economic stability at these departments. In her encounters, she currently prefers to employ people who are not musically educated, as she finds it easier to train someone from scratch, rather than having to un-train bad habits taught at HEIs. She added that the knowledge required in the MI is very specific and that there are currently no institutions addressing these needs and training. She added that an MI qualification should not have music performance as its focus, as this would go against the spirit of the qualification and would be a deterrent to someone like herself, who would possibly consider enrolling in the programme.

After years of experience, Ms Phillips explicated that there are specific skills music graduates require, to ensure career longevity. She considers the following knowledge essential: knowledge of the law, copyright and contracts; mastery of their instrument; flexibility and adaptability; an understanding of the psychology of people and how different people operate in different environments; a passion for what they do; knowledge of the structures of the MI and how they operate; business skills (i.e. budgeting, tax, invoicing, basic accounting). She elucidated that an MI qualification would give the industry more credibility and standing in the corporate world, which would also assist in bringing respectability, structure, formality and unity to the MI, which is something that exists in the film and television world but is lacking in the music world.

Regarding the value of an MI qualification, Ms Phillips explained that the knowledge generated for this type of programme would be invaluable to anyone wanting to pursue a career in music, from the agent to the musician. She continued by saying that had she been exposed to such a degree, it could have saved her a lot of time and money, by giving her access to invaluable knowledge, on the inner workings of the MI and the courage to start her own business instead of relying on employment and employers. She affirmed that HME should prepare students to conduct long-term and economically sustainable careers, but because this is not at the core of many offerings, these programmes currently have a minimal impact on the MI. She added that:

“Academics need to understand that the music industry is not going to adapt to what academia is doing and they, therefore, need to start trying to understand what is happening in the music industry in order to better prepare their students for the demands of a career in the music industry.” (Question 6)

Ms Phillips, therefore, stated that the gap between MI needs and what is being taught in HME needs to be bridged, to better enable graduates to confront the realities they will face. According to Ms Phillips, the best designation for an MI degree would be Arts as it is the most general option, which can most easily be manipulated to include content that would address the needs of the MI. She stated that an MI qualification is needed in the SA education landscape and explained that these programmes should facilitate the training of future industry leaders and assist them to become more adaptable, flexible and embody a more profound knowledge of the inner workings of the MI. She added that in so doing, an MI qualification might bridge the gap between education and the MI, resulting in a more sustainable, structured and profitable industry, benefiting all concerned.

5.2.7. MR TEBOGO THEKISHO AKA PROVERB

Mr Thekisho¹⁰⁵ is a rapper, recording artist, reality TV star, VJ (video jockey), DJ (disc jockey), songwriter, entrepreneur and executive producer who owns various companies. He holds a Diploma in Sound Engineering from Allenby Campus (a privately owned HEI) and commenced his career as a lecturer and administrator. Over the years, he has produced and hosted various shows on the radio for Metro FM, Highveld Radio and Kaya FM, but initially started his radio career as a producer on the DJ Fresh Show on Y-FM (Youth FM). Mr Thekisho started his TV career as a VJ on a Hip-Hop music show on Channel O. He has also released five studio albums in which he has exhibited his musical and rapping abilities. He cites his appearance on the reality TV show *Survivor* as a major turning point in his career, which afforded him the opportunity to audition for the role of presenter on the reality talent show *Idols, SA*. After many years of hosting the show, he was given an opportunity to buy into the company that produces *Idols, SA*, SIC Entertainment. As co-owner, he is now an executive producer on various shows: *Idols, Face of Africa, The Wedding Show* and *Miss SA*. Mr Thekisho also owns a personal publishing and recording company and holds various endorsements, including Truworths, Rado and Volvo.

¹⁰⁵ All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda K(i)-K(iii))].

Mr Thekisho has been selected to inform the study from the perspective of a producer, celebrity and TV executive producer. His knowledge as someone who has been a performer, presenter, celebrity, songwriter, entrepreneur, producer and executive producer will offer a different perspective from the others gleaned in this chapter.

5.2.7.1. INTERVIEW SUMMARY

Mr Thekisho conveyed that an MI qualification would attract large numbers of students into music departments. He did, however, continue by saying that knowing what he does about the MI, that he would not encourage his children to pursue a career in the field as he considers the MI too volatile and inconsistent. That being said, he added that he would support his children in whatever venture they chose to pursue, even if it was a music career. Regarding the skills required of music graduates to ensure future career success, Mr Thekisho explained that one of the most important criteria is a mastery of one's musical ability. That aside, he added that musical aptitude is not enough to secure career success, and that music graduates need to embody the following knowledge: marketing; entertainment law/contracts; business/tax; branding; structure of the MI; entrepreneurship; publishing; public relations (PR); management and how to manage different situations; trend forecasting and business innovations. He expressed that above all, music graduates need to be flexible, adaptable and undeterred by the fast pace of the MI's evolution.

Mr Thekisho communicated that an MI qualification is something that would benefit anyone wanting to pursue a career in music, from the musician to the executive. He elaborated that many of the decisions made in the MI today involve guesswork and are not based on informed thought. He continued by saying that most of the people employed in the MI learn on the job, which takes up much time and hampers income generation and that an MI qualification would create more formality and certainty in the industry. Mr Thekisho asserted that the knowledge generated for an MI degree would also benefit music students doing degrees such as the BMus. He elucidated that an MI qualification is something required in the SA industry, as it would result in credibility, respectability and increased income generation.

He expressed that he would have welcomed the opportunity to enrol in an MI qualification and explicated that many people employed in the industry have much knowledge of their sphere of the industry but have little knowledge of how it all fits together. He rationalises that an MI qualification would help to consolidate all MI knowledge and make operations more transparent, effective and assist people in maximising all available opportunities. He stated that HME should have as its end goal the preparation of graduates for careers and should be empowering them with the skills they require to make better decisions, which will inevitably

result in fruitful and prosperous careers. He also considers musical aptitude a minor component of an artist's success.

Knowing what he does about the MI, he explicated that HME, as it stands, has a minor effect on the industry, explaining that most people inhabiting positions in the MI do not hold a music qualification and that music graduates do not possess the skills required to ensure career longevity and success. He highlighted a disconnect between what students are learning and what is required of them in the MI, expressing that the knowledge currently being disseminated is out-dated and needs to be realigned to what is happening in the MI. He contemplated that:

“...you can be taught how all the instruments of an orchestra work, but if you don't know how to plug your song on radio, then what is the point of the education you received? At the end of the day, you need to be able to make money with the talent and education you received.” (Question 9)

Mr Thekisho elaborated that academia should be providing an environment in which the MI can be scientifically studied, analysed and observed. He added that based on observations and analysis, academics should be able to theorise about the MI and devise relevant formulas, resulting in the creation of a rulebook, which will govern relationships in the profession and assist graduates in manoeuvring through careers. This will assist in the formalisation of the MI, taking the guesswork out of decision making and giving people a better understanding of why things happen as they do.

Finally, Mr Thekisho communicated that he was not sure about the designation of the proposed MI qualification, but asserted that it should have a strong practical inclination. He explicated that students should be imbued with a strong theoretical understanding before embarking on the practical application of the work taught, either through an internship or various interventions with MI practitioners and asserted that there should be more significant cooperation between the MI and academia. He detailed that not only would an MI qualification assist in the formalisation of the industry, but it is something that could assist in giving the MI the credibility and respectability it deserves whilst also adequately preparing graduates to lead longer and more sustainable careers.

5.2.8. MS YVONNE CHAKA CHAKA

Ms Chaka Chaka¹⁰⁶ is an iconic SA recording artist, singer, philanthropist, humanitarian and entrepreneur. She holds a BA in Adult Education and Certificate in Business Management from UNISA, and in 2012 was given an honorary PhD¹⁰⁷ from the University of KwaZulu-Natal. In 2004 she was listed as one of the Top 100 Greatest South Africans of All Time (Biz Community, 2004). Her first hit single “I’m In Love With A DJ”, written by Mr Attie van Wyk (today the owner of Big Concerts), was released in 1985 and made her a national celebrity and icon. Mr Phil Hollis, who gave her the skills that ensured her longevity in the MI, guided her career. Ms Chaka Chaka has travelled the world performing her music, and her profile as an iconic SA musician and leader has afforded her various opportunities. She is a Goodwill Ambassador for the Roll Back Malaria Partnership, a United National envoy for the Millennium Development Goals and a champion for the global fund to fight AIDS, malaria and tuberculosis. Ms Chaka Chaka is also an entrepreneur and owns various companies and properties.

In selecting Ms Chaka Chaka for this study, I wanted to access the knowledge and experience of someone who had been able to shift the consciousness of a generation and embody the soul of the time in which she became nationally celebrated. Her experience as an internationally renowned recording artist, entrepreneur and humanitarian was knowledge into which I wanted to tap for the present study and to inform the knowledge gap that presently exists in HME in SA.

5.2.8.1. INTERVIEW SUMMARY

Regarding the efficacy of an MI qualification for music departments at HEIs, Ms Chaka Chaka explained that such a qualification would translate into significant student enrolments, articulating into more significant income generation, ensuring the financial security and sustainability of these departments. She stated that not only would music departments benefit from such a qualification, but so would the MI and anyone wanting to pursue a music career.

Ms Chaka Chaka communicated that the majority of problems experienced in the MI would be alleviated through the creation of such a degree and added that communication would be facilitated between people from different spheres of the MI and that business would be conducted more effectively and efficiently. She elucidated that many unskilled people are working in the MI who are learning on the job at the expense of artists and the industry and stated that this is inhibiting the development and progression of the MI. According to Ms Chaka

¹⁰⁶ All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda L(i)-L(iii))].

¹⁰⁷ General convention states that a person who receives an honorary doctorate can only use the title at the issuing university and nowhere else (Gillies, 2016).

Chaka, an MI qualification would give the profession the structure and direction it requires to evolve and progress. She commented that the Afrikaans MI is a beacon of success in SA, because of the formality and structure implemented in this subsection of the MI. She has experienced this on the various occasions in which she has performed on shows like *Skouspel*.

Regarding music students and the skills they require to lead successful careers, Ms Chaka Chaka explained that mastery of one's instrument is an important starting point. She added, however, that musical aptitude is no longer enough to ensure success in today's MI and that musicians require an understanding of business, tax, budgeting and their rights to ensure sustainable careers. She explicated that anyone wanting to pursue a career in music, from a manager to a musician, would benefit from the knowledge generated for the proposed qualification. Expounding on the impact HME is having on the MI, Ms Chaka Chaka stated that it is not having much of an impact and conveyed that music graduates often choose to follow alternate career paths, as they are not aware of all available possibilities, or opt to go into music teaching, which is not a bad thing but should not be HME's predominant output. She elaborated that there is much money in the MI and that graduates should be made aware of their options:

“There are many types of jobs within the music industry, and I believe that people should be trained, in advance, to be able to do these jobs.” (Question 3)

She explained that graduates who articulate into the MI under skilled or underprepared would never fulfil their real potential and that most musicians will be self-employed and should be trained with the ability and knowledge to generate their own money, elucidating that these are teachable skills, about which her manager, Mr Hollis, enlightened her. Elaborating on the responsibility of academia, Ms Chaka Chaka expressed that they should invest in the development of an MI degree that will assist in giving the profession the structure it requires in order to facilitate regulation. In so doing she stated that academia would develop individuals who are better prepared to conduct business more effectively from the moment they graduate. She added that this cannot be achieved in isolation and will require collaboration between academia and the MI.

Ms Chaka Chaka conveyed that the best designation for the prospective degree would be Arts and that a reputable HEI, with national accreditation, should host the qualification. Finally, she conveyed that an MI qualification would be beneficial to music academia and the MI at large. She explicated that the degree could articulate into more significant numbers of enrolments in music departments at HEIs and a formalisation of structures and procedures in the MI, making

careers in music viable for more significant numbers of people, resulting in higher income generation and prosperity for music departments and the MI as a whole.

5.2.9. ADV. NICK MATZUKIS

Adv. Matzukis¹⁰⁸ is an advocate, author, entrepreneur, musician and educationalist. He holds a BA and LLB from the University of the Witwatersrand (WITS) and commenced his career as a law lecturer at that HEI. He later resigned and focused on his career as a drummer for the popular rock band, The Helicopters. He was motivated to start a legal consultancy after the band's manager misappropriated their money. His experiences motivated him to research the nuances of the MI in SA, resulting in the publication of a book entitled, *South African Music Law, Contracts and Business*. He has consulted for many artists over the years¹⁰⁹ and later expanded his consultancy to include work with various MI agencies and companies. He started an HEI in 1995, Allenby Campus, which focused on the delivery of creative HE programmes which he eventually sold to the media group Naspers, becoming CEO of Damelin (at the time a Naspers company) as part of the sale. In 2003 he resigned and formed Academy of Sound Engineering (ASE). He additionally fulfils various roles in the MI: Chairman of CAPASSO (Composers, Authors and Publishers Association), Trustee of POSA (Performers' Organisation of South Africa), interim SAMPRA (South African Music Performance Rights Association) board member, and member of the DTI (Department of Trade and Industry) working group task team on performers' rights in the creative industry.

Adv. Matzukis was selected for this study as an entertainment lawyer, with extensive knowledge of creative education and the regulatory environments that inform the MI and HE. His knowledge and expertise will provide this study with rich and invaluable data.

5.2.9.1. INTERVIEW SUMMARY

Regarding the impact, an MI qualification will have on the sustainability of music departments at HEIs, Adv. Matzukis explicated that it would go a long way to ensuring the economic sustainability and viability of these departments. He explained that there will always be a place for traditional qualifications such as BMus degrees, but like the BSc in Sound Engineering offered at his HEI, ASE, he considers these qualifications as niche, catering to a small number of students. He added that an MI degree is something that will appeal to a significant number of students, and for that reason, ASE is investing in the creation of such a qualification.

¹⁰⁸ All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda M(i)-M(iii))].

¹⁰⁹ Mango Groove, Siphon "Hotstix" Mabuse, Ard Matthews, Judith Sephuma, Mac the Knight and Cara Frew.

Adv. Matzukis' experiences as an MI practitioner and educator have led him to the conclusion that an MI qualification is something that is wanted by students, needed by the MI and can ensure the sustainability of music departments at HEIs. In his lectures at various government subsidised HEIs, he has experienced that students are receptive to this type of content, often asking why this knowledge has not been embedded in their qualifications. He articulated that:

“Not everyone is going to be a millionaire rock star ... but they can be contributors to the music industry in other ways, and a BA in music business will accommodate all these other contributors.” (Question 11)

Regarding who would benefit from an MI education, he communicated that anyone wanting to pursue a career in the MI would find value from the proposed qualification: from the musician to management. He elucidated that musicians would benefit most from the content generated for such a qualification, as the MI revolves around their creative output. He added that musicians today have more power than they have ever had in history, stating that they no longer require the assistance of major corporations to be successful. Many artists today own their own recording and publishing companies and distribute and promote their albums and songs without the help of recording companies, as witnessed in interviews with Mr Thekisho and Ms Chaka Chaka.¹¹⁰ He stated that musicians no longer require settling for adverse contracts with major corporations to ensure future success. But he also added that talent is no longer enough to secure the future success of a musician, whilst knowledge of the MI and how to manoeuvre through the profession is becoming increasingly more important. Adv. Matzukis elaborated that a musician's knowledge of their art form and how to exploit their creative output will directly articulate into career success, without this knowledge musicians will not be able to generate an income from what they create.

He explicated that it is paramount that musicians entering careers today are empowered with the knowledge of how the industry works, different types of copyright and royalty streams, the nuances of the industry and various structures that regulate the MI in SA and globally. He stated this lack of knowledge adversely affected both himself and his band. He elucidated that an MI qualification would have a significant impact on the industry, stimulating transparency and a fairer and more equal industry for all participants. He added that it would also facilitate better communication between different stakeholders, from diverse spheres of the MI, allowing people to make more informed and educated decisions, as they will all be speaking the same MI language. He enunciated that this would result in higher productivity and income

¹¹⁰ See addenda K(i) and L(i).

generation, contributing to more stability and sustainability in the industry and more independent and self-reliant artists, less dependent on the advice of representatives.

Adv. Matzukis expressed that music qualifications offered at government subsidised HEIs are having a minor impact on the MI, as they are reluctant to adapt to industry needs. He cited an experience he had with a top-ranked SA HEI who approached him to consult on the restructuring of their music programme. The head of the department, with whom he was consulting, eventually rejected his concepts, stating that they were too progressive for their university, which motivated him to invest in the creation of a Music Business (MB) degree for ASE. He articulated that the end goal of any HEI should be the employability of graduates and added that programmes should be tying up all the loose ends that constitute the industry, teaching the fundamentals of the business, to give students a clearer understanding of what they will face in a career, empowering them to exploit their creative output more adequately. He explicated that academics are often under the misguided perception that people within formalised music structures are aware of the basics of the MI, but that there are very few people in the SA MI who know how the whole industry fits together and operates. He stated that HEIs should, therefore, be the custodians of this knowledge and should be sharing it with anyone wanting to pursue a career in music.

Adv. Matzukis verbalised that the inclusion of MI modules within the core of all BMus qualifications is a reform that would benefit all graduates and is an area that public HEIs should be exploring. He explained that although a sound theoretical grounding is required in MI programmes, it is vital that students be able to apply the acquired knowledge practically. At ASE, MI modules are presented in a sequence: a theoretical base is established, case studies are analysed, and knowledge is applied on a practical level. It is also a prerequisite that anyone employed at ASE is an active member of the MI. Adv. Matzukis validated the latter by saying that the knowledge acquired by staff through direct contact with the MI, is the knowledge that will inevitably filter down to students and is invaluable for their future success. He also confirmed that an MI degree would be beneficial for all academic staff at ASE, as it would give them the formal and theoretical knowledge of the inner workings of the MI they would require to be more effective in their jobs.

Finally, Adv. Matzukis articulated that after many years of deliberation on the designation of their MI degree, with management vacillating between a BCom and BA designation whilst Adv. Matzukis pushed for a BCom designation; a decision was made to designate their qualification

a BA.¹¹¹ It was argued that a BCom designation might be limiting, with regards to the inclusion of specific content. Another deterrent for the BCom designation was the fact it was anticipated that the majority of students enrolling in the programme would be creative and would, therefore, be intimidated by a BCom designation. The BA option is considered, by Adv. Matzukis and his team, the most appropriate course of action, giving the designers at ASE the freedom to explore, through this generalist designation, content that would best address the goals it sets out to achieve.

In conclusion Adv. Matzukis confirmed the need for an MI degree, stating that ASE has invested a lot of time and money in the creation of such a qualification. He enunciated that not only would such a degree have an impact on the MI, but also that it could assist music departments in gaining more substantial stability and economic viability, through the attraction of higher numbers of students. Such a qualification would also assist graduates to more effectively exploit their creative output and better handle their business once entering the music job market.

5.2.10. MS ROSHIKA DOOLABH

Ms Roshika Doolabh¹¹² is a recording label executive who specialises specifically in promotions. She holds a BCom in Marketing from WITS and an additional BA Honours in Brand Management from Vega (2017) (a private HEI). Her first job was as a sales assistant at a record store, as a teenager. Her first job as an adult was as a PR person at Marcus Brewster Publicity.¹¹³ She eventually assumed the role of account executive at the company, a role she repeated at Gullan and Gullan Advertising. Her next job was at EMI as a promotions¹¹⁴ person. Because of her rare promotions experience, she was headhunted to replicate the role at Sheer Music and eventually assumed the position of label manager at the company. She is currently the label promotions manager at Just Music and sits on the selection panel of the SAMA (South African Music Awards) steering committee (they shortlist the nominees for the awards).

¹¹¹ Although the degree being designed by ASE sounds similar to the one being designed in the present study, they are being designed for two different types of institutions and will serve different purposes. The ASE qualification will be designed for a private HEI, whereas the one being designed by myself is targeted at public universities. The different institutional demands will therefore result in different qualifications. According to the Higher Education Act 101 of 1997, chapter 3, 20 (1) (DHET, 2010b), only the minister of education can start a university. The difference between the two qualifications is that my qualification will feed into larger university structures, offering various liberal arts (humanities) modules, to which ASE has limited or no exposure. The two qualifications are therefore materially different.

¹¹² All related transcripts, correspondence and a signed letter of informed consent may be found in the addenda document [(Addenda N(i)-N(iii))].

¹¹³ Marcus Brewster Publicity used to be the company that did all the publicity and talent management for *Idols*, SA.

¹¹⁴ The job of promotions people at recording companies is to ensure that songs, produced by the talent signed to the company, gets play listed on various radio and television stations. This is used as a calling card, to promote the sales of an artist's album, which is the core business of a record company.

Ms Doolabh was selected for this study as someone who has accumulated extensive experience working at recording companies, in promotions and as someone who has an intimate knowledge of the inner working of the recording industry.

5.2.10.1. INTERVIEW SUMMARY

Ms Doolabh communicated that an MI qualification could articulate into higher student enrolments at music departments. She elaborated that current entry requirements could account for low enrolment numbers and suggested that if HEIs lowered these barriers to entry, that it would facilitate students' access to music departments and HME, altering the economic fortunes of these departments:

“Now that you tell me that the barrier to entry into a music qualification is so onerous I do believe that the qualification that you are suggesting would attract great numbers of students, that is if you reduce the barrier to entry.” (Question 11)

Regarding the skills music students require to ensure long-term success, Ms Doolabh elaborated that graduates should be empowered with the following knowledge: communication skills; finance; law; marketing. She added that students should also be empowered with the knowledge of how money is made in the MI, cost centres, how money is paid back and how royalties work. She stated that most importantly graduating music students should master their talent in order to ensure long-term career success.

Ms Doolabh articulated that anyone wanting to pursue a career in music would benefit from the knowledge contained in an MI degree. She continued by saying that many people who inhabit positions in the industry today, have done so by chance and not because of their knowledge of the MI. She stated that many people, therefore, learn as they go along, instead of occupying a position with the relevant knowledge. She includes herself amongst these people and says that she would have benefited from enrolling in a qualification such as the one being proposed. She elaborated that whilst she has immense knowledge on her sphere of the MI, her knowledge is lacking with regards to other aspects of the industry and an MI baccalaureate would help her gain a more holistic picture of the industry.

Regarding music students, she articulated that it can be assumed that most people who enrol in a music qualification have the intention of pursuing a career in music; it is, therefore, essential that these students graduate with an understanding of how the industry works. This will, therefore, empower graduates to make more informed career decisions, instead of relying on impulse, which can adversely affect their career prospects. She stated that the end goal of any music qualification should be the preparation of graduates for careers.

She expressed that an MI qualification would create more awareness about what is going on in the industry, generate credibility, and facilitate better communication between stakeholders from different spheres of the MI, resulting in more significant productivity and efficiency in the MI. She added that this would, in turn, result in more varied employment opportunities for larger numbers of people, significant income generation and the creation of a more sustainable MI business model. Ms Doolabh detailed that current music qualifications have a minor effect on the MI, as the majority of people with whom she has interacted (both musicians and management) have never been formally musically trained and fewer have knowledge of how the MI operates. She confirmed that there is an immense need for an MI qualification and that HEIs should be spending the time and money to generate these types of qualifications, but added that:

“The creation of such a qualification would, however, have to be done in consultation with the music industry, as they are the ones that know what they require.” (Question 6)

She validated her statement saying that HEIs are empowered with the academic knowledge to ensure graduate success, whilst the MI understands the demands placed on graduates once they articulate into careers, which would, therefore, assist students to more easily bridging the gap between academia and employment.

Regarding the MI qualification designation, Ms Doolabh expressed that the best designation would probably be Arts as a Commerce designation (the other suggestion) may be intimidating for creative students wanting to enrol in such a programme. Ms Doolabh supports the idea of an MI qualification, recognising that not only is there a need for more educated and informed MI practitioners, but that BMus graduates also need to graduate with a better understanding of demands that will be placed on them by the industry, once they graduate. Finally, she communicated that by having a more generalist music degree housed within music departments, student numbers would escalate, therefore ensuring the future economic sustainability and viability of these departments.

5.3. SUMMARY OF INTERVIEW RESPONSES

In this section, general observations will be made based on interviews conducted with the participants selected for this phase of the study. Observations will be based on responses to questions posed in the interview schedule, featured in Addendum D(ii). Data was analysed utilising a Hermeneutic cycle of understanding (see 3.3.6).

5.3.1. QUESTION 1

What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the MB? Please substantiate your answer.

In response to Question 1, the interviewees identified and discussed various skills music graduates require to ensure long-term career success. The most recurrent skills and knowledge mentioned by participants include business, marketing, MB, music creation, law, internship and flexible education.¹¹⁵ Additionally, various participants, who are musicians themselves, highlighted that mastery of one's talent or craft (i.e. mastering one's instrument) is essential in ensuring a graduate's long-term career success.¹¹⁶

5.3.2. QUESTION 2

To what extent does the music programme you are teaching cater for MB needs? Please substantiate your answer.

Only three interviewees¹¹⁷ were able to answer this question, as they are the only ones involved in education. None of these participants expressed that their institutions were offering qualifications that were fully catering to the needs of the MI. Adv. Matzukis¹¹⁸ noted that his institution currently runs an MI module, but identified a need in the market for a stand-alone MB qualification, which is something his HEI will be launching in 2018.¹¹⁹ Dr Ngema¹²⁰ stated that his institution currently offers a module which can assist students better integrate into the MI, but that it is offered as an elective toward the end of a student's studies. He articulated that the module would be more effective if it were offered at the beginning of the qualification and made compulsory, therefore benefiting more students.

Finally, Dr van der Watt¹²¹ stated that at his school, learners are given a grounding from which to explore various music career opportunities and that many of his learners have articulated into successful music careers. He added, however, that the knowledge imparted in his department is purely introductory and insufficient for a learner to base a future career decision; for that, he suggests that his learners explore an HME.

¹¹⁵ For a more in-depth look at these results consult Addenda O(i)-O(ii). In addendum O(ii), I combined skills that were similar in order to create a more distilled version of Addendum O(i).

¹¹⁶ See Addenda E(i), G(i)-L(i), N(i).

¹¹⁷ See Addenda F(i), subsection 5.2.2.1; H(i), subsection 5.2.4.1; M(i), subsection 5.2.9.1.

¹¹⁸ See 5.2.9.1, Addendum M(i).

¹¹⁹ From the interviews conducted I was led to believe that this qualification is in the process of being registered.

¹²⁰ See 5.2.4.1; Addendum H(i).

¹²¹ See 5.2.3.1, Addendum E(i).

5.3.3. QUESTION 3

What degree type do you think would best fulfil the needs of the MB? Please substantiate your answer.

In response to this question, five interviewees¹²² articulated that an Arts designator would be the wisest option for the proposed qualification. Three participants¹²³ articulated that a commerce designator would not be wise, as it may be a deterrent for the target student demographic (creatives). Adv. Matzukis¹²⁴ communicated that his organisation toyed with the idea of offering a BCom in MB, but that this was an idea with which they ultimately dispensed. It was conveyed that the BCom option might be restrictive with regards to the type of content that may be included, as there are specific content requirements that designate a BCom, resulting in the exclusion of vital MI content in the proposed qualification.

Two participants expressed that they were not sure of the designator the proposed qualification should hold, but that it should not be a music qualification.¹²⁵ Three participants articulated¹²⁶ that they were not sure of the designator the proposed qualification should hold, and four participants¹²⁷ added that the proposed qualification should be practical and that it should be developed in close association with the MI.

Ms Coppen¹²⁸ noted that there should be a close association and collaboration between traditional music students and MI students throughout the term of their education, in order to assist students in applying what they have learnt in practice, which is similar to what happens at Massey University (see 4.4) and Rhythmic Music Conservatory (see 4.7). Dr van der Watt¹²⁹ communicated that the duration of the degree should be four-years: two years of generalist education, with two additional years of specialisation, which coincides with research conducted earlier (see 4.12).

5.3.4. QUESTION 4

Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

In answering this question, all the interviewees articulated that anyone wanting to pursue a career in the MI would benefit from such a qualification, from the musician to the artist

¹²² See Addenda I(i), 5.2.5.1; J(i), 5.2.6.1; L(i), 5.2.8.1; M(i), 5.2.9.1; N(i), 5.2.10.1.

¹²³ See Addenda I(i), 5.2.5.1, M(i), 5.2.9.1; N(i), 5.2.10.1.

¹²⁴ See Addendum M(i).

¹²⁵ See Addenda G(i), 5.2.3.1; H(i), 5.2.4.1.

¹²⁶ See Addenda E(i), 5.2.1.1; F(i), 5.2.2.1; K(i), 5.2.7.1.

¹²⁷ See Addenda H(i), 5.2.4.1; K(i), 5.2.7.1, N(i), 5.2.10.1, Question 8, M(i), 5.2.9.1.

¹²⁸ See 5.2.5.1, Addendum I(i).

¹²⁹ See 5.2.3.1, Addendum F(i).

manager. The participants continued by saying that many people currently inhabiting positions in the MI do not know how the industry operates. Such a qualification would assist in generating individuals who have a better understanding of the MI, how it operates, and who are empowered to make more informed decisions.¹³⁰

That being said, Mr Brokensha¹³¹ elucidated that musicians would probably not be the target market for the proposed MI qualification. He continued by saying that this knowledge would, however, be of benefit to a musician, as employment trends are currently indicating that the majority of music graduates will one day be self-employed.

5.3.5. QUESTION 5

How would an MB qualification change the MB in South Africa? Please substantiate your answer.

All the interviewees in this sample group agreed that a qualification with an MI focus would have a significant influence on the industry. The extent of the influence differed from one candidate to the next, but the differences were not pronounced. Most candidates indicated that an MI qualification would give the industry greater structure,¹³² which would, in turn, result in better communication between people from different spheres of the MI,¹³³ resulting in the implementation of better efficiencies in the business.¹³⁴ The result would be a more credible¹³⁵ MI that generates significant incomes,¹³⁶ making careers in the industry viable¹³⁷ for a larger number of people.

It was communicated that people employed in the MI are generally under-informed about the holistic structure and operations of the industry, resulting in decisions being made by trial and error.¹³⁸ An MI qualification would assist graduates in making more informed decisions¹³⁹ as they would be better prepared to address the needs of the MI,¹⁴⁰ and would, therefore, be able to work more efficiently, generating larger incomes for a lengthened period. Dr van der Watt¹⁴¹ articulated that such a qualification would also assist in unearthing a vast quantity of talent currently suppressed in this country. Two participants eluded to the fact that music and our

¹³⁰ See Addenda H(i), 5.2.4.1; K(i), 5.2.7.1; N(i), 5.2.10.1.

¹³¹ See 5.2.2.1, Addendum F(i).

¹³² See 5.2.1.1; 5.2.2.1; 5.2.5.1; 5.2.6.1; 5.2.8.1; 5.2.10.1; Addenda E(i); F(i); I(i); J(i); L(i); N(i).

¹³³ See 5.2.8.1; 5.2.9.1; 5.2.10.1; Addenda L(i); M(i); N(i).

¹³⁴ See 5.2.3.1; 5.2.4.1; 5.2.9.1; 5.2.10.1; Addenda G(i); H(i); M(i); N(i).

¹³⁵ See 5.2.6.1; 5.2.7.1; 5.2.10.1; Addenda J(i); K(i); N(i).

¹³⁶ See 5.2.1.1; 5.2.7.1; 5.2.9.1; 5.2.10.1; Addenda E(i); K(i), M(i); N(i).

¹³⁷ See 5.2.1.1; 5.2.5.1; 5.2.10.1; Addenda E(i); I(i); N(i).

¹³⁸ See 5.2.1.1; 5.2.4.1; 5.2.5.1; 5.2.7.1; 5.2.8.1; 5.2.10.1; Addenda E(i); H(i), I(i); K(i); L(i); Question 4 N(i).

¹³⁹ See 5.2.1.1; 5.2.2.1; 5.2.4.1; 5.2.5.1; 5.2.9.1; 5.2.10.1; Addenda E(i); F(i); H(i); I(i); M(i); N(i).

¹⁴⁰ See 5.2.2.1; 5.2.4.1; 5.2.5.1; 5.2.7.1; 5.2.8.1; 5.2.10.1; Addenda F(i); H(i); I(i); K(i); L(i); N(i).

¹⁴¹ See 5.2.3.1, Addendum G(i).

musical cultures and traditions can assist in the rehabilitation of SA society, post the demise of the pre-democratic political regime that ran the country until 1994.¹⁴²

Finally, Adv. Matzukis,¹⁴³ added to a comment echoed by Mr Brokensha¹⁴⁴ in question four and Ms Coppen¹⁴⁵ in question six: technological developments, the internet and virtual media have altered the way in which musicians engage with the MI. Musicians today have more control over their careers and are less reliant on the formal structures that previously controlled the MI. It is therefore essential that musicians themselves be aware of ways in which they can exploit their creative output for financial gain. Because of the fast-evolving MI, technological developments and changing employment trends, most musicians today will be self-employed, and it is, therefore, essential that they have a more profound understanding of how to run a business, in order to ensure career longevity. An MI qualification is therefore seen as crucial for anyone wanting to pursue a music career. The consensus was therefore that an MI qualification would have a significant effect on the industry as a whole, giving it structure, formality, credibility, resulting in significant job creation, formalisation of communication and income generation.

5.3.6. QUESTION 6

How can the world of academia assist in fulfilling the needs of the MB? Please substantiate your answer.

Eight of the ten participants were in agreement that HME should be offering students a more student-centred education that will better prepare them for careers in the MI.¹⁴⁶ The MI is considered to be a highly fluid environment that is continually changing, and for this reason, two participants communicated that HME should be more flexible and adaptable in order to cater to the evolving needs of this industry.¹⁴⁷

Four participants articulated that the world of academia should be providing a neutral and sterile environment in which the MI can be safely interrogated, dissected, theorised, interpreted and fed back into the industry. Participants communicated that this would assist in generating more empowered graduates, who can lead long-term and sustainable careers, make more informed decisions and ultimately change the fortunes of the MI.¹⁴⁸

¹⁴² See Addenda G(i) and H(i).

¹⁴³ See 5.2.9.1, Addendum M(i).

¹⁴⁴ See 5.2.2.1, Addendum F(i).

¹⁴⁵ See 5.2.5.1, Addendum I(i).

¹⁴⁶ See 5.2.1.1; 5.2.2.1; 5.2.4.1; 5.2.6.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; 5.2.10.1; Addenda E(i), F(i), H(i), J(i), K(i), L(i), M(i), N(i).

¹⁴⁷ See 5.2.3.1; 5.2.6.1; Addenda G(i), J(i).

¹⁴⁸ See 5.2.4.1; 5.2.5.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; Addenda H(i), I(i), K(i), L(i), M(i).

5.3.7. QUESTION 7

Do you think that some of the skills that should form part of an MB qualification would be of benefit to music students? Please substantiate your answer.

All the participants agreed that the skills imparted to students enrolled in an MI degree would also benefit traditional music students. It was articulated that students enrolled in a traditional music qualification have the intention of pursuing a career in music and that knowledge of the MI and how to financially exploit one's creative output would, therefore, be something, which would be integral to a graduate's future career prospects, as the MI revolves around a musician's creative output. It was therefore communicated that it is in a musician's best interests to have an understanding of the various revenue streams that emanate from their creative output and the structures and legalities that govern the MI.¹⁴⁹

Ms Chaka Chaka¹⁵⁰ explicated that musicians who are underprepared for the MI will never be able to fulfil their full potential. Ms Coppen¹⁵¹ added that a musician's talent is a tradable and economically viable commodity and that their musical training and education should be designed to create an awareness of this reality. Finally, Ms Scholtz¹⁵² explicated that if her BMus had afforded her the opportunity to select more management courses that it would have been a path she would have explored. She did, however, conclude by saying that it is vital that management or business courses, included in music qualifications, be designed with a specific MI focus. She stated that the MI has very specific operations, structures and needs, which cannot be addressed through the assimilation of general business and management modules.

5.3.8. QUESTION 8

What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

According to all ten participants, the world of academia should be preparing graduates for careers in the MI¹⁵³ and the countless available opportunities.¹⁵⁴ It was explicated that not everyone enrolled in music courses at universities want to be musicians or performers, and it is essential that universities accommodate these students within their structures.¹⁵⁵ Participants added that the concept of the starving musician is a myth that needs to be dispelled and

¹⁴⁹ See 5.2.1.1; 5.2.4.1; 5.2.9.1; 5.2.10.1; Addenda E(i), H(i), M(i), N(i).

¹⁵⁰ See 5.2.8.1; Addendum L(i).

¹⁵¹ See 5.2.5.1; Addendum I(i).

¹⁵² See 5.2.1.1; Addendum E(i).

¹⁵³ See 5.2.1.1-5.2.10.1; Addenda E(i)-N(i).

¹⁵⁴ See 5.2.4.1; 5.2.5.1; 5.2.8.1; Addenda H(i), I(i), L(i).

¹⁵⁵ See 5.2.2.1; 5.2.5.1; 5.2.3.1; 5.2.4.1; 5.2.6.1; 5.2.9.1; Question 8 F(i), I(i); Question 11 G(i), H(i), J(i), M(i).

should be addressed in the world of academia¹⁵⁶ and that in today's MI, musical aptitude alone is no longer enough to ensure music graduates' success. It is therefore essential that students acquire knowledge of the MI and how it works.¹⁵⁷ It was stated that gone are the days in which music graduates would articulate from a qualification into a fulltime job in an orchestra and music graduates, today, will be mostly self-employed.¹⁵⁸

Participants conveyed that orchestras do not employ as many musicians as they once did and whilst the MI has evolved exponentially over the years, the courses that train MI contributors have remained mostly unchanged.¹⁵⁹ Participants opined that HME is pointless if, at the end of the process, the person is unable to generate an income.¹⁶⁰ It was communicated that HEIs need to try and bridge the gap between education and what graduates will one day face in the job market. It was suggested that one of the ways in which this can be achieved is through the exploration of internship programmes within music qualifications, as this will assist students in gaining direct experience in the field they wish to pursue.¹⁶¹

5.3.9. QUESTION 9

To what extent does tertiary music education currently influence the MB? Please substantiate your answer.

Although some participants communicated that the current HME structures are generating competent musicians that inhabit various SA stages,¹⁶² the majority of interviewees expressed that HME has not had much of an impact on the MI.¹⁶³ This was validated by the fact the majority of MI people with whom interviewees have interacted do not hold a music qualification and often learnt about the MI in the course of their employment.¹⁶⁴ Interviewees indicated that music qualifications are considered too rigid and inflexible and are not adequately addressing the needs of the MI. Ultimately, there seems to be a disconnect between what is required of music graduates and what is being taught.¹⁶⁵

¹⁵⁶ See 5.2.2.1; 5.2.5.1; Addenda F(i), I(i).

¹⁵⁷ See 5.2.1.1; 5.2.2.1; 5.2.6.1; 5.2.7.1; 5.2.9.1; 5.2.10.1; Addenda F(i), J(i), K(i), M(i), N(i), Question 5 E(i).

¹⁵⁸ See 5.2.1.1; 5.2.8.1; 5.2.9.1; Addenda E(i), L(i), M(i).

¹⁵⁹ See 5.2.1.1; 5.2.3.1; Addenda E(i), G(i).

¹⁶⁰ See 5.2.1.1; 5.2.4.1; 5.2.5.1; 5.2.7.1; Question 1 Addendum H(i); Question 6 Addendum E(i); Question 7 Addendum I(i); Question 9 Addendum K(i).

¹⁶¹ See 5.2.4.1; 5.2.5.1; 5.2.7.1; 5.2.9.1; Addenda I(i), K(i); Question 1 Addendum H(i); Question 3 Addendum M(i).

¹⁶² See 5.2.1.1; 5.2.2.1; 5.2.3.1; 5.2.5.1; Addenda E(i); F(i); G(i); I(i).

¹⁶³ See 5.2.4.1; 5.2.6.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; 5.2.10.1; Addenda H(i); J(i); K(i); L(i); M(i); N(i).

¹⁶⁴ See 5.2.1.1; 5.2.5.1; 5.2.7.1; 5.2.10.1; Addenda E(i); I(i); K(i); N(i).

¹⁶⁵ See 5.2.1.1; 5.2.2.1; 5.2.3.1; 5.2.7.1; 5.2.9.1; Addenda E(i); F(i); G(i); K(i); M(i).

Stakeholders communicated that music graduates today require more in-depth knowledge of the operations of the MI, in order to ensure long-term success.¹⁶⁶ For this reason, Adv. Matzukis has decided to launch an MI qualification at his HEI, ASE.¹⁶⁷ Ultimately, according to the participants, if a person is not making money from what they have studied at university, it brings into question the validity of what they have studied.¹⁶⁸

5.3.10. QUESTION 10

Do you think any of the people employed within your organisation or in the MB would benefit from such a qualification? Please substantiate your answer.

All the participants agreed that most people presently working in the industry would benefit from exposure to the content that would be taught in an MI baccalaureate. The MI is changing exponentially, and it is becoming increasingly important that anyone wanting to pursue a career in music has knowledge of the inner workings of the industry.¹⁶⁹

Five participants added that had they been exposed to an MI qualification, it could have saved them much time and money and that they would have probably advanced through their careers at a faster pace.¹⁷⁰ Two of the participants added that people employed in the MI would often have profound knowledge and understanding of their part of the industry, but do not know how it fits into the bigger music picture. It was, therefore, explained that by being exposed to an MI qualification, people entering careers would have a more holistic understanding of how it operates and will be able to be more effective from the beginning of their careers.¹⁷¹

5.3.11. QUESTION 11

Do you think that a tertiary music qualification with an MB focus would be economically viable for a university? Please substantiate your answer.

All the participants agreed that a qualification specialising in the MI would be a qualification for which there would be a receptive market. The content included in an MI baccalaureate would be more accessible to a broader audience, than the content included in a BMus degree (which is highly specialised) and that the barrier to entry could be relaxed as opposed to current music degree entry requirements.

Participants explained that these factors would attract a wider audience into HEI's music departments, ultimately shifting enrolments trends in favour of MI baccalaureate entrants,

¹⁶⁶ See 5.2.1.1; 5.2.2.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; Question 5 Addendum M(i); Question 6 Addendum L(i); Question 9 Addenda E(i); F(i), K(i).

¹⁶⁷ See 5.2.9.1; Addendum M(i).

¹⁶⁸ See 5.2.1.1; 5.2.4.1; 5.2.5.1; 5.2.7.1; Question 6 Addendum E(i); Question 7 Addendum I(i); Question 9 Addenda H(i); K(i).

¹⁶⁹ See 5.2.1.1; 5.2.2.1; 5.2.3.1; Addenda E(i); F(i); G(i).

¹⁷⁰ See 5.2.1.1; 5.2.5.1; 5.2.6.1; 5.2.6.1; 5.2.10.1; Question 3 Addendum E(i); Question 5 Addendum I(i); Question 10 Addenda J(i); K(i); N(i).

¹⁷¹ See 5.2.7.1; 5.2.10.1; Addenda K(i); N(i).

resulting in economically sustainable and viable music departments.¹⁷² Participants explicated that not everyone is going to or wants to be a performing musician/composer/music teacher, but that this fact should not deter students from pursuing careers or education in music. Participants elucidated that HEIs should facilitate the empowerment of the latter students to ensure a more successful MI, analogizing that just like in the sports world, it is understood that not everyone is going to be a superstar athlete, but that this should not prevent interested parties from studying sports management at HEIs and pursuing a career behind the scenes. The same opportunities should be afforded to people wanting to be a part of the MI.¹⁷³

¹⁷² See 5.2.2.1; 5.2.3.1; 5.2.4.1; Addenda F(i), G(i), H(i).

¹⁷³ See 5.2.3.1; 5.2.5.1; 5.2.6.1; 5.2.9.1; Question 7 Addenda M(i); E(i); Question 8 Addendum I(i); Question 10 Addendum J(i).

Table 5-1: Summary of Interview Results

Responses	Ms Scholtz	Mr Brokensha	Dr van der Watt	Dr Ngema	Ms Coppen	Ms Phillips	Mr Thekisho	Ms Chaka Chaka	Adv. Madzukis	Ms Doolabh
1. What skills would be required by a student to ensure long-term success in the music industry?	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Business	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Marketing	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Music Creation/Literacy	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Law/Copyright	-	-	✓	-	✓	✓	✓	✓	✓	✓
Internship	-	-	✓	✓	✓	✓	✓	✓	✓	✓
Flexible Education	-	✓	-	✓	✓	✓	✓	✓	✓	✓
2. Does the programme to which their institution exposes their students prepare students for careers in the music industry?	-	-	X	✓	-	-	-	-	✓	-
3. Degree designation that would best address the needs of the music business	Undecided	Undecided	Undecided	Undecided	BA	BA	Undecided	BA	BA	BA
4. Who will benefit most from existence of a music industry qualification?	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Anyone wanting to be a participants in the music industry (from manager to musician)										
5. How would a music industry qualification change the industry in SA?	✓	✓	-	✓	✓	✓	✓	✓	✓	✓
Would give the music industry greater structure	-	-	✓	-	-	-	-	-	-	-
Forge greater communication between people from the different sectors of the industry	-	-	✓	✓	-	-	-	-	-	-
Generate greater efficiencies in the music industry	✓	-	-	-	-	-	-	-	-	-
Result in greater income generation	-	-	-	-	-	-	-	-	-	-
Result in a more credible industry that will be taken more seriously	-	-	-	-	-	-	-	-	-	-
Result in a more sustainable and viable industry	✓	-	-	✓	✓	✓	✓	✓	✓	✓
Results in individuals who have a better understanding of how the music industry works	✓	-	-	✓	✓	✓	✓	✓	✓	✓
More informed individuals will be able to make more informed decisions	✓	✓	-	✓	✓	✓	✓	✓	✓	✓
Better prepare individuals to address the needs of the music industry	-	✓	-	✓	✓	✓	✓	✓	✓	✓
6. How can the world of academia assist in fulfilling the needs of the music industry?	✓	✓	-	✓	✓	✓	✓	✓	✓	✓
Offer a more student centred offering	✓	✓	-	✓	✓	✓	✓	✓	✓	✓
Education should be more fluid and flexible	-	-	✓	✓	✓	✓	✓	✓	✓	✓
HME should be an incubator in which students can safely interrogate and dissect the music industry	-	-	-	✓	✓	✓	✓	✓	✓	✓
7. Would the skills included in the music industry qualification benefit traditional music students?	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
8. What should the world of academia be achieving/trying to achieve with the students enrolled within their music programmes?										
Should be preparing students for careers	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Not everyone enrolled in music courses want to be musicians and room should be made in HME to accommodate these people	-	✓	✓	✓	✓	✓	✓	✓	✓	✓
Talent is no longer enough to ensure student success in a music career, they require additional knowledge	✓	✓	-	-	-	-	✓	✓	✓	✓
9. To what extent does tertiary music education currently influence the music business?	✓	✓	✓	-	✓	-	-	-	-	-
It is presently preparing people adequately for some careers in the music industry	✓	✓	✓	-	✓	-	-	-	-	-

5.4. SUMMARY

In this chapter, I set out to determine whether or not there is a need for a standalone MI qualification in SA. The answer to this question is a resounding yes. Participants conveyed that a degree with an MI focus is something for which there is a receptive audience. It is predicted that enrolment rates for these types of qualifications will eventually attract more significant numbers of students to music departments, than traditional music programmes, a fact corroborated by research conducted earlier in the study (see 1.2.3) and in so doing, it will ensure the long-term sustainability and viability of these departments (Question 11).

The interviewees explained that an MI degree would not only benefit the world of music academia but could assist in nurturing formality and structure in the MI. This would assist in creating an environment in which different stakeholders from varied vantage points in the MI could more efficiently be able to communicate with each other, as they would be able to speak a unified MI language. Ultimately, people would work more efficiently; this would, in turn, result in more significant income generation, making careers in music a viable option for a more significant number of people (Question 5).

Participants articulated that the current qualifications offered at HEIs are not making an impact on the MI as a whole (Question 9) and that there is, therefore, a space in the market for the creation of a new qualification that will fill the gap between what is currently offered and what is required. Although there will always be a space for the current music offerings, musicians graduating from music programmes are not generally articulating into the industry and the ones that do, have limited knowledge of the realities they will face in the music job market. This is corroborated by research that says that even though the creative industry has been one of the only industries to grow since the 2008 economic downturn, unemployment among creative graduates has trebled (see 1.2.1).

Participants added that the people managing the MI are generally not musicians, have little knowledge of music, the creative process and the structures that govern the industry, yet they rely on musicians' creative output to generate vast incomes. There is, therefore, a gap in current music offerings, which has created an opportunity for the creation of a new type of qualification – a programme that will more directly address the needs of the MI, through the creation of musically empathetic future industry leaders, entrepreneurs and managers. The programme will enlighten students to the multitude of available opportunities outside of performance, composition or teaching.

Although some of the participants answered the questions from the perspective of the musician, and how to better prepare these graduates for careers in the MI (Question 1, 5, 7, 8

and 9), the preparation of these individuals for careers in the MI is something that falls outside the ambit of my study. In the present study, I aim to accumulate knowledge that will allow me to design a curriculum framework that will enable graduates to occupy various leadership roles in the MI. These responses are, however, beneficial and assisted me in gaining a more profound understanding of the realities musicians face. As MI leaders, one of the most pivotal roles graduates will undertake will be the management of creative talent and output, as this is the epicentre of the MI. By understanding a musician's needs, I will be able to create a framework that will encourage the development of individuals who will be able to address these needs. Conversely, as conveyed by the interviewees, musicians are presently taking more active control of their careers (Question 8). For this reason, the knowledge generated in this study is knowledge from which musicians can benefit and may in future be assimilated into traditional music qualifications, such as BMus degrees, which is the direction some international programmes have already taken (see 2.4.3).

The interviewees consider HEIs, the custodians of music knowledge, an environment in which concepts relating to music and the MI can be analysed, dissected, interrogated and studied, and which can ultimately inform and guide the structures that control the MI (Question 6). Participants, therefore, conveyed that the world of music academia should be offering a student-centred education that will prepare graduates for careers in the MI (Question 6 and 8). This more student-centred approach is a philosophy that permeates most popular curriculum design methodologies (see 2.2). Participants elaborated that these qualifications would appeal not only to traditional music students but also to anyone wanting to pursue various careers in the MI (Question 4 and 10). It was, however, noted that the majority of students enrolling in these qualifications would not necessarily be traditional music students, but instead students who have an interest in and passion for music and the MI (Question 4).

Interviewees explained that the knowledge contained in an MI qualification would not only benefit future MI practitioners but anyone interested in pursuing a music career. Employment trends have changed considerably since the initial creation of most music qualifications; it is also a reality that most music graduates will be self-employed and therefore require a more profound understanding of the industry in which they will operate. It was therefore expressed that it would be prudent that knowledge generated for an MI qualification should be included in traditional music qualifications (Question 7). This is corroborated by research stating that out of all creative graduates; music students are the most likely to be self-employed (see 1.1, 1.2.1, 2.3.2, 2.4.3).

Participants articulated that there are specific skills and knowledge that should be embedded in an MI qualification. These include knowledge of general business and entrepreneurship, structure of the MI and general MI knowledge, law, marketing, a practical emphasis, which may include internships or work integrated learning, and knowledge of music creation (Question 1), which coincides with the recurrent modules encountered in qualifications analysed in Chapter 4 (see 4.12, Table 4-3). Participants generally agreed that the proposed qualification would probably take the form of a BA degree, as it is the most generic designator, which would allow for the assimilation of the requisite knowledge. It is also considered to be the least intimidating qualification designator, which would, therefore, attract higher numbers of creative students (Question 3), which corroborates information gleaned from degrees reviewed in Chapter 4, which predominantly contained an Arts designator (see 4.12, Table 4-3).

In the next chapter, a curriculum framework for the MI baccalaureate is proposed based on the data gathered from the literature review and interviews. This framework was then presented to the second group of participants for comment (reported in Chapter 7). This data was then used to compile conclusions (Chapter 8).

CHAPTER 6

A HIGHER EDUCATION PROGRAMME FOR MUSIC INDUSTRY EDUCATION IN SOUTH AFRICA: CONSTRUCTION AND PROPOSAL

6.1. INTRODUCTION

In the previous chapter, I reported on various interviews conducted with music professionals from diverse industry backgrounds to determine the viability of an MI (music industry) degree and the various skills necessary to ensure the long-term success of a person wanting to pursue a career in music. Taking into consideration data gathered throughout this study, I aim to develop a framework that will support the creation of an MI degree for a public HEI (higher education institution), in SA (South Africa), which will assist in addressing the current knowledge gap experienced in higher music education (HME) and ultimately assist in transforming music education (ME) in SA.

My motivation for the design of a programme that will reside within the confines of a publicly funded HEI is that, as has been indicated, in research conducted earlier (see 2.3.2.2), it is becoming increasingly important that students are exposed to a variety of modules and knowledge that will empower them to be effective leaders in their careers. The knowledge to which students require access usually resides within different faculties at a university, and it is uncommon for a privately funded HEIs to have access to these types of disciplines. Ultimately a stand-alone MI degree would work best in an urban setting, surrounded by an active and robust MI, which will allow for more consistent interactions between academia and the MI, and allowing for the direct articulation of students into the industry, something that has been advocated at different stages in my research (see 1.9, 4.12, 5.4).

The degree programme presented in this chapter was constructed to service the needs of students who want to pursue careers as MI practitioners (managers, leaders, promoters and entrepreneurs) and not necessarily musicians. There are currently many degrees offered at SA HEIs that adequately prepare graduates for performance, composition and educational careers, yet there are no stand-alone undergraduate MI qualifications in the country. That is not to say that the knowledge generated for this qualification would not benefit performing musicians, who want to gain a more profound understanding of the operations of the MI – but they are not the target market of the present qualification.

In this chapter, Walker's Deliberations model of curriculum development (see 2.2.4.8) was used to compile the MI curriculum, which aims to satisfy the needs of music employers and

students wanting to pursue careers in diverse music professions. Up to this point, I have discussed how I completed the first and second phase of the Deliberations Model, namely phase 1: needs analysis or the establishment of a platform, and phase 2: deliberating with a group of people selected by myself, who can help inform the design of the curriculum. Using the information gleaned from phase 1 and 2, I will endeavour to complete phase 3 (the last phase), which is the curriculum design phase.¹⁷⁴ Based on the needs analysis, phase 1 (as reported on in Chapters 1, 2 and 4) and the deliberations (phase 2 of the model) which are reported on in Chapter 5, I aim to determine the goals and aims of the qualification, which will in turn assist in establishing the graduate attributes and qualification outcomes.

I will then utilise the data gathered in previous chapters to establish the goals, aims, graduate attributes and outcomes of the Bachelor of Music Business (BMB). The rationale for the proposed qualification framework's designation will be discussed in 6.3 below. In the third part of this chapter, the degree structure is explained, which leads to an explanation of the qualification rules of combination (see 6.4). A qualification map will then be provided, into which the proposed curriculum, outcomes and allocated/regulated credits will be embedded. In the last part of this chapter, I provide brief descriptions of the various modules that make up the BMB, to give the reader insight into the knowledge and thinking that informed the creation of the BMB framework.

6.2. QUALIFICATION ATTRIBUTES

As previously mentioned, the degree proposed in this study will not target musicians, but rather individuals who would like to pursue careers in management, marketing/promotions, entrepreneurship or leadership in the MI. It is therefore essential that the goals and aims of the qualification be established to facilitate the creation of the various qualification outcomes and graduate attributes.

6.2.1. GOALS AND AIMS OF THE BACCALAUREATE OF MUSIC BUSINESS

Carl (2012, p. 82) states that goals help give all education direction, which assists designers in creating aims and, ultimately, course outcomes. Later in this study, I will use the goals of the qualification to populate the "Rationale of the Qualification" section in the degree summary (see 6.6, table 6-5); they will also facilitate the creation of graduate attributes, which will follow later in this chapter.

¹⁷⁴ Although my research consists of six phases and Walker's Deliberation's model consists of three, more than one of my phases will relate to one of Walker's phases, e.g.: Chapter 1, 2 and 4 fall into Walker's Platform phase; Chapter 5 and 7 are part of the Deliberations phase; Chapter 6 coincides with Walker's Curriculum Design phase.

In order to define the goals of the BMB, it is essential that all research conducted to this point be considered, with the intention of creating a qualification framework that will speak to the needs of the industry and students who will benefit from the intended qualification. This is a current expectation of HE (higher education) not only in SA but internationally (see 1.1, 1.2.2 and 2.4.3). With this as a starting point, data gathered to this point will be summarised.

In Chapter 1, a literature review was conducted which determined the importance of the MI (see 1.2.1) and the changing role of HE (see 1.2.2-1.2.3). In Chapter 2, curriculum design theory was investigated (see 2.2) along with significant HE reforms and regulations in SA and abroad, in general education and HME (higher music education) regarding MI education, HME study pathways and entrepreneurial education in creative courses (see 2.3-2.6). In Chapter 3, I elaborated on the research methodologies implemented in this study: the design applied (see 3.2) sources utilised, data collection and analysis strategies applied (see 3.3) as well as ethical considerations and processes implemented to ensure ethical integrity (see 3.4). In Chapter 4, various stand-alone MI degrees were analysed (see 4.2-4.12). In Chapter 5, I reported on interviews conducted with a group of ten MI professionals (see 5.1), from various spheres of the industry. The interviews aimed to determine the need for an SA MI degree, the efficacy of such a qualification, the skills graduating students require and the target market for such a qualification (see 5.4).

Taking into consideration the data collected, the goals of the BMB are fourfold:

- Create future MI leaders.
- Make HME more accessible to a broader audience.
- Attract more significant numbers of music students into music departments, ensuring the long-term sustainability of these departments.
- Create a diversity of opportunities for students wanting to pursue alternate career paths in the MI.

Because the qualification presented in this chapter aims to produce a generalist music professional (music manager, entrepreneur or creative leader), the barrier to entry will, therefore, differ from that of traditional music qualifications, such as a BMus. Whilst it is essential that students articulating into traditional music qualifications require prior music performance and theory knowledge (see 2.3.2), this will not be an expectation for the BMB, as performance will not be a focal element of the qualification. This will, therefore, open the BMB up to a much wider audience and will give a more significant number of students the opportunity to pursue an HME (see 4.12 and 5.4).

In order to lower the barrier to entry, it is essential to know what the barrier is in SA. According to the Department of Higher Education and Training (DHET) (2005, pp. 6-7), the minimum entry requirement for a degree is a National Senior Certificate (NSC) with a Bachelor's Pass,¹⁷⁵ which will also be the entry requirement utilised for the BMB (see 2.6.3).

Now that I have established the goals and barrier to entry, the aims of the qualification are defined as follows:

- Generate a degree framework that will adequately prepare graduates for leadership, entrepreneurial, management or marketing/promotions roles in the MI.
- Give graduating students an in-depth understanding of the inner workings of the MI and the career opportunities available in its structures.
- Empower graduates with the requisite knowledge to start their own business and in so doing, assist in overall job creation.
- Prepare graduates for lifelong learning.
- Give graduates an understanding of the music creation process, as people who will be dealing with creatives and creative output, and the various strategies required to enable the appropriate exploitation of such output.

The BMB is therefore established and created to produce graduates who will be able to occupy leadership, management and entrepreneurial positions in the industry. These graduates will use knowledge acquired in the programme to guide musicians, artists and composers to exploit their creative output for financial gain and to ensure career longevity and viability. With the requisite skills acquired in the qualification, graduates may be able to create diverse job opportunities, contribute to a reversal of unemployment trends, stimulate the economy and make careers in music a viable prospect for a significant number of people in SA. The BMB will, therefore, endeavour to assist in creating more significant formality and structure in the MI. In the next section, graduate attributes as well various qualification outcomes will be defined.

6.2.2. GRADUATE ATTRIBUTES

Graduate attributes can be defined as “qualities, attitudes and dispositions that graduates should possess, in full or part when they have completed their course of study” (University of the Western Cape, 2017). By establishing these graduate attributes, it will assist in more accurately defining the various qualification outcomes, elaborated later in this section. In

¹⁷⁵ This means that the student has attained at least 50-59% in four designated subjects. According to a document published in 2005, there is a list of 18 designated subjects of which music is one (Department of Higher Education, 2005, pp 6-7).

establishing the graduate attributes, the NQF level 8 descriptors¹⁷⁶ were consulted to inform the veracity of the attributes. The BMB exits on an NQF level 8, and therefore it was seen as appropriate to consult these descriptors when constructing the graduate attributes. Based on the above goals and aims of the qualification, interrogation of data collected in previous chapters and in consultation with the NQF level 8 descriptors, the following emerged as the most recurrent graduate attributes:

- i. **Business:** Graduates should be able to devise and formulate business strategies that will facilitate the management of a successful music business (MB), utilising knowledge of budgeting, entrepreneurship, invoicing, taxation and other business principals. Students should be able to apply knowledge of business in the complex environment of the MI, being able to adapt to various environments and situations, showing advanced problem solving, knowledge processing, management and communication skills.¹⁷⁷ The motivation for this attribute is that most people involved in the MI will be self-employed and, therefore, require the skills necessary to run their own businesses.¹⁷⁸
- ii. **Technology in Music:** Demonstrate an understanding and ability to utilise, promote, create and distribute music.
- iii. **The culture of Music:** Demonstrate an understanding of the interdependence of music and culture and how they have impacted each other worldwide. Graduating students need to understand the importance of music as a form of world tourism and a means of generating income for various communities, not only in SA but worldwide.¹⁷⁹
- iv. **Law:** Conclude from the evidence presented the best and most ethical legal course of action to take when confronted with various MI related situations. Graduates should also have an understanding of their music rights and various remedies available to them or their clients. This will empower graduates to effectively run their own business, an already established business or assist a client confronted with various legal predicaments. As MI leaders and people guiding the creative process, this is seen as essential knowledge.¹⁸⁰
- v. **Communication:** Graduates should be able to prepare, organise and manage communications effectively and in an ethical manner on various platforms, whether for themselves, organisations, or the talent they may represent. MI graduates need to be

¹⁷⁶ See 2.6.3 and Addendum B(xvi)

¹⁷⁷ Relates to level descriptor 8, point 1-8, see Addendum B(xvi).

¹⁷⁸ See 1.1, 1.2.1, 1.2.3, 2.4.3, 4.12, 5.3 and Addenda: E(i); H(i)-N(i); Subsections: 5.2.1.1; 5.2.4.1-5.2.10.1.

¹⁷⁹ See 1.2.1. Also relates to level descriptor 6, point 1, 2, 6 and 7, see Addendum B(xvi). See Addenda: E(i); F(i); G(i); H(i); I(i); L(i); N(i); Subsections: 5.2.1.1; 5.2.2.1; 5.2.3.1; 5.2.4.1; 5.2.5.1; 5.2.8.1; 5.2.10.1.

¹⁸⁰ See Addenda: G(i); I(i); J(i); K(i); L(i); M(i); N(i); Subsection: 5.2.3.1; 5.2.5.1; 5.2.6.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; 5.2.10.1. See 1.2.1, 2.4.3, 2.5, 4.12, 5.3. Also relates to level descriptor 8, points 1-8) [see Addendum B(xvi)].

effective communicators, as they will represent talent, their creative product or the organisations that control this output.¹⁸¹

- vi. **Arts administration:** Graduates should be able to conclude from information presented, the best course of action required when interacting with various arts and culture governmental bodies, with the aim of procuring funding for projects. Graduates should be able to utilise appropriate communication, management and business skills (such as business planning, project management and budgeting) in the successful implementation of strategies. It is seen as a desirable trait that graduates have an understanding of what these governmental structures are and how they operate.¹⁸²
- vii. **Digital media:** Justify the ethical use of digital media, acknowledging its importance in the promotion, creation and consumption of music in the 21st century. The digital media space is becoming increasingly important in the creation, consumption and dissemination of music. It is therefore considered an essential skill set for any graduating MI student.¹⁸³
- viii. **Management:** Recommend suitable management strategies for the effective operations of an organisation. This will assist a graduate not only to help others in the running of their businesses but also to pursue their own entrepreneurial ventures. Most MI graduates will either manage talent, a department, an organisation or their own company and staff. Graduates should, therefore, have an understanding of management principles such as dispute resolution, project management, organisational management and artist management.¹⁸⁴
- ix. **Marketing:** Conceive appropriate marketing strategies that will effectively promote the organisation, talent and/or creative output they will represent. Graduates should be able to utilise relevant theories and principals that govern the discipline of marketing. Most graduates will require knowledge of marketing their own businesses, departments, talent or organisations. It is therefore seen as an essential graduate attribute.¹⁸⁵
- x. **Music creation:** Students should be able to select and appraise repertoire and creative output with an understanding of the creative process. As most MI graduates will be dealing with creatives and their output, it is essential that they understand the creative process,

¹⁸¹ See 1.2.1, 2.4.3, 5.3. Relates to level descriptor 8, points 1-8, see Addendum B(xvi).

¹⁸² See 1.2.1. Also relates to level descriptor 8, points 1-8, see Addendum B(xvi).

¹⁸³ See 1.1, 1.2.1, 5.3. Also relates to level descriptor 8, points 1-8, see Addendum B(xvi).

¹⁸⁴ See 1.2.1, 2.5, 2.5.2, 4.12, 5.3. Also relates to level descriptor 8, points 1-8, see Addendum B(xvi). See Addenda: E(i) (Question 10); F(i); G(i); I(i); K(i); Subsection 5.2.1.1 (Question 10); 5.2.2.1; 5.2.3.1; 5.2.5.1; 5.2.7.1

¹⁸⁵ See 1.1, 2.4.3, 2.5, 4.12, 5.3. Also relates to level descriptor 8, points 1-8, see Addendum B(xvi). See Addenda: E(i)-I(i); K(i); N(i); Subsection: 5.2.1.1-5.2.5.1; 5.2.7.1; 5.2.10.1.

how music is created and what motivates creation. Knowledge of music making is therefore considered a desirable graduate attribute.¹⁸⁶

- xi. **Music Business:** Appraise structures in the MI that will most effectively assist with the promotion, marketing, distribution and creation of creative output, ultimately articulating into the monetary compensation of the creator or organisation. The MI is a particular business, which consists of various structures and operations that are not replicated in elsewhere. Knowledge of the MB is therefore seen an essential graduate attribute.¹⁸⁷
- xii. **Humanities:** Integrate knowledge of humanities topics in the creative process and the management of creativity. In order to stimulate profound creativity, it is essential that a student be exposed to various humanities modules, which will give them a more profound scope and general knowledge. For this reason, general knowledge is lauded as a graduate attribute.¹⁸⁸
- xiii. **Access to lifelong learning:** Besides being a SAQA and Department of Education requirement,¹⁸⁹ access to lifelong learning is also communicated in chapter 4.¹⁹⁰ It is seen as desirable that graduating students be able to conduct research, implement various theories, methodologies and principles of research and write academically. Access to non-MI related modules will assist graduates to articulate vertically and horizontally, giving them access to lifelong learning.¹⁹¹ This would empower students with the critical faculties to take responsibility for lifelong learning – learning that would assist them to remain current in a quickly¹⁹² evolving MI.
- xiv. **Careers in music:** Evaluate career pathways within the MI, displaying knowledge of the various structures and capabilities required to ensure success within a given career trajectory. There are many career paths available to students graduating with an MI qualification. It is therefore seen as essential that students be made aware of their options before articulating into careers. This can be achieved through the introduction of guest lecturers from various spheres of the MI, which will enlighten students to their choices or internships. Internships also assist graduates to more easily articulate into their area of

¹⁸⁶ See 2.5.1, 4.12, 5.3. Also relates to level descriptor 8, points 1-3 and 8, see Addendum B(xvi). See Addenda: E(i)-I(i); L(i); N(i); Subsection: 5.2.1.1-5.2.5.1; 5.2.8.1; 5.2.10.1.

¹⁸⁷ See 1.2.1, 2.4.3, 2.5, 4.12, 5.3. Also relates to level descriptor 8, points 1-8, see Addendum B(xvi). See Addenda: E(i)-G(i); I(i)-N(i); Subsection: 5.2.1.1-5.2.3.1; 5.2.5.1-5.2.10.1.

¹⁸⁸ See 2.4.3, 4.12. Also relates to level descriptor 8, points 1-3, 6-7, see Addendum B(xvi).

¹⁸⁹ See 2.6, 2.6.2, 2.7.

¹⁹⁰ See 4.12.

¹⁹¹ See Addenda: F(i); H(i); I(i); J(i); M(i); Subsection: 5.2.2.1; 5.2.4.1; 5.2.5.1; 5.2.6.1; 5.2.9.1. Also relates to level descriptor 8, points 2-10, see Addendum B(xvi). See 1.9.

¹⁹² The new technologies and changing workplace are what constitute the quickly evolving MI.

specialisation and are seen as an essential component of building career knowledge and overall entrepreneurial development.¹⁹³

Now that I have distilled the data collected into the above 14 graduate attributes, I can establish the outcomes of the BMB.

6.2.3. QUALIFICATION OUTCOMES

In creating a qualification framework, there are various outcomes that need to be established, which will guide the design of the framework. In this section, I will deal with the generic and exit-level outcomes of the BMB. I will start by elaborating on the generic learning outcomes advocated by UNESCO (United Nations Educational, Scientific and Cultural Organisation) (see 2.2.6) and SAQA (the South African Qualifications Authority) (see 2.6.3), which will, in turn, lead to the establishment of the qualification's exit-levels. The SAQA outcomes are known as critical cross-field outcomes (CCFOs) and need to be embedded in all qualifications designed and developed in SA. Additionally SAQA has also devised a set of outcomes known as developmental outcomes, which also need to be embedded in all SA qualifications.

In the following table (see 6-1), the three sets of outcomes (UNESCO, SAQA CCFOs and developmental outcomes) have been placed next to each other to facilitate comparison:

Table 6-1: Generic Educational Skills

UNESCO Generic Skills (see 2.2.6)	Critical Cross-Field Outcomes (SAQA) (see 2.6.3)	Developmental Outcomes (see 2.6.3)
Problem Solving	Problem Solving	Reflecting on and exploring a variety of strategies to learn more effectively
Articulation	Communication	Participating as responsible citizens in the life of local, national and global communities
Collaboration	Work effortlessly as part of a group	Being culturally and aesthetically sensitive across a range of social contexts
Critical Thinking	Critical evaluation of things	Exploring education and career opportunities
Experimentation	Use of Technology	Developing entrepreneurial opportunities
	Self-Management	
	The world is seen as a set of interrelated parts	

¹⁹³ See 2.5.2, 4.12, 5.3, **Error! Reference source not found.** Also relates to level descriptor 8, points 1-10, see Addendum B(xvi). See Addenda: H(i); I(i); K(i); M(i); Subsection: 5.2.4.1; 5.2.5.1; 5.2.7.1; 5.2.9.1.

¹⁹⁴ See Addendum B(xvi).

As these skills are considered essential for the development of a student as a contributor to our society, economy and the encouragement of lifelong learning, which are cornerstones of the SA educational system (see 2.6, 2.6.2), it will be a primary directive to embed these attributes into the BMB curriculum framework. The goals, aims, graduate attributes, generic learning outcomes and data collected throughout this study have informed the generation of the exit level outcomes that follow. These exit levels are pitched at an NQF level 8.¹⁹⁴ Therefore, in considering the latter, it is essential that all graduating students be able to:

- Research a given topic, utilising various sources and communicating them in an academic writing style.¹⁹⁵
- Exhibit an understanding of the music creation process.¹⁹⁶
- Identify, analyse and differentiate between different genres of music and musical cultures and the socio-political environments from which they emerged.¹⁹⁷
- Ability to self-manage and manage others in a team.¹⁹⁸
- Exhibit social responsibility and an understanding that the world is composed of interrelated parts.¹⁹⁹
- Synthesise knowledge of the MI and its interdependent parts in decision-making and advisory processes.²⁰⁰
- Evaluate the use of new technologies, hardware, software and media in the music environment and utilise these technologies to maximise exposure and income generation.²⁰¹
- Distinguish between different media and how they are used to communicate and promote talent and their creative output.²⁰²
- Analyse and interpret various laws regulating diverse relationships, intellectual property and other creative output.²⁰³

¹⁹⁴ See Addendum B(xvi).

¹⁹⁵ Relates to all the NQF 8 Level Descriptors and Graduate Attribute xiii.

¹⁹⁶ Relates to the following NQF 8 Level Descriptors: Assessing, Processing and Managing Information and Graduate Attribute x.

¹⁹⁷ Relates to the following NQF 8 Level Descriptor: Assessing, Processing and Managing Information and Graduate Attribute iii.

¹⁹⁸ Relates to the following NQF 8 Level Descriptors: Management of Learning; Ethics and Professional Practice; Accountability; Contexts and Systems and Graduate Attribute v.

¹⁹⁹ Relates to the following NQF 8 Level Descriptors: Management of Learning; Ethics and Professional Practice; Accountability; Context and Systems and Graduate Attribute v and xii.

²⁰⁰ Relates to all the NQF 8 Level Descriptors and Graduate Attribute vi, xi and xiv

²⁰¹ Relates to the following NQF 8 Level Descriptors: Knowledge Literacy; Accessing, Processing and Managing Information; Management of Learning; Accountability and Graduate Attribute ii and vii.

²⁰² Relates to the following NQF 8 Level Descriptors: Context and Systems; Management of Learning; Accountability; Assessing, Processing and Managing Information and Graduate Attribute vii.

²⁰³ Relates to all the NQF 8 Level Descriptors and Graduate Attribute iv, vi and xi.

- Examine different business principles and how they are used in a small or large business setting.²⁰⁴
- Demonstrate an experiential understanding of their field of specialisation.²⁰⁵
- Integrate knowledge and use of language in different spoken and written formats to promote talent and their creative output, and to achieve personal and business goals.²⁰⁶

Now that the goals, aims and learning outcomes of the BMB have been determined and listed above, these will now be embedded in the qualification framework:

6.3. DEGREE STRUCTURE

Considering the goals and aims discussed earlier (see 6.2.1) and after compiling the graduate attributes (see 6.2.2) and outcomes of the qualification (see 6.2.3) it is fundamental that these are embedded in the BMB. In this section, the above elements are assimilated into the BMB.

6.3.1. DESIGNATOR AND QUALIFIER

The MI related baccalaureate will take the form of a BMB. Although many of the MI qualifications interrogated in Chapter 4 (see 4.12) had an Arts designator and many of the people interviewed in Chapter 5 expressed a preference for an Arts designator (see 5.4), I decided that the best designator for the proposed qualification would be MB. This gives designers a more accurate directive as to what to achieve when developing content for the proposed qualification. In considering the use of the word “Business” as a designator, it was determined from the investigations conducted, that there is no consensus amongst international HEIs as to which word to use: Management, Industry, Business or Professional Music (see Addendum A and C). However, in referring back to my definition of MB (see 3.4), it is clear that the use of the Business designator as opposed to the Industry designator is more appropriate. In the BMB curriculum framework, the preparation of students for the broader concept of the Business as opposed to the practical workings of the Industry is my directive.

Currently, the only qualification hosted in SA that directly deals with MI content is an MBA (Master of Business Administration) in creative industries. It was therefore decided that the MB designator should be utilised, resulting in a BMB degree, to more closely relate the proposed framework with the MBA (see 1.1). Furthermore, as the qualification framework I am proposing

²⁰⁴ Relates to all the NQF 8 Level Descriptors and Graduate Attribute i and viii.

²⁰⁵ Relates to all the NQF 8 Level Descriptors and Graduate Attribute vi, xi and xiv.

²⁰⁶ Related to Graduate Attribute i, v, vi and ix.

is a professional four-year qualification, it would make sense to give it a designator that more accurately describes the content covered and more closely aligns to the qualification goals and an articulation strategy into an already existing qualification (MBA). The Bachelor of Arts (BA) designator would not adequately align with the goals of the qualification, as BA degrees are more generalist, whilst the proposed qualification (BBM) is more specialised. This proposed qualification is a four-year, professional qualification which consists of 480 credits, pitched at an NQF (National Qualifications Framework)/HEQSF (Higher Education Qualification Sub-Framework) level 8. This, therefore, means that students can vertically articulate from the Bachelor in Music Business into a Master's degree.

In determining the duration of the qualification, I looked at the length of qualifications interrogated in chapter 4 and concluded that the majority of the degrees reviewed had a four-year duration (see 4.12, Table 4-3). I also considered the cognitive level, which students would require in order to successfully articulate into MBA studies at the end of the BMB programme and the four-year professionally designated bachelor's degree made the most sense in this case. Four-year programmes in SA, which are designated professional also offer students the opportunity to explore more industry related experiences and research, which will empower them to further their education (see 2.6.2). These types of bachelor's degrees are usually pitched at NQF level 8 and carry 480 credits (see 2.6.3). According to the NQF (National Qualifications Framework), if a qualification is pitched at an NQF level 8, it is essential that the student complete a minimum of 120 credits pitched at NQF level 8 (see 2.6.3). In order to use a qualifier such as "Music Business" a student is required to complete at least 50% of the degree's credits in the area of specialisation, and at least 50% of the degree's exit level outcomes must be in the area of specialisation (see 2.6.3).²⁰⁷

Modules in the BMB are split into three categories:

- Core: Compulsory modules required for the accomplishment of qualification (see 2.6.3).
- Elective: Additional credits that help support knowledge in core modules as well as assist in accomplishing the goals and aims of qualification (see 2.6.3).
- Specialisation: Additional modules that emanate from the core modules and help support the qualification's core knowledge. These modules were motivated by employment trends reported in the Berklee College of Music employment trends document discussed in chapter 1 (see 1.2.1).

²⁰⁷ For a distribution of credits in the BMB refer to Addendum O(iii)

As can be seen from the table provided,²⁰⁸ 60% (i.e. 288 credits) of the allocated credits fall within the Core designation. These modules are all MB related, which therefore means that it is justified to use the “Music Business” designator for the BMB. It is also stipulated in government documentation (see 2.6.3) that a qualifier may be used if at least 50% of the credits offered in a student’s final year are within the area of specialisation. In the BMB framework, 56 out of the 120 credits allocated in the fourth year are dedicated to the area of specialisation, which accounts for 46.6% of the total credits in the fourth year and 11.7% of the total degree credits.²⁰⁹ However, when one considers that the supervised short mini-dissertation, which carries 32 credits, in the Core area in the fourth year, will be a study in the student’s area of specialisation, then it can be surmised that 88 credits are allocated to the area of specialisation in the student’s final year of study. This is therefore 73% of the allocated credits for that year or 18.3% of the total qualification credits. This, therefore, means that a student may graduate with a BMB (designator) in Live Music/Recording Industry/Music Publishing/Creative Artist Management (qualifier dependent on student’s specialisation).²¹⁰

Now that the different areas of the degree have been established along with the credit breakdown of each area and their allocated NQF Levels, I will explain the rules of combination, so that the reader gains a better understanding of the progression of the qualification.

6.4. RULES OF COMBINATION

As has been communicated above, modules in this degree have been organised into three categories: Core, Elective and Specialisation (see figure 1²¹¹). Core modules have been organised into four streams in the first two years in order to satisfy the graduate attributes discussed earlier (see 6.2.2): Music Literacies, MB, Business, Communications and Management. In the third year, the MB stream continues and an additional two streams are added: Community Service and Research. In the final year, the MB module takes the form of Music Trend Forecasting and students articulate from the Research modules in the third year into a mini-dissertation. The core streams listed below, have been included to satisfy the following graduate attributes:

- Music Literacies stream has been included to satisfy the following graduate attributes: ii (Technology in Music), iii (Culture of Music in SA and the World) and x (Music Creation).

²⁰⁸ See addendum O(iv)].

²⁰⁹ See addendum O(iv).

²¹⁰ For a breakdown of Core, Elective and Specialisation module credits refer to Addendum O(iv)

²¹¹ This organogram was used to give participants in sample group B an indication of the curriculum framework as the more extensive curriculum map contained in Addendum O(vi) was considered too detailed and cumbersome.

- MB stream has been included to satisfy the following graduate attributes: ii (Technology in Music), iv (Law), vii (Digital Media), xi (MB) and xiv (Careers in Music).
- The business stream has been included to satisfy the following graduate attributes: i (Business) and vi (Arts Administration).
- Communications stream has been included to satisfy the following graduate attributes: v (Communications), vii (Digital Media), xii (Humanities/Liberal Arts) and xiii (Access to Lifelong Learning).
- Management stream has been included to satisfy the following graduate attributes: vi (Arts Administration), viii (Management) and ix (Marketing).

The reason for the inclusion of a Service Learning stream in the third year has been to satisfy the CCFOs tabulated in table 6-1: Problem-solving, communication, to work effortlessly in the group, critical evaluation, the use of technology and to see the world as a set of interrelated systems. Another module in which all CCFOs are embedded and in which students require access to all the knowledge embedded in the graduate attributes is in the third year module: Interdisciplinary Music Event. These CCFOs have, however, been embedded in various other modules throughout the qualification.²¹²

The research methodology component of the qualification in the third year leads to a research project in the fourth year (Supervised Mini-Dissertation). These are core components of the programme and have been included to satisfy graduate attribute xiii, access to lifelong learning, and generic skills advocated by SAQA and the DHET (see 2.6, 2.6.2, 2.7). With advanced knowledge of research and the completion of the research project, students will more easily articulate into further HE studies (vertically and horizontally). Although all the graduate attributes are covered in the core streams, they are revisited in the electives and specialisations.

Students need to select two electives from four generalist areas linked to the further exploration of the listed graduate attributes from year 1 to 3 and one elective from the four selected in the last year: Management (graduate attribute viii), Law (graduate attribute iv), Marketing (graduate attribute ix) and Psychology (graduate attribute xii). Electives are extensions of the graduate attributes covered in the core of the qualification but offer a more generalist, non-MI and holistic look at these areas. This will empower students with the ability to more easily articulate between qualifications, vertically and horizontally, permitting access to lifelong learning, which is another graduate attribute (xiii). Students will, therefore, be able to

²¹² See Addendum O(v).

articulate into qualifications such as BA in Psychology, LLB (Bachelor of Laws), BCom in Marketing or Management.

The Psychology elective stream was added as various participants alluded to the fact that graduates would require knowledge of networking or interacting with people in order to ensure long-term success in a music career (see 5.2.1.1). The Psychology elective stream was also a course offering in two of the university qualifications interrogated in Chapter 5: Assumption University²¹³ and Western University, Ontario.²¹⁴ Considering that MB graduates are being prepared for careers in music management, leadership, entrepreneurship and are generally guiding creatives, it would benefit them to have an understanding of what motivates human behaviour, which, therefore, motivated the addition of a Psychology elective stream.

Finally, students will be required to select an area of specialisation in third and fourth year: Live Music, Recording Industry, Music Publishing or Creative Artist Management. I was motivated to select the above specialisations from a report, cited earlier in this study, published by Berklee College of Music (see 1.2.1). After distilling the gathered statistics, I concluded that the most prominent career pathways in the MI today, and into the future, are:

- Live Music: This is a mainstay of the MI and is quickly becoming the biggest earner for musicians. The essence of music is the performance of created intellectual capital.
- Recording Industry: Content created by musicians will always need to be recorded, promoted and distributed to ensure the greatest income generation, for the music creator, performer and those who curate the content.
- Music Publishing: The Recording and Live MB will always need content to record and perform. The publishing world is responsible for curating the intellectual property created by songwriters and ensures that creators make sufficient income from the content they have generated.
- Creative Artist Management: The heart of the MI is the people who create and perform music. Creative Artist Managers assist talent to understand their rights and enlighten them to the various monies to which they are entitled. They assist artists in negotiating and interrogating various deals and generally ensure that artists and their creative output are being reasonably exploited. With the lowering profile of recording companies and structures of old, creative artist managers are taking on more responsibilities and now find themselves in a position to provide label services to their clients.

²¹³ At Assumption University a Psychology module is compulsory in the first year and entitled Management Psychology [see Addendum C(ii)-C(iv)].

²¹⁴ See Addendum C(xx)-C(xxii).

Taking into consideration the rules of combination and the overall structure and make-up of the qualification framework, a curriculum map, as per the guidelines set out in chapter 2 (see 2.2.5) was devised.²¹⁵ Curriculum maps are created by aligning the overall programme needs to graduates attributes, modules are selected for inclusion, module information is provided (content, outcomes, assessment tasks and learning experiences) and finally, module outcomes are aligned to programme outcomes (see 2.2.5). The mapping for the BMB was refined over a period until the right balance of outcomes, credits and attributes were evenly distributed over the four-year duration of the programme.

²¹⁵ See Addendum O(v).

Figure 1: BMB ORGANOGRAM [for a more detailed look at the qualification refer to Addendum O(vi)]

Bachelor of Music Business									
Year 1		Year 2		Year 3		Year 4			
Core	Elective (select two streams)	Core	Elective (select two streams)	Core	Elective (select two streams)	Core	Elective (select one stream)	Specialisation (select one stream)	
Popular Music Retrospective	Introduction to Management	Popular Music Retrospective II	Consumer Behaviour	Music Business III	Strategic Marketing	Supervised Mini-Dissertation	Digital Marketing	1. Live Music Internship; 2. Live Music Research Report	
Music Theory	Introduction to Law	Music Theory II	Law of Contracts	Interdisciplinary Event	Intellectual Property Law	Music Trend Forecasting	Media Law	1. Recorded Music Internship; 2. Recorded Music Research Report	
Understanding the Pop Song	Introduction to Psychology	Understanding the Pop Song II	Developmental Psychology	Community Service Outreach	Community Psychology		Social Psychology	1. Music Publishing Internship; 2. Music Publishing Research Report	
Music Business Ia: Introduction to the Music Business	Business Management	Music Business IIa: Music Publishing and Broadcasting	Brand Management	Research Methodology	Strategic Management		Talent Management	1. Creative Artist Management Internship; 2. Creative Artist Management Research Report	
Music Business Ib: Music Career Pathways		Music Business IIb: Recorded and Live Music							
Personal Finance for Music Professionals Ia/b		Entrepreneurship for Musicians							
Music Management Ia/b		Arts and Culture Management							
Music Communication I: Written and Verbal		Music Communication II: Writing and Analysis							

6.5. MODULE BREAKDOWN

In this section, I will give a brief description of the modules contained in the BMB in Live Music, Recording Industry/Music Publishing/Creative Arts Management. Recognised sequencing and discipline orientations were used in compiling the content for the BMB (see 2.2.6 and 2.2.7). Various sequencing strategies and discipline orientations were used with regards to the modules included and content selected for the BMB framework.²¹⁶

With some of the modules, specifically elective modules, I researched curriculum outcomes that are part of similar modules offered SA HEIs with a comparable number of credits and pitched at an equivalent NQF level as those assimilated into the BMB. I sometimes retitled the modules, so that they more adequately fit into the BMB framework. The aim of this exercise was to achieve a level of national comparability between modules appearing in the BMB and those that exist in qualifications hosted at HEIs in SA, allowing for better transferability, transportability and articulation, both vertically and horizontally, for students enrolled in the BMB, which is a directive issued by the DHET (see 2.4). Universities consulted in this process included: North-West University (NWU), UNISA, the University of Cape Town (UCT), the University of Fort Hare (UFH), the University of Johannesburg (UJ), the University of KwaZulu-Natal (UKZN), the University of Pretoria (UP), the University of Stellenbosch (US), the University of the Free State (UFS), the University of the Witwatersrand (WITS) and Walter Sisulu University (WSU).

Outcomes and related content covered in the music literacy modules were inspired by the interviews reported in Chapter 5 (see 5.2), the graduate attributes (see 6.2.2) required of music students and the international qualifications reviewed in Chapter 4 (see 4.12). Various assessment interventions have been utilised in the proposed qualification: performances, presentations, tests, exams, integrated interdisciplinary events, research projects, mini-dissertation and an internship.²¹⁷ Classroom interventions will take on different formats, namely: lectures, master-classes, guest lectures with MI practitioners, supervision, group work, case studies and textbook learning.²¹⁸

6.5.1. YEAR 1

What follows are brief outlines of the core modules for the first year, broken down into four general streams, namely music literacy, MB, entrepreneurial studies and communications.

²¹⁶ See Addendum O(vii) for a look the strategies applied in this regard.

²¹⁷ See Addendum O(v).

²¹⁸ See Addendum O(v).

Modules in this core section are designed to deal with the needs of a music manager, entrepreneur or leader.²¹⁹

6.5.1.1. MUSIC LITERACY (TOTAL OF 32 CREDITS)

This stream has been included to satisfy graduate attributes ii (Technology in Music), iii (Culture of Music in SA and the World) and x (Music Creation) (see 6.2.2). The rationale is that if an MI leader, manager or entrepreneur is going to deal with creatives and their creative output, it is necessary that they understand the creative process, the mechanics behind music making and what has motivated the creation and evolution of music through the ages. The pre-requisite for this module is a national senior certificate (NSC) with a Bachelor's Pass.²²⁰

6.5.1.1.1. POPULAR MUSIC RETROSPECTIVE I (8 CREDITS) (NQF LEVEL 5) (SEMESTER 1)

This is a popular music history module. Students learn about the following genres: Blues, Jazz, Rock 'n Roll, R&B (Rhythm and Blues), Country, Funk, Latin and Reggae. Students will learn about the evolution of these genres from a socio-economic and political perspective, learning about the interrelatedness of music and the society in which they were created. The pre-requisite for this module is an NSC with a Bachelor's Pass.²²¹

6.5.1.1.2. MUSIC THEORY I (16 CREDITS) (NQF LEVEL 5) (YEAR MODULE)

In this module, students will learn about the music creation process. Basic music theory concepts, up to Grade 4 music theory level (i.e. related to the Associated Board of the Royal Schools of Music or Trinity College London) will be taught. Students will utilise current transcription software to notate music and music tasks. Keyboard playing skills will be taught, as a tool to facilitate the learning of notation and other music theory concepts. Students will commence at Grade 1 level and articulate to a Grade 4 theory by the end of the first year. The pre-requisite for this module is an NSC with a Bachelor's Pass.²²²

²¹⁹ See Addendum O(v), Year 1.

²²⁰ See table 6-2, learning assumed to be in place.

²²¹ See table 6-2, learning assumed to be in place.

²²² See table 6-2, learning assumed to be in place.

6.5.1.1.3. UNDERSTANDING THE POP SONG I (8 CREDITS) (NQF LEVEL 5) (SEMESTER 2)

In order for students to be granted access to this module, they need to have completed Popular Music Retrospective I in the first semester. In this module, students will listen to and analyse different songs from the genres highlighted in Popular Music Retrospective I. Students will learn about form, style, rhythm, harmony, melody, lyrical content, instrumentation and the orchestration which typify the genres covered in the first semester.

6.5.1.2. MUSIC BUSINESS (TOTAL OF 16 CREDITS)

This stream has been included to satisfy the following graduate attributes: ii (Technology in Music), iv (Law), vii (Digital Media), xi (MB) and xiv (Careers in Music) (see 6.2.2). This stream is the crux of the qualification and later becomes a more dominant presence.

6.5.1.2.1. MUSIC BUSINESS IA: INTRODUCTION TO THE MUSIC BUSINESS (8 CREDITS) (NQF LEVEL 5) (SEMESTER 1)

In this module, students will be exposed to three of the four Specialisations represented in the qualification in the third and fourth year: Live Music, Recording Industry and Music Publishing. Students will learn about the regulatory bodies governing the different spheres of the MI in SA and the rights, which accrue to performers, and songwriters/composers in the creation of intellectual property or performances. The pre-requisite for this module is an NSC with a Bachelor's Pass.²²³

6.5.1.2.2. MUSIC BUSINESS IB: MUSIC CAREER PATHWAYS (8 CREDITS) (NQF LEVEL 6) (SEMESTER 2)

The pre-requisite for this module is Music Business Ia: Introduction to Music the Business (see 6.5.1.2.1). In this module, students will learn about the different career pathways available within Live Music, Recording Industry, Music Publishing, Arts Administration and Creative Arts Management. They will learn about the types of characteristics that will make them a success in these different career pathways. Guest lecturers from the MI will interact with scholars in this module, imparting knowledge of their experiences in the industry.

²²³ See table 6-2, learning assumed to be in place.

6.5.1.3. ENTREPRENEURIAL STUDIES (TOTAL OF 16 CREDITS)

There is only one module in this stream in the first year: Personal Finance for Musicians. This stream has been included to satisfy graduate attribute i (Business) (see 6.2.2).

6.5.1.3.1. PERSONAL FINANCE FOR MUSIC PROFESSIONALS IA (8 CREDITS) (NQF LEVEL 5) (SEMESTER 1)

A combination of three modules informed the creation of this module: Personal Financial Planning (University of the Witwatersrand, 2016, p. 182), Personal Financial Management (University of South Africa, 2017d; University of Johannesburg, 2017b) and Personal Finance (University of the Free State, 2017, p. 4). The pre-requisite for this module is an NSC with a Bachelor's Pass.²²⁴

In this module, students will learn about different facets of personal finance: budgeting, personal tax, managing money, basic bookkeeping, estate planning and retirement planning. The latter knowledge will facilitate the entrepreneurial pursuits of MI practitioners. Not only will the knowledge and skills imparted in this module assist graduates in their careers, but it will also assist them in guiding the careers of their clients (musicians/composers/performers) as part of their daily functions.

6.5.1.3.2. PERSONAL FINANCE FOR MUSIC PROFESSIONALS IB (8 CREDITS) (NQF LEVEL 6) (SEMESTER 2)

The pre-requisite for this module is Personal Finance for Music Professionals Ia (see 6.5.1.3.1). A combination of three modules informed the creation of this module: Personal Financial Planning (University of the Witwatersrand, 2016, p. 182), Personal Financial Management (University of South Africa, 2017d; University of Johannesburg, 2017b) and Personal Finance (University of the Free State, 2017, p. 4).

This module is a continuation of Personal Finance for Music Professionals Ia. In this module, students will learn about different facets of personal finance: invoicing of clients for services rendered and pricing structures, personal investments, risk management, the drafting of business plans and reading of financial statements. Not only will the knowledge and skills imparted in this module assist graduates in their careers, but it will also assist them to guide the careers of their clients (musicians/composers/performers) as part of their daily functions.

²²⁴ See table 6-2, learning assumed to be in place.

6.5.1.4. COMMUNICATIONS (TOTAL OF 8 CREDITS)

There is only one module in this stream in the first year: Music Communications I. This stream has been included to satisfy graduate attribute v (Business), vii (Digital Media) and xii (Humanities/Liberal Arts) (see 6.2.2).

6.5.1.4.1. MUSIC COMMUNICATIONS I (8 CREDITS) (NQF LEVEL 5) (SEMESTER 1)

In this module, students will learn different strategies and methods which will assist them in writing for different media: magazine editorials, newspapers, social media, blogs, book and album reviews, album inserts, speech writing, the composition of a curriculum vitae and business letters. This module has been incorporated to enhance a student's writing and communication abilities. The module will later articulate into more complex forms of writing and research in the second year and third year. Students will analyse different written media in their quest to acquire relevant writing skills. The pre-requisite for this module is an NSC with a Bachelor's Pass.²²⁵

6.5.1.5. MANAGEMENT (TOTAL OF 16 CREDITS)

There is only one module in this stream in the first year: MB Management. This stream has been included to satisfy graduate attributes vi (Arts Administration), viii (Management) and ix (Marketing) (see 6.2.2).

6.5.1.5.1. MUSIC BUSINESS MANAGEMENT IA (8 CREDITS) (NQF LEVEL 5) (SEMESTER 1)

In this module, students will learn the fundamentals of Business Management from an MB perspective. They will be exposed to concepts such as General Management, Strategic Management, Financial Management and Human Resources, specifically from the perspective of the MI. Students will interrogate different case studies and texts with the aim of gaining relevant MB Management skills required to run their own business or existing businesses. Further MB management concepts will be reviewed in the second semester of this module (see 6.2.2). The pre-requisite for this module is an NSC with a Bachelor's Pass.²²⁶

²²⁵ See table 6-2, learning assumed to be in place.

²²⁶ See table 6-2, learning assumed to be in place.

6.5.1.5.2. MUSIC BUSINESS MANAGEMENT IB (8 CREDITS) (NQF LEVEL 6) (SEMESTER 2)

The pre-requisite for this module is MB Management Ia (see 6.5.1.5.1). In this module, students will learn the fundamentals of Business Management from the perspective of the MI. Students will be exposed to concepts such as Entrepreneurship, Marketing, Supply Chain Management and Public Relations (PR). Students will analyse different case studies and texts with the aim of gaining the relevant MB Management knowledge required to run their own business or existing businesses (see 6.2.2).

6.5.1.6. ELECTIVES (TOTAL OF 32 CREDITS)

Students need to select two electives from the following streams (which they will pursue for the next four years): Marketing, Law, Psychology and Business Management. These electives have been explicitly selected to reinforce the following graduate attributes: i (Business), iv (Law), v (Communications), viii (Management), ix (Marketing), xii (Humanities/Liberal Arts) and xiii (Access to Lifelong Learning) (see 6.2.2). All electives in this year are introductory, presenting to students the basic concepts of the discipline, which will be expounded in ensuing years.

6.5.1.6.1. INTRODUCTION TO MARKETING (16 CREDITS) (NQF LEVEL 5) (YEAR MODULE)

Students will be introduced to some of the basic concepts of Marketing from the perspective of the product, including the marketing mix (product, price, promotion and position) and how it is used in product promotion. Other concepts introduced in this module include consumer behaviour, customer needs, target markets and environmental trends and how they influence the marketing and promotion of a product for maximum exposure and ultimate sales, resulting in maximum income generation. The creation of this module was informed by a combination of three modules offered at three universities: Marketing (University of Johannesburg, 2016, p. 203) and Introduction to Marketing (University of Cape Town, 2016, p. 196; University of South Africa, 2017b). The pre-requisite for this module is an NSC with a Bachelors' Pass.²²⁷

²²⁷ See table 6-2, learning assumed to be in place.

6.5.1.6.2. INTRODUCTION TO LAW (16 CREDITS) (NQF LEVEL 5) (YEAR MODULE)

Students will be introduced to the basic principles of Law and the legal structures in SA law. They will also learn about the history and evolution of SA Law and the basic terms, terminology and principles that are commonly used in practice. The legal profession will be analysed, giving students a better understanding of the various opportunities available and the rigours of pursuing a career in law (especially as an entertainment lawyer). The SA Constitution will be reviewed and examined, as well as an introduction to the law of contracts. The creation of this module was informed by a combination of three modules offered at three universities: Introduction to Law (University of Stellenbosch, 2017c, p. 61; University of Johannesburg, 2017b, pp. 122-4; University of KwaZulu-Natal, 2016, p. 191). The pre-requisite for this module is an NSC with a Bachelor's Pass.²²⁸

6.5.1.6.3. INTRODUCTION TO PSYCHOLOGY (16 CREDITS) (NQF LEVEL 5) (YEAR MODULE)

Students will be introduced to Psychology as a science, discipline and profession. The history of Psychology, as a discipline, will be investigated from the SA perspective and students will learn about how human behaviour is motivated from three perspectives: biological, psychological and environmental. Students will be exposed to different personality theories, psychological paradigms and approaches. The creation of this module was informed by a combination of three modules offered at three universities: Psychology (University of Johannesburg, 2017a), Introduction to Psychology (University of Pretoria, 2017b) and Psychology as a Science (University of Stellenbosch, 2017a). The pre-requisite for this module is an NSC with a Bachelor's Pass.²²⁹

6.5.1.6.4. BUSINESS MANAGEMENT (16 CREDITS) (NQF LEVEL 5) (YEAR MODULE)

Students will be introduced to general principles, theories and concepts of management and business management. Concepts covered include Entrepreneurship, Value Chain Management, Marketing, PR, Human Resources, Financial Management, Change Management, Information Management, Operations Management, Strategic Management and Competition. The ethics of business in SA and different styles of management for different size

²²⁸ See table 6-2, learning assumed to be in place.

²²⁹ See table 6-2, learning assumed to be in place.

organisations will be taught. Planning and organising, as well as leadership within an organisation, will be other focal areas that will be highlighted. The following modules, offered at three universities, informed the creation of the present module: Business Management (University of Pretoria, 2017a, pp. 528-30; University of Stellenbosch, 2017b, p. 232; University of Johannesburg, 2016, p. 163). The pre-requisite for this module is an NSC with a Bachelor's Pass.²³⁰

6.5.2. YEAR 2

In the second year, students are again exposed to the same five core streams to which they had access in the first year: Music Literacy, MB, Business, Communications and Management. Regarding the electives in second-year students will articulate to the next level of study, in the two streams selected in the first year.

6.5.2.1. MUSIC LITERACY (TOTAL OF 32 CREDITS)

This is the final year of Music Literacy and progresses from work covered in the first year. This stream has been included to fulfil graduate attribute ii (Technology in Music), iii (Culture of Music in SA and the World) and x (Music Creation) (see 6.2).

6.5.2.1.1. POPULAR MUSIC RETROSPECTIVE II (8 CREDITS) (NQF LEVEL 6) (SEMESTER 1)

Popular Music Retrospective I (see 6.5.1.1.1) is a pre-requisite for this module. In the second year, there will be a focus on SA urban music history. Although there is an inclusion of four western genres the rest are all SA urban genres: Pop, Rock, Disco, Hip-Hop, Kwaito, Marabi, Kwela, Isicathamiya and Mbaqanga. Students will learn about these genres and their evolution from a socio-economic and political perspective and the interrelatedness of the music and society in which they were created.

6.5.2.1.2. MUSIC THEORY II (16 CREDITS) (NQF LEVEL 6) (YEAR MODULE)

Music Theory I is a pre-requisite for the present module (see 6.5.1.1.2). In this year, students will complete up to Grade 6 theory (equivalent to Associated Board of the Royal Schools or Trinity College of London). Music theory will be taught from a more Contemporary Music/Popular Music vantage point, as opposed to a Western Classical perspective. Students

²³⁰ See table 6-2, learning assumed to be in place.

will continue to be instructed in the art of playing keyboard as a means to transmit and facilitate the assimilation of music theory concepts.

6.5.2.1.3. UNDERSTANDING THE POP SONG II (8 CREDITS) (NQF LEVEL 6) (SEMESTER 2)

This module is a culmination of all the Music Literacy to which students have been exposed. They will analyse different genres of music from the module Popular Music Retrospective II. The main difference, this year, is that students will be expected to write and record a song, using knowledge acquired in their previous year of study and available music technology. The pre-requisites for this module are: Understanding the Pop Song I and Popular Music Retrospective II (see 6.5.1.1.3 and 6.5.2.1.1).

6.5.2.2. MUSIC BUSINESS (TOTAL OF 16 CREDITS)

In the second year of the MB stream students are exposed to four major elements of the Music Business: Music Publishing, Music Broadcasting, Recorded and Live Music. The MB stream has been included to satisfy graduate attributes ii (Technology in Music), iv (Law), vii (Digital Media), xi (MB) and xiv (Careers in Music) (see 6.2.2).

6.5.2.2.1. MUSIC BUSINESS IIA: MUSIC PUBLISHING AND MUSIC BROADCASTING (8 CREDITS) (NQF LEVEL 6) (SEMESTER 1)

The pre-requisite for this module is MB Ib: Music Career Pathways (see 6.5.1.2.2). In this module, students will learn about the intricacies of Music Publishing and Broadcasting. They will be exposed to concepts such as intellectual property rights, collection agencies, licensing, royalties, music in cyberspace, various broadcast media vehicles, publishing contracts and the history and evolution of broadcast media and publishing in SA. Students will use the knowledge acquired in this module to publish the songs they have created in Understanding the Pop Song II (see 6.5.2.1.3). Professionals from Music Publishing and Broadcast media will be invited to conduct guest lectures.

6.5.2.2.2. MUSIC BUSINESS IIB: RECORDED AND LIVE MUSIC (8 CREDITS) (NQF LEVEL 6) (SEMESTER 2)

The pre-requisite for this module is MB Iia: Music Publishing and Music Broadcasting (see 6.5.2.2.1). In this module, students will gain a deeper understanding of the Recording and Live music sectors. They will learn about recording companies; how royalties are computed;

licenses and licensing; different types of recording and live event contracts; different types of live and touring venues; event logistics; performance royalties; recording studios; distribution and sales of albums and performer's rights. Professionals from the Recording and Live music sectors will be invited to conduct guest lectures. Students may be expected to draft a basic recording contract as an assessment in this module.

6.5.2.3. BUSINESS (TOTAL OF 16 CREDITS)

There is only one module in this stream: Entrepreneurship for Musicians. This stream has been introduced to satisfy graduate attribute i (Business) (see 6.2.2), a skill any music manager, leader or entrepreneur will require to lead a sustainable career.

6.5.2.3.1. ENTREPRENEURSHIP FOR MUSICIANS (16 CREDITS) (NQF LEVEL 6) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Introduction to Entrepreneurship (University of Stellenbosch, 2017b, p. 228), Entrepreneurship I (University of Johannesburg, 2016, pp. 255-6) and Entrepreneurship (University of the Free State, 2017, p. 68). The pre-requisite for this module is Personal Finance for Music Professionals (see 6.5.1.3.2).

Students will be introduced to entrepreneurship from the perspective of the MI. They will learn about the history, theories and concepts that govern entrepreneurship as a discipline. Project management concepts will be taught in this module, as well as: how to think creatively; opportunity identification; determination of venture viability; fundraising for public or private ventures; building a team; business ethics; protection of intellectual property; entrepreneurial legalities; how to create a business plan and start a business. Students will culminate their studies with the creation of a business plan, presented to a panel, utilising knowledge acquired in this module as well as MB Management (see 6.5.1.5.2), Personal Finance for Music Professionals (see 6.5.1.3.2) and other MB modules to which they have been exposed.

6.5.2.4. COMMUNICATIONS (TOTAL OF 8 CREDITS)

There is only one module in this stream: Music Communications II: Writing and Analysis. It has been included to satisfy graduate attribute v (Communications), xii (Humanities/Liberal Arts) and xiii (Access to Lifelong Learning) (see 6.2.2).

6.5.2.4.1. MUSIC COMMUNICATIONS II (8 CREDITS) (NQF LEVEL 6) (SEMESTER 1)

Music Communications I is a pre-requisite for the present module (see 6.5.1.4.1). Concepts such as Academic Writing (a pre-cursor to Research Methodology in the third year) and research methods will be introduced in this year. Students will be taught to analyse music videos and to write and analyse different press releases and press kits. Students may be expected to interpret the latter media and literature as a means to promote music and communicate within the MI. Assessments in this module may include: the creation and delivery of a storyboard for a music video, press kits/press releases, promoting an artist and the presentation of an essay on a music literary topic of choice.

6.5.2.5. MANAGEMENT (TOTAL OF 16 CREDITS)

There is only one module in this stream this year: Arts and Culture Management. This stream has been included to satisfy graduate attribute vi (Arts Administration), viii (Management) and ix (Marketing) (see 6.2.2).

6.5.2.5.1. ARTS AND CULTURE MANAGEMENT (16 CREDITS) (NQF LEVEL 6) (YEAR MODULE)

The following modules, presented at three SA universities informed the creation of the present module: Arts Management (University of the Free State, 2012, p. 41; North-West University, 2017a, p. 186) as well as elements from the Cultural Policy and Management Master's degree offered at University of the Witwatersrand (2017a). MB Management Ib is a pre-requisite for Arts and Culture Management (see 6.5.1.5.2).

Students will be introduced to the concept of arts and culture management and administration as well as the key concepts, terminology and principles guiding the discipline. They will learn about the legislative structures and legislation regulating culture in SA as well as funding models and how to draft and write proposals for funding. Knowledge of marketing and business strategies will be a core component of the module. Other concepts covered include cultural activism; leadership; administration; policy analysis as well as Non-Governmental organisations and how they operate. As one of the assessments in this module, students may be required to produce a proposal for the funding of a community project, which will roll out in the third year as part of Community Service Outreach (see 6.5.3.2.1).

6.5.2.6. ELECTIVES (TOTAL OF 32 CREDITS)

Students will articulate from the first year into the second year, in the two elective areas, which they selected in the previous year (see 6.5.1.6). The electives cover the following four areas and are a continuation of the first year modules: Management, Law, Psychology and Marketing.

6.5.2.6.1. CONSUMER BEHAVIOUR (16 CREDITS) (NQF LEVEL 6) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Consumer Behaviour (University of Stellenbosch, 2017b, p. 237; University of Pretoria, 2017a, p. 306; North-West University, 2017b, p. 81). The Introduction to Marketing module is a pre-requisite for Consumer Behaviour (see 6.5.1.6.1).

In this module, students will obtain insight into how a consumer thinks and reacts to different situations as revealed in Consumer Psychology. They will also be introduced to concepts such as market segmentation; market research; internal and external factors influencing consumer behaviour and the decision-making process; and social and cultural influences on consumer behaviour. Students will also learn about a consumer's reaction to the purchase of a product versus a service. Finally, students will be taught how different marketing strategies influence buying behaviour. Students will analyse different advertisements in a quest to determine the effects of advertising campaigns on customers, both locally and internationally. One of the summative assessments may be the creation of an advertising campaign, which will address the specific needs of a consumer target group.

6.5.2.6.2. LAW OF CONTRACTS (16 CREDITS) (NQF LEVEL 6) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Law of Contracts (University of Fort Hare, 2011a, p. 63; University of Pretoria, 2017c, p. 211; University of Johannesburg, 2017b, pp. 77-85). Introduction to Law is a pre-requisite for Law of Contracts (see 6.5.1.6.2).

Students will be exposed to the principles and concepts governing the drafting, implementation and enforcement of different types of contracts. They will also learn about the purpose of, parties to (Law of Obligations), the creation and content included in, the termination of and the interpretation and viability of a contract. Students will learn about liability, dispute resolution, suretyship and the National Credit Act. Different types of contracts will be highlighted in this module: Lease, Insurance, Sub-Lease, Purchase, Sale and Rental.

6.5.2.6.3. DEVELOPMENTAL PSYCHOLOGY (16 CREDITS) (NQF LEVEL 6) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Developmental Psychology (University of Cape Town, 2017, p. 400; University of Fort Hare, 2011b, p. 173; University of KwaZulu-Natal, 2017, pp. 489-90). Introduction to Psychology is a pre-requisite for Developmental Psychology (see 6.5.1.6.3).

Students will be exposed to various theoretical approaches that inform the discipline of Developmental Psychology, particularly from an SA perspective and within contemporary society. Students will consider the biological, social and cultural factors affecting human development, with a specific focus on the psychological development of children and adolescents, as this affects future psychological development. As part of this module students will be exposed to different research methodologies, assisting them to conduct research.

6.5.2.6.4. BRAND MANAGEMENT (16 CREDITS) (NQF LEVEL 6) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Brand Management (University of the Free State, 2012, p. 26; University of Johannesburg, 2016, p. 227; University of South Africa, 2017a). Business Management is a pre-requisite for Brand Management (see 6.5.1.6.4).

Students will learn about the various principles, theories and concepts of branding utilised by corporate companies. They will learn about brand positioning; brand architecture; brand equity; strategic brand management; market adaptation; brand strategies; brand portfolios; brand profitability and international influences on branding in SA. Case studies will be analysed as a means to illustrate the above principles, concepts, longevity and value of a brand and branding. In this module, students may be expected to compose a strategy for a brand of their choice, as their summative assessment.

6.5.3. YEAR 3

In the third year, students are exposed to three core streams: MB (as in the first two years) (see 6.5.1.2 and 6.5.2.2), Community Service, a new stream introduced in the third year and Research Methodology. The latter stream has been introduced to assist students in the completion of their research task in the fourth year (see 6.5.4.1.1). Research methodology has also been included to facilitate a student's vertical, horizontal or diagonal articulation into further HE studies, giving them access to lifelong learning. Although some of the content

covered in this module has been explored in earlier modules (Music Communications I and II and Developmental Psychology) (see 6.5.1.4.1, 6.5.2.4.1 and 6.5.2.6.3), scholars will be exposed to more focused research methodologies and the actual execution of an extensive research project.

Regarding the electives, students need to continue in the two streams selected in their first two years. Furthermore, students will get the opportunity to specialise in one of four streams in this year: Live Music, Recording Industry, Music Publishing or Creative Artist Management (see 6.5.3.4).²³¹

6.5.3.1. MUSIC BUSINESS (TOTAL OF 40 CREDITS)

In the third year, students will be exposed to two MB modules: MB III, in which they will focus on the law governing music interactions; Interdisciplinary Music Event, in which they will be expected to host a music event. The MB stream has been introduced to satisfy all the listed graduate attributes, in this year (see 6.2.2).

6.5.3.1.1. MUSIC BUSINESS III: MUSIC LAW (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The pre-requisite for this module is MB IIb: Recorded and Live Music (see 6.5.2.2.2). In this module, students will learn about the laws and contracts governing various music relationships. They will be introduced to legal concepts and terminology regarding intellectual property rights, performing rights, trademarks, patents, service marks, licenses and licensing, and their relative royalties. Scholars will also learn about the different regulatory bodies pertaining to processing, representing and administering artist, composer and musician's rights. Different types of contracts will be highlighted: recording; publishing; management; endorsement; merchandising; and licensing. They will be taught how to interpret and negotiate a deal. Case law will be used to illustrate the concepts taught in this module. One of the summative assessments may be the drafting of a live music contract for the Interdisciplinary Music Event module. The creation of this module was informed by graduate attribute iv (see 6.2.2) and various music law modules hosted within the international qualifications reviewed in Chapter 4 (see 4.12). Although Law is an elective in all four years of this qualification,²³² it is essential that all graduates exit the BMB with knowledge of the law based on the graduate attributes, exit level outcomes (see 6.2) and validated by the findings in Chapter 5 (see 5.3).

²³¹ See Addendum O(v), year 3.

²³² See 6.5.1.6.2; 6.5.2.6.2; 6.5.3.3.2; and 6.5.4.2.2.

Some of the content contained in this module will overlap with content contained in legal modules selected for the elective component of the qualification,²³³ that being said, the knowledge contained in this module is specific to the MI, and all case studies and legal knowledge included will be directed and focused accordingly. This is not necessarily the case in the legal modules included in the elective component, which are more generalist.

6.5.3.1.2. INTERDISCIPLINARY MUSIC EVENT (24 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules are pre-requisites for Interdisciplinary Music Event: Music Communications (see 6.5.2.5.1); Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song II (see 6.5.2.1.3); MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

The module was designed to allow students from different faculties (Business, Law, Marketing, Music, Sound Engineering) to work together with the aim of hosting an interdisciplinary music event, affording students the opportunity to work in a group with people from different backgrounds, motivated in different ways and with different end goals. This module is closely associated to the CCFO's tabulated in section 6.2.3, Table 6-1. MB students will use acquired knowledge to assist in planning and executing this event. They will use knowledge of marketing (see 6.5.1.5.2 and 6.5.2.5); event planning; licensing (see 6.5.2.2.1); contracts (see 6.5.3.1.16); budgeting (see 6.5.1.3.1); finance (see 6.5.1.3.1); as well as general music knowledge (see 6.5.1.1 and 6.5.2.1) to put together a successful music event. This module covers all the CCFOs tabulated in section 6.2.3 as well as graduate attributes i (knowledge of business); ii (knowledge of technology in music); iii (knowledge of the culture of music in South Africa and the world); iv (knowledge of the law); v (knowledge of communications); vii (knowledge of digital media); viii (knowledge of management); ix (knowledge of marketing); x (knowledge of music creation); xi (knowledge of the MB); xii (knowledge of humanities/liberal arts); and xiii (knowledge of careers in music). Students will be allocated a supervisor from the MB department who will facilitate the acquisition of the requisite knowledge required to complete the related tasks.

²³³ e.g. Introduction to Law (see 6.5.1.6.2); Law of Contracts (see 6.5.2.6.2); Intellectual Property Law (see 6.5.3.4.2) and Media Law (see 6.5.4.2.2).

6.5.3.2. COMMUNITY SERVICE (TOTAL OF 8 CREDITS)

There is only one module in this stream, introduced for the first time, in the BMB, in the third year. It is an interdisciplinary module, in which all the CCFOs and graduate attributes are embedded (see 6.2.1 and 6.2.2).

6.5.3.2.1. COMMUNITY SERVICE OUTREACH (8 CREDITS) (NQF LEVEL 7) (SEMESTER 2)

The following modules pre-requisites for the Community Service Outreach module: Music Communications (see 6.5.2.4.1); Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song II (see 6.5.2.1.3); MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

As with the Interdisciplinary Music Event (see 6.5.3.1.2), this module will require that MB students work with students from different faculties (Business, Law, Marketing, Music) (explicitly related to the CCFO, to work effortlessly as part of a group, see 6.2.1) in order to compile, market and host a music community service project. Students will need to raise funding, present a project plan, create a music workshop, write a press release, market the event, create a budget, negotiate a contract and document the whole process so that they can make a final presentation on the work conducted and completed in the community project. Students will require knowledge from other modules, taken throughout their three years of studies, to enable them to complete the given tasks. University supervisors will guide students in the completion of this module. The creation of this module was inspired by graduate attribute iii (music culture) (see 6.2.2), the CCFO to see the world as a set of interrelated parts (see 6.2.1) and specifically the SAQA developmental outcomes: to participate as a responsible citizen and cultural and aesthetic sensitivity across a variety of social contexts (see 6.2.1).

6.5.3.3. METHODOLOGY (TOTAL OF 16 CREDITS)

This stream has been introduced to fulfil graduate attribute xiii (access to lifelong learning) and assist students in the completion of their research task in the fourth year (see 6.5.4.1.1).

6.5.3.3.1. RESEARCH METHODOLOGY (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following four modules, offered at three SA universities, inspired and informed the creation of the present module: Research Methodology (University of Cape Town, 2017, p. 355; North-West University, 2017a, p. 195), Research Methods (University of Cape Town, 2016, p. 199), Music Research Methods (University of KwaZulu-Natal, 2017, p. 472) and Social Research Methodology (North-West University, 2017a, p. 230). Music Communications II (see 6.5.2.4.1) is a pre-requisite for Research Methodology.

Students will be exposed to different theories and methods of research. More advanced academic writing skills will be included as part of the outcomes of this module. They will learn to construct a research question, empirically explore different research options, critically assesses empirical and non-empirical research, identify different sources of information, assess their usefulness and consider the ethics in conducting research. Students will learn about the supervision process and the expectations from both sides of a supervision relationship; they will learn how to complete statistical analysis; design appropriate measurement tools, and analyse gathered data. They will go through the process of constructing a research proposal, selecting the correct methodology for their study and gaining a comprehensive understanding of the proposal approval process and ethics clearances.

6.5.3.4. ELECTIVES (TOTAL OF 32 CREDITS)

Students need to articulate from second-year into the third year in the two Elective areas selected in the previous year. It is the last year in which students will select two electives; in the fourth year, students will be limited to one elective from the two streams selected. The electives have been selected to reinforce the graduate attributes listed in section 6.2.1.

6.5.3.4.1. STRATEGIC MARKETING (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules, currently presented at three SA universities, inspired and informed the creation of the present module: Strategic Marketing (University of Stellenbosch, 2017b, p. 228; University of KwaZulu-Natal, 2016, p. 171; University of the Free State, 2017, pp. 22-3). Consumer Behaviour (see 6.5.2.6.1) is a pre-requisite for Strategic Marketing.

Students will be introduced to some of the overarching principles and theories of Strategic Marketing. They will be re-introduced to the marketing mix, as well as concepts of market

analysis and forecasting, consumer markets, buying behaviour and various theories and types of marketing strategies. Students will learn about different marketing strategy tools, namely: market segmentation, targeting, product lifecycle and product positioning. This may be a non-exam module. Students may be expected to present a marketing strategy, in a group, as a summative assessment.

6.5.3.4.2. INTELLECTUAL PROPERTY LAW (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules, currently presented at three SA universities, inspired and informed the creation of the present module: Intellectual Property Law (University of Pretoria, 2017c, pp. 203-5; University of Stellenbosch, 2017c, pp. 63-4; University of the Witwatersrand, 2016, p. 309). Law of Contracts (see 6.5.2.6.2) is a pre-requisite for Intellectual Property Law.

Students will be introduced to different legislation regulating the protection of intellectual property in SA (i.e. the Patent Act, Designs Act, Trade Marks Act, Performers Protection Act and Copyright Act). They will be taught to read and interpret legislation, with the aim of empowering them to assist people who require help in the areas of patents, trademarks, copyright or performance. The concept of moral rights and their impact on intellectual property will also be explored. Students will interrogate legislation, case law and textbooks in their quest to gain insight into the laws governing intellectual property in SA.

6.5.3.4.3. COMMUNITY PSYCHOLOGY (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules, currently offered at three SA universities, inspired and informed the creation of the present module: Community Psychology (University of the Witwatersrand, 2017b, p. 286; University of KwaZulu-Natal, 2017, p. 494; University of Johannesburg, 2017a, p. 172). Developmental Psychology (see 6.5.2.6.3) is a pre-requisite for Community Psychology.

Students will be introduced to the theories, concepts and methods utilised in the discipline of Community Psychology. They will also be exposed to the history of the discipline, within an SA context and the role a community psychologist plays as someone involved in community development. Students will analyse various community interventions and the impact they have on affected communities. Finally, they will have to determine how human behaviour and an individual's identity are formed in relation to the groups with which they interact. Students will further utilise the knowledge acquired in this module to assist them in the module, Community

Service Outreach (see 6.5.3.2.1). One of the two summative assessments in this module may be a report on the community outreach intervention undertaken in Community Service Outreach, and the impact it had on the community benefiting from the intervention.

6.5.3.4.4. STRATEGIC MANAGEMENT (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules, currently presented at three SA universities, inspired and informed the creation of the present module: Strategic Management (University of Stellenbosch, 2017b, p. 232; University of the Free State, 2017, pp. 21-2; North-West University, 2017b, p. 81). Brand Management (see 6.5.2.6.4) is a pre-requisite for Strategic Management.

Students will be introduced to the overarching concepts, theories and elements that make up the discipline of Strategic Management. They will learn about the elements of a strategic plan; analysis of internal, external environments, capabilities and available resources; threats and opportunities resulting in a successful venture; strategic leadership; change management; and the measurement of a successful venture. They will also learn about different business models and how to use them strategically to maximise a strategic plan while attending to the ethical considerations and social responsibility involved in the construction of a strategic plan and overall Strategic Management.

6.5.3.5. SPECIALISATIONS (TOTAL OF 24 CREDITS)

For the first time, in the third year, students will be afforded the opportunity to specialise in one of four streams, namely: Live Music, Recording Industry, Music Publishing or Creative Artist Management. These streams reinforce and delve deeper into elements taught in earlier parts of the BMB. These four areas are considered the biggest and most generalist career pathways in the industry (see 1.2.1). No matter the music trends, there will always be a need for people who have an understanding of the abovementioned areas of specialisation. The areas deal with the creative output in the MI (content, i.e. music), distribution of content, management of the talent who create the content, and the live performance of that content. Two modules that make up a total of 24 credits cover each area of specialisation. The areas are linked to the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); iv (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); and xiv (careers in music) (see 6.2.2).

6.5.3.5.1. LIVE MUSIC (TOTAL OF 24 CREDITS)

There are two modules within this area of specialisation: one deals with the management of Live Music and the other deals with the regulatory environment surrounding live music and performance. The creation of this specialisation was informed by research conducted into worldwide employment trends (see 1.2.1) and qualifications interrogated in Chapter 4, of which five included Live Music modules (see 4.12).

6.5.3.5.1.1. LIVE MUSIC MANAGEMENT (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules are pre-requisites for the present module: Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song (see 6.5.2.1.3); MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

Live Music Management has been included in the BMB to satisfy the following graduate attributes: i (knowledge of business); v (communications); viii (management); x (music creation); xi (MB) and xiv (careers in music). In this module, students will gain an in-depth knowledge of the operations, logistics and management of different live music venues or events (i.e. theatre, club, dinner theatre or stadium). They will learn about the various types of people employed in the world of live music and events, their functions and how they are managed, paid and contracted. Other elements that will be considered include budgets, equipment, personnel, marketing and fees. Students will also acquire events management skills in this module. Guest lecturers from the world of live entertainment may be invited into the classroom to impart first-hand knowledge of this area of specialisation. Students will utilise the knowledge acquired in this module to facilitate the completion of the module Interdisciplinary Music Event (see 6.5.3.1.2). A report presented on the student's responsibilities at the event may serve as a summative assessment.

6.5.3.5.1.2. LIVE MUSIC REGULATIONS (8 CREDITS) (NQF LEVEL 7) (SEMESTER 2)

The following modules are pre-requisites for the Live Music Regulations module: MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

Live Music Regulations has been included in the BMB to satisfy the following graduate attributes: i (knowledge of business); iv (knowledge of the law); v (communications); viii (management); x (music creation); xi (MB) and xiv (careers in music). Students will learn about the regulatory environment governing the world of Live Music Entertainment (i.e. venue or live event). They will learn about licenses, fees and charges incurred through the use of intellectual property in these spaces. Students will learn about other regulations that govern the operations of live venues or events. They will be introduced to the different types of contracts, to which they will be exposed in the course of managing a live music venue or event. They will be taught how to interpret and draft these various agreements, which include service level agreements, lease or rental agreements, employment contracts, performance contracts, and disciplinary procedures/termination of services.

6.5.3.5.2. RECORDING INDUSTRY (TOTAL OF 24 CREDITS)

There are two modules within this area of specialisation, namely one that deals with the management of Recording Industry facilities and another, which deals with the regulatory environment affecting the various types of Recording Industry structures. The creation of this specialisation was informed by research conducted into worldwide employment trends (see 1.2.1) and the qualifications interrogated in Chapter 4 (see 4.12).

6.5.3.5.2.1. RECORDING INDUSTRY MANAGEMENT (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules are pre-requisites for the Recording Industry Management module: Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song (see 6.5.2.1.3); MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

Recording Industry Management has been included in the BMB to satisfy the following graduate attributes: i (knowledge of business); v (communications); viii (management); x (music creation); xi (MB) and xiv (careers in music). In this module, students will gain an in-depth knowledge of the operations, logistics and management of different types of Recording Industry facilities (e.g. Recording Companies and Recording Studios). They will also learn about the different people employed within these facilities, their functions and how they are managed, paid and contracted. Other elements that will be considered include budgets, equipment, personnel, marketing, fees, royalties and licenses. Students will acquire project management skills within the scope of this module and use it as a skill to market and promote

albums/artists or the completion of a recording project, depending on the type of facility managed. Guest lecturers from the world of the recording industry may be invited into the classroom to impart first-hand knowledge of this area of specialisation. Students will utilise the knowledge acquired in this module to facilitate the completion of the module Interdisciplinary Music Event (see 6.5.3.1.2). A report presented on the student's responsibilities at the event may serve as a summative assessment.

6.5.3.5.2.2. RECORDING INDUSTRY REGULATIONS (8 CREDITS) (NQF LEVEL 7) (SEMESTER 2)

The following modules are pre-requisites for the Recording Industry Regulations: MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

Recording Industry Regulations has been included in the BMB to satisfy the following graduate attributes: i (knowledge of business); iv (knowledge of the law); v (communications); viii (management); x (music creation); xi (MB) and xiv (careers in music). In this module, students will learn about the regulatory environment governing the world of the Recording Industry. Students will learn about royalties, licenses, fees and charges incurred and generated through the use of intellectual property or performances within these spaces. Students will also learn about other regulations governing the operations of Recording Industry facilities. Students will be introduced to different types of contracts, to which they will be exposed in the course of managing a Recording Industry facility. They will be taught how to interpret, negotiate and draft these various agreements. The agreements interrogated will include, service level agreements; lease or rental agreements; artist contracts; performance contracts; management contracts; musician contracts; production agreements; employment contracts; recording contracts; disciplinary procedures; and termination of services.

6.5.3.5.3. MUSIC PUBLISHING (TOTAL OF 24 CREDITS)

There are two modules within this area of specialisation. One deals with the management of Music Publishing entities (e.g. Music Publisher or Collection Agencies) and the other deals with the regulatory environment affecting the various types of Music Publishing structures. The creation of this specialisation was informed by research conducted into worldwide employment trends (see 1.2.1) and qualifications interrogated in Chapter 4, of which three included Music Publishing modules (see 4.12).

6.5.3.5.3.1. MUSIC PUBLISHING MANAGEMENT (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules are pre-requisites for the Music Publishing Management: Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song (see 6.5.2.1.3); MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

Music Publishing Management has been included in the BMB to satisfy the following graduate attributes: i (knowledge of business); v (communications); viii (management); x (music creation); xi (MB) and xiv (careers in music). In this module, students will gain an in-depth knowledge of the operations, logistics and management of different types of Music Publishing entities (Publishing Companies and different types of collection agencies). Students will learn about the various people employed within these facilities, their functions and how they are managed, paid and contracted. Other elements considered include budgets, equipment, personnel, marketing, fees, royalties and licenses. Students will also acquire project management skills within the scope of this module and use it to market and promote songs or composers/songwriters or the completion of a recording project, which will facilitate the promotion of a song or songwriter/composer, depending on the publishing entity. Guest lecturers from the world of Music Publishing may be invited into the classroom to impart first-hand knowledge of this area of specialisation. Students will utilise knowledge acquired in this module to facilitate the completion of the module Interdisciplinary Music Event (see 6.5.3.1.2). A report presented on the student's responsibilities at the event may serve as a summative assessment.

6.5.3.5.3.2. MUSIC PUBLISHING REGULATIONS (8 CREDITS) (NQF LEVEL 7) (SEMESTER 2)

The following modules are pre-requisites for Music Publishing Regulations: MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

Music Publishing Regulations have been included in the BMB to satisfy the following graduate attributes: i (knowledge of business); iv (knowledge of the law); v (communications); viii (management); x (music creation); xi (MB) and xiv (careers in music). In this module, students will learn about the regulatory environment governing the world of Music Publishing. They will also learn about the royalties, licenses, fees incurred and generated through the use of

intellectual property within the confines of this sphere of the MI. Students will also learn about other regulations governing the operations of Music Publishing entities. They will, therefore, be introduced to different types of contracts to which they will be exposed in the course of managing different types of Music Publishing entities. They will learn how to interpret, negotiate and draft these types of agreements. The agreements will include service level agreements; lease or rental agreements; songwriter/composer agreements; music publishing agreements; performance contracts; management contracts; musician contracts; production agreements; employment contracts; disciplinary procedures; and termination of services.

6.5.3.5.4. CREATIVE ARTIST MANAGEMENT (TOTAL OF 24 CREDITS)

There are two modules within this area of specialisation. One deals with the management of a creative artist manager's business and the other with the regulatory environment affecting creative artist managers. As creative artist managers are taking more of a leading role in artist careers, they will embody all the traits imbued in candidates specialising in the other three areas of specialisation: Live Music, Recording and Publishing. The creation of this specialisation was informed by research conducted into worldwide employment trends (see 1.2.1) and the qualifications interrogated in Chapter 4, of which four included Creative Artist Management modules (see 4.12).

6.5.3.5.4.1. CREATIVE ARTIST MANAGEMENT (16 CREDITS) (NQF LEVEL 7) (YEAR MODULE)

The following modules are pre-requisites for the Creative Artist Management module: Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song (see 6.5.2.1.3); MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

Creative Artist Management (also known as Artist Development or Artist and Repertoire/A&R) has been included in the BMB to satisfy the following graduate attributes: i (knowledge of business); v (communications); viii (management); x (music creation); xi (MB) and xiv (careers in music). In this module, students will gain an in-depth understanding of Creative Artist Management and the intricacies involved in this sphere of the MI. They will learn about artist management, agents and artist and repertoire people (i.e. A&R or talent scouts) and their roles. Students will also learn how to adequately manage and represent creative talent by learning about concepts such as merchandising, touring, publishing, endorsement, recording, branding and distribution. Students will learn how to implement different marketing, PR,

publicity, social media and advertising strategies to best represent the creative talent they manage. Concepts of events and project management will be introduced to facilitate the work done by Creative Artist Managers. Finally, students will learn about the different fees, charges, licenses and royalties due to talent and charged out to various interested stakeholders. Guest lecturers from the world of Creative Artist Management may be invited into the classroom to impart first-hand knowledge on this area of specialisation. Students will utilise the knowledge acquired in this module to facilitate the completion of the module Interdisciplinary Music Event (see 6.5.3.1.2). A report presented on the student's responsibilities at the event may serve as a summative assessment

6.5.3.5.4.2. CREATIVE ARTIST MANAGEMENT REGULATIONS (8 CREDITS) (NQF LEVEL 7) (SEMESTER 2)

The following modules are pre-requisites for Creative Artist Regulations: MB IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).

Creative Artist Management Regulations has been included in the BMB to satisfy the following graduate attributes: i (knowledge of business); iv (knowledge of the law); v (communications); viii (management); x (music creation); xi (MB) and xiv (careers in music). In this module, students will learn about the regulatory environment that governs the world of Creative Artist Management. They will learn about royalties, licenses, fees and charges incurred and generated through the use of an artist's intellectual property or performances. They will also learn about deal negotiations and how to read and interpret different types of contracts, to which they will be privy as a Creative Artist Manager. These deals may include rent or lease; employment; termination of employment; disciplinary; publishing; performance; production; appearances; recording; musician agreements; endorsements; touring; licensing; merchandising; and distribution.

6.5.4. YEAR 4

In the final year, students are exposed two core stream modules. Regarding the elective stream, students are only required to select one stream out of the four options provided, based on modules completed in years one to three. It is different to preceding years, where students were expected to select two elective streams out of the four options provided (see 6.5.1.6,

6.5.2.6 and 6.5.3.4). Finally, students now articulate into the second year of specialisation, in one of the four areas selected in the third year (see 6.5.3.5).²³⁴

6.5.4.1. CORE (TOTAL OF 48 CREDITS)

As mentioned above, there are two modules in this stream and they have been designed and included in the BMB framework to fulfil the following graduate attributes: i (business); ii (technology in music); iii (culture of music); v (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); xiv (careers in music); and xiii (Access to Lifelong Learning) (see 6.2.2). The inclusion of the Trend Forecasting module was inspired by research conducted in Chapter 4 (see 4.12).

6.5.4.1.1. SUPERVISED SHORT MINI-DISSERTATION (32 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Music Long Essay (University of the Witwatersrand, 2017b, p. 270), Research Project (University of Fort Hare, 2011b, p. 149) and Dissertation (Walter Sisulu University, 2016, p. 101). This module was included to fulfil various graduate attributes, depending on the topic of the dissertation, but specifically graduate attribute xiii (access to lifelong learning).

This module is a continuation of Research Methodology in year three (see 6.5.3.3.1), therefore making Research Methodology a pre-requisite. Students will be constructing a research proposal in the latter module. The research proposal, constructed, will inform the research conducted in the present module. The mini-dissertation should be 8,000-10,000²³⁵ words in length and will be conducted under supervision, by an appointed lecturer in the music department. Students will attend seminars and lectures throughout the year in which research practice and topics will be explicated, debated and interrogated.

6.5.4.1.2. MUSIC TREND FORECASTING (16 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The creation of this module was informed by research conducted in Chapter 4, in which I reported back on various MB qualifications hosted at HEIs around the world (see 4.12). Out of the ten qualifications interrogated, I found that variations of trend forecasting modules were

²³⁴ See Addendum O(v), Year 4.

²³⁵ The research report at the University of Pretoria, music department is 9000 (University of Pretoria, 2017b, p558); the research report at the UFS is 10000-12000 (University of the Free State, 2012, p109); the music long essay at WITS is 8000-10000 words (University of the Witwatersrand, 2017b, p270)

included in eight of the qualifications reviewed. This module was also created to fulfil the following graduate attributes (see 6.2.2): ii (technology in music); iii (culture of music); vii (digital media); xi (MB); and xiv (careers in music). In this module, students will utilise knowledge of various theories of forecasting to determine the future trajectory of the MI and consumption. Students will use knowledge of risk management, scenario planning and seasonality to determine future music trends. They will also look at past and present trends and how those may affect the future trajectory of the MI, consumption and income generation. This knowledge will be utilised to determine how changing trends in music, technology, consumption and the business affect the music value chain. Students will study different literature sources, including textbooks and relevant case studies, to determine past, present and future music trends in business, technology, consumption and income generation. MB III (see 6.5.3.1.1) is a pre-requisite for the present module.

6.5.4.2. ELECTIVES (TOTAL OF 16 CREDITS)

Students need to articulate from the third year into the fourth year in only **ONE** of the two Elective areas selected in the previous year.

6.5.4.2.1. DIGITAL MARKETING (16 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Electronic Marketing (University of Johannesburg, 2016, p. 229; University of Cape Town, 2016, pp. 211-2) and Digital Marketing (University of the Free State, 2017, pp. 24-5). Strategic Marketing (see 6.5.3.4.1) is a pre-requisite for Digital Marketing. This module has been selected to reinforce the following graduate attributes: v (communication); vii (digital media); ix (marketing); xii (humanities); and xiii (access to lifelong learning) (see 6.2.1).

Students will be introduced to the academic theory and practice of Digital Marketing. They will learn about the communications mix, how the Internet, social media and mobile have changed the way in which marketing is conducted. Students will learn how to use the Internet as a market research tool, how to handle customer relations and management and conduct relationship and reputation management in a virtual environment. They will be taught different online marketing strategies, how to determine the use of these strategies, and the value of Digital Marketing to a business and customer. Students will also learn about the latest trends in communications and information technology and how they pertain to Digital Marketing.

6.5.4.2.2. MEDIA LAW (16 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The following two modules, presented at three SA universities, informed the creation of the present module: Media Law (University of Fort Hare, 2011a, p. 77; University of South Africa, 2017c; University of the Witwatersrand, 2016, p. 317). Intellectual Property Law (see 6.5.3.4.2) is a pre-requisite for Media Law. This module has been selected to reinforce the following graduate attributes: iv (law); v (communication); viii (management); xii (humanities) and xii (access to lifelong learning) (see 6.2.1).

Students will be exposed to the general principals and concepts within this field of Private Law (Media Law). They will be given an overview of the legal system and will learn about the Common and Statutory Laws regulating telecommunications, print, electronic and audio-visual media. They will delve into the SA Constitution and learn how it deals with topics regarding the media, freedom of expression, the right to privacy, the law of defamation and how these rights can be limited and used to regulate the media in SA. Students will also learn about the Defence Act, Police Act, Prison Act and Protection of Information Act.

6.5.4.2.3. SOCIAL PSYCHOLOGY (16 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Social Psychology and Intergroup Relations (University of KwaZulu-Natal, 2017, p. 491; University of Cape Town, 2017, p. 399) and Social Psychology (University of South Africa, 2017e). Community Psychology (see 6.5.3.4.3) is a pre-requisite for Social Psychology. This module has been selected to reinforce the following graduate attributes: v (communication); xii (humanities) and xiii (access to lifelong learning) (see 6.2.1).

Students will be introduced to the different theories that inform the discipline, from the classical and experimental to the more contemporary. Social Psychology will be studied from the SA perspective, and students will learn about how social meaning is constructed and shapes an individual's experiences and identity. They will also focus on socio-cultural influences on identity and intergroup conflict and how it contributes to an individual's identity. Social issues such as xenophobia, racism, minorities, group behaviour and pro and anti-social behaviour will be explored as well as concepts of discursive and liberation psychology.

6.5.4.2.4. TALENT MANAGEMENT (16 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The following modules, presented at three SA universities, informed the creation of the present module: Human Capital Management (University of KwaZulu-Natal, 2016, p. 164), Talent

Management (University of Johannesburg, 2016, pp. 332-3) and Managing Human Capital (University of the Witwatersrand, 2016, p. 279). Strategic Management (see 6.5.3.4.4) is a prerequisite for Talent Management. This module has been selected to reinforce the following graduate attributes: iii (culture of music); v (communication); vii (digital media); viii (management); ix (marketing); xii (humanities); and xiii (access to lifelong learning).

Students will learn about how to find and attract talent, organisational culture and its impact on talent management; talent retention and motivation; relationship building and teamwork; decision making in complex environments; leadership development; succession planning; and performance management. Students will also learn about the ethics and impact varied environments have on talent management.

6.5.4.3. SPECIALISATIONS (TOTAL OF 56 CREDITS)

Students need to articulate from their third year specialisation into the fourth year.²³⁶ The streams reinforce and delve deeper into elements taught in earlier parts of the BMB, such as music career pathways (see 6.5.1.2.2); knowledge of MB (see 6.5.3.1.1); entrepreneurship in MB (see 6.5.2.3.1); music communication (see 6.5.2.4.1); and MB management (see 6.5.1.5.2). Each specialisation consists of two compulsory and interdependent modules: Internship and Research Report.

6.5.4.3.1. INTERNSHIP (32 CREDITS)

In each one of the specialisations, students will be expected to complete an internship in their focal area. The internship modules are pitched at an NQF level 8 and are worth 32 credits. Internships were well documented in the research conducted in this thesis. Many of the qualifications reviewed in Chapter 4 contained an internship programme (see 4.12), and they were also highly recommended by the sample group interviewed in Chapter 5 (see 5.4).

In the Internship module, students will be placed in an organisation, which specialises in their area of speciality: Live Music, Recording Industry, Music Publishing or Creative Artist Management. Students will be given two supervisors: one from the university and one from the organisation in which they will be placed. Both supervisors need to sign off on the completed internship. The internship will be for one month. Before embarking on the internship students will be instructed in the art of interviewing and interviewing techniques, curriculum vitae creation, the compilation of a job description, the assembly and compilation of portfolios of evidence and additional skills they will require in order to complete the internship successfully.

²³⁶ See 6.5.3.5.1; 6.5.3.5.2; 6.5.3.5.3; 6.5.3.5.4.

In the four-week internship, students will be allocated duties, which they will need to complete. Whilst completing the internship, students will accumulate the following information: understanding of the hierarchy implemented at the organisation, the guiding principles, ethos and procedures of the organisation, organisational history, key roles within the organisation and they will acquire a more profound understanding of what is required of individuals working within the organisation. The students will need to compile and complete a portfolio of evidence constructed whilst completing the internship. This will assist them in writing the report, which they will present in the next module (Research Report, see 6.5.4.3.2, refer to the specific area of specialisation).

The portfolio of evidence consists of:

- Interview schedule, approved by the university supervisor.
- Letter of informed consent, approved by the university supervisor, needs to be signed by all interviewees.
- Ten interview transcripts, reflecting that the student has conducted interviews with various people in the organisation.
- Three letters of recommendation from three different people employed at the organisation in which the student has been placed.
- A performance appraisal letter composed and signed off by the student's MI supervisor.
- A job description composed by the student and signed off by their MI supervisor. The job description will detail the student's roles, duties, responsibilities and tasks completed.

Post the internship students will compile and present a portfolio of evidence in an examination session.

6.5.4.3.1.1. LIVE MUSIC INTERNSHIP PORTFOLIO (32 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The pre-requisite for this module is Live Music III (see 6.5.3.5.1). The creation of this module was informed by research conducted on worldwide employment trends (see 1.2.1) and qualifications interrogated in Chapter 4, of which five included Live Music modules (see 4.12). This module was included to satisfy the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); v (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); xiii (access to lifelong learning); and xiv (careers in music) (see 6.2.1).

6.5.4.3.1.2. RECORDING INDUSTRY INTERNSHIP PORTFOLIO (32 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The pre-requisites for this module include Recording Industry III (see 6.5.3.5.2). The creation of this module was informed by research conducted on worldwide employment trends (see 1.2.1) and qualifications interrogated in Chapter 4 (see 4.12). This module was included to satisfy the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); v (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); xiii (access to lifelong learning); and xiv (careers in music) (see 6.2.1).

6.5.4.3.1.3. MUSIC PUBLISHING INTERNSHIP PORTFOLIO (32 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The pre-requisite for this module is Music Publishing III (see 6.5.3.5.3). The creation of this module was informed by research conducted on worldwide employment trends (see 1.2.1) and qualifications analysed in Chapter 4, of which three included Music Publishing modules (see 4.12). This module was included to satisfy the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); v (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); xiii (access to lifelong learning); and xiv (careers in music) (see 6.2.1).

6.5.4.3.1.4. CREATIVE ARTIST MANAGEMENT INTERNSHIP PORTFOLIO (32 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

Pre-requisite for this module is Creative Artist Management III (see 6.5.3.5.4). The creation of this module was informed by research conducted on worldwide employment trends (see 1.2.1) and qualifications interrogated in Chapter 4, of which four included Creative Artist Management modules (see 4.12). This module was included to satisfy the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); v (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); xiii (access to lifelong learning); and xiv (careers in music) (see 6.2.1).

6.5.4.3.2. INTERNSHIP RESEARCH REPORT (24 CREDITS)

In each area of specialisation, students will be expected to deliver a research report. Each one of the four modules is worth 24 credits and is pitched at NQF Level 8. Students will only complete modules that are relevant to their area of specialisation. In these research report modules, students will use data gathered during their internship to compile a 5,000-8,000-word report. Students will be allocated a research supervisor who will assist them in the completion of this module. The completed report will be presented, at the end of the year, to

their research supervisor and a panel of examiners. The module is a non-examination module. In the report students will need to include the following information:

- The history of the organisation in which they were placed.
- The purpose and aims of the organisation.
- The various roles people inhabit in the organisation and their responsibilities.
- The organisational structure and organogram.
- The student's role in the organisation.
- The student's experiences of working within the organisation.
- The possibility that they would pursue a career in this area of specialisation.
- Students need to identify an area in which improvements can be made within the organisation and offer remedies and solutions.

The motivation for the creation of each one of the following modules was motivated by the same reasons that the previous modules in the areas of specialisation were motivated (see 6.5.4.3.1.1-6.5.4.3.1.4).

6.5.4.3.2.1. LIVE MUSIC INTERNSHIP RESEARCH REPORT (24 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The pre-requisite for this module is Live Music III (see 6.5.3.5.1). This module was included to satisfy the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); v (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); xiii (access to lifelong learning); and xiv (careers in music) (see 6.2.1).

6.5.4.3.2.2. RECORDING INDUSTRY INTERNSHIP RESEARCH REPORT (24 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

Pre-requisite for this module is Recording Industry III (see 6.5.3.5.2). The module was included to satisfy the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); v (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); xiii (access to lifelong learning); and xiv (careers in music) (see 6.2.1).

6.5.4.3.2.3. MUSIC PUBLISHING INTERNSHIP RESEARCH REPORT (24 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

Pre-requisite for this module is Music Publishing III (see 6.5.3.5.3). This module was included to satisfy the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); v (communication); vii (digital media); viii (management); ix

(marketing); x (music creation); xi (MB); xiii (access to lifelong learning); and xiv (careers in music) (see 6.2.1).

6.5.4.3.2.4. CREATIVE ARTIST MANAGEMENT INTERNSHIP RESEARCH REPORT (24 CREDITS) (NQF LEVEL 8) (YEAR MODULE)

The pre-requisite for this module is Creative Artist Management III (see 6.5.3.5.4). This module was included to satisfy the following graduate attributes: i (knowledge of business); ii (technology in music); iii (culture of music); iv (law); v (communication); vii (digital media); viii (management); ix (marketing); x (music creation); xi (MB); xiii (access to lifelong learning); and xiv (careers in music) (see 6.2.1).

6.6. SUMMARY

When registering a qualification on the NQF (National Qualifications Framework), there is specific information that needs to be provided (see 2.4.3).²³⁷ In the summary, the following information is provided:

- Field and subfield of the qualification.
- Level of the qualification.
- Credits required to complete the qualification.
- The rationale for the qualification.
- Purpose of the qualification.
- Rules of combination.
- Learning assumed to be in place.
- Exit level outcomes and other associated assessment criteria.
- Critical Cross-Field Outcomes (CCFOs).
- International comparability.
- Integrated assessment.
- Recognition of prior learning.
- Articulation into other qualifications.
- Moderation options.
- Criteria for employment in this qualification.

In this chapter, I presented a curriculum framework designed and constructed on the basis of all the knowledge acquired throughout this study (see 6.4). The journey has included preliminary investigations conducted in Chapter 1, the interrogation of various curriculum

²³⁷ An extensive summary describing the qualification in the format required by SAQA is provided in Addendum O(viii).

design methodologies in Chapter 2, the exploration of various MB qualifications hosted at HEIs throughout the world in Chapter 4 and the interviews conducted with the first sample group in Chapter 5. Not only does this chapter include the presentation of the BMB curriculum framework as set out in the Rules of Combination (see 6.4), I have endeavoured to explain the qualification attributes (see 6.2), the structure of the degree (see 6.3) and finally a description of all the included modules (see 6.5).

The resultant BMB curriculum framework was designed to assist in plugging the gap in knowledge that currently exists in SA HME, generating a qualification framework that will assist in more adequately addressing the needs of the MI, whilst also serving to transform HME in SA, by opening it up to a more significant and diverse number of students. The framework may also serve as a vantage point from which other qualifications, such as Diplomas and Certificates, may be developed and knowledge that may be assimilated into already existing music qualifications, therefore transforming current offerings and systems.

In the next chapter, I will endeavour to assemble an additional group of MI stakeholders that will comment on the BMB curriculum framework. This sample group will offer an alternative perspective on the qualification designed, serve to validate my findings and provide recommendations. This chapter falls in line phase two of Walker's Deliberations model: Deliberations (see 2.2.3.8). It also coincides with Lincoln and Guba's concept of Member Checking, which results in ensuring the credibility of the gathered data (see 3.3.5).

CHAPTER 7

FEEDBACK ON THE PROPOSED BACHELOR OF MUSIC BUSINESS FRAMEWORK

7.1. INTRODUCTION

In the previous chapter, I assimilated all the knowledge gathered throughout this study to compile a qualification framework that will aim to address the knowledge gap currently experienced in HME (higher music education) in South Africa (SA), whilst offering a vantage point from which other qualifications may be developed. The qualification framework was designed to motivate transformation in HME, by stimulating a discussion and debate about the topic, presenting an offering that will assist in attracting more significant numbers of students into music departments. By proposing a programme that more closely resembles what students will encounter once articulating into the world of work, will have the inevitable effect of attracting more significant numbers of students into HME and making ME more accessible.

In this chapter, an additional group of ten music industry (MI) stakeholders were selected to evaluate and comment on the BMB curriculum framework. Although not a requirement in the Deliberations model, I decided that it was a necessary step as coincides with the member checking technique advocated by Lincoln and Guba (see 3.3.5) to ensure the credibility of data collected. This phase was included to give me clarity and certainty about the designed framework and to assist in plugging any gaps missed in the course of my research (mapping, see 2.2.5) from a group of MI insiders, with intimate knowledge of the operations of the industry and the structure of music education (ME). It must be pointed out that only once the qualification is properly implemented and disseminated can a proper evaluation be conducted on the efficacy of the BMB; this step was added merely to evaluate the curriculum framework, content and knowledge contained therein.

The participants selected for this sample group are all individuals who hold leading and strategic roles in society, public relations (PR) and marketing, arts administration, music performance, publishing, regulations, rights collections, broadcasting, teaching and academia. As in the previous sample group, by selecting people from varied MI, cultural and ethnic backgrounds, one is more easily able to triangulate the results, which will ultimately give the findings *gravitas*. The majority of people selected for the interviews, barring one, Prof Caroline van Niekerk (who now lives in Cape Town), are based in Gauteng, which is similar to the location of stakeholders sampled in Group A. The reason for a Gauteng focus, in this study, is because the MI in SA is headquartered in Gauteng and Johannesburg specifically. All major recording companies, collection agencies, regulatory bodies, publishers and broadcasters are based in Johannesburg. It is, therefore, reasonable to expect that the majority of people

selected for the sample groups would be based in the region. Although the majority of participants now live in Gauteng, they are not all originally from the area.

As with the previous sample group, participants were selected and personally interviewed using an approved interview schedule²³⁸ for this specific sample group. There was, however, one exception in which the interview was conducted telephonically and via email: Prof Caroline van Niekerk. The interviews were semi-structured and reported in a qualitative, naturalistic manner (see 3.3.3). The progression of each interview varied and was dictated by the dynamic established between the interviewee and me and based on each participant's experiences and knowledge of the MI. As in the previous set of interviews, they sometimes strayed from the prescribed questions in order to contextualise the topic and questions asked.

The interview schedule²³⁹ was compiled to determine:

- The impact the BMB will have on HME, the MI, and enrolled students.
- The duration of the degree and whether or not it should be longer or shorter.
- The entry-level requirement and if it should be altered in a way that will more adequately speak to the aims and purpose of the qualification.
- If the areas of specialisation and elective streams selected for the qualification adequately address the aims and purpose of the qualification.
- If the qualification title adequately describes what it sets out to achieve.
- The efficacy of the internship and its placement.
- If the content selected will assist in fulfilling the aims and purpose of the qualification.
- If there is anything that I missed that should be included or altered.

Interviews were conducted as follows: a selected participant was contacted telephonically, a suitable date, time and location for the interview were agreed, and the interview conducted. The participant would then sign a letter of informed consent²⁴⁰ giving me permission to use the data gathered and the option to disclose their identity in my study. The letter of informed consent also contains details on the topic, the purpose of the study and interview and the way in which the collected data will be used. All ten participants gave me permission to disclose their identities and utilise the gathered data in my study. I would then type up the interview transcript and email it to the participant, giving them an opportunity to alter anything they wished to, rectify any mistakes I may have made in interpreting the data gathered or add anything they may have forgotten, which coincides with Lincoln and Guba's peer debriefing

²³⁸ See Addendum O(ix).

²³⁹ See Addendum O(ix).

²⁴⁰ See Addendum O(x).

technique, which is used to ensure data credibility (see 3.3.3). Eight of the participants responded to the email. The letters of informed consent, transcripts and email correspondence between the researcher and the participants have been included in the addenda to facilitate an audit trail (see 3.3.5).

In the interview, participants were given an organogram of the qualification framework (see Figure 1, 6.4) whilst I held a copy of the course descriptions, as contained in Addendum O(v), in order to give participants clarity of the content contained in the BMB, whilst not overwhelming them with the volume of content designed for the programme. I would start each interview by asking participants about their careers and career achievements. I felt this was pertinent information that would enlighten the reader to the calibre of participants selected, and insight into answers given to questions posed, giving the final data collected veracity.

After documenting this information, I would give participants an overall explanation of the motivation for the study, a description of the qualification and its framework. I would then proceed by going through each module contained in the BMB and its function: why the modules were created and how and why each module was placed in the qualification framework. Once the participant had a clearer understanding of the programme and its framework, I would start by asking the questions contained in the interview schedule.²⁴¹

The first interview was conducted on the 8th of November 2017 with Ms Christine Ludwig, and the last interview was conducted on the 29th of December 2017 with Ms Laurika Rauch. Interviews with the various participants totalled over 20 hours.²⁴² The interviews are reported in the order in which they were conducted; the intention is to give the reader insight into the rollout and evolution of the interviews and thought processes that motivated the line of questioning and the conducting of interviews. Out of the ten people interviewed, seven are musicians; five hold a formal HME qualification, of which three hold a degree in music. Out of the ten participants, eight have undergone an HE. Altogether, this sample group holds 12 degrees and participants have a combined 215 years experience in the MI.

On average, interviews lasted over 2 hours. Each interview transcript took approximately two hours to process, a procedure which mirrors the process conducted in Chapter 5 (see 5.1). Total time dedicated to this group was approximately 40 hours.

²⁴¹ See Addendum O(ix).

²⁴² For a complete list of all the participants, their qualifications, designations, years of experience, dates and durations of interviews refer to Addendum O(xi).

7.2. INDIVIDUAL PARTICIPANT INTERVIEW FEEDBACK

What follows are the backgrounds of the various interviewees selected for this chapter and a summary of each interview; there are therefore two sub-sections for each participant (background and summary of the interview):

7.2.1. MS CHRISTINE LUDWIG

Ms Ludwig²⁴³ is a vocal coach, creative manager, musician, music contractor, teacher, academic and pedagogue and a leading member, in her field for the past 15 years. She holds a Higher Diploma in Contemporary Musicianship, Production, Composition and Arrangement from Allenby Campus (2002) and a BMus Honours from the University of Pretoria (UP) (2014). Ms Ludwig is also a trained English language teacher and was the former head of contemporary music at the National School of the Arts and principal of the Sibikwa Arts Centre, which runs community creative arts and internship programmes. She has been a resident vocal coach at various schools and colleges in Gauteng²⁴⁴ and a part-time lecturer at the UP. Ms Ludwig has also been the vocal consultant and trainer on various television franchises.²⁴⁵ This increased profile has resulted in collaborative work with celebrated SAMA award-winning musicians.²⁴⁶

Ms Ludwig has been selected for this sample group because of her experiences in teaching, coaching and mentoring talent, both in a private music teaching capacity and in the media. Her background in academia and in managing various departments at schooling and NGOs (Non-Governmental Organisations) as well as the entrepreneurial knowledge she has gained as a contractor brings invaluable insight and nuance to the study.

7.2.1.1. INTERVIEW SUMMARY

Ms Ludwig articulated that the BMB would have a far-reaching positive effect for graduates, ME and MI (see question 1). She asserted that there are few people in the MI with an operational understanding of how it works. Ms Ludwig stated that with more informed graduates there would be a formalisation of the industry, higher income generation and career longevity. She also stated that not all people wanting to pursue careers in the MI want to be musicians and that for these people educational opportunities are limited and added that the BMB would, therefore, cater to the latter student's needs and would give them diverse academic options.

²⁴³ See Addenda P(i)-P(iii).

²⁴⁴ Southdowns College; Damelin; St Benedicts and Michael Mount Waldorf.

²⁴⁵ Clash of the Choirs, The Sing Off, Big Brother Africa: Hot Shots, The Voice SA and Nigeria.

²⁴⁶ She has worked with the following SAMA award winning artists: Kahn Morbee (of the Parlotones), Jaco van der Merwe (of Die Bittereinder), Lira, Karen Zoid, Judith Sipuma, Spho "Hotstix" Mabuse and Zwai Bala. She has also collaborated with the following celebrated musicians: RJ Benjamin, Khelly Khumalo, Jimmy Nevis, Bobby van Jaarsveld, Grant Almirall, Patoranking (Nigerian recording artist) and Kaya Mtetwa.

Ms Ludwig elucidated that artists and creators are often at a loss as to whom to approach regarding advice and mentorship and that by having more business savvy and informed practitioners, creatives will have a resource into which to tap. She expressed that music managers are an integral part of the music creation process (see question 3) and that with the correct training they may assist creatives in generating more internationally competitive content. She expressed (see question 3):

“I almost feel that it is a good thing that the people graduating from the music business (MB) degree are not professional working musicians. It is easier to be objective about a product when one is not creatively involved.”

She enunciated that the entry level into the BMB (see question 3) is perfect and would assist in attracting more significant numbers of students into music departments. She articulated that although she understood the rationale for the length of the qualification,²⁴⁷ that it should instead be three years as opposed to four (see question 2). Ms Ludwig stated that the qualification would be popular amongst prospective students, more so than present music qualifications, which have much higher barriers to entry.

Regarding the Specialisations (see question 4) and Elective modules (see question 5), Ms Ludwig explained that they were carefully considered and positioned. With regard to the Specialisations, she expressed that they were broad and covered all the important environments students may encounter in a career. She remarked that students should be able to articulate between specialisations going from third to fourth year, adding that for those opting to do so, a bridging programme should be introduced to enable them to catch up any missing knowledge.

She verbalised that the elective stream topics offered a good mix of substantive knowledge, to which most prospective students would be attracted. Not only would these electives assist in generating well-rounded and productive MB graduates with a more profound understanding of how the MI fits within broader society, but it would also give them the ability to pursue alternate academic/career paths. She added that most prospective students would be attracted to the more non-academic streams (Business Management and Marketing) and that the inclusion of the Psychology stream is a valuable addition. Ms Ludwig agreed with the suggested²⁴⁸ articulation in this component of the qualification.

Ms Ludwig agreed with the inclusion of the internship (question 7), stating that it would serve to give students working knowledge of the MI, assisting them in generating an invaluable

²⁴⁷ The qualification is a NQF Level 8 qualification, that articulates into a Master's and that it is designated as a professional qualification.

²⁴⁸ Students are expected to select two elective streams in which they articulate from years one to three and in the third year, they are expected to select one of the two elective streams into which to articulate in the fourth year.

network of contacts and work experience, which would ultimately make them more marketable and employable. She concurred with the placement of the internship, adding that, if it were included any earlier, students may struggle to be productive owing to a lack of knowledge and may land up alienating the stakeholders who agreed to conduct the internships. Regarding the length of the internship, although the four-week period was considered sufficient, she articulated that a longer term (three months) might be a better option.

She conveyed that the title of the degree (see question 8) and content selected (question 6) would assist in fulfilling the aims and outcomes of the qualification and expressed that the proposed qualification is comprehensive, covers the most critical areas of the MI and will result in the generation of well-rounded MI practitioners. She intimated that graduates would assist in the overall improvement of the industry, making it more internationally competitive, whilst increasing the viability of music departments at HEIs.

7.2.2. MR CHADWIN ALEXANDER

Mr Chadwin Alexander²⁴⁹ is a music director, arranger, composer, producer, choir leader, session musician, bandleader and entrepreneur and has 14 years experience in the MI. He holds a Higher Diploma in Contemporary Musicianship from Damelin and started his career working as a teacher and mentor at various schools and institutions including Greenside High School and the Takalani Children's Home as an audio stimulator at the latter and choirmaster at the former. Mr Alexander is the musical director for the recording artist, songwriter and producer RJ Benjamin and has toured with him extensively including the *North Sea Jazz* and *Obz* Festivals. He has also worked with other celebrated musical talent²⁵⁰ in SA and has been afforded the opportunity of working on various television shows²⁵¹ as a musical director.

Mr Alexander has been selected for this sample group because of his extensive knowledge of music direction, managing musicians and talent as well as a musical entrepreneur and the challenges associated with this career trajectory. His experiences in performing, production, arrangement, composition, broadcast and teaching also assisted in giving his responses nuance and depth.

²⁴⁹ See Addenda Q(i)-Q(iii).

²⁵⁰ These artists include: Thembi Seete (formerly of Boom Shaka); Zwai Bala; Liquid Deep; TKZee; Kabelo Mabalane; Judith Sipuma; Ishmael Morabe; Malik Mathulise; Pebbles; Zola; Themba Mkhize; Zubz; Tumi Molekane (from Tumi and The Volume).

²⁵¹ *Clash of the Choirs* (on Mzansi aired on DSTV), *Stripped Down* and *Soul Sessions* (on Channel O aired on DSTV), *The Hustle* (Hip-Hop reality show, on VUZU aired on DSTV), *Afro Café* and *Later Night With Kgomotoso* (on SABC 2) and *ETV Sunrise*.

7.2.2.1. INTERVIEW SUMMARY

Mr Alexander articulated that the BMB would have an immense impact on the MI (see question 1) generating a more profound awareness of the various available career pathways and increased numbers of graduates with specialised knowledge of how the industry operates, something he says is presently lacking. He added that the BMB would generate a new breed of professional, with a deeper understanding of the music creation process, facilitating communication between musicians and the industry, resulting in the creation of a product with which managers can more easily identify and promote. He added that music businesses would also be more efficiently and productively run, generating higher incomes (see question 1) and explicated that students would have a plethora of options once graduating, encountering a more open industry actively courting individuals with their bouquet of skills (see question 1). Mr Alexander conveyed that with more significant prosperity in the industry, that a broader and more diverse demographic of students would be attracted to MB studies, making music careers more viable, and having a cyclical effect on the MI and education (see question 3). He explained that many people would love to pursue musical studies, but do not necessarily want to be musicians and that for these people HE options are limited in SA. The proposed BMB would, therefore, cater to these students and give them the opportunity to hone their skills (see question 1).

Regarding the length (see question 2) and entry-level (see question 3) of the BMB, Mr Alexander agreed with the proposed parameters, stating that the exit level which articulates into master's studies justifies the four-year duration and that the entry level would serve to attract more significant numbers of students into music departments. He stated that this would also serve to make music departments more accessible, assisting in dispelling the elitist label currently placed on HME.

Mr Alexander articulated that the specialisations (see question 4) and electives (see question 5) were very carefully selected and positioned, noting a strong synergy between these areas and the core content of the BMB. He verbalised that the specialisations covered all the significant areas students may encounter when entering the world of work and that the elective streams would assist in forming more holistic creative leaders. Mr Alexander, therefore, concurred with the topics selected in the two areas. He expressed that although he had not completed his studies in Industrial Psychology, that this was knowledge he used daily. Mr Alexander asserted that students attracted to this qualification would undoubtedly be interested in at least two of the four elective streams and that the combination of content

included in the various components of the BMB, could result in the generation of new MI career pathways, e.g. music psychologist.

He expressed the importance of students articulating within their selected streams of interest. With regards to the specialisations he communicated that, because of the qualification design, students would miss out on too much core knowledge if they decided to change specialisation pathways, which could have a detrimental effect on the completion of the internship. Alternatively, he communicated that it is essential that a student acquire a depth of knowledge in their selected electives in order to be effective creative leaders and to facilitate the exploration of alternate career and study pathways.

Mr Alexander went on to say (see question 4):

“This is a unique degree, and it contains subjects that have never been seen before in a degree in this country. This qualification is ground-breaking, and it will give creative leaders the opportunity to study different spheres of the music business in great detail...”

With regards to the degree title (see question 6), he enunciated that it reflects the trajectory of the qualification and would not recommend a change. Regarding the inclusion of the internship (see question 7) and student interaction with established music practitioners (see question 4) Mr Alexander expressed overwhelming agreement. He stated that these elements are possibly the most important concepts included in the BMB and that it was a very constructive and beneficial way in which already established MI leaders can instruct and influence the future of the industry. He expressed that the inclusion of these components would assist students in more easily articulating into careers and that all qualifications should include some form of work experience, but warned that if the internship were placed earlier in the BMB, that students may not possess the required knowledge, coping mechanisms or skills to complete the task. Ultimately (see question 8 and 9), Mr Alexander expressed that he likes the qualification, and feels that it has been carefully constructed and that modules have been prudently selected and appropriately placed, which will inevitably result in the fulfilment of the qualification objectives. He stated that there seems to be no frivolous inclusions in the BMB, that everything has been well thought out and that the design of the programmes indicates that the designer has more than a superficial understanding of the MI and its needs.

7.2.3. MR WARRICK PERCY

Mr Percy²⁵² is the licensing manager at CAPASSO (Composers, Authors and Publishers Association) and, according to Adv. Matzukis, one of the most influential people in digital media in SA (see Addendum Mi; 5.2.9). He holds a Diploma from the Academy of Sound Engineering and is currently completing his LLB through UNISA. Besides for working at one of the most influential collection societies in SA, Mr Percy is also a musician, giving him an understanding of the music creation process and what motivates a creator. He started his career working as an administrator at Universal Publishing and then moved to CAPASSO in 2014 where he initially occupied the position of digital rights licensing administrator, at the time a new department at the company but an area that CAPASSO had identified as a possible area of growth and great future income generation. Mr Percy has grown within the company as the role of digital licensing, as a stream of income, has developed and progressed. He has six years' experience as an MI manager.

Mr Percy was selected for this sample group as an expert in the field of digital music licensing in SA and his knowledge of music publishing, management, administration and as a former HME scholar. His knowledge and experience is invaluable knowledge into which I wanted to tap in the interview.

7.2.3.1. INTERVIEW SUMMARY

Mr Percy conveyed that the BMB would have positive effects on the MI and education in SA, generating more employable graduates. He expressed that the MI is incestuous, reactive instead of proactive and pre-emptive, in need of new talent and occupied by few people who know how it operates. Mr Percy added that knowledgeable people are recycled from one organisation to the next, often working in silos, knowing a lot about what they do, but not how the puzzle fits together, with the majority employed as administrators (see question 1 and 8). He elucidated that students have become attracted to qualifications in which they see future career prospects. With the BMB, because students will be studying something in which they are interested, it may result in the attraction of larger numbers into music departments and higher graduation success rates (see question 3). He explicated that (see question 1):

“The graduate that will articulate into the industry from the bachelor of music business will be empowered with a bouquet of highly desirable skills (management, legal, trend forecasting, consumer understanding) which will assist them to be able to analyse and

²⁵² See Addenda R(i)-R(iii).

strategically determine the trajectory of the music business and in so doing, they will be able to steer the path of the music business going into the future”.

Mr Percy explained that included with their knowledge of the MI and music creation process; graduates will facilitate communication between music creators and the industry, resulting in more informed people and a more formalised and productive MI. He expressed that students attracted to the BMB may not have the academic prowess or financial means to complete a four-year qualification, which may ultimately affect the qualification’s duration (see question 2) and entry-level (see question 3). He elaborated that the BMB would be attractive to students wanting to study music, but who do not want to be musicians, verbalising that the BMB is more attainable and less intimidating than a BMus qualification. Mr Percy stated that although the entry level for the qualification should not be altered, that a Diploma should be introduced to cater for those students who do not meet the BMB entry-level and suggested that the duration of the BMB be reduced to three years, with an Honours offered as a stand-alone qualification.

Mr Percy expressed the importance of a student’s articulation from one year to the next in their selected specialisation (see question 4) and elective streams (see question 5). He explicated that students would struggle to complete their internships without the foundational knowledge acquired in the third year and that they would need the depth of knowledge acquired through annual elective stream articulation to be able to pursue alternate academic/career pathways. He communicated that it is essential that students be given various options to ensure career success and that this is covered in these components of the BMB.

Regarding the specialisation topics, he explained that most eventualities students will encounter in the MI had been covered in this component of the qualification framework, barring the inclusion of a Digital Media specialisation. He explained that it is the most significant growth area in the industry and something that a progressive and groundbreaking qualification such as the BMB should be exploring. Regarding the elective topics, Mr Percy articulated that the selected topics would resonate with prospective students and liked the fact that some of the knowledge contained in the elective streams is reflected in the core of the BMB, reinforcing the interconnectedness of knowledge and allowing students to explore areas of interest in greater depth. He stated that, although the elective knowledge is not MI specific, that it will empower graduates with the skills required to ensure future career success.

Mr Percy approved of the qualification title (see question 6) stating that it communicates what it sets out to achieve and considers the inclusion of the internship (see question 7) the crux of the BMB, allowing students to put into practice what they have learnt in theory. He stated that there will always be a disconnect between what is taught and what happens in reality. Mr Percy

added that the internship and placement of students in internships by HEIs is critical to the qualification's future success, allowing for continuous communication between academia and the industry, alerting HEIs to immerging business needs and trends. He considered the fourth year a grooming year, in which students can explore and interrogate the industry in relative safety, something from which he benefitted in his studies. He recommended an extension of the internship period from four weeks to two months stating that the longer the exposure, the better it would be for a student's career prospects

Mr Percy expressed that the qualification framework has been carefully considered, that all the modules have been meticulously contemplated and placed in the qualification and that the content speaks to what the qualification sets out to achieve. He recommended only minor changes and stated that he generally liked the way in which the qualification was designed. The recommended changes include the length of the internship; length of the degree; inclusion of a Diploma programme and a Digital Music specialisation (see question 8 and 9).

7.2.4. ADV. PAUL SIBISI

Adv. Sibisi²⁵³ is an entertainment/intellectual property lawyer and CEO of RISA (Recording Industry South Africa), one of the most significant music trade associations in SA (RISA, 2017), which represents the rights of sound recording owners (usually major and independent recording labels). He holds a BA (Law) and an LLB degree from the University of KwaZulu-Natal (UKZN). He previously worked for the prestigious law firm Weber Wentzel as an intellectual property lawyer. Adv. Sibisi also worked at Telkom, Sony/ATV (music publishing company), SABC (South African Broadcasting Corporation) and was instrumental in restructuring ASAMI (Association of the South African Music Industry) into what we today know as RISA. He was also the CEO of the SAMAs (South African Music Awards) and was responsible for producing SAMA 19. Not only is he one of the top music executives in SA he is also an entrepreneur and creative manager with intimate knowledge of the MI, both from the perspective of recording and publishing. He started his own company in 2011, which offered legal consultancy services to various clients.²⁵⁴

Adv. Sibisi was selected for this sample group to offer his expertise from the perspective of an entertainment/intellectual property lawyer. His experiences as a manager, entrepreneur, graduate and as someone who has dealt intimately with the recording as well as publishing spheres of the MI was invaluable knowledge into which I wanted to tap.

²⁵³ See Addenda S(i)-S(iii).

²⁵⁴ Clients included: Kalawa, TS Records, Big Fish Records and 999 Music.

7.2.4.1. INTERVIEW SUMMARY

Adv. Sibisi verbalised that the SA MI is under-skilled, with people occupying jobs for which they are not trained, often learning on the job and unlike in other countries, there are no qualifications that adequately prepare graduates for these realities. He gave the example of a student of intellectual property law in SA, stating that they would be underprepared for a job in the MI as our law is based on a British system, whilst the MI follows US models. He, therefore, pointed to a disconnect between what is taught and the reality students face. He added that currently there is only one qualification in SA that superficially addresses the needs of the MI: MBA in Creative Industries hosted at Henley Business School. He stated that this qualification is not an option for many students, as it is exorbitantly expensive and set at a very high level (Master's), placing it out of the reach of many and, therefore, conveyed that the BMB would fill a gap in ME, assisting in the training of future SA MI practitioners. He expressed that graduates would assist in formalising the MI, creating a more professional and financially viable industry, stating that these graduates would be able to analyse and interrogate established structures critically, whilst determining the future trajectory of the industry. He stated that graduates would also assist musicians to better exploit their creative output from a brand perspective, for financial compensation. He added that additionally, current MI models are shifting, streams of income are altering and new ones being created, resulting in an industry searching for highly skilled individuals, explaining that BMB graduates would, therefore, be strategically placed to take advantage on these new realities (see question 1).

Adv. Sibisi conveyed that the length of the qualification may be a deterrent for students who do not have the time or financial means to invest in a four-year qualification and recommended a reduction in the degree duration, to three years with an additional stand-alone Honours year (see question 2). Regarding the entry level, he conveyed his consensus with the proposed level and said (see question 3):

“The problem in South Africa is that we expect too little from our students and the less we expect, the less they will deliver”.

He conveyed that the BMB would attract a new demographic of student and would probably become the new default music qualification, replacing the BMus, which currently suffers from a lack of relevance, due in part to its overreliance on the teaching of Western Classical music. He added the caveat that with an influx of students there might be logistical and organisational challenges. Adv. Sibisi recommended the addition of a Diploma qualification catering to students, who did not gain entry into the BMB, asserting that there are very few learners who matriculate with a Bachelor's Pass in SA, therefore, limiting the BMB's target market. The

Diploma would need to be a shorter qualification, more practical and allow for the articulation of students into the BMB at a later stage (see question 3).

Adv. Sibisi verbalised that the topics selected for the specialisation streams (see question 4) were broad and covered all the most important spheres of the MI, adding that it is essential that students articulate from year three to four in their area of specialisation. He stated that the foundational knowledge acquired in the third year would be essential for the completion of modules in the fourth year. Regarding the elective streams (see question 5), he articulated that there is synergy between the content included in these streams and the core components of the BMB and that students attracted to this qualification would undoubtedly be interested in at least two of the topics provided. He added that the knowledge to which students are exposed in these streams would empower them to be better MI leaders (see question 8) and expressed the value of articulating from one year to the next in their selected streams. He added that this would also afford students the opportunity to explore alternate study pathways (see question 5).

Adv. Sibisi concurred with the proposed title of the qualification and conveyed that it embodies the spirit of what it is trying to achieve (see question 6). He concurred with the length and placement of the internship (see question 7) stating that it would allow students to put into practice what they learnt in theory, giving them the opportunity to gain work experience/knowledge in an area in which they have shown interest. He added that placing the internship any earlier could result in inadequately prepared students, who would not be able to complete the task at hand. He approved of the fact that HEIs would be the ones placing students in internships, stating that this would result in more substantial lines of communication between academia and the MI, resulting in a more progressive and relevant qualification. Finally Adv. Sibisi commented that the BMB is well structured, thought out and that the content included will prepare graduates for a plethora of available opportunities (see question 8 and 9). Other than reducing the length of the qualification, he stated that there was nothing he would change and ended by saying that it would be prudent if the knowledge gathered to establish the BMB, be utilised in the creation of a bouquet of MB offerings to cater to the needs of differently abled students, i.e. Diploma, Bachelor, Honours and Master's.

7.2.5. MR BENJY MUDIE

Mr Mudie²⁵⁵ is a former director of A&R (Artist and Repertoire) and marketing at Tusk, WEA²⁵⁶ and Universal records. He is an entrepreneur, music educator, former musical mentor on *Idols*, SA and a broadcaster/journalist. Mr Mudie discovered, developed and popularised some of SA's most successful musical talent.²⁵⁷ He is an MI veteran of 40 years, who started his career as a bass player in an early incarnation of éVoid, a band he eventually signed to a recording deal. His first music job was as a record store sales assistant, which led to a position as an A&R person at WEA. He started his own recording label in 1998, Fresh Music, and today runs two additional companies: Vinyl Junkie and Songbook. He is a broadcaster who hosts a radio show on 702²⁵⁸ and consults for his wife's PR and publicity firm, TPW.²⁵⁹

He was included in this sample group for his expertise as a record executive and successful A&R. He is someone with an in-depth understanding of the music creation process and how to actively market and exploit music recordings and talent, which have appealed to the mass consciousness in SA and ultimately shifted societal trends. His knowledge as a record executive, educator and entrepreneur was knowledge into which I wanted to tap in the interview process.

7.2.5.1. INTERVIEW SUMMARY

Mr Mudie elaborated that the MI is very fast paced and occupied by many people who have not been trained to fulfil their career obligations. These people are not informed of the language of the MI or given the appropriate guidance to ensure their success, resulting in the departure of many talented people from its structures hindering its financial growth and progress. He, therefore, added that the BMB would give employers a resource into which to tap when searching for highly skilled MI practitioners and communicated that it would have a positive effect on the MI and education. He offered that there would be better communication between academia and the MI facilitating the training of future MI leaders and verbalised that BMB graduates would, as a result of their training and know-how, more easily integrate into available positions at companies, resulting in longer and more financially prosperous careers (see question 1).

Mr Mudie added (see question 7):

²⁵⁵ See Addenda T(i)-T(iii).

²⁵⁶ Warner Elektra Atlantic Corporation, a US recording label that had a branch in SA.

²⁵⁷ Some of this talent includes: Mango Groove, éVoid, Lesley Rae Dowling, The Helicopters, Little Sister, Petit Cheval, Elvis Blue, MacAlex, Nianell, Cofield Mundi, Blk Sonshine Dave van Vuuren, Khaya Mthethwa and David Aldo.

²⁵⁸ Johannesburg based Talk-Radio station owned by Primedia.

²⁵⁹ The Publicity Workshop.

“I feel that the students ... will have the requisite theoretical knowledge and understanding of the music business, which will give them greater insight into the institutional expectations of the organisations in which they will be placed”.

He communicated that because there would be more trained people occupying strategic positions, that a more professional product would be delivered and that the MI would run more efficiently, resulting in a more prosperous and sustainable SA industry (see question 1). Regarding the length (see question 2) and entry-level (see question 3) of the BMB, Mr Mudie expressed that he concurred with the proposed thresholds. He stated that because of all the work students would need to complete, that they would need four years in order to assimilate all the knowledge imparted and that the entry level would have the desired effect of attracting the right calibre of students into the programme. Mr Mudie articulated that the only other characteristic prospective students should embody is passion and curiosity for the MI.

He explicated that topics selected for the specialisation streams (see question 4) covered all the primary MI knowledge students may encounter, barring the inclusion of Digital Music. He added that music lovers in today’s world are consuming music entirely differently, from a few years ago, and that this has made digital music distribution a more significant reality. He explicated that although he noted that some of this knowledge has been built into the core of the qualification, that it should possibly be an area of specialisation. Mr Mudie conveyed that students should articulate from one year to the next in their selected specialisation so that they can gain a more profound understanding of their focal area and expressed that he liked that fact that students are exposed to knowledge from all four areas in the core of the BMB.

Mr Mudie considers the elective streams (see question 5) an essential component of the BMB, which will give graduates the knowledge required to lead long and sustainable careers as MI leaders, adding that students require knowledge from all four streams to ensure career success. He added that elective stream topics complement the core knowledge contained in the BMB and that prospective students would be attracted to at least two of the provided streams.

Regarding the title (see question 6) of the qualification, Mr Mudie stated that it articulates succinctly what the qualification sets out to achieve and that the internship (see question 7) is another critical component of the qualification, communicating that it would give students the experience they require to ensure long-term career success in the MI. He added that people, like accountants, that articulate into the MI, will not necessarily be assured career success, regardless of their degrees, as they are not well versed in the inner workings and language used of the MI. Mr Mudie agreed with the length of the internship (four weeks) but not

necessarily with its placement and added that the timing of the internship would be essential to its eventual success. He stated that the earlier students are exposed to the internship, the better it will be, suggesting that the internship be moved to the third year, as students would have gained enough working knowledge of the MI to ensure success in the experience. Regarding the timing of the internship, he rationalised that there are certain times in the year in which it would not be prudent to conduct an internship (November/December is too busy, and January/February is too slow and would be counterproductive).

Mr Mudie verbalised that the content and degree framework has been very carefully and meticulously constructed and that it would ultimately assist in fulfilling the aims of the qualification: creating future MI leaders and attracting more significant numbers of students into music departments. He added that barring the inclusion of a Digital Music Specialisation and moving the internship to the third year; there is nothing else he would modify.

7.2.6. MR ANDRE LE ROUX

Mr Le Roux²⁶⁰ is Executive General Manager of Corporate Affairs at SAMRO and Managing Director of the SAMRO Foundation. He is also the chairman of BASA (Business and Arts South Africa), a board member of the UNISA Music Foundation and Music in Africa²⁶¹. Mr Le Roux was previously the chairman of the Moshito Music Conference,²⁶² the SA Coalition for Cultural Diversity and the Arterial Network,²⁶³ and a member of the board of International Federation of Coalitions for Cultural Diversity, KKNK (*Klein Karoo Nasionale Kunstefees*) and Stellenbosch Music Centre. He has also worked at various governmental departments.²⁶⁴ Mr Le Roux started the Buwa Theatre Company for the Baxter Theatre in Cape Town and was eventually hired as an administrator, marketing and PR person at the theatre. He started his own consultancy in 2004 in which he consulted for clients such as Transnet, the Department of Arts and Culture, AIRCO (the Association of Independent Record Companies), SAMEX Council (SA Music Exports), David Rattray's Fugitive's Drift Lodge, CreateSA,²⁶⁵ City of Johannesburg and SAMRO. Mr Le Roux holds a BA in Law and an Honours in Administration. He has 23 years' experience as an arts administrator and a creative manager.

²⁶⁰ See Addenda U(i)-U(iii).

²⁶¹ This is a foundation that runs various projects throughout Africa to empower musicians and support the music sector throughout the continent (Music In Africa, 2017).

²⁶² This is the biggest music conference and exhibition in Africa.

²⁶³ A non-profit organisation operating in Cape Town that aims to create a vibrant, unified and empowered Arts, Culture and Heritage sector in SA contributing to human development, rights and poverty eradication (Arterial Network, 2017)

²⁶⁴ Reconstruction and Development Programme; ANC Cultural Desk; IDASA (The Institute for Democratic Alternatives in SA); Eastern Cape Department of Arts and Culture; Cultural Industries Unit as part of the Music Industry Task Team; National Arts Council as executive assistant to the CEO.

²⁶⁵ This organisation links creatives with specialists; helping brand and market individual's creative output (CreateSA, 2017).

Mr Le Roux was selected for this sample group as a leading arts administrator, university graduate and entrepreneur. His 23 years experience in the arts and music was something into which I wanted to tap in the interview process.

7.2.6.1. INTERVIEW SUMMARY

With the high attrition rates and expense of HME, Mr Le Roux conveyed that it is facing redundancy, with students questioning its viability and value, not only in SA but internationally. He stated that a strong relationship between academia and industry would ensure the viability and relevance of HE offerings. The BMB would, therefore, have a positive effect on the industry and ME in SA. He enunciated that the knowledge contained in the qualification would assist in generating more progressive and relevant programmes (diplomas and certificates) and that one of the most exciting parts of the BMB is the research component. He expressed that this component would assist in building up a body of knowledge on the MI, which would plug the many gaps that currently exist. He stated that there is a general lack of understanding about the creative industries (CI) and its spaces. With consistent research, greater enlightenment would be reached about the CI and their needs. Ultimately the BMB would spawn individuals with a more profound understanding of the MI, who could more easily articulate into jobs (see question 1).

Mr Le Roux explained that in order to ensure HE's future existence it is essential that students be given practical knowledge, which will allow them to find gainful employment. He expressed that the BMB is too long and that students should be able to exit at different points, with the knowledge that will assist them to find employment at the level at which they exited (see question 2). Regarding the entry level, he expressed that it would have the effect of attracting more significant numbers and diverse students into music departments, but recommended that a good RPL (required prior learning) policy be implemented, saying that (see question 3):

“... there will be a strong contingent of people who will want to enrol in the proposed qualification, who are presently working in the music business. These people will want to formalise their knowledge of the music business and learn about the different spheres of the music business, that fall outside of their area of speciality.”

According to Mr Le Roux, students should be able to articulate between the different areas of specialisation (see question 4) and elective streams (see question 5), stating that it was vital that they be exposed to as much knowledge as possible. He expressed that although the areas of specialisation cover all the most significant components of the MI, that a Digital Media specialisation should be included and that some of the knowledge contained in the specialisations be relocated earlier in the BMB. He relayed that the latter would serve two

purposes: 1) give students the requisite knowledge to articulate between specialisations; 2) empower students, exiting in earlier years, with the knowledge to find employment. Regarding the elective streams, he conveyed that although the knowledge is not MI specific, that it would empower students to become more well-rounded MI practitioners. He confirmed that prospective students would undoubtedly be interested in at least two of the four Elective streams.

Regarding the qualification title, he articulated that it should be entitled Bachelor of Music Business Administration (BMBA) as some students would prefer to get involved in advocacy and may not want to be MI practitioners, instead opting to fulfil administrative roles in the MI. He, therefore, stated that the BMB title might be a deterrent for prospective students. He conveyed that the title BMBA would encourage developers to generate content with a more administrative mindset (see question 6).

Although Mr Le Roux relayed that the four-week internship would assist students in accomplishing the tasks set out, he recommended that the total internship duration be increased to 18 weeks, with internships escalating in duration over the four years (year one: two weeks; year two: four weeks; year three and four: six weeks). These internships would empower students with the knowledge to fulfil jobs pitched at the level at which they exit, adding that students should build up working hours before being employed (see question 7).

Mr Le Roux conveyed that the content contained in the curriculum framework spoke to the BMB's aims and purpose, but that its success would be determined by the content developed and its dissemination (see question 8). He recommended a few changes (see question 9): reduction in the length of the BMB and a notion that students be allowed to exit at different times with knowledge that would empower them to find employment, at the level at which they exited, i.e. more junior roles in the first two years and more senior roles in the latter years. He suggested a more significant focus on African music and less on Western Popular and SA genres that contractual knowledge is included earlier in the qualification and policy knowledge be relocated later in the programme. Mr Le Roux communicated that students should not necessarily know how to analyse policy, but instead possess a good understanding of various government departments, regulations, legislation, policies, international and local conventions, trade agreements and policy regulation. Finally, he added that a Digital Media specialisation be included in the BMB.

7.2.7. MS YVETTE SCHOEMAN

Ms Yvette Schoeman²⁶⁶ is currently the director of music at St Stithians College. In this function, she is responsible for the academic component of the subject, she manages the after-school music centre and coordinates the school's music calendar. She is also the leader of the school's award-winning boys singing group, The Dukes. Besides for being a music teacher and manager of the music centre, she is also the former head of music at Grey College in Bloemfontein, a music director, arranger, orchestrator and musician (piano and church organ). Although ME is her speciality, she left it for a period to focus on her own personal musical journey. In that time she operated as a musical director, freelance musician and arranger. In this function, she worked with many celebrated SA musicians.²⁶⁷ She was also the musical director at her church: Christian Revival Church. She holds a BMus in ME and a Honours degree in Musicology from the UFS. Ms Schoeman has 19 years' experience as a musician, music educator and specifically in managing music departments.

Ms Schoeman was selected for sample group B as someone who has years of knowledge as a music educator, at the high school level, and who has managed various music departments. Her knowledge of ME at both school and HE make her an ideal participant for sample group B.

7.2.7.1. INTERVIEW SUMMARY

Ms Schoeman expressed that there is a gap in ME with the majority of HE qualifications preparing graduates for two eventualities, performance or teaching, which are the minority of available opportunities. She added that there is only one qualification in SA, MBA in Creative Industries hosted at Henley Business School, which prepares students for the realities of the MI. The qualification is, however, set at a high academic level, is prohibitively expensive and out of the reach of many students. She conveyed that the result is that the majority of people do not see music as a viable career option, are unaware of available career prospects and are therefore not articulating into HE music studies, making the future of music departments precarious. This also affects learners enrolling in music as a subject at high school, as parents do not see the value of the subject. Ms Schoeman articulated that with the introduction of the BMB there would be a reversal of the latter trends, resulting in greater prosperity in the MI and ME.

As expressed by Ms Schoeman, the BMB will empower graduates with a well-rounded knowledge of the MI, allowing them to assimilate into several spheres of the industry and assist in filling the skills gaps currently experienced in the MI. Additionally, she added that

²⁶⁶ See Addenda V(i)-V(iii).

²⁶⁷ These artists include: Karen Zoid, Nianel, Peter McLee and Richard Cock.

musicians would have a reliable resource into which to tap for guidance and mentorship, continuing by saying that most musicians are not motivated to deal with business matters and require people who will help them with this aspect of their careers, stating (see question 1):

“A good creative manager is the difference between a successful artist and a not so successful artist. The Bachelor of Music Business will give musicians the ability to be musicians and will allow the people who want to guide the business the opportunity to do so”.

Ms Schoeman expressed that because of the practical nature of the BMB, the demographic of student attracted to the qualification would be more practically orientated and may not want to commit to a four-year degree, therefore recommending a reduction in the BMB duration to three years (see question 2). Regarding the BMB entry level, Ms Schoeman concurred with the proposed level, articulating that it would make ME accessible to a more significant number of students, therefore attracting more students into music departments, verbalising that it would also serve the purpose of dispelling the elitist label currently placed on ME. Ms Schoeman stated, however, that there will always be a place for BMus qualifications as they serve a particular role in ME (see question 3).

Conversing about the areas of Specialisation (see question 4) and Elective streams (see question 5), Ms Schoeman agreed that students should articulate from one year to the next in their selected fields motivating that in order to specialise in something it is vital that one acquire a depth of knowledge in that area. Regarding the areas of Specialisation, she expressed that students selecting a stream would not miss out on the fundamental knowledge contained in the remaining specialisations as they are explored in the core of the qualification. Referring to topics selected for the areas of specialisation, she conveyed that they cover the largest spheres of the MI, but added that a Digital Music specialisation should be included, as this is becoming a much more significant component of the business. Discussing the Elective streams, Ms Schoeman verbalised that the topics marry well with the rest of the content presented and that they are areas in which prospective students would undoubtedly be interested, adding that the content would assist in empowering graduates with a more profound depth of knowledge, outside of the MI, that would allow them to become better creative leaders.

Ms Schoeman concurred with the title of the qualification stating that it explains what it sets out to achieve (see question 6) and added that the internship is the crux of the programme (see question 7). She stated that the internship would help put into practice what students have learnt in theory and would allow them to build up an invaluable network of MI contacts.

She enunciated that if a choice were to be made regarding the reduction in the length of the BMB, that the internship should not be lost. She concurred with the length and positioning of the internship adding that students require the depth of knowledge acquired at the beginning of the qualification to adequately complete the internship.

In closing Ms Schoeman explicated that there is a good balance between non-MB and MI knowledge in the BMB, complementing the design and adding that all modules have been carefully considered, selected and placed in the framework. She added that the content would have the desired effect of forming holistic and successful MI leaders. She did, however, recommend minor alterations: reduction in the length of the qualification to three years; inclusion of a Digital Music specialisation; and the inclusion of only one year of music theory as opposed to the proposed two years (see question 8 and 9).

7.2.8. PROF CAROLINE VAN NIEKERK

Prof Caroline van Niekerk²⁶⁸ is a retired professor of ME. She was head of ME at the UP. She is also a registered translator and editor with SATI (the SA Translators Institute). She previously lectured at various universities and teacher training colleges including the Tshwane University of Technology and was a director at the SA Department of Education. She was a member of the ISME (International Society for Music Education) board, the first president of Pasmae (Pan-African Society of Music Education) and has examined and spoken at various conferences both locally and internationally. Prof van Niekerk was part of seminal research projects: AIRS (Advancing Interdisciplinary Research into Singing), which consisted of over 70 researchers from around the world, and the CMS Ambassadors Programme between the American College of Music Society and ISME. Prof van Niekerk holds various qualifications including a BA with majors in English Literature and Music and a Higher Diploma in Education (HDipEd) from the University of Stellenbosch, a Master's and PhD in Music from WITS and two licentiates, one in school music and one in music theory, from UNISA. She has 26 years' experience in the field of ME and has supervised, authored or edited over 100 master's and doctoral theses.

Prof Caroline van Niekerk's experience in ME and curriculum design made her an ideal candidate for sample group B. Her knowledge and experience were evident in her responses.

7.2.8.1. INTERVIEW SUMMARY

Prof van Niekerk intimated that the success of the BMB will depend on its eventual implementation and feedback from affected stakeholders (education, graduates and the industry) comparing what came before to what came after its implementation (see question 1)

²⁶⁸ See Addenda W(i)-W(iii).

adding that this would give curriculum designers the opportunity to refine the framework (see question 8 and 9). She explicated that the BMB is a step in the right direction, a qualification that will give people choices, and hoped that graduates would feel more prepared for careers in the MI as opposed to their predecessors, after completing the programme (see question 1).

On the point of the length of the qualification, she concurred, stating that students would require four years to assimilate the knowledge to which they will be exposed, explaining that three-year qualifications imply an academic orientation, whilst four-year qualifications imply a professional emphasis (see question 2). When asked about the qualification entry level, Prof van Niekerk agreed with the proposed level and explained that it is the only viable option, as it is the lowest level required for a bachelor's degree in SA. She articulated that other qualification types would need to be considered (Diplomas and Certificates) if the entry level were reduced. Commenting on the effect the entry level would have on student enrolments, she verbalised that the calibre of lecturer employed to disseminate the content would be the key variable affecting enrolments (see question 3).

Regarding the areas of specialisation (see question 4) and elective streams (see question 5) Prof van Niekerk articulated that some areas are more relevant than others and that only time will tell to which streams students will be most attracted. She explained that some of the knowledge contained in the elective streams will assist in forming better creative leaders and mostly marries well with the core content contained in the qualification, yet others do not. She added the caveat that logistically it may be difficult to implement the elective components of the qualification as the streams stem from different faculties and that not all faculties, at universities, work harmoniously together. Reflecting on the student articulation from one year to the next in the areas of specialisation (see question 4) and elective streams (see question 5), she explained that this has been very carefully considered and constructed and that she would therefore not recommend a change. Considering the title of the qualification, Prof van Niekerk explicated that the proposed title is suitable, but added that no title will ever encompass all a qualification sets out to achieve (see question 6).

Cogitating on the inclusion of the Internship in the BMB, Prof van Niekerk expressed that it is a good idea and that it will assist students in gaining invaluable work experience and developing a network of contacts that will help them in their future careers. She continued by saying that many students would probably articulate from their internship directly into a job at the organisation at which they were placed, as either they have proven themselves to be good interns or because a need has arisen. Regarding the length and placement of the internship, she said that this is dependent on the service providers and students involved. She elucidated

that some providers may prefer interns to remain for a more extended period, yet others may prefer a lesser duration, some may prefer interns with less knowledge, yet others would prefer interns with more knowledge, she expressed that these considerations will determine the placement and length of the internship. She expressed that ultimately the internship has been carefully considered, the parameters are clear, and experiences have not been left to chance and stated this is the most that can be done at this point (see question 7).

Regarding the structure and content contained in the qualification, she stated (see question 8):

“...you’ve done a very good job of covering this, not only from all your examination of other qualifications but also from your own experience- and that is a winning combination, it’s not, for example, a question of either just academic pie in the sky or personal bias, there is real life application”.

Finally, Prof van Niekerk articulated that only time will tell how successful the BMB will be and what will or will not work, stating that sometimes designers have a tendency of including too much and that over time and implementation, these intricacies will be resolved. She warned against including too much at the expense of making the qualification uneconomical and described the BMB as a soundly compiled, considered and formulated qualification framework, containing a good balance of knowledge, therefore recommending that no alterations be made at this point. She concluded by saying that some of the ideas contained in the qualification are “paper exercises” and that implementation may be difficult, but that it is a good starting, which may stimulate discussion about the current issues experienced in ME and the MI.

7.2.9. MS ALLEGRO DINKWANYANE

Ms Dinkwanyane²⁶⁹ is a media industry entrepreneur, journalist, blogger, publicist and PR expert. She was featured in Forbes Africa magazine as one of the top 30, under 30-year-old Africans of 2017. She holds a Bachelor of Arts (BA) in Journalism from the University of Johannesburg (UJ) and has worked at various media companies such as the BBC, SABC and Trace Urban. She started her career as a DJ on UJ FM, a campus radio station, and as a journalist for the UJ Observer and Campus Life. This led to the creation of a personal blog, which became so popular that advertisers started buying space on the platform. Although she worked at various companies, her heart was set on starting her own media empire, which she did in 2013, Orgella Media, initially a PR, media and marketing company, now a holding company of nine different brands. Some of her clients include Nandi Madida (Singer, Actress and Television personality), Avon SA; Heineken UEFA; Unilever/Ponds. Her passion is finding a

²⁶⁹ See Addenda X(i)-X(iii).

promoting new and up-and-coming musical talent. She has been integral in mentoring and promoting various brands and music artists such as the SAMA award-winning recording artist, Donald. She has nine years' experience in the media industry.

Ms Dinkwanyane was selected for sample group B because of her knowledge and expertise in managing the creative process, marketing and exploiting a creative and their output. Her responses exhibited her depth of knowledge on the topic.

7.2.9.1. INTERVIEW SUMMARY

Ms Dinkwanyane articulated that with the advent of the Internet, people are increasingly operating in a global business, which therefore means creative output can no longer only be regionally competitive, it needs to be internationally feasible. She intimated that students are increasingly questioning the viability of HE, as it is expensive and because of its perceived disconnect between what is taught and how it prepares graduates for work. She confirmed the BMB would have a positive effect on ME, graduating students and the industry, resulting in more students enrolling in this programme versus existing qualifications. Although there is a correlation between what students are studying and what they will eventually be doing, she cautioned that qualifications cannot guarantee employment, but that the training to which students are exposed, will give them a more substantial chance of pursuing various and diverse career options in the MI. With more informed people articulating into the MI, greater formality will be instituted in the business, communication between musicians and their managers will be improved, resulting in the creation of better creative output, efficiency, productivity and a more efficient and profitable industry (see question 1).

When conversing about the length of the BMB, Ms Dinkwanyane condoned its duration, articulating that students require four years to master the content contained in the programme framework and to explore the industry in a non-threatening environment. Ms Dinkwanyane rationalised that this will give students the ability to experiment and make mistakes without prejudicing their future career prospects. She elucidated that in order to be successful in any career, it is essential that people invest the time and money to hone their craft and that no shortcuts are admissible (see question 2). Considering the qualification entry level, Ms Dinkwanyane stated that it is appropriate and will open up ME to more significant numbers of students, including MI practitioners and even musicians themselves (see question 3). She conveyed that the fact that there is no subject combination requirement, as a barrier to entry, makes the BMB even more accessible and attractive to students.

Whilst discussing the specialisations (see question 4) and elective streams (see question 5), Ms Dinkwanyane expressed that the two elements blend seamlessly with the core content of

the qualification framework. Regarding the specialisations, she stated that all the major areas of the MI had been covered. Concerning the elective streams, she added that the knowledge contained in this area would be something in which most students will be interested and expressed the relevance of the Psychology stream. In reference to the latter, she explained that creative managers deal with many personalities daily and that an understanding of human behaviour will help them manoeuvre more efficiently through the MI.

In reference to BMB students she analogised:

“In education, you should be preparing the birds to fly and never come back. I don’t think any of these birds will be flying back after they have graduated from this qualification”.

Regarding articulation, she stated that whilst she agrees with the proposed articulation in the areas of specialisation, that students should be given the opportunity to explore various modules from the different Elective streams. Commenting on the qualification title, Ms Dinkwanyane opined that it communicates the journey on which prospective students will embark, expounding that it infers that it is neither a straightforward music or business qualification, but rather a hybrid (see question 6).

She considers the internship a critical component of the BMB, allowing students to put into practice what they have learnt, graduating with an intimate knowledge of the MI, valuable skills and work experience, allowing them to lead longer and more sustainable careers. She also commended the design of the BMB, on its practical application of work in the modules Interdisciplinary Music Event and Community Service Outreach, as well as the constant interaction between students and MI practitioners in various modules. She added, however, that students should also be encouraged to pursue more informal music internship opportunities in different environments, in the first three years and motivated that the duration of the internship be lengthened to around two months, stating that results will only be reaped within that timeframe (see question 7).

Ms Dinkwanyane conveyed that the content contained in the BMB will prepare graduates for careers in the MI, non-music related careers and entrepreneurial pursuits. She stated that the qualification covers all the main areas an entrepreneur will encounter, adding that it even deals with communication, which she states are key to the success of any leader. She verbalised that the BMB is well structured, researched and compiled and indicated that the designer is well versed in the intricacies and needs of the MI, education and students in SA, which has resulted in the creation of a relevant qualification framework, in which students will be interested. She explained that other than lengthening the duration of the internship, that there is nothing she would change (see question 1, 4, 8, 9).

7.2.10. MS LAURIKA RAUCH (OIB)²⁷⁰

Ms Rauch²⁷¹ is an award-winning recording artist, teacher, actress and entrepreneur who has led a successful career in the MI for over 40 years. Her recordings and songs have become part of the fabric of SA culture, being awarded the highest honour an artist can receive in SA, The Order of Ikhamanga for her contribution to SA music. She is considered one of the leaders of popular Afrikaans music since the 1980s and has released 26 albums. She started her career as an Afrikaans teacher and taught at Roggebaai Training College, Riverlea and Sandown High Schools. Her “big break” arrived when one of the songs she recorded, “Kinders Van Die Wind” was used as the theme for a television series entitled, *Phoenix en Kie*. She holds a BA in Drama from the University of Stellenbosch, an HDipEd and a Grade 8 in Piano from UNISA.

Ms Rauch was selected for this study as someone who has led a very successful career as a recording artist and who has been able to capture the imagination of a generation. Her knowledge of the MI as musician, recording artist and entrepreneur and as well as her ability to capture the essence of various generations and dictate societal trends and thinking, through her music, was knowledge into which I wanted to tap.

7.2.10.1. INTERVIEW SUMMARY

Ms Rauch explicated that artists in SA have few people to whom to turn to for advice, as many employed in the MI have minimal understanding of how it operates and knowledge of the music creation process, lacking formal music training, resulting in learning by trial and error. With a qualification such as the BMB a new area of study will be created, ME will evolve, students will possess clarity as to which career paths to pursue and with more knowledgeable graduates articulating into careers in the MI, the more significant the benefits will be.

She added that students would graduate with a holistic understanding of the MI and creation process, empowering them to be effective in different spheres of the industry whilst facilitating communication between the MI and music creators, resulting in career longevity and industry prosperity. She articulated that the knowledge of the MI, as well as the more generic knowledge contained in the BMB, would empower graduates with the necessary skills to be effective MI leaders. She warned, however, that it will take students a long time to fully assimilate knowledge contained in this qualification, as it is complex, and that only once they articulate into careers will they fully comprehend how the pieces fit together (see question 1).

²⁷⁰ Recipients of the Order of the Ikhamanga are entitled to use the post-nominal letters related to their award. In this case because Ms Rauch received the bronze award, the post nominal letters related to her award are OIB.

²⁷¹ See Addenda Y(i)-Y(iii).

Commenting on the length of the qualification Ms Rauch approved that students graduate on an NQF level 8, enabling them to progress to a master's level on completion of their undergraduate studies. She stated that although students require four years in which to grapple with all the knowledge and content contained in the BMB, that they should be given the choice of exiting in the third year with a degree and the option of pursuing the fourth year of study, which could be marketed as an Honours year (see question 2).

Regarding the qualification entry level, Ms Rauch verbalised that it is sufficient and would assist in dispelling the elitist label placed on ME, but added that a screening process (psychometric test or interview) be included as part of a student selection procedure. She explicated that individuals that are endeavouring to pursue careers as MI leaders should possess some sort of innate compassion and empathy as they will be dealing with creative and people in general. She added that it would be counterproductive for graduates, articulating into careers from the BMB, to negatively exploit the talent that will assist them to generate income. Ms Rauch expressed the following sentiment (see question 3):

“The creative psyche is unique and needs to be given the space, freedom and a positive environment in which to be fully productive”.

Reflecting on whether students should articulate from one year to the next in their areas of specialisation (see question 4) and elective streams (see question 5), Ms Rauch agreed with the proposed articulation strategy. She conveyed that it is important that students attain a level of excellence (see question 4) and be given the opportunity to explore their selected fields fully (see question 5) explaining that the only way in which the latter can be achieved is if students build on knowledge attained from one year to the next. Speaking about the areas of specialisation, she intimated that they cover all the major components of the MI and that the knowledge contained in these streams is comprehensive and would give students great insight in their selected fields. With regards to the elective streams, she explained that the fields had been carefully considered and would most certainly assist in giving graduates the depth of knowledge they would require to be successful MI leaders. She continued by saying that prospective students would be interested in at least two of the four streams. Remarking on the title of the qualification, Ms Rauch expounded that the title is catchy and communicates what the qualification sets out to achieve (see question 6).

Considering the internship, Ms Rauch explained the importance of its inclusion in the BMB, bringing it in line with other professional qualifications, which also offer a level of work-integrated learning. She explained that it would assist in creating well-rounded MI leaders who not only have a strong academic foundation but also have hands-on experience in the industry.

She clarified that the internship should be split over the four years, with shorter initial internships, in which students take on more of an observational role, whilst latter internships should be more extended with students taking on more of an active role (see question 7).

Finally, Ms Rauch elucidated that the content contained in the BMB would undoubtedly prepare students for leadership roles in the MI (see question 8). She conveyed that the qualification was carefully considered, conceptualised, compiled and that it is desperately needed in the SA MI and hopes that some HEI decides to host it. The only thing Ms Rauch said she would alter would be the length and placement of the internship (see question 9).

7.3. SUMMARY OF INTERVIEW RESPONSES

In this part of the chapter general observations will be made, based on the interviews conducted with the participants assembled for sample group B. The observations will be based on the participant's responses to questions from the interview schedule.²⁷² What follows is a summary of the participant's responses:

7.3.1. QUESTION 1

How do you think the proposed MB baccalaureate will transform higher music education in South Africa?

- *How will such a qualification impact graduating MB students?*
- *How do you think such a qualification will impact the MB?*

The latter questions were included to give me insight into what participants anticipate the impact of the BMB will have on ME, MI and music graduates. All ten participants concurred that the BMB will have a positive impact on all three areas.²⁷³

Regarding the impact the BMB will have on ME, participants conveyed that: there is currently a disconnect between what is being taught at HEIs and what is happening in the MI²⁷⁴ with qualifications only preparing students for a minority of possible career paths.²⁷⁵ This coupled with the expense of and perception that HE is not worth the investment in time and money²⁷⁶ along with the elitist label that persists around HME,²⁷⁷ could result in the demise of music departments at SA HEIs. Participants added that there is a gap in ME in SA, citing the MBA in Creative Industries offered at Henley Business School, as one of the only options for students

²⁷² See Addendum O(ix).

²⁷³ See Addenda P(i)-Y(i).

²⁷⁴ See Addenda S(i), U(i) and X(i).

²⁷⁵ See Addendum V(i).

²⁷⁶ See Addendum U(i) and X(i).

²⁷⁷ See Addendum Q(i), question 2; S(i), V(i) and Y(i), question 3.

wanting to pursue an education in the MI, but the expense and high barrier to entry into the degree, however, place it out of the reach of many students.²⁷⁸

The research component of the qualification was considered one of the most exciting areas of the BMB. It was claimed that it would assist in opening up a new area of study/enquiry and add to a body of knowledge on the MI, which is currently deficient. It would also assist formalising the industry and plugging any skills shortages,²⁷⁹ helping take the MI and education to the next step in its evolution. Interviewees communicated that student enrolment and graduation rates for the BMB might eventually surpass those of traditional music qualifications²⁸⁰ as students will be articulating into a study path in which they will be interested and can see a possible future.²⁸¹ They expressed that because of the way in which the qualification is structured there will be better communication between academia and the MI, which will assist in the creation and maintenance of a qualification that will more specifically address the needs of the MI.²⁸²

Participants explicated that the knowledge generated in the BMB will help populate other MI qualifications, resulting in a bouquet of industry offerings: certificate, diploma, undergraduate degree, honours and master's.²⁸³ It was explained that this knowledge might filter down into high school curricula, which is presently designed to assist students to articulate into already existing HME structures, which could have a positive effect on learner enrolments, as the subject is presently undersubscribed at the high school level. Whilst there will always be a place for BMus qualifications, they only prepare students for a minority of career possibilities, and because parents do not see the viability of a music career for their children, they encourage them not to take it at school.²⁸⁴

According to the participants, there are very few people who currently inhabit positions in the MI, who know how it operates. Most people have not received an ME or education on the operations of the MI, and have fallen into positions by chance, therefore, learning by trial and error. The result has been an industry, which is highly incestuous, bottom heavy, reactive instead of proactive and run by administrators,²⁸⁵ which is an unfavourable position for any industry to find itself. It was conveyed that the MI operates on different models to other industries, so even though someone may receive training in a particular field, that will not

²⁷⁸ See Addenda S(i) and V(i).

²⁷⁹ See Addenda S(i), U(i) and Y(i).

²⁸⁰ See Addendum V(i), W(i), X(i); S(i), question 3.

²⁸¹ See Addendum R(i).

²⁸² See Addenda T(i) and U(i).

²⁸³ See Addenda U(i) and V(i).

²⁸⁴ See Addendum V(i).

²⁸⁵ See Addenda Q(i)-V(i) and Y(i).

necessarily ensure them career success, as they may not know how the industry operates, for example, whilst the SA legal system is based on British models, the MI runs according to U.S. models.²⁸⁶

Participants conveyed that the BMB could generate a pool of new talent into which not only employers, for the first time, could tap but from whom musicians will also benefit as they will have a resource with whom to consult for informed advice.²⁸⁷ Because graduates will have an understanding of the creative temperament and music creation process, they will be able to adequately guide creators, resulting in more internationally competitive content and the generation of a more sustainable industry.²⁸⁸ With this understanding of the creation process and the language of music, communication will be facilitated between musicians and management, making managers more receptive to promoting a creative product in which they have been integrally involved.²⁸⁹

Three of the participants²⁹⁰ enunciated that not everyone wants to be a musician and that for these individuals opportunities should be created, a sentiment echoed by six of the participants in the previous sample group.²⁹¹ It was verbalised that prospective MI practitioners should be afforded the same opportunity as music students to hone their skills and pursue their passion for the industry in an academic setting.²⁹² It was communicated that graduates would be empowered with a bouquet of desirable skills and a holistic understanding of the MI and how it operates, which will allow them to analyse, strategically determine the future trajectory of the MI and occupy various positions at multiple levels in the industry.²⁹³

As more students will see a direct link to what is happening in the MI, it may motivate more people to pursue careers in the MI.²⁹⁴ These more informed graduates will lead longer, more productive and sustainable careers, resulting in the creation of more opportunities, greater awareness of career paths, motivating more people to pursue an education in the MI.²⁹⁵ Participants conveyed that the MI would be more receptive to BMB graduates who will graduate from the programme with relevant skills,²⁹⁶ which will make them more employable

²⁸⁶ See Addendum S(i).

²⁸⁷ See Addenda P(i), S(i), T(i) and V(i).

²⁸⁸ See Addenda P(i)-R(i), T(i), U(i) and X(i).

²⁸⁹ See Addenda Q(i), R(i), X(i) and Y(i).

²⁹⁰ See Addenda Q(i), V(i) and W(i).

²⁹¹ See 5.3. question 8.

²⁹² See Addendum Q(i).

²⁹³ See Addenda P(i), R(i)-T(i), V(i), X(i) and Y(i).

²⁹⁴ See Addenda P(i)-U(i) and X(i).

²⁹⁵ See Addenda P(i)-V(i), X(i) and Y(i).

²⁹⁶ See Addenda Q(i), R(i), S(i) and X(i).

and will empower them with the ability to pursue personal entrepreneurial interests.²⁹⁷ Ultimately, the effect the BMB will have on the MI will only be ascertained once the qualification is disseminated, students start articulating into the industry and feedback is gleaned from those affected.²⁹⁸

7.3.2. QUESTION 2

What would your comments be on the duration of the degree?

In response to this question, five participants expressed that the proposed four-year duration of the BMB may be too long for the prospective target market and that a three-year duration may be more suitable, with the fourth year offered as an honours year for those interested in pursuing higher studies.²⁹⁹ Participants stated that the four-year duration might be a deterrent for many students as it would be a significant investment in time and money and that many would possibly want to enter the job market as soon as they could.³⁰⁰

Five of the participants, however, communicated that the proposed four-year duration is perfectly acceptable as there is a lot of knowledge with which students need to grapple, interrogate, dissect and assimilate before articulating into the MI.³⁰¹ Two of the participants communicated that they like the fact that graduates complete their studies at an NQF Level 8, which articulates into a master's degree.³⁰² An additional participant communicated that many people in SA take their art for granted and do not invest the necessary time or energy in the study of their craft and that it is essential that this investment take place in order for students to fully master the required knowledge to ensure long-term career success.³⁰³ Although one of the above five participants agreed with the four-year duration of the BMB, she verbalised that a three-year option should also be an option for students who do not want to invest four years in the study of the MI.³⁰⁴

7.3.3. QUESTION 3

The entry level for this qualification is a matric certificate with a Bachelor's Pass. What impact do you think this entry level will have on enrolments and music departments?

²⁹⁷ See Addenda Q(i), R(i) and X(i).

²⁹⁸ See Addendum W(i).

²⁹⁹ See Addenda P(i), R(i), S(i), U(i) and V(i).

³⁰⁰ See Addenda R(i), S(i), U(i) and V(i).

³⁰¹ See Addenda Q(i), T(i), W(i), X(i) and Y(i).

³⁰² See Addenda Q(i) and Y(i).

³⁰³ See Addendum X(i).

³⁰⁴ See Addendum Y(i).

- *Should this entry level be adapted or altered?*

The latter questions relate to the BMB entry level. Participants stated that ME has historically been considered elitist, exclusionary, with very high barriers to entry and an overreliance on the teaching of WCM.³⁰⁵ All the participants agreed with the proposed BMB entry level³⁰⁶ with the majority adding that it will have the effect of attracting a more significant and diverse number of students into music departments, which will make ME a reality for students who would have previously been precluded from such a pursuit.³⁰⁷ Although there will always be a place for a qualification such as a BMus, as it fulfils an essential role in the training of professional musicians³⁰⁸ it was communicated that in the future the BMB might overtake BMus enrolments to become the default music qualification offered at HEIs.³⁰⁹ The fact that there is no subject combination expectation for entry into the BMB was also seen as positive, precluding students from having to enrol in additional bridging courses, which could extend the length of their studies, making the degree unaffordable and deterring student enrolments³¹⁰.

It was also communicated that not everyone wants to be a musician, yet many people are passionate about the MI and would, therefore, appreciate the opportunity of pursuing studies in this field, which current systems do not accommodate.³¹¹ It was conveyed that the BMB entry level will, therefore, afford a more significant number of students the opportunity of pursuing an ME without necessarily training them to become musicians. It was, however, articulated that reflecting on the matriculation pass rates, a significant number of learners attracted to this qualification may not attain the requisite entry-level and that in order to accommodate these learners a diploma programme should be introduced.³¹²

Although all the participants agreed that the entry level should not be lowered, some additional entry-level requirements were suggested:

- RPL provision to afford prospective students currently working in the MI the opportunity of refreshing and updating their knowledge.³¹³
- The inclusion of an interview or psychometric test to ensure that the right type of student, with the right temperament, be granted access to the qualification.³¹⁴

³⁰⁵ See Addenda Q(i), S(i), V(i) and Y(i).

³⁰⁶ See Addenda P(i)-Y(i).

³⁰⁷ See Addenda P(i)-V(i) and X(i).

³⁰⁸ See Addendum V(i).

³⁰⁹ See Addendum S(i).

³¹⁰ See Addendum X(i).

³¹¹ See Addenda P(i) and R(i).

³¹² See Addenda R(i) and S(i).

³¹³ See Addendum U(i).

It was verbalised that with a more significant influx of students into music departments there may be certain logistical and operational constraints³¹⁵ and that academic staffing will be a factor affecting student enrolments.³¹⁶ Most importantly it was conveyed that a passion and curiosity for the MI and music, in general, would be a major contributor to a students' academic and career success and should be considered on entry.³¹⁷

7.3.4. QUESTION 4

Regarding the areas of specialisation:

- *What is your opinion pertaining to the areas of specialisation on offer in this qualification?*
- *What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?*

With regards to the selected focus areas included in the specialisation streams, nine participants explicated that they agreed with the inclusion of the selected streams. They conveyed that the selected focus areas are broad, comprehensive and cover the majority of eventualities graduates will face in a career.³¹⁸ The remaining participant explicated that some areas are more important than others, but that one will only get an accurate reflection of what works or does not work once the qualification is implemented and students and the MI start giving feedback on the implementation of the qualification.³¹⁹

Four of the participants added that although the focus areas are comprehensive, that a fifth area of specialisation should be considered, Digital Music/Media, as this is becoming a more prominent income generator in the MI.³²⁰ One participant added that although some Digital Music/Media knowledge is contained in the core of the programme, that this should be knowledge that students should be able to explore as a specialisation.³²¹ It was also communicated that some of the knowledge contained in the specialisation streams, should be included in earlier parts of the qualification.³²² This is, however, an existing reality in the BMB curriculum framework in modules such as MB Ia/Ib and IIa/IIb.³²³

³¹⁴ See Addendum Y(i).

³¹⁵ See Addendum S(i).

³¹⁶ See Addendum W(i).

³¹⁷ See Addendum T(i).

³¹⁸ See Addenda P(i)-V(i), X(i) and Y(i).

³¹⁹ See Addendum W(i).

³²⁰ See Addenda R(i), T(i)-V(i).

³²¹ See Addendum T(i).

³²² See Addendum U(i).

³²³ See Addendum O(v).

The participants gave favourable feedback on the selected specialisation streams, conveying that the way in which this component of the qualification has been designed indicates that the designer has more than a passing interest in the MI and has an in-depth understanding of the industry and its needs.³²⁴ It was conveyed that this component of the qualification would give students the opportunity of dissecting and interrogating specific areas of the MI in greater depth, whilst giving them direct access to MI practitioners in a professional setting.³²⁵ The latter will empower students with an arsenal of skills that will assist them in ensuring future career success, in the selected areas of specialisation.³²⁶

The majority of participants agreed with the proposed articulation in the areas of specialisation, stating that students require the foundational knowledge imparted in year three in order to comprehensively complete modules in year four, including the completion of the internship.³²⁷ Participants articulated that this component of the qualification has been carefully considered and constructed and therefore recommended no alterations to the proposed articulation.³²⁸ One of the participants added that although students are forced to select an area of specialisation in the third year, that it does not preclude them from the knowledge contained in the remaining areas, as this knowledge is contained in core modules in years one and two.³²⁹ Ultimately the purpose of specialisation is to achieve excellence and in order for this to happen a student requires the depth of knowledge that the suggested articulation will give them.³³⁰

The remaining two participants explicated that students should be able to manoeuvre between the different areas of specialisation, to gain exposure to the knowledge contained in other specialisations.³³¹ One of the participants added the proviso that students should undergo bridging when deciding to alter specialisations, in order to catch up on any missing foundational knowledge.³³² The remaining participant added that the knowledge acquired in the core of the qualification, in year one and two, should be sufficient to empower students to alter their areas of specialisation in years three and four.³³³

³²⁴ See Addendum X(i), Question 9 Q(i).

³²⁵ See Addendum Q(i).

³²⁶ See Addenda Q(i) and X(i).

³²⁷ See Addenda Q(i)-T(i), V(i)-Y(i).

³²⁸ See Addenda Q(i), V(i) and W(i).

³²⁹ See Addendum T(i).

³³⁰ See Addendum Y(i).

³³¹ See Addenda P(i) and R(i).

³³² See Addendum P(i).

³³³ See Addendum R(i).

7.3.5. QUESTION 5

To what extent do you believe the elective streams, in the proposed qualification address the following:

- *The aims and purpose of the qualification?*
- *The target market of the qualification?*
- *Students' articulation from one year to the next?*

Reflecting on the selection of Electives chosen for the BMB, the majority of participants concurred with the fact that the elective knowledge correlates with the core knowledge, creating a synergy between the core and elective components of the BMB and assisting in fulfilling the aims and purpose of the programme.³³⁴ Participants added that although the knowledge contained in the elective component of the BMB is not music-specific, it will give students a greater depth of knowledge and will empower them to become more successful and well-rounded creative leaders.³³⁵ The knowledge acquired in the elective streams will also give graduates a profound insight into what motivates the creative process, resulting in career prosperity and longevity.³³⁶ Whilst one participant articulated that some streams are more important than others and questioned the inclusion of the Psychology stream, three others expressed the importance of the inclusion of this stream.³³⁷ The latter explained that psychology would give students insight into what motivates human behaviour: something with which creative managers will often deal.³³⁸

Nine participants verbalised that students attracted to the BMB will undoubtedly be interested in at least two of the four Electives provided, as this knowledge correlates with the core knowledge contained in the BMB.³³⁹ One of the participants added that students attracted to the BMB would possibly be attracted to the more practical streams in the programme like Business Management and Marketing.³⁴⁰ An additional participant conveyed that only once the qualification has been implemented and students graduate into the world of business, will one be able to determine which streams are more popular, which will then assist designers to streamline the curriculum structure. The latter added that the implementation of the electives might be logistically difficult as the streams come from different university faculties, which may

³³⁴ See Addenda Q(i)-T(i), V(i) and X(i).

³³⁵ See Addenda P(i)-W(i) and Y(i).

³³⁶ See Addenda Q(i) and V(i).

³³⁷ See Addenda P(i), Q(i), W(i) and X(i).

³³⁸ See Addenda P(i), Q(i) and X(i).

³³⁹ See Addenda P(i)-V(i), X(i) and Y(i).

³⁴⁰ See Addendum P(i).

not always communicate well with one another.³⁴¹Regarding the articulation strategy proposed for the elective component of the BMB, seven participants agreed with the suggested articulation. Participants reasoned that by following the suggested articulation strategy, students would gain a depth of knowledge in their selected elective streams, allowing them to fully explore the knowledge contained in these streams, ultimately enabling them to pursue alternate academic and career pathways.³⁴²

Two participants, however, articulated that students should be given free rein to explore various modules contained in the different electives.³⁴³ The remaining participant explicated that only once the qualification is implemented and disseminated will one truly know which streams work within the context of the BMB and which strategies should be implemented in this component of the qualification.³⁴⁴

7.3.6. QUESTION 6

To what extent does the degree title and designation embody the aims and outcomes the qualification?

Nine participants liked the title of the qualification verbalising that it communicates what that the qualification sets out to achieve and speaks to the aims and purpose of the BMB.³⁴⁵ One of the participants expressed that the qualification title gives the students an indication of the journey on which they will be embarking, making it clear that it is not a music qualification, but rather a qualification focusing on the study of the MI.³⁴⁶ Conversely one of the participants added the caveat that no title would be able to encompass the entirety of what the qualification sets out to achieve.³⁴⁷ There was only one participant who suggested a title change from BMB to BMBA, stating that many of the individuals attracted to the qualification may not necessarily want to become MI practitioners, but rather administrators and that for these people the BMB title might be a deterrent.³⁴⁸

³⁴¹ See Addendum W(i).

³⁴² See Addenda P(i)-T(i), V(i) and Y(i).

³⁴³ See Addenda U(i) and X(i).

³⁴⁴ See Addendum W(i).

³⁴⁵ See Addenda P(i)-T(i), V(i)-Y(i).

³⁴⁶ See Addendum X(i).

³⁴⁷ See Addendum W(i).

³⁴⁸ See Addendum U(i).

7.3.7. QUESTION 7

Of what benefit do you think the internship, contained in this qualification, would be for graduating MB students?

- *What is your opinion pertaining to the placement of the internship?*
- *What is your opinion pertaining to the length of the internship?*

There was overwhelming support for the inclusion of the internship in the BMB.³⁴⁹ Participants expressed that students would graduate with an intimate knowledge of the MI, work experience and understanding of what to expect once entering a career, ensuring their long-term success in the MI. It was explained that the inclusion of the internship would not only assist students in applying in practice what they learnt in theory³⁵⁰ but would also help them to generate invaluable contacts which would contribute to long-term success.³⁵¹

It was expressed that all the experience and knowledge students acquire throughout their studies will make them more desirable to prospective employers and assist them in more easily articulating into jobs in the MI.³⁵² It was elaborated that many students would inevitably articulate from their internship directly into a job, either because a need arose at the employer at which they were placed, or because the student was so good that they were offered employment.³⁵³ It was explained that the internship is a safe environment in which students will be able to make mistakes, learn from their mistakes and determine if a career in music is indeed something they genuinely want to pursue, without necessarily ruining their chances of pursuing a career in the MI.³⁵⁴ It was conveyed that the fact that universities will be placing students in internships is a good idea as it will encourage consistent communication between the MI and academia, resulting in the evolution of a relevant qualification that keeps up with MI needs and trends and offers students access to progressive and relevant education.³⁵⁵

Regarding the placement of the internship, six participants agreed with the proposed placement, adding that students would require the depth of knowledge acquired in the third year to adequately complete their internship in the fourth year.³⁵⁶ One of the participants added that students should be exploring internship opportunities at earlier stages in their studies, but that this needs to be at the student's discretion, but should be encouraged by

³⁴⁹ See Addenda P(i)-Y(i).

³⁵⁰ See Addenda Q(i), S(i), V(i) and X(i).

³⁵¹ See Addenda P(i), V(i) and W(i).

³⁵² See Addenda P(i)-R(i), T(i), W(i) and X(i).

³⁵³ See Addendum W(i).

³⁵⁴ See Addendum R(i).

³⁵⁵ See Addenda R(i)-S(i).

³⁵⁶ See Addenda P(i)-S(i), V(i) and X(i).

university staff.³⁵⁷ It was conveyed that the application of work and professional mentorship in the first three years is a good prelude to the internship in the fourth year.³⁵⁸

Three participants communicated that exposing students to internships at earlier stages in their studies would give them a better understanding of how theory applies in practice. Two participants advocated for the inclusion of internships throughout the qualification, explaining that the initial internships should be more observational, whilst later internships should comprise more active involvement by students in the organisations in which they are placed.³⁵⁹ The third participant explained the internship should be introduced in the third year, as students should have acquired enough theoretical knowledge of the MI to enable them to complete their internship successfully.³⁶⁰

An additional participant explicated that the placement and length of the internship are dependent on the students and the organisations in which they are placed.³⁶¹ Expressing that different organisations have different tastes with regard to length and intern aptitude and that some students prefer a multitude of exposures whilst others are content with one experience. The participant, therefore, explained that only once the qualification has been disseminated and implemented, and students articulate into their internships, will important feedback be received, which will assist in optimising the functioning and implementation of the internship.

Commenting on the length of the internship five participants communicated that the four-week duration is sufficient;³⁶² whilst four participants explicated that a more extended internship period would be more beneficial.³⁶³ The latter participants advocated for a period between two to three months, explaining that real results would only be achieved after about two months.

7.3.8. QUESTION 8

To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

All the participants conveyed that the content contained in the framework will have the effect of fulfilling the aims and purpose of the BMB, by covering the most critical aspects of the industry and attempting to address the needs of the SA MI. Students will graduate into the MI with a better understanding of how it works, fits together, general knowledge and an

³⁵⁷ See Addendum X(i).

³⁵⁸ See Addenda Q(i) and X(i).

³⁵⁹ See Addenda U(i) and Y(i).

³⁶⁰ See Addendum T(i).

³⁶¹ See Addendum W(i).

³⁶² See Addenda Q(i), S(i)-V(i).

³⁶³ See Addenda P(i), R(i), X(i) and Y(i).

understanding of the music creation process.³⁶⁴ Graduates with this knowledge will be armed with the requisite knowledge and coping mechanisms to manage the different matters that may arise, people and occupy a plethora of occupations at different levels in the MI, inevitably becoming the future leaders of the industry.³⁶⁵

Four of the participants commented that the qualification had been meticulously considered, planned and constructed and that there is a good balance between MI specific knowledge and general knowledge which will assist in creating future MI leaders.³⁶⁶

7.3.9. QUESTION 9

How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

All ten participants agreed that the qualification had been well thought out, meticulously constructed, researched, designed and is comprehensive, covering the most critical aspects of the MI. Seven participants communicated that they would not change anything about the qualification and expressed that, as it stands, the BMB will have the desired effect of creating future MI leaders, whilst attracting more significant numbers of students into music departments.³⁶⁷

The minor alterations suggested include:

- Length of the qualification: five participants suggested that the qualification should be shorter and that an honours level be included for those students wanting to pursue further HE studies.³⁶⁸
- Digital Media/Music Specialisation: four participants suggested the inclusion of a digital media specialisation.³⁶⁹
- Specialisation articulation: two participants suggested that students be able to articulate between the various specialisations.³⁷⁰
- Elective articulation: two participants suggested that students be able to articulate between the various elective streams throughout their studies.³⁷¹
- Title of qualification: one participant suggested a change in qualification title.³⁷²

³⁶⁴ See Addenda R(i), S(i), V(i) and X(i).

³⁶⁵ See Addenda Q(i), S(i), T(i), V(i), X(i) and Y(i).

³⁶⁶ See Addenda U(i)-X(i).

³⁶⁷ See Addenda P(i)-T(i), W(i) and X(i).

³⁶⁸ See Addenda P(i), R(i), S(i), U(i) and V(i).

³⁶⁹ See Addenda R(i), T(i), U(i) and V(i).

³⁷⁰ See Addenda P(i) and U(i).

³⁷¹ See Addenda U(i) and X(i).

- Placement of the internship: four participants suggested a change in the placement of the internship within the BMB, whilst an additional participant communicated that the placement of the internship would be dependent on the organisation in which students are placed and the students themselves.³⁷³
- Length of the internship: four participants suggested an alteration to the length of the internship, whilst an additional participant communicated that the length of the internship would be dependent on the organisation in which students are placed and the students themselves³⁷⁴.
- Music History: two participants commented that the current content of the music history modules (Popular Music Retrospective I and II) should be altered to include more WCM and African music genres.³⁷⁵
- Diploma/Certificates: four participants articulated that more diverse offerings should be created for students who do not qualify for entry into BMB, such as diplomas/certificates with an MI focus.³⁷⁶

Additionally, it was stated that some of the knowledge contained in the areas of specialisation such as contractual knowledge should be included earlier in the qualification, whilst policy knowledge should be included later in the BMB.³⁷⁷ It was communicated that students would not require two years of music theory knowledge, as it is not an area in which they will be specialising.³⁷⁸ Ultimately it was explained that the BMB is a paper exercise that will allow academics to debate the possibilities of expanding and transforming ME at HE and alert people to the possibility of a more extensive variety of music scholarly exploration.³⁷⁹

³⁷² See Addendum U(i).

³⁷³ See Addenda T(i), U(i), W(i), X(i) and Y(i).

³⁷⁴ See Addenda R(i), U(i), W(i), X(i) and Y(i).

³⁷⁵ See Addenda U(i) and W(i).

³⁷⁶ See Addenda R(i), S(i), U(i) and V(i).

³⁷⁷ See Addendum U(i).

³⁷⁸ See Addendum V(i).

³⁷⁹ See Addendum W(i).

Responses	Ms Ludwig	Mr Alexander	Mr Percy	Adv. Sibisi	Mr Mudie	Mr Le Roux	Ms Schoeman	Prof. van Niekerk	Ms Dinkwanyane	Ms Rauch (OIB)
Agreed with the degree title, speaks to the aims and purpose of the BMB and gives students and understanding of what the BMB sets out to achieve.	✓	✓	✓	✓	✓	X	✓	✓	✓	✓
7. Regarding the internship, its placement and duration.										
This is an essential important part of the BMB and possibly the crux of the whole qualification.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Make students desirable to employers and assist them in more easily finding employment.	✓	✓	✓	-	✓	-	-	✓	✓	-
The internship will give the students and intimate knowledge of the inner workings of the music industry and put into practice what the students have learnt in theory.	-	✓	-	✓	-	-	✓	-	✓	-
Students able to make important contacts, who may assist them in progressing in the MI.	✓	-	-	-	-	-	✓	✓	-	-
The placement of the internship is suitable.	✓	✓	✓	✓	Earlier	Throughout	✓	Depends	✓	Throughout
The duration of the internship is suitable.	Longer	✓	Longer -	✓	✓	Longer	✓	Depends	✓	Longer
8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?										
Content fulfils aims and purpose of BMB and covers most important aspects students will encounter in the MI in SA.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Students graduate with better understanding of MI, how it works, fits together and knowledge of the music creation process.	-	-	✓	✓	-	-	✓	-	✓	-
Will be armed with the skills required to fulfil different roles in the music industry, becoming the future leaders of the music industry in South Africa.	-	✓	-	✓	✓	-	✓	-	✓	✓
9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?										
BMB is well structured, compiled, researched and designed. It is comprehensive and covers the most important aspects of the music industry.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Wouldn't change anything about the qualification.	✓	✓	✓	✓	✓	-	-	✓	✓	-
RECOMMENDED CHANGES:										
Length Should Be Shorter.	✓	X	✓	✓	X	✓	✓	X	X	X
Inclusion of a Digital Media specialisation	X	X	✓	X	X	✓	✓	X	X	X
Regarding specialisation articulation: should be able to articulate between specialisations.	✓	X	X	X	X	✓	X	X	X	X
Regarding elective stream articulation: students should articulate between different streams.	X	X	X	X	X	✓	X	X	✓	X
Regarding qualification title: should be entitled Bachelor of Music Business Administration.	X	X	X	X	X	✓	X	X	X	X
Placement of internship: Placed earlier/throughout the qualification/depends on the students or organisations in which students placed.	X	X	X	X	✓	✓	X	✓	✓	✓
Duration of the internship	Longer	X	Longer	X	X	Longer	X	Depends	X	Longer
Music history modules should include more Western Classical Music or African music genres.	X	X	X	X	X	✓	X	✓	X	X
Music Theory should be limited to one year.	X	X	X	X	X	X	✓	X	X	X
More diverse offerings should emerge from this qualification.	X	X	✓	✓	X	✓	✓	X	X	X

7.4. SUMMARY

In this chapter, I assembled a group of MI stakeholders and leaders operating in different spheres of the industry to assist in appraising the BMB curriculum framework. My rationale was that, if I could garner consensus from the assembled participants, I would be able to rationalise the decisions made in the construction of the framework. From the interviews conducted, I can report that there is overwhelming support for the presented framework and whilst minor changes were suggested, there was consensus on the content selected, the placement of modules and overall structure of the qualification. The significant points of departure were the length of the qualification³⁸⁰ and length and placement of internship.³⁸¹ Generally, participants concurred that the BMB is a much-needed and welcome addition to the HE landscape in SA, assisting in promoting HME, the MI and attracting a larger and more diverse demographic of students into music departments at HEIs.

Participants conveyed that students are increasingly questioning the validity of HE, that current music offerings are not adequately addressing the needs of students, preparing graduates for a minority of career prospects, whilst many students interested in pursuing music careers do not necessarily want to be musicians. A perception has therefore been created that ME is elitist and exclusionary, deterring many students, who are passionate about music, from pursuing further music studies and placing HME in danger of becoming redundant.³⁸² There is, therefore, a gap in SA HME for a qualification such as the BMB as the only stand-alone qualification that currently attempts to tackle the topic of the MI is an MBA offered at Henley Business School, which is prohibitively expensive and set at a level out of the reach of many.³⁸³

It was communicated that the BMB is a more relevant, broad and progressive qualification in which students will experience a direct correlation between what they are being taught and what is happening in the MI, resulting in improved graduation rates and articulation by graduates into a music career.³⁸⁴ This will encourage more significant numbers of prospective students to consider music studies, opening up HME to a greater and more diverse student body, making music departments more sustainable and a predicted reversal of enrolment rates favouring the BMB over traditional music qualifications such as the BMus.³⁸⁵ It was also conveyed that the knowledge generated for the BMB could be used to populate other qualifications (diplomas and certificates) to cater for students who do not fulfil the basic BMB

³⁸⁰ See question 2.

³⁸¹ See question 7.

³⁸² See Addenda Q(i), S(i), U(i), V(i) and X(i), Question 1; Y(i), Question 2; P(i) and R(i), Question 3.

³⁸³ See Addenda P(i), S(i) and V(i), Question 1.

³⁸⁴ See Addenda P(i), R(i), S(i)-V(i) and X(i), Question 1.

³⁸⁵ See Addenda R(i), V(i) and X(i), Question 1; P(i), Q(i), S(i) and U(i), Question 3.

entry requirement, as many learners matriculating from SA high schools do not attain the requisite entry level.³⁸⁶

According to participants, the BMB will generate individuals with a holistic understanding of how the MI works, the variously available career prospects and a realistic understanding of what to expect once articulating into careers.³⁸⁷ Not only will these individuals have a better understanding of the operations of the MI, but they will also be empowered with generic skills that will assist them in coping in various managerial situations and knowledge of the music creation process.³⁸⁸ Because of their acquired generalist knowledge, students will be able to occupy different positions, interrogate and interpret various MI models to more efficiently plot its future trajectory.³⁸⁹ These more informed graduates will be a welcome addition in an industry occupied by people who generally do not know or have not been trained in the intricacies of the MI and how it operates.³⁹⁰ Graduates will occupy positions for longer and be more productive, resulting in an overall rise in productivity, the generation of new positions and the creation of a more internationally competitive MI.³⁹¹

It was conveyed that the MI is continually evolving and with the advent of the information age, there has been a shift in the way business is conducted, with SA artists sharing the same space and platforms as international artists. In order to manoeuvre in this new space, the MI is going to require the assistance of highly skilled individuals and will, therefore, be amenable to BMB graduates who will articulate into the industry with specialised knowledge of its operations.³⁹² Not only will graduates from the BMB be more employable they will also have the ability to start their own businesses, ultimately creating more job opportunities for individuals wanting to pursue careers in music and promoting more of an entrepreneurial spirit, becoming the future leaders of the industry.³⁹³ With a better understanding of the music creation process, graduates will more easily be able to communicate with and represent creatives and musicians, which will facilitate communication between the MI and music creators, resulting in overall efficiency, productivity and competitiveness.³⁹⁴

It is therefore clear that the BMB will have the effect of creating an improved flow of communication between academics, the MI and musicians and will result in a generation of

³⁸⁶ See Addenda U(i) and V(i), Question 1; R(i) and S(i), Question 3.

³⁸⁷ See Addenda P(i)-Y(i), Question 1.

³⁸⁸ See Addenda P(i)-T(i) and Y(i), Question 1.

³⁸⁹ See Addenda P(i)-Y(i), Question 1.

³⁹⁰ See Addenda Q(i)-V(i) and X(i), Question 1.

³⁹¹ See Addenda Q(i)-V(i) and X(i), Question 1.

³⁹² See Addenda Q(i)-S(i), V(i) and Y(i), Question 1.

³⁹³ See Addenda Q(i), R(i), T(i), X(i) and Y(i), Question 1; P(i), Question 9.

³⁹⁴ See Addenda P(i), Q(i), S(i), V(i), X(i) and Y(i), Question 1.

graduates who will be highly employable, encouraging more students to pursue an ME. This will have the effect of making careers in music a more viable prospect for a more significant number of people, will result in the overall productivity and sustainability of the MI and music departments at HEIs.

There was a unanimous consensus amongst participants regarding the following topics:

- Entry Level: will have the effect of attracting more significant numbers into HME.³⁹⁵
- Specialisation fields: Areas selected cover the most critical aspects of the MI.³⁹⁶
- Elective streams: Participants concurred with the chosen themes, explaining that there is great synergy between the themes and the core content contained in the BMB, adding that students attracted to the qualification would be interested in at least two of the four themes. They explained that the elective component would empower graduates to become better MI practitioners.³⁹⁷
- Internship: There was unanimous consensus regarding the inclusion of the internship. Participants added that it is an integral component of the BMB, that will assist students in putting into practice what they have learnt in theory, making them more employable and instilling in them a more realistic expectation of what they will face once they articulate into careers. It was also communicated that the way in which the internship has been structured, will foster better communication between academia and the MI, resulting in the evolution of a qualification that will more efficiently address its needs.³⁹⁸
- Content: Participants explained that the content selected for the BMB would assist in creating future MI leaders. It was conveyed that the generalist knowledge acquired by students will enable them to occupy a plethora of positions in the MI, whilst also being able to pursue entrepreneurial ventures, therefore creating job opportunities for more significant numbers of people (see Question 8).
- Qualification title: Nine participants communicated that the title establishes what the qualification sets out to achieve.³⁹⁹
- Articulation in the areas of specialisation and elective streams: the majority of participants concurred with the articulation strategies proposed. Regarding the specialisations, participants commented that students require the depth of knowledge acquired in the third year in order to adequately complete their fourth-year modules.

³⁹⁵ See Question 3.

³⁹⁶ See Question 4.

³⁹⁷ See Question 5.

³⁹⁸ See Question 7.

³⁹⁹ See Addenda P(i)-T(i) and V(i)-Y(i), Question 6.

Regarding the elective streams, participants communicated that it is essential for students to acquire a depth of knowledge in an elective stream in order to empower them to pursue other career and study paths.⁴⁰⁰

There were points on which there were differing opinions:

- Placement of Internships: On this point, five participants agreed with the proposed placement, commenting that students would require the depth of knowledge, acquired in the third year, in order to adequately complete the internship in the fourth year.⁴⁰¹ Four argued that the internship should be placed earlier or spread over the four-year duration of the BMB.⁴⁰² The remaining participant argued that the placement and length of the internship would depend on the company in which students would be placed and the students themselves.⁴⁰³
- Duration of internships: Five participants agreed with the proposed period, noting that it will give students sufficient time to complete the allotted tasks and gain enough of an understanding of the operations of the organisations in which they have been placed.⁴⁰⁴ Four participants verbalised that the internship should be longer than the proposed duration, stating that more extended internships would be beneficial for students.⁴⁰⁵
- Length of the BMB: Four participants concurred with the proposed length, stating that in order to fully explore the ambit of the field of study that they would require the four-year investment.⁴⁰⁶ Six argued that the majority of students attracted to the qualification may not have the funding or want to spend four years at university and would want to get to work as soon as possible. These participants liked the fact that the BMB exits at an NQF Level 8 and articulates into a master's degree and therefore suggested that the BMB be shortened to three years, with an additional Honours year for those wanting to pursue further HE studies.⁴⁰⁷

Although the above revisions to the curriculum framework were suggested, after careful consideration and consultation with research conducted, I decided that I would not, at this stage, make any changes and would instead allow this to be an area of future study. The following are my reasons for not altering the framework:

⁴⁰⁰ See Addenda Q(i)-T(i), V(i)-Y(i), Question 4; Addenda P(i)-T(i), V(i) and Y(i), Question 5.

⁴⁰¹ See Addenda P(i)-S(i) and V(i), Question 7.

⁴⁰² See Addenda T(i), U(i), X(i) and Y(i), Question 7.

⁴⁰³ See Addendum W(i), Question 7.

⁴⁰⁴ See Addenda P(i), Q(i), S(i), T(i) and V(i), Question 7.

⁴⁰⁵ See Addenda R(i), U(i), X(i) and Y(i).

⁴⁰⁶ See Addenda F(i), I(i), L(i) and M(i), Question 2.

⁴⁰⁷ See Addenda P(i), R(i), S(i), U(i), V(i) and Y(i).

- Regarding the placement and length of the internship: only a minority suggested a change and even amongst the four participants, that suggested the change, there did not seem to be consensus as to where to place it or for how long it should run.
- Regarding the duration of the qualification: Although five participants suggested a reduction in the length of the BMB to three years, I decided that legislatively if I want the qualification to be designated a professional bachelor's degree, I have no choice but to stick to a four-year duration (see 2.6.2). Additionally, a motion has been tabled to increase the duration of all undergraduate qualifications by 120 credits in order to counteract high student attrition rates, which will then make the argument about the length of the BMB moot (see 2.6.3).
- Digital Media Specialisation: Although it was suggested that a Digital Media specialisation be included in the BMB framework, I decided that much of the knowledge related to the digital media space in music could be easily assimilated into the specialisations currently provided (Recording; Publishing; Live and Creative Artist Management). All four of these streams should include access to knowledge about Digital Media as it currently stands; I, therefore, did not see the point of adding an additional specialisation.
- Regarding articulation in the areas of specialisation and electives: Because the interest in the alteration of the articulation strategies came from such a minority of participants, I decided to leave this part of the curriculum framework unchanged.
- Regarding the change in qualification title: Only one person disagreed with the qualification title, I, therefore, decided to leave this unchanged.
- Content in the history modules: Only two participants recommended a change in the content in the history component of the curriculum framework. I, therefore, decided to leave this unchanged.
- Limiting music theory only to one year: Only one person made this suggestion. I, therefore, decided to leave this unchanged.
- Although I agree that more diverse qualifications should emanate from the current BMB framework, the development of such qualifications is outside the scope of the present study, and I will allow this to be an area of future study.

Looking holistically at the responses from the participants in this sample group I can conclude that they generally concurred that the BMB had been well designed, is comprehensive, thorough and that all the modules have been carefully considered and placed in the qualification. Although minor changes were suggested, the participants generally

communicated that they would not suggest any material changes.⁴⁰⁸ One of the participants articulated that the research process and the interrogation of the topic have been meticulously conducted and that the result is not frivolous or “pie in the sky” but instead offers a solution to a gap that currently exists in ME and knowledge.⁴⁰⁹ Participants generally communicated that the BMB would assist in the fulfilment of the proposed aims and purpose of the qualification: create future MI leaders; make music departments more accessible to a broader audience; attract more significant numbers of students into music departments; create a diversity of opportunities for people wanting to study music. The fulfilment of the later would result in the overall transformation of HME in SA.

In the final chapter of this study, I will summarise my findings, answer the research questions posed and offer suggestions and recommendations.

⁴⁰⁸ See Addenda E(i)-N(i), Question 9.

⁴⁰⁹ See Addendum W(i), Question 8.

CHAPTER 8

CONCLUSION AND RECOMMENDATIONS: TOWARDS A HIGHER EDUCATION PROGRAMME FOR ENTREPRENEURIAL AND MUSIC INDUSTRY EDUCATION IN SOUTH AFRICA

8.1. INTRODUCTION

The creative industries (CI) are the fastest growing sectors in the world (see 1.2.1). There are millions of people employed within the music industry (MI), around the world, and knowledge of music notation and performance are not always prerequisites for long-term career success in many of the new emerging career paths in the industry. Whilst the creative industries have seen unprecedented growth in the last ten years, unemployment among creative graduates has trebled, and successful creative graduates will mostly be self-employed. Indications are that qualifications offered at higher education institutions (HEIs), in South Africa (SA) and abroad are not adequately preparing graduates for careers in music (see 1.1; 1.2.1). Employment trends have also changed drastically in the MI, and with the advent of the Internet and the prioritisation of live music as major income generators, there is a need for a new breed of highly skilled MI executives (see 1.2.1 and 1.2.3). With the emergence of the #FeesMustFall movement and altered governmental education funding models, education is going to be held more accountable to the needs of society, and their success will be measured accordingly, as has already started happening internationally (see 1.2.2). There is also a call by some academics in SA for a more decolonised and representative curricula that are localised, globalised and individualised, this call coincides with worldwide higher education (HE) trends in favour of curricula that are more student- and society-centred (see 1.2.2). Not only must curricula be relevant to the surroundings in which they exist, but they should also fulfil a student's needs, whilst allowing graduates to operate in an increasingly globalised economy. Research indicates that if music departments do not transform and progress to keep up with prevailing labour and music trends, the future of these departments is precarious (see 2.3).

In response to the latter, some HEIs have transformed their music education (ME) offerings to incorporate more MI specific education, either within already existing qualifications or by creating entirely new stand-alone qualifications that address prevailing MI needs (see 1.1 and 1.2.3). Although there is a 200 year legacy of ME in SA, there are limited opportunities for students interested in pursuing MI studies and because of the high barrier to entry into traditional music qualifications, a higher music education (HME) is not a reality for many (see 2.4.2).

The SA government has identified that HE is currently not addressing the needs of the industries and communities which they serve and that qualifications should be transformed to better prepare graduates for the realities they will face in the world of work (see 1.1). After the completion of my master's degree (see 1.1.), I discovered that there are no stand-alone undergraduate qualifications in SA that adequately address the needs of the MI or of a student wanting to pursue a non-performance career in the MI. I, therefore, discovered in my master's research that a gap in knowledge presently exists in SA HME regarding MI education.

It, therefore, became the aim of the present study to determine if qualifications of this nature exist, the content contained in these types of qualifications, if a need exists in SA for such a qualification and to create a framework that will assist in filling the current knowledge gap, which will ultimately assist in transforming HME in SA. Therefore main research question for this study was formulated as follows:

How can the creation of a music industry related baccalaureate transform higher Music Education in South Africa to better prepare graduates for careers within the music industry?

In order to answer this question, three sub-questions were formulated:

- How do international HEIs offering music qualifications address the inclusion of music industry education in their offerings?
- What are the current expectations of the SA MI of music curricula offered by HEIs with regards to music industry training?
- What will the ideal curriculum incorporating the music industry look like for the SA reality?

The answers to these questions will now be discussed.

8.2. THE INCLUSION OF MUSIC INDUSTRY EDUCATION AT INTERNATIONAL HIGHER EDUCATION INSTITUTIONS

From research conducted, it is clear that many universities around the world have developed specialised stand-alone qualifications that address the needs of students wanting to pursue non-performance careers in the MI, foregoing the need to follow traditional ME pathways (see 1.1 and 3.1). MI education was formalised in the 1980s and has a history that stretches back as far as the 1960s (see 1.2.3). While interrogating various MI qualifications hosted at a plethora of universities internationally, it became clear that different universities and countries choose to interpret MI instruction in different ways, resulting in a multitude of qualification designators, including Bachelor of Arts, Business Administration, Music Management, Music

Industry, Music, Musicology, Science and Commerce (see 1.1 and 3.1). The most popular designator utilised is Arts.

The growing professionalisation of the MI has resulted in a need for people with diverse and complex skill sets who understand the creative psyche and process (see 1.2.3; 2.6). It is also a reality that most music graduates will be self-employed (see 1.2.1). Traditionally, MI education focused on training individuals to become managers or A&Rs (Artist and Repertoire) with a focus on the development of entrepreneurial skills at the expense of other skills (see 1.2.3), whilst ME has been focused on developing creatives at the expense of other skills (see 2.5.2).

The concept of MI education has, therefore, evolved with the realisation that what is required are individuals who can manage innovation and the creative process, the Creative Entrepreneur (see 2.5.2). In order for an artistic career to develop and prosper it is essential that there is an equal focus on creative and commercial training (see 2.5.1-2.5.2). However, it is fundamental to take into consideration that when including entrepreneurial training in creative programmes that the content is customised for the relevant department, as research indicates that creatives are motivated differently from business majors, and therefore the curriculum needs to reflect that reality (see 1.2.3). An essential component of entrepreneurial training is the inclusion of internships or work integrated learning (WIL), as research indicates that many successful entrepreneurs have at some point been mentored by an established entrepreneur before embarking on a personal entrepreneurial journey (see 2.5.2).

In the USA, there has been a move toward the inclusion of humanities courses within music programmes. Whilst imagination is considered the starting point of creativity; intellect is considered that fuel that will ignite creativity. This broader knowledge is considered desirable, and a means to empower students with a greater depth of knowledge that will allow them to be more versatile and creative (see 2.4.3). For this study, more than 30 MI qualifications hosted at HEIs around the world were reviewed. The qualifications are hosted at HEIs in 13 countries and spread over five continents (see 1.1, 4.1; table 4-1 and Addendum C). Initially, ten qualifications were appraised in a background study with the intention of determining the proliferation of these types of degrees (see 1.1 and Addendum A). Determining that these types of specialised MI qualifications exist confirmed that a knowledge gap exists in HME in SA and that the research to establish an MI curriculum framework could be knowledge that would assist in filling that gap, whilst assisting in establishing a curriculum framework that could help transform current HME offerings. In Chapter 4, I reviewed, analysed and explicated ten stand-alone MI degrees to determine recurring trends in the MI curriculum frameworks, content, the make-up of qualifications, assessment criteria, entry-requirements and distribution of modules.

The most common elements shared by all the qualifications included the following (see 4.12): research project, internship, management knowledge, economics/finance, MB, music literacy, marketing knowledge and the inclusion of liberal arts modules. The above elements coincide with research quoted at the beginning of this section:

- Exposure to liberal arts/humanities modules gives individuals a more profound depth of knowledge and the ability to be more creative.
- The inclusion of music theory knowledge, i.e. the knowledge of the creative process, empower graduates to be more astute creative entrepreneurs.
- Awareness of the functioning of the MI.
- Knowledge of business and entrepreneurship, empower graduates with the knowledge to conduct and execute different business opportunities.
- Internship, which is the culmination of the exposure of students to entrepreneurial environments, empower graduates to be better entrepreneurs, more informed about different career pathways and help students put into practice what they have learnt.

Out of the ten qualifications analysed, six had a four-year duration, whilst the remaining were three-year qualifications. Regarding the entry requirements, five require that students possess a high school leaving diploma. The remaining five HEIs require that students have some sort of formal music background, but these qualifications usually contain some sort of music performance within the qualification and therefore require that students have a more intimate understanding of music before being granted access to the qualification (see 4.12).

Therefore in answering this question the majority of stand-alone MI qualifications are generally four-year qualifications, there is generally no formal ME requirement as a barrier to entry, the designators most often used is Arts, although other designators such as Science, Music Business (MB), Fine Arts and Commerce are also used. There is usually the inclusion of entrepreneurial training, knowledge of the MI, exposure to a music creation module, liberal arts/humanities modules, a research component and an internship or WIL experience.

8.3. CURRENT EXPECTATIONS OF THE SOUTH AFRICAN MUSIC INDUSTRY, OF MUSIC CURRICULA, OFFERED BY HIGHER EDUCATION INSTITUTIONS

In order to answer the latter question, two groups of ten stakeholders occupying different positions in the MI were interviewed. People selected included entertainment lawyers, music administrators, musicians, recording artists, publishers, recording executives, music teachers

and academics, music broadcaster/journalists, artist managers/promoters and music directors and combined have 465 years of MI experience (see 5.3 and 7.1).

The first group of participants (group A) were interviewed to determine if a need exists for an MI qualification for the SA context (see 5.4). After interpreting the data, information was compared to data collected in the initial chapters, and a list of graduate attributes was compiled, which helped with the eventual design of the BMB curriculum framework (see 6.2.2). An additional group of participants was consulted (group B) once the curriculum framework was completed to determine its viability and veracity (see 7.1). The sample B results will be discussed in the next section (see 8.4).

Participants from group A communicated that, whilst there will always be a place for traditional music qualifications, these programmes are not adequately preparing graduates for careers in the MI, expressing that there is a disconnect between what is being taught and what is happening in reality (see 4.12). This correlates to research conducted in Chapter 1 and echoes government's desire that HE qualifications be designed to prepare graduates for the world of work (see 1.1 and 1.2.3). They, therefore, expressed that a gap exists, in the market, for a qualification that will cater to the needs of students wanting to pursue careers as MI practitioners (see 5.3, question 8 and 11).

It was further communicated that the majority of people employed in the MI have no formal music training and begin their careers with little knowledge of the structure of the MI and how it operates. This has an adverse financial impact on the MI (see 5.3, question 5 and 10) and is in line with research that says that MI practitioners do not value HE and prefer employing people who have a good instinct and intuition over highly educated individuals (see 2.5.1). Participants conveyed that what is presently needed are more people occupying positions in the MI with an in-depth understanding of how it works, in order to ensure its future sustainability and viability (see 5.3). Participants articulated that there would be a very receptive market of individuals wanting to pursue HE studies in the MI and that enrolments in the BMB would probably overtake that of traditional music qualifications, which verifies research conducted earlier in this study (see 1.2.3). Participants further communicated that this more relatable and less intimidating qualification would open up music departments to a much wider audience, assisting in altering the financial viability of these departments (see 5.3, question 11).

Participants consider it essential that HME be designed to prepare graduates for careers in the MI, which is presently not necessarily the case. This is in line with directives set by the SA National Development Plan (NDP) (see 1.1). Participants also conveyed that not only is it

essential that more informed people inhabit MI structures, but that musicians themselves become more informed, which is in line with research conducted earlier in the study (see 1.2.3 and 5.3, question 3, 5, 7, 8 and 10).

The knowledge that would be contained in an MI qualification is therefore considered essential for anyone wanting to pursue a career in the MI, from the manager to the musician (see 5.3, question 4, 7 and 10). It was, however, expressed that the BMB would not necessarily be a qualification targeted at musicians, but rather at people interested in pursuing careers on the business side of the MI (see 5.3, question 4). Participants concurred that a BMB would have a positive effect on the MI, education, prospective students and graduates. It would result in more informed MI practitioners who would articulate into the MI and would assist in generating significant structure and formality in the industry, which would result in a more efficiently run business, generating more substantial incomes, making careers in the MI a more viable option, resulting in a more secure industry (see 5.3, question 5).

Participants explicated that a BMB should be a student-centred and flexible qualification that can evolve with the quick-moving MI and should provide a neutral and safe space in which students can dissect and interrogate the inner workings of the MI (see 5.3, question 6). Participants communicated that a generalist qualification designation such as Bachelor of Arts (BA) would be preferable, as it would allow for the inclusion of the knowledge students require. This latter designator will also be less intimidating or restrictive than a BCom designator (see 5.3, question 3). This coincided with research conducted earlier in the study (see 1.1 and 4.1). One of the participants also articulated that there should be a consistent interaction between music specific students and MI students in the course of their studies so that MI students are more easily able to implement knowledge acquired in practical situations (see 5.3, question 3). This corresponds with data gathered earlier (see 4.4, 4.6 and 4.9). Another participant articulated that the qualification should be four-years in duration, allowing students the time required to assimilate all the requisite knowledge (see 5.3, question 3). Once again this coincides with research conducted earlier in the study (see 4.12).

Finally, regarding the skills required by graduates to ensure longevity and success in the MI, there was consensus, among participants, for the inclusion of the following skills and knowledge: Law; Business; Marketing; MB; Music Creation and Internship (see 5.3, question 1). This coincides with the data gathered earlier in this study in which it was discovered that the most repetitive skills included in interrogated MI qualifications included: MB Knowledge, Marketing, Business/Management, Music Creation and Internships (see 4.12).

Table 8-1: Comparative List of most requisite skills

List of Skills	Framework for Bachelor of Music Business proposed in the present study	Recurrent modules featured in interrogated qualifications (see 4.12 Table 4-3)	Skills referred to by participants in sample group A (see 5.3, Table 5-2)
Research Project	✓	✓	X
Internship	✓	✓	✓
Management	✓	✓	✓
Economics	✓	✓	✓
Music Business	✓	✓	✓
Music Knowledge	✓	✓	✓
Marketing	✓	✓	✓
Liberal Arts	✓	✓	X
Law	✓	✓	✓

In answering the question: what are the current expectations of the SA MI of music curricula offered at HEIs with regards to MI training, I can conclude:

MI participants conveyed that there is a need for a qualification that will prepare graduates for careers in the MI. They expect that the qualification will be student-centred, flexible and will imbue in graduates the skills and knowledge (see table 8-1) they will require to lead long and sustainable careers. The qualification will not necessarily be targeted at musicians, but rather at people who will want to pursue more business-oriented careers in the MI, but will essentially benefit anyone wanting to pursue a career in music. This more progressive qualification will assist in attracting more significant numbers of students into music departments. The expectation is that an MI related baccalaureate will make ME accessible to a larger number of students, will produce more informed people occupying positions in the MI, resulting in the overall transformation of not only ME but the MI as a whole. Participants also expect that HEIs will provide a safe space and vantage point from which the operations of the MI can be interrogated, dissected and interpreted. Participants explained that there should be a very receptive market for this type of qualification, as currently there is nothing that caters to the

needs of people wanting to pursue business-orientated careers in the MI and expect that the enrolment rates for this type of qualification will eventually supersede that of traditional music qualifications.

8.4. THE IDEAL CURRICULUM INCORPORATING MUSIC INDUSTRY PRACTICES FOR SOUTH AFRICA

Based on the findings stipulated in the previous two sub-sections (see 8.2-8.3) and distilled from the preceding chapters, a stand-alone MI curriculum framework was devised. The aim was to present the framework to a group of MI stakeholders (group B) to determine the transformative value of the designed framework. These participants offered an additional vantage point from which I could interrogate the constructed BMB and consider various recommendations for inclusion in the final framework. Various elements were taken into consideration in designing the BMB framework: global MI HE trends; information gathered in the literature review; suggestions from assembled stakeholder groups; legislation regulating HE in SA; and recognised curriculum design strategies.

The presented curriculum is a four-year professional qualification, consisting of 480 credits with an NQF Level 8 exit level. Although half of the participants in the second stakeholder group (see 7.3, question 2) preferred a three-year degree, most of the international MI qualifications reviewed (see 4.1, Addendum C) had a four-year duration. Additionally, the Department of Higher Education and Training (DHET) has designated two types of Bachelor degrees in SA: professional and general (see 2.6.2). A general bachelor's degree consists of 360 credits, an NQF 7 exit level and duration of three years, whilst a professional bachelor's degree consists of 480 credits, an exit level of NQF Level 8 and duration of four years (see 2.6.2). The difference between the two qualifications, besides duration, credits and exit level, is that professionally designated bachelor's degrees allow for the application of theoretical knowledge and skills to professional or career settings/contexts, which is what the BMB sets out to achieve (see 2.6.2). These NQF level 8 qualifications also require a higher level of cognitive assimilation as opposed to NQF level 7 bachelor's. Additionally, a motion has been tabled in which all undergraduate qualifications will be extended by a year to counteract high HE attrition rates and to ensure an increased number of students complete their studies (see 2.6.3). This would, therefore, nullify the argument for a three-year qualification, as most three-year qualifications will be upgraded to four years, making a four-year duration the only logical choice for the proposed framework.

The lowest possible legislated entry level was selected for admission into the BMB, which is a National Senior Certificate (NSC), with a Bachelor's Pass and no subject combination (see

2.6.3). This entry-level correlates with the majority of entry levels into MI qualifications investigated (see 4.12, Addendum C). The intention is to make the BMB more accessible than traditional higher music qualifications, like the BMus, which requires an NSC with a Bachelor's Pass and music as a subject or alternatively additional music performance and theory grades hosted by music examination bodies. This is the strategy followed in SA and also mandated by the Bologna Process (see 2.3.2.2). Participants from group B communicated that the proposed entry level would have the desired effect of making the qualification more accessible and attracting a more significant number of students into music departments (see 7.3, question 3). It was conveyed that the qualification entry level would make HME a reality for a larger number of students. It was, however, conveyed that whilst there will always be a place in HE for traditional music qualifications, the BMB is a more open and progressive qualification, and some participants communicated that the enrolment rates for the BMB would possibly overtake those of traditional music qualifications (see 7.3, question 3).

Regarding the designator of the BMB, although the majority of the stakeholders in the first group recommended an Arts designator (see 5.3, question 3), which was echoed by the predominance of qualifications interrogated (see 1.1 and 4.1), I decided to give my qualification an MB designator. The MB designator, for which there is some global precedent (see Addenda A and C) more succinctly communicates what the qualification sets out to achieve, a sentiment shared by the majority of participants in group B (see 7.3, question 6). By selecting the word Business as a designator as opposed to Industry, I was also trying to link my designed framework to the only existing stand-alone MI qualification in SA, the Master of Business Administration in Creative Industries hosted at Henley Business School, indicating a possible vertical articulation into this qualification.

The curriculum consists of three major components:

- Core.
- Electives.
- Specialisations.

The core component of the BMB contains modules with a specific MI focus and are split into seven broad fields: Music Creation; MB; MB Management; Music Communications; Practical Application; Research; Entrepreneurship. This coincides with modules highlighted in the qualifications reviewed for Chapter 4 and the preferred skills referred to by participants interviewed in Chapter 5 (see 4.12, Table 4-3; see 5.4).

Although Marketing is not precisely represented as a field, it is embedded in modules such as Music Trend Forecasting; MB Management Ib; Arts and Culture Management, Interdisciplinary

Music Event; and Community Service Outreach.⁴¹⁰ Although Law is mentioned explicitly as a desirable attribute by the stakeholders in group A, it is not specifically mentioned in the recurrent modules featured in Chapter 4 but is embedded in modules such as MB I, II and III, Arts and Culture Management and under the Regulations modules in the Specialisations.⁴¹¹ Students also have the option of pursuing a legal study path in the elective component of the qualification, but either way, students will be exposed to the law and specifically the law of music at some point in the BMB.

The Communications field was included to fulfil a dual purpose: satisfy the UNESCO educational outcomes and SAQA (South African Qualifications Authority) critical cross-field outcomes (CCFOs) (see Table 6-1); and help students develop their written skills, which will, in turn, assist them to complete their mini-dissertations in the fourth year. In order to assimilate the remaining CCFOs, UNESCO generic educational outcomes, as well as satisfying, a desire mentioned by participants from group A, for the practical application of knowledge, the following were included: Interdisciplinary Music Event; Community Service Outreach and Internships in fourth year (see 5.2.4.1, 5.2.5.1, 5.2.7.1, 5.2.9.1). These modules will encourage students to problem solve, work as a group, stimulate critical thinking, experimentation, use of technology and to experience the world as a set of interrelated parts. The latterly mentioned modules have also been included to satisfy a need mandated by government and stipulated by society, the public and private sectors to create programmes that will more efficiently service the needs of the communities they serve (see 1.1-1.2.2).

The Entrepreneurship stream, which includes finance and entrepreneurship knowledge embedded in the MB Management stream, have been included to satisfy a need raised in research conducted for the inclusion of more entrepreneurial training in arts education (see 1.2.1-1.2.3). All core modules have been designed with an MI focus to align with research conducted, which indicates that all non-music modules designed for MI qualifications should have an MI focus. The MI operates differently from other businesses, and therefore traditional models do not work for the MI, additionally people attracted to music qualifications, and creatives are motivated differently from other people, and therefore strategies used to instruct these students need alteration. It is therefore vital that whilst management and entrepreneurial modules developed for music qualifications have at their core foundational concepts of these areas of study, that they are adapted specifically for MI applications (see 1.2.3).

⁴¹⁰ See Addendum O(v).

⁴¹¹ See Addendum O(v).

The motivation for the inclusion of the Music Creation field was primarily to align the BMB to skills referred to by participants in group A, recurrent modules featured in the interrogated qualifications⁴¹² and to assist in the development of more creative entrepreneurs. Research indicates that many early MI qualifications sacrificed the understanding of the creative process to the development of entrepreneurial skills. It is therefore seen as desirable that MI practitioners comprehend the music creation process and the motivation behind what makes people create, in order to adequately manage and promote creatives and their output (see 2.5.2). With this as an aim, modules such as the Interdisciplinary Music Event and Community Service Outreach have been included to encourage interactions between MI students and their music counterparts.

The research component of the qualification was added to give students the opportunity to articulate vertically in their HE studies and to stimulate lifelong learning, a principle embodied in the Bologna Process, the SA NQF (National Qualifications Framework), qualifications reviewed in Chapter 4 (see 4.12, Table 4-3) and for academic legitimacy (see 2.3 and 2.6). This aligns with research conducted, which stipulates that although it is important to create curricula that are more relevant, student-focused and flexible, that it should not be done at the expense of academic legitimacy (see 1.2.3). All participants from group B communicated that they were content with the selection and placement of content and that the subject matter selected for inclusion in the BMB would contribute to the fulfilment of the qualification goals (see 7.3, question 8).

The electives selected for the BMB are Marketing, Law, Psychology and Management. The latter topics are all covered to a certain extent in the core of the qualification.⁴¹³ The motivation for the inclusion of the Elective streams in the BMB is twofold. First, they enable students to articulate into other qualifications horizontally, a stipulation provided for in the Bologna Process and SA NQF (see 2.3 and 2.6). Second, research conducted has indicated that the inclusion of more humanities/liberal arts modules in creative courses will empower individuals to be more creative. The selection of the elective stream topics was inspired by the recurrent modules featured in the international qualifications reviewed in Chapter 4 and the skills referred to by the participants in group A (see 4.12, Table 4-3; 5.3): Management; Marketing and Law.⁴¹⁴ The inclusion of the Psychology elective stream was inspired by research gathered in Chapter 1 and 2 in which there are references to the Creative Entrepreneur and the creative psyche. Firstly, the creative entrepreneur is a person who not only manages the promotion of

⁴¹² See 4.12, Table 4-3; 5.3, Addendum O(v).

⁴¹³ See Addendum O(v).

⁴¹⁴ Many of the music business and management modules interrogated in Chapter 3 included some level of legal or governance knowledge.

the creative product, but the creative themselves and the creation of their output, secondly the creative psyche is motivated differently and therefore one needs to understand this psyche in order to adequately manage and work with it (see 1.2.1, 1.2.3, 1.7, 2.6.1). The participants in group B concurred with the selected elective stream topics and conveyed that there is great synergy between the knowledge contained in these streams and the core components of the BMB. Participants verbalised that the knowledge contained in elective streams would assist in generating more well-rounded and successful creative leaders and concurred with the proposed articulation of students in their streams from one year to the next, which aligns to research conducted earlier (see 7.3 question 5; see 2.4.3).

Regarding the areas of specialisation, the selected topics (Live Music, Recording, Publishing and Creative Artist Management) were inspired by a report published by Berklee College of Music and the emergence of a new class of entrepreneur, the Creative Entrepreneur (see 1.2.3 and 2.5.2). All knowledge contained in the Specialisation streams is covered to a lesser and more rudimentary extent in the core of the qualification.⁴¹⁵ The participants in group B conveyed that the selected areas cover adequately a broad spectrum of environments to which students will be exposed in the MI (see 7.3, question 4). Four participants added that a separate specialisation in Digital Media should be included, which is echoed in the Berklee document. It was, however, decided not to add this area of specialisation as most of the concepts that govern digital music can easily be assimilated into the existing four areas of specialisation. That being said, some of this digital knowledge already exists in the BMB in earlier modules, specifically MB IIa.⁴¹⁶ The participants also concurred with the proposed articulation of students from one year to the next in the Specialisation streams (see 7.3, question 4).

Regarding the internship, participants from group B expressed that this is one of the most critical aspects of the BMB (see 7.3, question 7). They explicated that the internship will serve various purposes: stimulate conversation between HEIs and the MI resulting in more progressive programmes; assist students in putting into practice what they have learnt in theory; assist students to more easily articulate into the world of work. The one point of departure was the length of the internship: five participants communicated that they agreed with the length of the internship (four weeks), whilst four commented that it should be longer. The remaining participant articulated that it is dependent on the service provider and student. An adjustment to the length of the internship would not be difficult as it currently occupies 32 credits in the qualification framework and could easily be adjusted to comprise a longer term. I

⁴¹⁵ See Addendum O(v).

⁴¹⁶ See Addendum O(v).

have, however, decided to leave it unchanged in the final design as there does not seem to be consensus on this point and I felt that it would be prudent to try out the four-week internship initially and only once feedback is received on its efficacy to adjust it accordingly. The inclusion of the internship coincides with a trend followed by most of the qualifications reviewed in Chapter 4 (see 4.12, Table 4-3) and a desire for this type of practical application by the participants in both sample groups (see 5.3, question 8; 7.3, question 7).

In response to the last research question: What will the ideal curriculum incorporating the MI look like for the SA reality, the answer is as follows:

The qualification will be a four-year, 480 credit professionally designated qualification, which will not only empower graduates with a more in-depth understanding of the MI and its inner workings but will give them exposure to knowledge of the music creation process and additional liberal arts knowledge that will allow them to engage in lifelong learning. The qualification will consist of three components, core, specialisation and elective and will give students access to a student-centred and flexible education which will allow them to follow various career pathways, both in music and in alternatively selected areas.

8.5. CONCLUSION: TRANSFORMING HIGHER MUSIC EDUCATION IN SOUTH AFRICA THROUGH THE CREATION OF A MUSIC BUSINESS BACCALAUREATE

In conclusion, the BMB curriculum framework designed in this study, based on research conducted and in consultation with MI experts, was developed with the intention of filling a knowledge gap currently experienced in HME in SA. The knowledge gathered and framework designed is a vantage point from which transformation may be attained in HME and in the MI as a whole in SA. The intention is to open educational and career pathways for prospective students and graduates, make ME attractive to a broader audience, music departments more economically viable and assist in addressing the needs of the quickly evolving MI.

The proposal is to offer an alternative to the traditional music qualifications to which students currently have access in SA, through the introduction of a stand-alone MI related qualification such as the BMB. The qualification is not targeted at traditional music students, but rather at a market to which HME currently does not cater: individuals who want to pursue managerial and entrepreneurial roles in the MI. Based on interviews conducted with MI stakeholders there is overwhelming support for the introduction of this type of programme.

The proposed framework intends to motivate the creation of future MI leaders, so whilst there is a focus on the development of a student's MI and business knowledge, it is essential that

students be instructed in the nuances of the music creation process, hence the inclusion of the music creation component. Research indicates that the MI occupies a significant space in which commerce and culture converge. It is therefore crucial that prospective MI practitioners have an understanding of both aspects in order to be more effective in their functions (see 2.6). Although the BMB is not targeted at musicians, the knowledge contained in the framework is beneficial for anyone wanting to pursue a career in music. It has been explicitly designed to reside within the confines of a publicly funded university in SA. This interdisciplinary qualification relies on expertise and interaction with various faculties and students from these faculties, to which privately funded institutions generally do not have access. The elective component of the BMB is a case in point, whilst modules such as Interdisciplinary Music Event and Community Service Outreach will require the interaction of MB students with music specific students.

In order for the content contained in the BMB to remain relevant and in tune with what is happening in the MI and delivering individuals who can address its current needs, it is essential that lines of communication between academia and the MI exist and are nurtured. With this as a directive, consistent and regular interaction with the MI is another feature of the BMB. Not only is this type of interaction present in the internship module featured in the specialisation streams in the fourth year, but it is also featured in various modules in years one to three, in the form of guest lectures and master classes.

The BMB taps into the prevailing *zeitgeist* in the MI and society at large, and to this end there was overwhelming support for its creation, based on interviews conducted with group A (see 5.4), which led to the design of the BMB framework, and on interviews conducted with group B (see 7.4). According to the participants in group B, the BMB will have a positive effect on the MI, education and graduates (see 7.3, question 1). Participants communicated that there is currently a disconnect between what is being taught at HEIs and what graduates will face once they enter the world of work and that this situation is making students question the value and purpose of HME.

Participants explicated that BMB graduates will have a more holistic knowledge of the MI, how it operates, various career paths in the industry and the music creation process. Graduates will be able to interrogate and analyse current business models and plot the future trajectory of the MI; they will also be able to guide the music creation process and ensure that the creative product is more internationally competitive (see 7.3, question 1). This will generate more opportunities in the MI for a significant number of people, which will result in a more prosperous and sustainable industry, encouraging higher numbers of students to explore MI

studies and gain a formal HME. Graduates from the BMB will enter an industry that will be receptive to their skills, and it will be a resource into which the MI can tap for strategic guidance. That being said, there will always be a place for qualifications such as the BMus, as the BMB will never replace the space occupied by these qualifications. Not only will BMB graduates be competent MI employees, but they will also be able to occupy positions in different creative industries and embark on personal entrepreneurial pursuits. The qualification framework as it stands was benchmarked against national and international programmes and constructed using recognised curriculum design methodologies, taking into consideration input from MI stakeholders.

In answering the overall research question,⁴¹⁷ whilst it is difficult to determine the transformative value of an MI related baccalaureate such as the BMB, as the qualification has not been disseminated or implemented, (see 7.3, question 9) the research conducted in this thesis is conclusive. The introduction of an MI related baccalaureate such as the BMB will have a transformative effect not only on HME in SA but also on the MI, by giving more students, wanting to pursue an HME the ability to do so. The BMB will give students wanting to pursue an HME an array of qualification options, as opposed to the ones presently available. Participants in group A and B indicated that the BMB would have a profoundly transformative effect on HME in SA as the qualification is more accessible, relevant and has a more direct articulation into careers in the MI. Graduates will not only be more employable but will also more easily be able to create their own businesses, generating employment for others and assisting in the reversal of the economic woes faced in SA. This more direct access to the MI will encourage more students to consider an HME, resulting in an influx of students into music departments making an HME a more viable prospect and ensuring the longevity and sustainability of music departments and the MI.

Participants verbalised that the knowledge contained in the BMB will be a vantage point from which new qualifications will be created, and current qualifications will be altered. This will open up HME to a new and more diverse type of student, whilst enlightening students enrolled in traditional music qualifications, to the inner workings of the MI. With a more attractive HME system, more learners may be encouraged to take music as a subject at school, in turn making those departments more economically sustainable (see 7.3, question 1). This may influence the reformulation of high school music curricula to assist in the preparation of matriculants for these new programmes. This type of MI education may therefore not only have a transformative effect on HME but on all ME, at all levels in SA. The BMB has been

⁴¹⁷ How can the creation of a music industry related baccalaureate transform higher music education in South Africa to better prepare graduates for careers within the music industry?

benchmarked against MI qualifications offered at international HEIs, and careful consideration has been given to some of the inconsistencies in some of the earlier programmes. Inconsistencies included the overemphasis on the development of entrepreneurial skills at the expense of other skills and the importing of modules from other departments directly into new programmes. In developing the BMB curriculum framework, I have addressed these issues through the inclusion of modules specifically designed with an MI focus, including modules that will assist in developing the student's overall general knowledge, as well as developing their knowledge of the music creation process. Participants in group B welcomed these strategies.

Careful consideration was given to the rules that govern the creation of qualifications in SA, through the interrogation of various SAQA and DHET policy documents. Various government documents and policies, such as the NDP, were also reviewed to determine the government's strategic plan regarding the transformation of HE in SA and were considered when developing the BMB curriculum framework. Recognised curriculum design and research methodologies were also considered when designing the BMB as well as educational trends and processes implemented internationally, such as the Bologna Process.

Therefore, based on feedback gleaned from MI stakeholders interviewed and research conducted there is overwhelming consensus:

- a. There is a gap in knowledge in HME regarding MI education.
- b. There is a gap for an MI related qualification such as the BMB.
- c. MI will be receptive to graduates with the embedded skills to which BMB graduates will have access.
- d. Graduates enter the MI with a more profound understanding of what is expected.
- e. That an MI related qualification such as the BMB will have a transformative effect not only on HME but on all ME and the MI.

In this way an MI related qualification such as the BMB will assist in transforming HME in SA, bringing SA qualifications in line with what is currently being offered in other countries and assisting in making the SA MI more internationally competitive, ensuring the sustainability of the MI and ME.

8.6. IMPLICATIONS OF THE STUDY

If the BMB curriculum is developed into a full programme it will occupy a unique position in SA HME and the content contained therein will be of benefit to many people. With this in mind and based on research conducted the following are some of the implications of this study:

1. The BMB framework may stimulate academic discourse, which may result in the establishment of a stand-alone MI related degree, which will assist in addressing the current gap in knowledge in HME.
2. With more substantial academic discourse about MI and MI education, this may add to a body of knowledge about the MI, which is currently lacking in SA, which will assist in giving the MI more significant formality and furthering MI education and instruction.
3. With the greater formalisation of the MI and MI education structures, regulation may result, which will help formalise music professions and the establishment of organisations, councils and/or societies that may regulate interactions between employees and the MI.
4. Some of the knowledge contained in the BMB framework may be a vantage point from which other qualifications may be developed (Certificates and Diplomas).
5. Some of the MI related knowledge may be assimilated into traditional music qualifications such as BMus degrees to better prepare graduates for the realities they will face once entering the world of work.
6. The possible reformulation and transformation of HME may result in the restructuring of high school curricula to better prepare matriculants for possible new HE qualifications.

As has been communicated above, the creation of the BMB may assist in attracting more significant numbers of music students into music departments, ensuring the economic sustainability of these departments into the future. The qualification will stimulate constant communication between music academics and the MI, resulting in a more progressive and relevant qualification. The MI may benefit from the existence of a BMB developed from the proposed framework, as they will be able to tap into a resource that will deliver employees who can strategically position and manage the SA MI and creative process, to deliver an internationally competitive product, whilst also being able to pursue entrepreneurial ventures. Not only may the BMB help transform HME, but it may also assist in transforming the MI in SA, whilst opening up a plethora of studying and work opportunities for prospective students.

**Transforming higher education in South Africa through the creation of a music industry
Baccalaureate.**

by Sheldon Rocha Leal

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June 2018

REFERENCES AND ADDENDA DOCUMENT

University of the Free State

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ADDENDA

CHAPTER 1 ADDENDA

ADDENDUM A: TABLE OF MUSIC INDUSTRY QUALIFICATIONS REVIEWED IN A BACKGROUND STUDY

University	Degree	Duration in years	Country of Origin	University World Ranking
University of Colorado Denver	BSc Music Business	4	USA	439
New York University	BMus Music Business	4	USA	36
Belmont University	BBA Music Business	4	USA	3274
RMIT	BA: Music industry	3	Australia	291
Victoria University	Bachelor of Business: Music industry	3	Australia	700
Melbourne Polytechnic	Bachelor of Music industry	3	Australia	9599
Middlesex University	BA Music Business and Arts Management	3	UK	994
University of Southampton	BA Music and Management Sciences	3	UK	653
University of Hertfordshire	BA (Hons) Music industry and Management	3	UK	774
Hogeschool InHolland	BBA International Music Management	4	Holland	2727

CHAPTER 2 ADDENDA

ADDENDUM B: TABLE COMPARING DIFFERENT APPROACHES TO CURRICULUM DEVELOPMENT

Type of Approach	Description
Content	<ul style="list-style-type: none"> - Content is paramount - Teacher decides on content and evaluation <p>(Smith & Cooper, 2000, p. 81)</p>
Process	<ul style="list-style-type: none"> - The student takes the lead in their own education and are responsible for the aims and outcomes <p>(Smith & Cooper, 2000, p. 81)</p>
Deep Learning/Shallow	<p>Deep Learning</p> <ul style="list-style-type: none"> - Student takes ownership of their own learning and are motivated through their interaction with the content - Student understands the problem and wants to be integrally involved in the solution of the problem, because they will inevitably benefit from a solution to the problem <p>Shallow</p> <ul style="list-style-type: none"> - Emphasis is on knowledge, reproduction and short term memory <p>(Gibbs, 1995, p. 154)</p>
Individualistic/Directed	<p>Individualistic Approach</p> <ul style="list-style-type: none"> - This approach is influenced by student demand - Shows no consistent correlation to employment trends <p>Directed Approach</p> <ul style="list-style-type: none"> - This approach is influenced by employment trends and market materials - It's a very limited approach <p>(Boys, Brennan, & Henkel, 1988, p. 196)</p>
Academic	<ul style="list-style-type: none"> - Approach is guided by sound academic principles and logic in decision making - Curriculum planning is seen as beyond any school situation <p>(Carl, 2002, pp. 53-63)</p>
Experiential	<ul style="list-style-type: none"> - This is a subjective approach - Programmes are self-directed - Student-centred approach - Unstructured and personalised - Run at student's pace - Cultural, psychological and social qualities of students are paramount to the design - This approach is based on Dewey's approach (section 2.2.4.4.) <p>(Carl, 2002, pp. 53-63)</p>
Technological	<ul style="list-style-type: none"> - Analytical in nature - Systems approach - Applies scientific and production principles which require a needs assessment, qualitative objectives, structured analysis, synthesis and operational refinement - Applicable for vocational and technical subjects and is supported by the use of technology <p>(Carl, 2002, pp. 53-63)</p>
Pragmatic	<ul style="list-style-type: none"> - This approach contains elements of the Academic, Technological and Experiential approaches. - Curriculum is a negotiation and relies on consensus from all stakeholders <p>(Carl, 2002, pp. 53-63)</p>

ADDENDUM B(i): LIST OF CURRICULUM TYPES

Curriculum Type	Description
Official curriculum	This includes the scope, sequence of subjects, lists of objectives, outcomes and standard (Glatthorn, Boschee, & Whitehead, 2009, p. 186; Posner, 2004, p. 13; Kelly, 2009, p. 12; Graham-Jolly, 2009, p. 250)
Operational Curriculum	This is what is taught in class and assessed (Glatthorn, Boschee, & Whitehead, 2009, p. 186; Posner, 2004, p. 13; Kelly, 2009, p. 12)
Hidden/Implicit Curriculum	This is curriculum that does not form part of the original outcomes of the "official curriculum" and that is passed through the process of education. Learning derives from the nature and organisational design of the institution and includes a student's behaviour and attitudes (Posner, 2004, p. 13; Ross, 2005, p. 8; Lovat & Smith, 2003, pp. 34-36; Doll, 1996, p. 16; Sutherland, 2009, p. 50)
Null curriculum	This is the curriculum that is not taught (Eisner, 2002, pp. 97-8)
Extra-Curricular	This is the informal curriculum, which includes planned voluntary experiences outside of the content developed for modules (Posner, 2004, pp. 13-4; Kelly, 2009, p. 12; Sutherland, 2009, p. 50)

ADDENDUM B(ii): TABLE COMPARING VARIOUS AUTHORS' PHASES OF CURRICULUM DEVELOPMENT

Jooste (2007, p. 57)	Carl (2012, p. 38)	Kimbrel (2016)	Food and Agriculture Organisation of the United Nations (2017)	ACARA (2016, p. 6)
Initiation	Curriculum design	Planning	Planning	Curriculum Shaping
Planning	Curriculum dissemination	Content	Content and Methods	Curriculum Writing
Development	Curriculum implementation	Implementation	Implementation	Preparation for implementation
Testing	Curriculum evaluation	Evaluation	Evaluation and Reporting	Curriculum monitoring and evaluation
Implementation				
Evaluation				

ADDENDUM B(iii): TABLE COMPARING VARIOUS AUTHORS' PHASES OF CURRICULUM DESIGN

This table is an adjustment of a table found in Carl (2012, p76).

Walter's Model (1978)	Kruger Model (1980)	Cawood-Carl-Blackenberg Model (1986)	Food and Agriculture Organisation of the United Nations (2017)
Preliminary evaluation	Needs analysis	Needs analysis	Needs analysis
Goal selection	Goal Selection	Goal Selection	Outcomes
Content selection	Planning of learning experiences	Selection of learning experiences	Content selection
Classification and organisation of experiences	Selection and classification of learning experiences and opportunities	Selection and planning of learning experiences	Decide of learning and experiential experiences
Evaluation of outcomes	Evaluation	Learner evaluation	Evaluation

ADDENDUM B(iv): OUTLINE OF THEE DESIGN TYPES IN CURRICULUM DESIGN

Design Type	Description
Subject Centred Design	
Subject	<ul style="list-style-type: none"> - Knowledge and content is most important part of the curriculum - Students learn from textbooks - Teachers convey knowledge - Discussions are taken from simple to complex - Curriculum designed according to what knowledge is most important to know
Discipline	<ul style="list-style-type: none"> - A discipline includes specific knowledge - Methods by which scholars study content in a field of study, will be the way in which they learn the content
Broad Fields	<ul style="list-style-type: none"> - There are no separate subjects - Content fits together logically (holistic curriculum) - The design draws on current questions and problems - Students need to engage with the above problems to structure and restructure information - This design related to the student-centred approach - Responsibility for learning and content selection in placed in the hands of the student
Correlation	<ul style="list-style-type: none"> - Subjects maintain their own identity - Although this is not a holistic model as above, designers attempt to select content and subjects that relate to each other in the curriculum
Process	<ul style="list-style-type: none"> - Students need to learn subject specific knowledge as well as general procedures required of all subjects, e.g. critical thinking - Students learn through knowledge acquisition as well as learning through frameworks through which knowledge is organised - These are probably the most dynamic of the designs and are once again related to student-centred designs
Student-Centred Design	
Child-Centred	<ul style="list-style-type: none"> - Students are active in their learning environments - Learning is integrated in students' lives - Learning is based on students' interests - Education is experiential
Experience-Centred	<ul style="list-style-type: none"> - The designs propose that a curriculum framework cannot be designed for all students - Students are not part of curriculum design - Students should be observed and studied to determine their needs, experiences, interests in order to inform the eventual design - Teachers need to create the experiences through which students acquire knowledge - Learning is seen as a social experience
Romantic-Radical Design	<ul style="list-style-type: none"> - Learning is a reflective process and not externally imposed - Knowledge does not reside in a subject - Curricula usually addresses social and economic inequality and fosters a respect for diversity
Humanistic	<ul style="list-style-type: none"> - The focus is on the whole person and an integration of thinking, feeling and acting - Content should promote critical thinking and emotion - The design should encourage students to valuable participants in society
Problem-Centred Design (these designs focus on real-life problems and are designed to fulfil un-met needs of the community and society, there is a dual focus on content and student development)	
Life Situation	<p>These designs focus on three main assumptions:</p> <ul style="list-style-type: none"> - Dealing with persistent life situations is essential to the ultimate functioning of society - Students will see the relevance of the curriculum if it is related to aspects of community life - By learning about real-life situations, it will directly involve them in the improvement of society <p>In this model subject matter and situations are integrated. Students are taught to inquire and use problem-solving skills. Through their personal involvement curriculum is deemed to be relevant and personable.</p>
Reconstructionist	<ul style="list-style-type: none"> - Curriculum is designed to reconstruct society therefore promoting social, political and economic development - Students are engaged in critical analysis of local, national and international communities to illicit industrial and political change

ADDENDUM B(v): LIST OF BOLOGNA PROCESS MEMBER COUNTRIES, POPULATION SIZE AND NET WORTH

#	Country	Population Size	GDP
1.	Albania	3,029,278	US\$11,59 billion
2.	Andorra	85,580	US\$4,8 billion
3.	Armenia	3,056,382	US\$10,61 billion
4.	Austria	8,665,550	US\$372,6 billion
5.	Azerbaijan	9,780,780	US\$63,98 billion
6.	Belarus	9,589,689	US\$62,02 billion
7.	Belgium (Flemish and French Community)	11,323,973	US\$458,7 billion
8.	Bosnia and Herzegovina	3,867,055	US\$15,57 billion
9.	Bulgaria	7,186,893	US\$47,17 billion
10.	Croatia	4,464,844	US\$48,93 billion
11.	Cyprus	1,189,197	US\$19,38 billion
12.	Czech Republic	10,644,842	US\$182,5 billion
13.	Denmark	5,581,503	US\$291 billion
14.	Estonia	1,265,420	US\$22,93 billion
15.	Finland	5,476,922	US\$230,7 billion
16.	France	66,553,766	US\$2,423 trillion
17.	Georgia	4,931,226	US\$13,75 billion
18.	Germany	80,854,408	US\$3,371 trillion
19.	Greece	10,775,643	US\$193 billion
20.	Holy See (Vatican)	842	
21.	Hungary	9,897,541	US\$118,5 billion
22.	Iceland	331,918	US\$16,74 billion
23.	Ireland	4,892,305	US\$227,5 billion
24.	Italy	61,855,120	US\$1,819 trillion
25.	Kazakhstan	18,157,122	US\$195 billion
26.	Latvia	1,986,705	US\$27,82 billion
27.	Liechtenstein	37,624	US\$5,113 billion
28.	Lithuania	2,884,433	US\$41,78 billion
29.	Luxembourg	570,252	US\$57,93 billion
30.	Malta	413,965	US\$9,19 billion
31.	Moldova	3,546,847	US\$6,188 billion
32.	Montenegro	647,073	US\$3,985 billion
33.	Netherlands	16,947,904	US\$750,8 billion
34.	Norway	5,207,689	US\$397,6 billion
35.	Poland	38,562,189	US\$481,2 billion
36.	Portugal	10,825,309	US\$197,5 billion
37.	Romania	21,666,350	US\$174,9 billion
38.	Russian Federation	142,423,773	US\$1,236 trillion
39.	Serbia	7,176,794	US\$36,56 billion
40.	Slovak Republic	5,445,027	US\$82,2 billion
41.	Slovenia	1,983,412	US\$42,74 billion
42.	Spain	48,146,134	US\$1,221 trillion
43.	Sweden	9,801,616	US\$483,7 billion
44.	Switzerland	8,121,830	US\$677 billion
45.	The Former Yugoslav Republic of Macedonia	2,096,015	US\$10,09 billion
46.	Turkey	79,414,269	US\$722,2 billion
47.	Ukraine	44,429,471	US\$90,14 billion
48.	United Kingdom	64,088,222	US\$2,865 trillion
Total of member countries to the Bologna Process		860,880,702 (2015 est.)	US\$19,8 trillion (2015 est.)
Total world		7,256,490,011 (2015 est.)	US\$74,16 trillion (2015 est.)

ADDENDUM B(vi): TABLE OF QUALIFICATIONS FRAMEWORKS IN THE EUROPEAN HIGHER EDUCATION AREA

Cycle Number	Qualification	ECTS	Relation to EQF
1.	Bachelor	180-240 ECTS.	Cycle 1 qualifications fall into Level 6 of the EQF.
2.	Masters	120 ECTS, sometimes 60 credits if linked to a 240 first cycle qualification.	Cycle 2 qualifications fall into Level 7 of the EQF.
3.	Doctorate	Not specified, but if a country uses ECTS for Doctoral level 120-240 credits, but usually credits are not specified for third cycle qualifications.	Cycle 3 qualifications fall into Level 8 of the EQF.

ADDENDUM B(vii): TABLE OF EUROPEAN QUALIFICATIONS FRAMEWORK LEVELS

Level	Qualifications	ECTS
1.	Learning developed during compulsory education, part of general education, but also encompasses adult learning and non-formal and informal learning opportunities. This can include a Level 1 Certificate.	20-40 ECTS
2.	Part of compulsory general education, learning can take place at school, adult education centres, college, training centre and enterprise. Professional training will be for unskilled labour. This can include a Level 2 Certificate.	40-60 ECTS
3.	Upper secondary school education, adult education, college, training centres or learning in workplaces. Professional training will be for semi-skilled labour. This can include a Level 3 Certificate or Junior Certificate.	60-90 ECTS
4.	Completing upper secondary education, adult education, labour market training. These qualifications articulate to tertiary/HE education. Professional training at this level is for skilled labour. This can include a Level 4 Certificate or Leaving Certificate (leaving from High School or Secondary School).	90-120 ECTS
5.	Apprenticeships, HE qualifications are associated with the short cycle (within the first cycle of FQ-EHEA) of qualifications. This can include a Level 5 Certificate, Leaving Certificate, Advanced Certificate (Vocational) or Higher Certificate.	100-120 ECTS
6.	These qualifications lead to professional employment and usually take place at HEIs. These qualifications relate to Cycle 1 of the FQ-EHEA. This can include a Bachelors Degree, Honours Bachelors Degree or Higher Diploma.	180-240 ECTS
7.	These qualifications relate to Cycle 2 of the FQ-EHEA and include Master's degrees and Post-Graduate Diplomas.	60-120 ECTS
8.	This is the highest level of education on the EQF and is associated with Cycle 3 of the FQ-EHEA and includes Doctoral degrees or a Higher Doctorate.	Usually no credits apply, but some institutions use 90-120 ECTS.

ADDENDUM B(viii): TABLE OF REGULATED MUSIC PROFESSIONS PER COUNTRY

#	Country	Regulated Profession
1.	Austria; Belgium; Cyprus; Czech Republic; Estonia; Finland; France; Germany; Greece; Hungary; Iceland; Ireland; Italy; Korea; Latvia; Liechtenstein; Luxembourg; Netherlands; Poland; Portugal; Romania; Slovakia; Spain; Sweden; UK	Music Teaching
2.	Australia	Music Teaching; Music Therapy.
3.	Brazil	In order to practice as a musician in Brazil it is required that an individual be a member of the Brazilian Musician's Association (OMB). The OMB governs various music professions in Brazil: conductors, singers, instrumentalists, music teachers, composers, and arrangers. Members require an OMB membership card in order to practice and in order to acquire one of these cards, the member required certain recognised qualifications.
4.	Bulgaria	Bulgaria is presently devising a list of regulated music professions. Currently the only regulated profession is Music Teaching.
5.	Canada	There are several music professions that are regulated in Canada. In order to practice within their music professions the individual needs to be a member of an association. These associations deal with working conditions, salaries and holiday allowances and are usually linked to an American Unions of Musicians. No qualifications are required to be a member of one of these unions, individuals are only required to apply and fulfil the criteria stipulated by the union and pay their membership fees.
6.	Denmark	The only regulated profession in Denmark is for Organists.
7.	Malta	Only teaching at university is regulated in Malta.
8.	Norway	In Norway there are no regulated careers.
9.	Slovenia	Music Teachers; Accompanists for teaching dance and music.
10.	USA	Music Teachers; Music Therapists; Various other professions, for which musicians need to be a member of a musician's union.

ADDENDUM B(ix): TABLE OF ASSOCIATION of EUROPEAN CONSERVATOIRES/POLIFONIA OUTCOMES AND ASSOCIATED SKILLS

(Polifonia Accreditation Working Group, 2010, pp. 50-56; Tuning Educational Structures in Europe, 2009, pp. 31, 66-67)

#	Outcome	Associated skills
1.	Practical	<ul style="list-style-type: none"> - Artistic expression; skills - Repertoire skills; - Ensemble skills; - Practising, rehearsing, reading, aural, creative and re-creative skills; - Verbal skills; - Public performance skills; - Improvisational skills; - Pedagogical skills.
2.	Theoretical	<ul style="list-style-type: none"> - Knowledge and understanding of repertoire and musical materials; - Knowledge and understanding of context (genres); - Knowledge and understanding of improvisation; - Knowledge and understanding of pedagogy.
3.	Generic	<ul style="list-style-type: none"> - Independence; - Psychological understanding; - Critical awareness; - Communication skills.

ADDENDUM B(x): LIST OF COUNCILS FOR QUALITY ASSURANCE IN RSA

Sub-Framework	Council responsible for Quality Assurance
General and Further Education and Training	Umalusi
Higher Education	Council on Higher Education (CHE)
Trades and Occupations	Quality Council for Trades and Occupations (QCTO)

ADDENDUM B(xi): LIST OF MINISTRIES OF EDUCATION AND THEIR RESPONSIBILITIES IN RSA

Ministry and Department	Responsibilities
Minister of Basic Education: Department of Basic Education (DBE)	GET FET ABET
Minister of Higher Education and Training: Department of Higher Education and Training (DHET)	HE Trades and Occupations

ADDENDUM B(xii): LIST OF QUALIFICATION TYPES RECOGNISED BY THE NATIONAL QUALIFICATIONS FRAMEWORK

Level	Sub-Framework	Qualification Type	Credits
1.	GET	General Certificate	120 credits (1200 notional hours)
	Trades and Occupations	Occupational Certificate (Level 1)	120 credits
2.	GET	Elementary Certificate	120 credits
	Trades and Occupations	Occupational Certificate (Level 2)	120 credits
3.	GET	Intermediate Certificate	120 credits
	Trades and Occupations	Occupational Certificate (Level 3)	120 credits
4.	FET	National Certificate	120 credits
	Trades and Occupations	Occupational Certificate (Level 4)	120 credits
5.	HE	Higher Certificate	120 credits
	Trades and Occupations	Occupational Certificate (Level 5)	120 credits
6.	HE	Diploma/ Advanced Certificate	240 or 360 credits 120 credits
	Trades and Occupations	Occupational Certificate (Level 6)	120 credits
7.	HE	Bachelor's Degree/ Advanced Diploma/ Professional Bachelor's Degree	360 credits (3 years) 120 credits
		Bachelor's Honours Degree/ Postgraduate Diploma/ Professional Bachelor's Degree	120 credits 480 credits (4 years) 120 credits
9.	HE	Master's Degree/ Professional Master's Degree	120 or 180 credits
10.	HE	Doctor's Degree/ Professional Doctor's Degree	360 credits (3600 notional hours)

ADDENDUM B(xiii): EXAMPLE OF THE BREAKDOWN FOR A 12-CREDIT MODULE AS PER KILFOIL

(Kilfoil, 2016, pp. 1-5)

Activity	Allocated Hours	Percentage
Contact Time	18 60 min per week for a year module or 1,2 hours per week for a 15 weeks semester	15%
Self-Study	36	30%
Summative Assessment	18	15%
Formative Assessments	12	10%
Assignments	18	15%
Experiential Learning/Consultations	12	10%
Presentations	6	5%
Total	120	100
Credits	12	

ADDENDUM B(xiv): SAMPLE OF EXAMPLES OF PROFESSIONAL BODIES LISTED ON THE NQF TOGETHER WITH SOME ASSOCIATED PROFESSIONS

Council	Associated profession/career
Health Professions Council of South Africa (2014)	Dental Therapist Dental Practitioner Medical Practitioner Psychologists
South African Institute of Chartered Accountants (2014)	Chartered Accountant
South African Council for the Architectural Profession (2014)	Professional Architect Professional Architectural Technologist Professional Architectural Draughtsperson
Institute for Timber Construction South Africa (2014)	Roof Inspector Roof Erector Roof Fabricator Timber Engineer Roof Structure System Software Developer Timber Frame Builder

ADDENDUM B(xv): TABLE OF UNIVERSITIES IN SOUTH AFRICA

(Grant, 2015; Business Tech, 2015)

#	University	Designation	No of students
1.	University of South Africa	Comprehensive	400000
2.	North-West University	Traditional	74355
3.	University of Pretoria	Traditional	50000
4.	Tshwane University of Technology	University of Technology	50000
5.	University of Johannesburg	Comprehensive	48500
6.	University of KwaZulu-Natal	Traditional	40000
7.	University of the Free State	Traditional	33000
8.	Cape Peninsula University of Technology	University of Technology	33000
9.	University of the Witwatersrand	Traditional	32703
10.	University of Stellenbosch	Traditional	30150
11.	University of Cape Town	Traditional	26322
12.	Nelson Mandela Metropolitan University	Comprehensive	26000
13.	Walter Sisulu University	Comprehensive	25000
14.	Durban University of Technology	University of Technology	25000
15.	University of Limpopo	Traditional	20000
16.	Vaal University of Technology	University of Technology	17000
17.	University of Zululand	Comprehensive	16100
18.	University of the Western Cape	Traditional	15200
19.	Central University of Technology	University of Technology	13534
20.	University of Fort Hare	Traditional	12000
21.	University of Venda	Comprehensive	12000
22.	Mangosuthu University of Technology	University of Technology	10000
23.	Rhodes University	Traditional	7000
24.	Sefako Makgatho Health Sciences University	University of Technology	5060
25.	University of Mpumalanga	University of Technology	140
26.	Sol Plaatje University	University of Technology	135

ADDENDUM B(xvi): TABLE OF LEVEL DESCRIPTORS ON THE NATIONAL QUALIFICATIONS FRAMEWORK FOR LEVELS 5-8

(SAQA, 2012, pp. 8-11)

(Only the descriptors related to the possible framework that will be developed in this study have been included in this table)

Category	Level 5 descriptors	Level 6 descriptors	Level 7 descriptors	Level 8 descriptors
Scope of knowledge	Student is able to demonstrate an informed understanding of the core areas of one or more fields, and have an informed understanding of the key terms, concepts, facts, general principles, rules and theories of that field, discipline or practice.	Student is able to demonstrate a detailed knowledge of the main areas of one or more fields, including an understanding of and ability to apply key terms, concepts, facts, general principles, rules and theories of that field in an unfamiliar but relevant context, and knowledge of an area of speciality and how that knowledge relates to other fields.	Student is able to demonstrate integrated knowledge of central areas of one or more fields, including an understanding of and the ability to apply and evaluate key terms, concepts, facts, principles, rules and theories in that field; and detailed knowledge of an area(s) of specialisation and how that knowledge relates to other fields.	Student is able to demonstrate knowledge of and engagement in an area at the forefront of a field; an understanding of theories, research methodologies, methods and techniques in a relevant field; and an understanding of how to apply such knowledge in a particular context.
Knowledge literacy	Student is able to demonstrate an awareness of how knowledge develops and evolves within an area of study.	Student is able to demonstrate an understanding of different forms of knowledge, schools of thought and forms of explanation within an area of study and an awareness of knowledge production processes.	Student is able to demonstrate an understanding of knowledge as contested and the ability to evaluate types of knowledge and explanations typical within the area of study or practice.	Student is able to interrogate multiple sources of knowledge in an area of specialisation and to evaluate knowledge and processes of knowledge production.
Method and procedure	Student able to demonstrate the ability to select and apply standard methods, procedures or techniques within a field, discipline or practice and to plan and manage the implementation process within a well-defined, familiar and supportive environment.	Student is able to demonstrate the ability to evaluate, select and apply appropriate methods, procedures or techniques in investigation or application processes within a defined context.	Student is able to demonstrate an understanding of a range of methods of enquiry in a field and their suitability to specific investigations; and the ability to select and apply a range of methods to resolve problems or introduce change within a practice.	Student is able to demonstrate an understanding of the complexities and uncertainties of selecting, applying or transferring appropriate standard procedures, processes or techniques to unfamiliar problems in a specialised field.
Problem solving	Student able to demonstrate the ability to identify, evaluate and solve, defined, routine and new problems within a familiar context and to apply solutions based on relevant evidence and procedures or other forms of explanation appropriate to the field, demonstrating an understanding of consequences.	Student is able to demonstrate the ability to identify, analyse and solve problems in unfamiliar contexts, gathering evidence and applying solutions based on evidence and procedures appropriate to a field.	Student is able to identify, analyse, evaluate, critically reflect on and address complex problems, applying evidence-based solutions and theory-driven arguments.	Student is able to use a range of specialised skills to identify, analyse and address complex or abstract problems drawing on the body of knowledge attained and methods appropriate to a field.
Ethics and professional practice	Student is able to demonstrate the ability to take account of and act in accordance with prescribed organisational and professional ethical codes of conduct and to seek guidance on these issues.	Student is able to demonstrate an understanding of ethical implications of decisions and actions within an organisations and professional context, based on the complexity of ethical dilemmas.	Student is able to take decisions and act ethically and professionally, and the ability to justify those decisions and actions drawing on appropriate ethical values and approaches within a supported environment.	Student is able to identify and address ethical issues based on critical reflection on the suitability of different ethical value systems to specific contexts.
Accessing, processing and managing information	Student is able to demonstrate the ability to gather, select relevant information in a range of sources (oral, written, symbolic texts).	Student is able to evaluate different sources of information, to select relevant information for a task and apply processes of analysis, synthesis and evaluation to that information.	Student is able to develop appropriate processes of information gathering for a given context or use and the ability to independently validate the sources of information and evaluate and manage the information.	Student is able to critically review information gathering, synthesis of data, evaluation and management processes in specialised contexts in order to develop creative responses to problems

Category	Level 5 descriptors	Level 6 descriptors	Level 7 descriptors	Level 8 descriptors
Producing and communicating of information	Student is able to demonstrate the ability to communicate information reliably, accurately and coherently, in written or oral form, including the understanding of the conventions surrounding intellectual property, copyright and plagiarism and the legal implications of those decisions.	Student is able to present and communicate complex information reliably and coherently using appropriate academic and professional or occupational conventions, formats and technologies for a given context.	Student is able to develop and communicate ideas and opinions in well-formed arguments, using appropriate academic, professional or occupational discourse.	Student is able to present and communicate academic, professional or occupational ideas and texts effectively to a range of audiences, offering creative insights, rigorous interpretations and solutions to problems and issues appropriate to the context.
Context and systems	Student is able to demonstrate the ability to operate in a range of familiar and new contexts, demonstrating an understanding of different kinds of systems, their constituent parts and the relationships between these parts and how these impact each other.	Student is able to make decisions and act appropriately in familiar and new contexts, demonstrating an understanding of relationships between systems and they impact each other.	Student is able to manage processes in unfamiliar and variable contexts, recognising that problem solving is context and system bound and does not occur in isolation.	Student is able to operate effectively within a system or manage a system based on an understanding of the roles and relationships between elements within a system.
Management of learning	Student is able to demonstrate the ability to evaluate their performance or that of others, and take appropriate action where necessary. The can also take responsibility for their learning within a structured learning process and to promote learning to others.	Student is able to evaluate performances against given criteria and accurately identify and address task-specific needs and to provide support for learning needs of other where appropriate.	Student is able to identify, evaluate and address their learning needs in a self-directed manner and to facilitate collaborative learning processes.	Student is able to apply, in a self-critical manner, learning strategies, which effectively address their learning needs and the professional and on-going learning needs of others.
Accountability	Student able to demonstrate ability to account for their actions, work effectively with others, and, in a defined context, take supervisory responsibility for others and for the responsible use of resources, where appropriate.	Student is able to work effectively in a team or group, to take responsibility for their actions and decisions and that of others within well-defined contexts, including the responsibility for the use of resources where appropriate.	Student is able to take full responsibility for their work, decision-making and limited accountability for the decisions and actions of others in varied or ill-defined contexts.	Student is able to take full responsibility for their work, decision-making, use of resources and full accountability for the decisions and actions of others where appropriate.

CHAPTER 4 ADDENDA

ADDENDUM C: TABLE OF MUSIC INDUSTRY QUALIFICATIONS NOT REVIEWED IN THIS STUDY

#	University	World Rank	Degree	Duration (in years)	Country of Origin
1.	Belmont University	2555	Bachelor of Business Administration in Music Business	4	USA
2.	Fontys University of Applied Sciences	3433	Bachelor of Arts in Communication and Media in International Event, Music and Entertainment Studies	4	Netherlands
3.	Hochschule Macromedia: University of Applied Sciences	6818	Bachelor of Arts in Music Management	3.5	Germany
4.	Inholland University of Applied Sciences	3503	Bachelor of Creative Business: Media and Entertainment Management in International Music Management	4	Netherlands
5.	International College of Music	15979	Bachelor of Music (Hons) in Professional Music	3	Malaysia
6.	Tampere University of Applied Sciences	3489	Bachelor of Culture and Arts: Music Production	4	Finland
7.	Mahidol University	310	Bachelor of Music in Music Business	4	Thailand
8.	Middlesex University	948	Bachelor of Arts (Hons) Music Business and Arts Management	3	UK
9.	PopAkademie Baden-Württemberg	N/A	Bachelor of Arts in Music Management	3	Germany
10.	Raffles College of Music	N/A	Bachelor of Music Management (Hons)	3	Singapore
11.	Singapore University of Social Sciences	4629	Bachelor of Music Education with Management	3	Singapore
12.	Universiti Utara Malaysia	1668	Bachelor of Creative Industry Management (Hons) (Music Production)	3.5	Malaysia
13.	University of Central Lancashire	869	Bachelor of Science (Hons) Music Business and Creative Industries	3	UK
14.	University of Hertfordshire	741	Bachelor of Arts (Hons) in Music Industry Management	3	UK
15.	University of Miami	138	Bachelor of Music in Music Business and Entertainment Industries	4	USA
16.	University of Otago	366	Students select to do a Music Industry minor to combine with: Bachelor of Science/Commerce /Arts/Theology/Applied Science/Arts and Science	3+	New Zealand
17.	University of Saarland	420	Bachelor of Arts in Music Management	3	Germany
18.	University of Southern California	32	Bachelor of Science in Music Industry	4	USA
19.	Wilfred Laurier University	894	Bachelor of Music with Management Option	4	Canada
20.	Victoria University	797	Bachelor of Business in Music Industry	3	Australia

ADDENDUM C(i): TABLE COMPARING SIZE OF A MUSIC INDUSTRY IN A SPECIFIC COUNTRY AND THE PREVALENCE OF MUSIC INDUSTRY QUALIFICATIONS

#	Country	According to the Top 20 list of biggest world music markets
1.	Australia	No 6
2.	Canada	No 7
3.	Denmark	N/A
4.	Germany	No 3
5.	Malaysia	N/A
6.	Netherlands	No 11
7.	Norway	No 15
8.	Singapore	N/A
9.	Sweden	No 12
10.	Thailand	N/A
11.	UK	No 4
12.	USA	No 1
13.	Zimbabwe	N/A

ADDENDUM C(ii): STUDY PLAN FOR THE BACHELOR OF ARTS IN MUSIC BUSINESS AT ASSUMPTION UNIVERSITY

(Assumption University, 2012, pp. 143-144)

#	Module	Credit	Description
Year 1			
1.	Communication in Thai	3	
2.	English I/II	3+3=6	
3.	English Conversation I/II	0	0 rated modules are compulsory modules that all students need to complete, but for which they get no degree credits.
4.	Mathematics for Business	3	
5.	Science, Man and His Environment	3	
6.	Use of Library	1	
7.	Applied Music I/II	2+2=4	This is a module in which students undertake one-on-one tuition with a music teacher, in an instrument of specialisation, to develop their technical and performance skills and build a repertoire (p. 395).
8.	Ear Training I/II	1+1=2	
9.	Theory of Western Music I/II	3+3=6	This is a study of the Theory of Music as it stands in the Western world: major, minor, chromatic, chord-tones, instrument transposition, form analysis. Students are also introduced to Popular music theory (p. 420).
10.	Concert Attendance I/II	0	This is a compulsory module for all Music Business majors. Students are expected to attend at least two different music events, every semester, presented by the department of Music Business: master classes; concerts; workshops; guest lectures (p. 423).
11.	Introduction to Economics	3	
12.	Introduction to Business	3	
13.	Managerial Psychology	3	In this module students learn the dynamics in an organisation: how people interact with each other; how people are motivated and how to affect morale; emotion; personalities; conflict resolution (p. 403)
Total Credits Year 1		37	
Year 2			
1.	English III/IV	3+3=6	
2.	English Conversation III/IV	0	
3.	Applied Music III/IV	2+2=4	A continuation of the first year modules (pp. 395-6).
4.	Technology in Music Business I/II	2+2=4	This is a module in which students learn about the application of different technologies in modern music (p. 398).
5.	Introduction to Music Business	3	In this module students learn about where music and business intersect. The focus of the module will be on: the various career prospects available to graduates; the knowledge and skills required to succeed in a career in music; the terminology used in the music industry and the music industry at a corporate level. This module will cater to those students who want to be performers, but want a greater understanding of the music business or to those students who want to further their studies in music business/management (p. 398).

#	Module	Credit	Description
6.	Principles of Marketing	3	
7.	Harmony	3	
8.	History of Thai Music	3	Students learn about the development of Thai music from the earliest days to the present day. Students also learn about the socio-economic and political situations surrounding the development of the different types of genres of Thai music (p. 421).
9.	Concert Attendance III/IV	0	Same as above.
10.	Ethics	3	In this module students explore the relationship between man and man, man and society and man and the world. Students will also analyse the problems of living together in society and the ways in which one can live a meaningful and happy life (p. 310).
11.	English for Music Industry	3	In this module students will learn the English used in the Music Industry. The module has also been designed to prepare students for other Music Business courses that they will take during their studies at Assumption University (p. 344).
12.	Music Business Finance	3	In this module students are taught about the media economics, financial management and entrepreneurship in the music industry. This module will empower students to be able to read financial documents, analyse business reports and provide students insights into traditional accounting practices. Students will also examine issues faced by music entrepreneurs wanting to start a music business (p. 398).
13.	Principles of Management	3	
Total Credits Year 2		38	
Year 3			
1.	Thai Civilisation	3	
2.	Applied Music V/VI	2+2=4	A continuation of the first year modules (p. 396-7).
3.	Music Business Marketing	3	In this module students will acquire the skills required to manage and administer an artist's career or a company, along with the skills required to organise a music event. Students will interrogate different topics such as: successful artist, manager and music organisation case studies; financial and legal issues in the music industry; promotion and sponsorship (p. 398).
4.	History of Western Music I/II	3+3=6	
5.	Concert Attendance V/VI	0	Same as above.
6.	One Major Elective Course	3	
7.	One Minor Elective Course	3	
8.	Legal Aspects of Music Business	3	In this module students will investigate legal issues faced by musicians, engineers, artists and producers as they build their careers and how the changing music landscape is affecting the careers of the later mentioned people. National and international copyright law will be interrogated (p. 398).
9.	Local Internship in the Music Industry	3	Students will complete a 15-week internship at a company in the music industry. A sponsor, from the company selected and an assigned lecturer, from the Department of Music Business will supervise the internship (p. 398).
10.	One Major Elective Course	3	
11.	One Minor Required Course	3	
Total Credits Year 3		34	
Year 4			
1.	Music Business Artist/Project Management	3	In this module students will learn about issues relating to the management of artists and projects. Some of the topics covered include: negotiating contracts, career development, agents, touring, merchandising, fees, imaging and other related duties (p. 399).
2.	Concert Attendance VII/VIII	0	Same as above.
3.	One Major Elective Course	3	
4.	One Minor Required Course	3	
5.	One Minor Elective Course	3	
6.	Two Free Elective Courses	3+3=6	
7.	Two Major Elective Courses	3+3=6	
8.	One Minor Required Course	3	
9.	One Minor Elective Course	3	
10.	One Free Elective Course	3	
Total Credits Year 4		33	
Total Degree Credits		142	

ADDENDUM C(iii): LIST OF MAJOR ELECTIVES FOR THE BACHELOR OF ART IN MUSIC BUSINESS: ASSUMPTION UNIVERSITY

Students need to select 15 credits from the following list of Major Elective Courses (Assumption University, 2012, p. 141):

#	Module	Credit	Description	Year on offer
1.	International Product and Brand Planning	3	In this module students learn to develop and introduce new products and brands for different cultural markets. Students learn concepts such as product standardisation and differentiation, brand extensions and dilutions, product life cycles, international product positioning and branding and their impact on brand image.	3
2.	Music Ensemble	2		1
3.	Advanced Performance I	2		4
4.	Advanced Performance II	2		4
5.	Basic Recording Techniques	2		3
6.	Music Business Seminar	2	In this module students will investigate certain topics within the music industry, which are of personal interest. Students will gather information on the selected topics based on primary research: visits to related music businesses and interviews with appropriate people within various music businesses (p. 399).	3
7.	Music in Film Industry	3	In this module students will learn about the history of film scoring, music in film and the business aspects of film music. Students will also learn about the development of different technologies, historically, that have been used in the creation and incorporation of music in motion pictures and the different jobs available for music people in the motion picture world (p. 399).	4
8.	Overseas Internship in Music Industry	3	Students will complete a 15-week internship at a company in the music industry. A sponsor, from the company selected and an assigned lecturer, from the Department of Music Business or an onsite mentor/supervisor will supervise the internship. Students are liable for any additional costs related to completing this foreign internship (p. 399).	4
9.	Career Options in Music Business	3	In this module students learn about the different type of jobs within the music industry and how to prepare for these jobs. This module is designed to prepare students for the Internship modules (p. 399).	4
10.	Leadership	3		3
11.	Sales Promotion	3		3
12.	Marketing Channel Strategy and Decisions	3		3
13.	International Marketing Communications	3		3
14.	Chorus	1		1
15.	Popular Music and Jazz	3	Students will learn about the development of popular music and jazz, taking into consideration the cultural, political and economic climate surrounding the development of the music. Students will learn to aurally analyse the different types of music (p. 422).	2
16.	Composition	3		3
17.	Form and Analysis	3		4
18.	Arranging	3		4
19.	Music of Human Life	3	Students will study the music of different cultures from around the world and how music has been used within these different cultures (p. 423).	4

ADDENDUM C(iv): LIST OF MINOR AREAS OF SPECIALISATION FOR THE BACHELOR OF ARTS IN MUSIC BUSINESS: ASSUMPTION UNIVERSITY

Students need to select 18 credits from the following Minor Areas of specialisation: Marketing; Management; Business English; Business French; Business Chinese and Business Japanese. With the Language minor options, students have to complete four modules of three credits each (which amounts to 12 credits) the remaining six credits can come from anyone of the six minor specialisations. What follows is a list of the minor course offerings (Assumption University, 2012, p. 142):

#	Module	Credits	Year on offer
Marketing Minor			
The following modules are all required:			
1.	Integrated Marketing Communication	3	3
2.	Sales Management	3	3
3.	Consumer Behaviour	3	3
4.	Competitive Analysis and Strategy	3	4
5.	Marketing for Services	3	4
6.	Marketing Management	3	4
Management Minor			
The following modules are all required:			
1.	Corporate Finance	3	3
2.	Organisation Theory	3	3
3.	Innovation and Change Management	3	3
4.	Strategic Human Resources Management	3	3
5.	Organisational Behaviour	3	3
6.	Corporate Strategy	3	4
Business English Minor			
Students need to select four of the following modules:			
1.	Listening and Speaking	3	2
2.	Business Communication in English I	3	3
3.	Translation I: English-Thai	3	3
4.	Business Conversation	3	4
5.	Understanding, Note-Taking and Summarising	3	4
6.	Academic Writing	3	4
Business French Major			
Students need to complete the following four modules:			
1.	Introduction to French	3	1
2.	French I	3	1
3.	French II	3	2
4.	French III	3	2
Business Chinese Major			
Students need to complete the following four modules:			
1.	Introduction to Chinese	3	1
2.	Chinese I	3	1
3.	Chinese II	3	2
4.	Chinese III	3	2
Business Japanese Major			
Students need to complete the following four modules:			
1.	Introduction to Japanese	3	1
2.	Japanese I	3	1
3.	Japanese II	3	2
4.	Japanese III	3	2

ADDENDUM C(v): PROGRAMME STRUCTURE OF THE BACHELOR OF MUSIC MANAGEMENT: HEDMARK UNIVERSITY

#	Module	Credit (ECTS)	Description
Year 1			
1.	Marketing Management	7.5	
2.	Music Industry	7.5	In this module students will learn about the major role players in the music industry, the role of the artist, songwriter, manufacturer, manager and management, record company, publisher, rights organisations and methods of music distribution. Students complete an individually written assignment, digital exam in information literacy and a written exam (pp. 8-9).
3.	Music Product	7.5	In this module students will learn about the economic viability of the music product and how it is made and produced. Students will learn about the value of music in the social development of artists. Students will learn how to identify a good song and look at the recording and the songwriting process and how music is used in movies and advertising (synchronization). Students complete a written exam for this module (pp. 10-11).
4.	Business Economics	7.5	
5.	Managerial Accounting and Budgeting	7.5	
6.	Music Marketing	7.5	In this module students will learn different marketing strategies and branding tools that will assist them in marketing an artist both in Norway and internationally. Students will learn about market segmentation, market positioning, industry analysis, situation analysis, communication and consumer behaviour in the music industry. Students will write an examination and a written assignment (pp. 16-17).
7.	Information Literacy and Method I	7.5	This is a research methodology module. In this module students will learn how to formulate a problem, how to do a literature review, analyse relevant sources, ethics and other concepts relevant to credible research. Students will complete a written assignment either individually or in a group and a written examination (pp. 18-19).
8.	Event Management	7.5	Students in this module will get a historical perspective on the evolution of live music and music events. Students will learn about all the concepts that make-up a successful event: budgets; food and beverage; ticket sales; artwork; security; sponsoring; PR; technical requirements of large events; venues and contingency planning. Assessment will take the form of a written research paper and an oral presentation done in a group of up to three (pp. 20-21).
Total Credits Year 1		60	
Year 2			
1.	Innovation and Entrepreneurship	7.5	Students will learn the different aspects of innovation and entrepreneurship in different businesses and industries. Students will learn to identify entrepreneurial ventures, how to develop human capital, self development and understand key methods in innovation activities including product development, process improvement and the development of market relations in both existing and new business (pp. 23-24).
2.	Music and Cultural Theory	7.5	This module is an exploration of popular music in Western society since the 1950s. Students will explore different genres and technological developments in music making since the 1950s to the present day. There will also be an emphasis on studio production and the role of the producer. Students will make an oral presentation and a written examination (pp. 25-26).
3.	Organisational Understanding	7.5	
4.	Artist and Repertoire Management	7.5	In this module students will learn about the job of an A&R person. Students will also be instructed on the following concepts: product management; customising music for a certain market; music marketing; branding, brand building and management; market segmentation; the artist as a brand. Students will present a portfolio of work, as a group, for 50% of their mark. Students will also write an examination (pp. 29-30).
5.	Marketing Communications	7.5	
6.	Project Management	7.5	
7.	Elective	7.5	
8.	Elective	7.5	
Total Credits Year 2		60	
Year 3			

#	Module	Credit (ECTS)	Description
1.	Media Law (Contract Law)	7.5	In this module students will learn about the fundamentals of copyright; other related media rights; relevant contracts; the analogue and digital use of intellectual property and other rights related to performing artists. Students will write a four-hour examination and do an oral presentation either individually or in a group of no more than three people (pp. 36-37).
2.	Creative Business	7.5	In this module students will interrogate different case studies of projects in the music industry. Students study high-profile organisations in the media and entertainment industry and how to organise social capital and network. In this module students will learn different theoretical modules of strategy development and will be able to explain the economic and business implications of strategic decisions. Students will also learn about the importance of social skills and interpersonal relationships in general business and in the music industry in particular. Student will learn about strategic management and business strategy and how to use these to create or identify strategic opportunities linked to the music industry. Students will present a paper as a group (of no more than three people) and an individual paper. There will also be an oral examination (pp. 38-39).
3.	Method and Data Handling: Method 2 (Elective)	7.5	This is a continuation of Information Literacy and Method 1 from Year 1.
4.	Interdisciplinary Media Project (Elective)	7.5	This is a module specific to Music Management and Music Production majors. This module is completed under supervision and completed as a group. Students need to select a topic and complete it in groups consisting of majors from both the Music Management and Production Bachelor's degrees. Topics need to be approved by the supervisor. The final project needs to consist of a project plan; minutes of meetings; budget; time frames; marketing plan; product; report describing the manufacturing process and discussing the technical issues related to the work conducted (pp. 42-43).
5.	Management and Leadership Role (Elective)	7.5	
6.	Business	7.5	
7.	Music Management Dissertation	7.5	In this module students need to research a topic in the field of Music Management. The student will be supervised through the process of their research and the topic needs to be approved before the student can proceed with their research. This module will be assessed through the presentation of the dissertation and an oral examination. The oral examination is used as a barometer to judge the written presentation and can affect the final outcome of student's results by a symbol (pp. 48-49).
8.	Elective	7.5	
9.	Music Management External Practice (Elective)	7.5	In this module students will complete an internship. Students need to submit three progress reports during their internship and a final report on completion of the internship. Tasks in this module will be linked to the student's daily work and special project implemented by the employer. Student will complete this module having a greater understanding of the structure of the music industry and the demands placed on people wanting to pursue a job within the organisation in which they completed their internship.
Total Credits Year 3		60	(In the third year students need to complete four of the five electives, therefore the total credits for year 3 is 60 credits, so even though there are 67.5 credits represented above, a student is only expected to complete 60 credits in third year)
Total Degree Credits		180	

**ADDENDUM C(vi): PROGRAMME STRUCTURE OF THE BACHELOR OF COMMERCIAL
MUSIC: MASSEY UNIVERSITY**

(Massey University, 2016c)

#	Module	Description	Credits
Year 1			
1.	Web Development: Social Media and Cloud	This module has been designed to assist students to gain creative and technical skills to develop, distribute and promote their own and the works of others. Various web platforms and tools are used to develop successful online campaigns taking into consideration etiquette, copyright, civil rights and privacy.	15
2.	The Recorded Work	In this module students are introduced to diverse traditional and contemporary music consumption models. Students will work together in multidisciplinary groups, across media platforms, utilising recorded music as a primary medium to demonstrate the protection of rights in relation to the cultural, social or economic nature of a project.	15
3.	Music Video Production	Students will be given creative and technical knowledge of industry standard digital video production tools and environments, which affect music video). Students will also analyse music videos and apply theoretical concepts to music video production.	15
4.	The Gig	Students will be taught skills to stage one-off localised music events. Students will explore social, cultural, economic factors and trends affecting the early stage promotion of artists in New Zealand and internationally. Multidisciplinary teams will develop the set list; manage the venue; logistics and technical requirements needed to host the event.	15
5.	Music Publishing	Students will learn a number of key concepts and debates concerning music publishing. This course is conducted in a practical manner. Students will gain an understanding of music rights, copyright ownership, exploitation of copyright and infringement of copyright. Students will also explore tensions and challenges currently facing the music industry in New Zealand and internationally by exploring new and emerging models associated with the digital economy.	15
6.	Music Label	In this module students will explore different structures (majors, independent labels and DIY) and practices utilised to promote and distribute popular music in New Zealand and internationally. Students will explore historic music industry models, the value of music as a commodity and new opportunities available to artists and the industry.	15
7.	Live Music I	Students will be introduced to different creative strategies for planning, managing, marketing, budgeting and promoting live music events from a DIY perspective. Students will be taught about contracts, risk assessment and basic accounting required for the planning of a live event. Students will be introduced to legislation regarding health and safety, licensing, basic conditions of employment and working hours.	15
Total Credits, Year 1			105
Year 2			
1.	Contemporary Musicology	Students will be introduced to a number of established theoretical approaches and perspectives in contemporary musicology. Students will be given a framework for their practice and research.	15
2.	Music Media	Various media platforms used by the music industry will be examined along with the role that the media, image and identity play in launching and sustaining a career in the music industry. Group work will involve the development of a media campaign to promote an artist taking into consideration genre, audience demographic, social, economic and cultural factors.	15
3.	Philosophical Perspectives	Various philosophical perspectives on the nature, purpose and value of music will be examined giving students the cognitive tools to analyse their own practice and research. Strategies of collaboration and communication within a group will be taught utilising reflective and analytical approaches formed through philosophy and critical theory.	15
4.	Music Touring	Students will be taught a wide range of skills and practices employed in international and local music touring. Concepts such as, booking multiple venues, support acts, technical and road logistics, wellbeing and communication, planning, management, promotion and merchandising will be taught. This knowledge will be implemented practically through the promotion of a short tour.	15
5.	Artist Development	Students will be taught about the concept of artist development and how it is used to discover and aligning artists to musical culture and product development practices and strategies in New Zealand and internationally.	15
6.	Live Music 2	Students will gain knowledge of complex live events such as festivals and tours. Students will gain a professional understanding of planning, financial and project management, fundraising, promotion, media purchasing and analytics. Additional skills that will assist students with risk assessment, event logistics and legal issues regarding HR, Health and Safety, Licensing and Contracts will also be imparted.	15
Total Credits, Year 2			90
Year 3			

#	Module	Description	Credits
1.	Music Industry Major Project	Students will realise an ambitious self-directed major project done under academic supervision and professional mentorship, appropriate to their area of specialisation. Students will be expected to work alone and in conjunction with groups from various disciplines displaying high levels of organisation and demonstrating a mastery of the skills taught throughout their studies.	15
2.	Political Economy	Students will understand music as a cultural form in relation to society, economy and technology. Students will study the political economy of music, which will form the basis for the analysis of their practice and research, which will allow them to develop strategies of collaboration and communication within groups.	15
3.	Graduate Portfolio	This module will prepare students for postgraduate studies or their transition to the industry. Students will develop an online portfolio. Students will be given the knowledge to devise a range of strategies in developing professional networks and progression opportunities.	15
4.	The Music Manager	The music industry is explored from the perspective of the music manager. The role of music manager will be explored in the contemporary music ecology in both New Zealand and internationally.	15
5.	Future Music	Students will study about the future of music through a series of creative and predictive workshops. Students will also interrogate key texts and case studies, which will assist them in developing a proposal for the future of music.	15
6.	Music Industry Pre-Production Project	Students will generate and evaluate concepts for an original music industry major project. Students will carry out a detailed investigation of the planning and resourcing required to conduct the project along with the social and economic values of the proposed project. Students will work individually and as a group, across majors to agree to the scope and roles of the proposed project.	15
Total Credits, Year 3			90
Entrepreneurship and Small Business Electives			
Entrepreneurship and Small Business Paper (at 300 level). Students need to select one of the following modules:			
1.	Enterprise Development		15
2.	New Venture Project		15
3.	Innovation, Creativity and Entrepreneurship		15
4.	Leadership (152336)		15
5.	Environmental Management for Business (152392)		15
Entrepreneurship and Small Business Paper (at above 100 level). Students need to select two of the following modules			
1.	Contemporary Management		15
2.	Entrepreneurship		15
3.	Small Business Management		15
4.	Project Management		15
5.	International Business		15
Entrepreneurship and Small Business Paper. Students need to select one of the following modules			
1.	Contemporary Management		15
2.	Entrepreneurship		15
3.	Small Business Management		15
4.	Project Management		15
5.	International Business		15
6.	Enterprise Development		15
7.	New Venture Project		15
8.	Innovation, Creativity and Entrepreneurship		15
9.	Environmental Management for Business		15
Total Credits, Electives			60
Total Overall Credits			345

**ADDENDUM C(vii): PROGRAMME STRUCTURE OF THE BACHELOR OF SCIENCE (BSC) IN
MUSIC BUSINESS, MUSICOLOGY AND TECHNOLOGY, HONOURS DEGREE, MIDLANDS
STATE UNIVERSITY, ZIMBABWE**

#	Module	Credit	Course Description
Year 1			
1.	Theory of Music (semester 1 and 2)	8	In this module students will be given fundamental skills to practically interpret and write notation.
2.	History of the Zimbabwean Music Industry (semester 1)	4	In this module students will trace the history of the music industry in Zimbabwe back to its roots in the 1940s to the present day. Students will also focus on how technological developments have affected music business practices in the country and the current trends in the music industry in Zimbabwe and the world at large.
3.	Music Sound and Critical Listening (semester 1)	4	In this module students will explore the scientific and practical elements of sound and how it is created. Students will critically listen to music, focusing on audio frequencies in different genres from around the world.
4.	Elementary Performance Practice (semester 1 and 2)	8	Students will explore performance in their major and minor instruments. Students will focus on the historical development of playing technique, tuning, structure, care, storage and maintenance of their major and minor instruments.
5.	Ethnomusicology (semester 1)	4	Students will focus on the development and study of Ethnomusicology and how this field of study has evolved and developed.
6.	Introduction to Information Technology (semester 1)	4	This is an information technology module inherited from the Department of Computer Sciences.
7.	Communication Skills (semester 1)	4	This is a communications module inherited from the Arts department.
8.	Acoustics and Live Sound Reinforcement (semester 2)	4	Students will focus on how to apply scientific knowledge of acoustics to resolve sound problems in enclosed spaces.
9.	Musicology (semester 2)	4	This module introduced students to the study of music using different approaches.
10.	Music and Media Relations (semester 2)	4	In this module students learn about music and the media, being exposed to concepts such as public relations and communication links to various pertinent stakeholders, in the media, for the purposes of promoting musicians and their creative output.
11.	Copyright Law and Entertainment (semester 2)	4	Students are exposed to copyright law in music and the media industries in Zimbabwe and musicians rights in music production, manufacturing, distribution, consumption and the censorship of music.
TOTAL CREDITS		52	
Optional Modules			
1.	Music and Community Development (semester 2)	4	Students will be taught how to organise and develop community-based programmes to suit different communities with the aim of ensuring the survival of these projects in these communities. Students will also focus on the preservation of music legacies and the promotion of talent in various communities.
2.	Music, Tourism and Culture (semester 2)	4	Students learn about the connection between music and tourism and the value music has in the tourism sector. Students learn about the tourism sector in Zimbabwe, how to establish music tourism centres, they explore different tourism organisations in Zimbabwe and national monuments.
Year 2			
1.	Microphones and Recording Technologies (semester 1)	4	Students learn about different types of microphones, their usages and their application in studios and in live environments. Students also explore the history of recording learning about the use of analogue microphones to the digital age.
2.	Intermediate Performance Practice (semester 1 and 2)	8	In this module students take the knowledge to which they were exposed to in the first year and advance in their performance knowledge to an intermediate level. Students will be expected to play five pieces in their intermediate recital, of which two need to be sight-read.
3.	Music Management and Marketing (semester 1)	4	Students will be taught management and marketing principals specifically for the music and entertainment sectors. This will assist students to manage a musical event, artists and the product of the music creation process.
4.	Compositional Theory (semester 1)	4	Students will be taught the fundamental theories that underlie the composition of music in different genres of music. Students will analyse, explore, arrange, create and critically evaluate different genres of music informed by different historical eras from Zimbabwe, Africa and the rest of the world.
5.	Gender Studies (semester 1)	4	This is a module inherited from the department of Gender Studies.
6.	Entrepreneurship (semester 1)	4	This is a module inherited from the department of Entrepreneurship.
7.	Research Methods in Music (semester 2)	4	Students will be taught different scientific and social research methods, applicable in music research that will empower students to collect, analyse, interpret and present data whilst considering ethics. This module has been inserted to empower students to complete a dissertation in fourth year.
8.	Zimbabwean Traditional Genres, Styles and Dances (semester 2)	4	Students will be exposed to various indigenous genres of music in Zimbabwe, from different geographical and ethnic origins and trace their historical development. Students will be equipped with knowledge of performance techniques in singing, dancing, drumming and clapping of these various indigenous songs and genres and their accompanying instrumentation.
9.	Digital MIDI Sequencing (semester 2)	4	Students will explore different music software and virtual sequencers to create projects, music compositions, produce musicals, import and export MIDI files. Students will compile a portfolio of work in this module.

#	Module	Credit	Course Description
10.	Ethnomusicology (semester 2)	4	In this module students will be exposed to the study of music and dance in cultural context and the theories that govern the study of music. Students will focus on world music and popular music, its preservation and sustainability and the changing of music and musical practices.
TOTAL CREDITS		44	
Optional Modules			
1.	Music Library and Archiving (semester 1)	4	Students learn about how to process and preserve musical artefacts, instruments and texts. Students will work within the university's musical archives and have hands on experience and exposure to musical heritage and the preservation thereof.
2.	Music Video Documentation (semester 1)	4	In this module students learn about music video making, the usage of cameras, production techniques and creation of footage for use in television broadcasts. Students will create adverts, short video diaries and documentaries for commercial television.
3.	Music Methods	4	Students will be explore the various ways and theories which can be utilised to teach music at primary, high school and at tertiary institutions. Students will learn about the psychological, philosophical and sociological issues that may affect the learning of music and the different methods of teaching music: practically and theoretical music.
4.	Instrument Design, Construction and Innovation	4	Students will be taught to gather knowledge of how to design, maintain and produce musical instruments.
Year 3			
1.	Work Related Learning Report	15	In this module students need to provide an extensive report of their work integrated learning experience. The Work Related Learning experience will be a 10 month experience and needs to be in a situation related to the student's degree programme.
2.	Academic Supervisor's Report	15	Students will be assessed on their work integrated learning by the university academic supervisor.
3.	Employer's Assessment's Report	10	The employer in which the student completed their work integrated learning will assess their performance in the work environment.
TOTAL CREDITS		40	
Year 4			
1.	Advanced Performance Recital (semester 1 and 2)	8	In this module the student will exhibit an advance knowledge and mastery of their major and minor instruments. Students will perform at a public recital and will need to perform a programme of five songs for their recital. In the second semester: students will present six pieces of music in their final public recital. Students will also be required to market the recital through the use of advertising, posters, fliers. They will need to secure a music venue for the recital and backing artists.
2.	Compositional Techniques (semester 1)	4	This module will give students an opportunity to practically exhibit their knowledge of the theories of composition in different genres of music. Students will need to present a mini-portfolio of work, which will display their master of composition.
3.	Popular Music Studies (semester 1)	4	Student will trace the history and development of popular music and the impact this has had on the development of Zimbabwean music. Student will analyse the form and characteristics of different styles of Western Popular music, African and Zimbabwean songs.
4.	Musicology (semester 1)	4	In this module students will be exposed to the advanced theories utilised in the study of music.
5.	Dissertation (semester 2)	8	Students will utilise the research skills learnt in Research Methods in Music in second year to complete this module. Student will research a topic of their own choice and will be supervised by member(s) of the academic staff, decided by the departmental research board.
TOTAL CREDITS		28	
Optional			
1.	Music, Film and Theatre (semester 1)	4	Student will be taught how to produce music for film and theatre performances. Students will be afforded the opportunity to score, compose and select music for a relevant movie or theatre production.
2.	Audio for Video Production (semester 1)	4	Students will apply their knowledge of recording for video to oversee video recording projects as sound engineers in conjunction with a producer. Students will also work with mixing engineers to complete a project that will meet acceptable commercial standards.
3.	Studio Design and Setup (semester 2)	4	In this module students will be given the knowledge to assist them in the design of a recording studio and its set-up. Students will be required to defend their designs, which will be subjected to current industry standards and practices for the recoding of commercial music in various genres.
4.	Jazz Performance Studies (semester 2)	4	Students will be given the skills to perform music in the Jazz idiom.
5.	Technology For Music Instruction (semester 2)	4	Students will utilise the internet, software packages, electronic musical equipment and other computer based technologies to create instructional materials for music tuition.

ADDENDUM C(viii): TABLE SHOWING MODULE AND CREDIT BREAKDOWN FOR THE BACHELOR OF FINE ARTS: RECORDED MUSIC: TISCH SCHOOL OF MUSIC

Area	Modules	Credits	Number of Modules
I: Recorded Music Arts	Colloquium	0	1
	Production	18	7
	Writing, History and Emergent Media	14	4
	Business	18	9
	Musicianship and Performance	8	3
Total		58	24
II: General Education	Expository Writing	8	2
	Humanities and Social Sciences	12	Students need to take at least one module of 4 credits with an international focus.
	Natural Sciences	4	
An additional selection of five General education modules (adding up to 20 credits) are required to make-up the 44 credits required to fulfil the criteria required for the completion of Area II.			
Total		44	
III: Electives	Students can choose electives from any of the four areas of specialisation.	26	

ADDENDUM C(ix): PROGRAMME STRUCTURE OF THE BACHELOR OF FINE ARTS: RECORDED MUSIC: TISCH SCHOOL OF MUSIC

#	Module	Credits	Description
First Year			
0.	Creativity in Context	0	This is a compulsory course that helps students to contextualize the whole of the Clive Davis Institution's core curriculum. The course contains some colloquium conversations with senior lecturers, working artists in the music industry, fine arts, architecture, journalism, fashion and technology. This assists students to better understand the relationship between academia and artistic and commercial achievement.
1.	The Business of Music Industry Essentials	2	In this module students are introduced to the business principles that underpin music industry activities across different business sectors, such as: entrepreneurship, creativity, innovation, branding, marketing and finance. Other topics include in the module include: the structure of the music industry, synergy between different business sectors, marketplace trends and developments in income streams, deals and key role players. By the end of the module students will have a practical, real world understanding of the music business and strategic direction for their own careers.
2.	Creative Music Entrepreneurs in historical context	4	This module introduces students to the history of innovative entrepreneurs in American recorded music (executives, managers, producers, performers, DJs, journalists, publishers) and places the art and business of creating in historical, political, cultural and social context. Some of the key figures interrogated include: Berry Gordy, Sylvia Robinson, Rick Rubin and Les Paul. Students will learn about the history of 20-21 st century recorded music and the various genres that emerged at these times. There is a focus on creating successful essays on popular music.
3.	Fundamentals of Audio Workstations HI	2+2=4	In this module students are exposed to the theoretical and practical knowledge required to operate certain music production software: Pro-Tools and Logic Pro.
4.	Engineering the record HI	2+2=4	This module challenges students to understand and apply the fundamental principles that form the basis of tried and tested recording techniques and to make informed decisions in each stage of the recording process. Students are taught these techniques through a process of lectures, discussions, exercises and recording sessions. Students utilize knowledge taught in ear training and songwriting for producers in this module. In the second part of the course students will reverse-engineer a well-known recording and reproduce it as a sound-alike.
5.	Musicianship: Music Theory and Construction	2	This module deals with the three elements of music: Rhythm, Harmony and Melody. Students review and analyse music examples, written and recorded to demonstrate the above concepts. The focus is on Western contemporary music. In the second half of the module students will learn to transcribe rhythms, hear chord progressions, arrange and compose at a basic level. The aim of the module is to assist a student to have an appreciation of what producers, arrangers, composers and songwriters do.
6.	Writing the Essay: Art and the World	4	This is a Liberal Arts module.
7.	Elective Course	2	Check elective list below.
8.	The Business of Music: Creativity and Entrepreneurship	2	This module introduces a student to the practical elements of entrepreneurship in the music industry, the skills and innovative thinking that empower music entrepreneurs and the process and strategies that contribute to entrepreneurial success. Strong emphasis is placed on the development and reinforcement of business knowledge and applied skills through group project work, in-class and out-of-class assignments, interactive class discussions and self and peer assessments. Students will engage with successful music entrepreneurs and gain valuable insights and inspiration to help pursue their own entrepreneurial ideas.
9.	Critical listening for the recording studio	2	It is essential for a producer to accurately describe what is being heard and articulate possible audio issues. This module is designed to speed the process of creating a pair of "Golden Ears" and give a student a head start in developing their listening ability. Through theoretical and practical listening exercises, students will develop their expertise.
10.	Writing the Essay: the world through art	4	This is a liberal arts module.
11.	Liberal arts course	4	Students can select from a number of liberal arts modules offered within various departments at NYU.
12.	Elective course	2	Check elective list below.
Total Credits		36	
Second Year			
1.	The Business of Music: Creating Marketing Strategies	2	This module introduces music marketing concepts, principles and approaches used by musicians, songwriters, music producers and companies and executives to improve their visibility and form better strategies when marketing to customers. Retail, distribution, radio, touring and publicity approaches are examined with emphasis on online tools and strategies, including website and mobile optimisation, smartphone and desktop applications, crowdfunding and their applications. Topics include: customer behaviour, market segmentation and research design, market strategy and branding. Through guest lectures, case studies, discussions, lectures,

#	Module	Credits	Description
			individual/group assignments, students will develop industry-focused knowledge and skills that will assist them in formulating their own marketing plan, which they can use for their own individual entrepreneurial venture.
2.	Producing the Record: Side A and B	4+4=8	The purpose of this module is to teach technical proficiency, self-sufficiency and creative methodology in the area of studio-based music production, better known as "realization". Students are taught through a variety of case studies, traditional lectures and hands-on experiential learning. Lessons include a fusion of musicianship, engineering skills, project management, entrepreneurship, logistics, ethical business practices, creative conduct and historical analysis.
3.	Producing music with software and MIDI	2	In this module students will learn the Ableton Live music production software package. This software has the distinction of having been created by musicians. The module will aim to teach the basics of the programme and its unique ability to manipulate sound. This is what makes it the go-to software for DJs, Remixers, VJs and music producers.
4.	Writing the HIT Song	4	Students will explore the difference between a hit song and other songs and how to go about writing a hit song. Students will creatively and critically discuss songwriting, arrangement and the logistics of writing a song. The content draws parallels between successful songs from various generations and by genre and turns songwriting into a reliable, learnable craft that emphasises clarity, economy and depth.
5.	Liberal Arts Course	4	Students can select from a number of liberal arts modules offered within various departments at NYU.
6.	Elective Course	2	Check elective list below.
7.	The Business of Music	2	TBA
8.	Artists and Audiences in historical context	4	This module serves a triple purpose: 1) It will help students to think about artists in popular music, what they are, what they do and how they interact with fans; 2) Significant artists in music history will be selected to analyse; 3) The module will introduce students to writings about the selected artists and will assist students in writing critically about the selected artists and their works.
9.	Liberal Arts Course	4	Students can select from a number of liberal arts modules offered within various departments at NYU.
10.	Elective Course(s)	4	Check elective list below.
	Total Credits	36	
	Third Year		
1.	Business Colloquium course	2	To Be Announced (TBA)
2.	Music History/Journalism course	2	TBA
3.	German Language course	4	This is a liberal arts module.
4.	Industry internship	4	Students need to either get involved in the university internship programme or study abroad through opportunities available from NYU Global or Tisch Special Programs.
5.	Business or Production or Technology or Elective course or Liberal Arts course	4	Check elective list below.
6.	Writing about Popular Music	4	This module explores the various forms of music journalism, the expanding platforms on which writing occurs and provides a base to communicate effectively about music. This module is not only aimed at those who want to pursue a journalistic career. All students benefit from writing and thinking critically about music. This module aims to assist students in finding their writing voices and individual perspectives through prolific writing.
7.	Liberal arts course	4	Students can select from a number of liberal arts modules offered within various departments at NYU.
8.	Liberal arts course	4	Students can select from a number of liberal arts modules offered within various departments at NYU.
9.	Elective course(s)	4	Check elective list below.
10.	Entrepreneurship: Developing the music business venture	4	This module is designed to assist students in the creation of a business plan, from visualisation to implementation. Students will evaluate the value-chain and the monetization of their endeavour. Greater freedom of action and choice will be gained as they work towards their Capstone project and post-graduate life. At the end of the module students will deliver a business plan for their unique project, with all the necessary elements, including a financial plan. Students will also receive executive training to prepare them for whatever training may await them. The following topics will be covered in the module: modern revenue streams, company operations and management, social media statistics and emerging technologies, new venture formation, legal and business requirements for startups, running a business and human resources (HR).
11.	Emerging trends in the music industry	1	This is a colloquium (talks/workshops) structured module. This module will showcase modern advancements, achievements and developments of individuals and companies that will drive the field of music and entertainment in the coming century. Special focus will

#	Module	Credits	Description
			be on musical, technological, artistic and business visionaries. Students will use the knowledge gained in this module toward the completion of the Capstone project which will dominate the fourth year of this degree.
Total Credits		37	
Fourth Year			
1.	Capstone	3	The final Capstone project (whether performance, production or business plan) will be work-shopped and completed as required for the completion of each student's goals. Advisors will set agendas and timeframes from week-to-week based on the student's goals or needs. Students will present their project to a panel of full-time faculty members and pitch their Capstone to industry professionals in their final semester. Production majors need to register for Capstone Studio Production and Performance majors need to register for Capstone Live Performance.
2.	Industry internship	2	Students need to either get involved in the university internship programme or the study abroad opportunities available through NYU Global or Tisch Special Programs.
3.	Liberal arts course	4	Students can select from a number of liberal arts modules offered within various departments at NYU.
4.	Elective course(s)	4	Check elective list below.
5.	Liberal arts course	4	Students can select from a number of liberal arts modules offered within various departments at NYU.
6.	Liberal arts course	4	Students can select from a number of liberal arts modules offered within various departments at NYU.
7.	Elective course(s)	4	Check elective list below.
8.	Capstone Mentorship	0	This is a compulsory module and will assist students in the completion of their Capstone project.
Total Credits		25	
Overall Credits		134	
Major Electives			
Music Business Electives			
1.	Conversations with technology entrepreneurs	2	In this module students will meet and hear from key entrepreneurial figures and innovators in music technology. In anticipation of a guest lecture students will need to do research on the leading tech figure (from books to live events). Students will then be expected to have prepared questions for the speaker.
2.	Women as entrepreneurs in popular music	2	This module will examine women as entrepreneurs in the different sectors that make up the music industry and the various strategies they have followed which have led to their success. The module will look at why men outnumber women as entrepreneurs in music and how to change the status quo. The module will be taught through an investigation of various readings, conversations with leading women entrepreneurs, class collaborations and discussions. The aim of the module is to give students an expanded awareness of entrepreneurial opportunities in music, to think entrepreneurially and to help students develop concrete strategies that they can apply in their own personal, future careers.
3.	Business plan execution: Directed study	2	This module aims to build on practical skills developed in the institute's business core and will provide students with an opportunity to apply the skills learnt to actively market and launch a current or near future project. This module will take the form of one-on-one, bi-weekly instructor assisted learning, whereby the instructor sets out certain goals for the students. Professional experts, in the student's field of specialisation, will be made available and weekly goals and assignments will track a student's progress and success.
4.	Legal and business essentials for the performing artist	2	This module is designed to cater to the needs of students wanting pursue a career in the performing arts (stage or behind the scenes). Instruction takes the form of lectures, workshops, interactive group discussions, projects and talk-shops with notable industry guests. The module provides a thorough overview of legal and business issues and various challenges faced by performing artists. Practical advice and solutions are provided to assist students on their career journey. At the end of the module students should have a framework of knowledge that will assist them in securing success in their future careers.
5.	Music contracts and deal-making	2	Students graduate from this module with a fundamental understanding of contracts and deals which they will one day possibly encounter in their professional careers. Understanding of contracts and deals is something which any graduating students requires knowledge of in today's music industry. Students will be informed of prevailing legal trends and pitfalls.
6.	Leadership in the Music Industry	2	This module was designed to expand student's knowledge of leadership and to assist them in developing leadership skills in preparation for leadership roles within the music industry, as performers, musicians, entrepreneurs, and executives. The module focuses on skills and competencies required for successful leadership. Students will meet successful leaders from the music world and

#	Module	Credits	Description
7.	Funding your music venture	2	will learn about complex moral and ethical challenges faced by music leaders. This module was designed to demystify the funding process and provide an overview of the main sources of music business funding and how to access them. The different types of funding covered include: grants, investments, crowdfunding, friends and family. Students are taught how to choose the right type of funding for their needs and how to access the funding. Teaching is facilitated through lectures, readings, class discussions, collaborative projects and guest speakers from different parts of the music industry. By the end of the module students will have the knowledge and strategic plan which they would need to execute a plan to approach prospective funders for their own personal venture.
8.	Understanding digital media	2	This module will assist students in understanding and grasping the impact of convergent digital media platforms on the music industry. Topics included in this module: digital distribution models, social-network marketing and promotion, user-generated content, video piracy, gaming and the global effects of mobile and the internet on music sales. Students will discuss the evolution of the above developments and the psychological motivations of music consumers that have led to the rise of the online revolution and how they will impact the future of the music industry.
9.	The future of the music streaming economy	2	In this module students will be guided through the history of streaming, the controversies surrounding its business model and the technology that has made it possible. Students will be introduced to the new music online storefront and will be shown how the digital marketplace is changing music marketing and artist development. This module will examine the pros and cons of the streaming environment. Students will practice techniques of releasing music online through hands-on workshops, which will lead them to the beginning steps of registering and releasing their own projects via Phonofile and WIMP on all major platforms and services.
10.	The business of music publishing	4	This module focuses on the business of music publishing. The knowledge of copyright is one of the most valuable skills that emerging songwriters can have. This course is aimed at aspiring musicians, songwriters, producers, artist managers and music executives. The module includes topics such as: the roles and responsibilities of music publishers, identifying new markets for songs, the structure of music publishing companies, different music publishing deals and their terms, music publishing revenue flow, the practical aspects of music publishing administration and licensing and music publishing as an investment. Students will graduate with a practical understanding of music publishing as a business and with the tools and strategies necessary for turning songs into sustainable sources of income.
11.	The business of electronic and dance music	4	This module will focus on the current major players in the genre, David Guetta, Skrillex, DeadMau5, A-Trak and the rise of the EDM (Electronic Dance Music) genre. Festivals, like Electric Daisy, will be analysed as a central point in the development of the genre. This module is aimed at DJs, artist managers, producers and journalists. The focus of this module is on studying, discussing and analysing the key elements essential to pursuing a career within EDM.
12.	Music supervision and licensing	4	This module focuses on music licensing and music supervision. The module will look at how music supervision can benefit the artist, manager, label and publisher. The content will also focus on an analysis of the key role players in the field of music supervision and licensing. Topics covered in the module include: music publishing, clearances, budgets and pitching music for licensing. Platforms on which music is supervised and licensed will be interrogated: TV, film, advertising, and video games. The impact of supervision and licensing on the creative process will also be analysed, by looking at various case studies, e.g. Lorde curating "The Hunger Games" soundtrack. The final class project will involve supervising and licensing music in real time, using all the knowledge gained in class.
13.	Music licensing lab	2	This module introduces students to the financial, creative, legal and technical elements of supervision and licensing. Students will be taught about the "nuts and bolts" of music clearances and licensing. The different elements of a music supervisor's job will be investigated, which includes their work with TV, advertisers, film studios, video games, apps and online applications. This module is aimed at those students who want to be music supervisors, music publishers, licensors, songwriters, composers, artists, producers and creative entrepreneurs. Topics covered in lectures include: breaking into the industry, opportunities for music placement, how to pitch and get music placed, the different parties involved in all aspects of licensing. Students will be exposed to complex business challenges faced by music supervisors and learn about the mind-set and strategies needed to successfully overcome challenges. Lessons will take the form of readings, discussions, lab assignments, case studies (like "Straight Outta Compton" the movie and "Broad City") as well as interactions with special guests.
14.	Branding	4	Creative branding is the key to understanding the consumption patterns of audiences. This module is designed to give students the tools necessary to approach the business of music branding. Students will complete exercises in analysing and developing brands and will study how certain brands succeed. Key books on branding, branding theory and relevant articles will be interrogated as well as interactions with guest speakers. Students will also consider debates about the ethics of living in a corporate culture defined by brands and superstars. Students will master branding vocabulary such as brand equity, brandscapes, brand architecture and product

#	Module	Credits	Description
15.	Business of artist management	4	<p>In the second half of the module, students will focus on methodologies for practising branding as it relates to today's music industry.</p> <p>This module is designed for students who aspire to be artist managers or who are practising managers who require proven artist management strategies. The module is also beneficial for artists, record producers, musicians and songwriters who want to have a better understanding of managing creativity and the business of management. A manager's job is to oversee all aspects of creative careers in music and are charged with the responsibility of furthering the careers of artists. Students will learn about different career trajectories and gain hands-on experience developing management strategies that can be applied to different creative careers in the music industry. Students will be taught through guest speakers, lectures, case studies, artist/manager panels and think tanks. Students will have the opportunity to interact directly with some of the music industry's most successful advisors.</p>
16.	Artist management lab	2	<p>This module has been designed to teach students the fundamentals of artist management and the functions of artist managers. Students will learn about the roles of managers as well as gain an understanding of how artist managers build and develop their teams and the different kinds of leadership positions they occupy. Students will investigate different styles of artist management and discuss best practice by reviewing case studies and speaking with special guest lecturers. Through a class lab, students will analyse various potential problems and scenarios and develop solutions to problems artist managers encounter. Students will take over the management of an existing artist and help them re-organise their careers in a comprehensive final project. Artist managers now serve as gatekeepers of commercial and brand value in the talent food chain. Managers not only help grow a career, but they are sometimes responsible for orchestrating and creating a new career. Students will look at careers of people like Scooter Braun, Amy Thomsson and Troy Carter.</p>
17.	Social entrepreneurship in the music industry	4	<p>In this module students will learn how music can be used to promote social change in new and effective ways: producing a benefit concert, releasing a social consciousness song, launching a new music co-op. There is currently a new community of music executive who focuses on music for the purposes of activism. This module will introduce students to the new field of social entrepreneurship, and will enlighten students to the opportunities and challenges that social entrepreneurs face. Students are given tools and skills needed to pursue a career in this field. By the end of the module students will have a framework for transforming ideas into social entrepreneurship concepts and inspiring people to work toward a vision.</p>
18.	Curating live music events	4	<p>This highly practical module will introduce students to the creative business aspects of planning, marketing, programming, and producing a live music event, which is growing and quickly becoming a viable sector of the music industry. Aspects covered in the module include: the curation of talent, marketing, promotion, strategic corporate partnerships and logistical elements of producing effective events. Students will apply marketing principles to assess different kinds of music events across various genres and formats: festivals, pop-up/branded events, one-off concerts and beyond. Selections from key texts, articles and trade publications will be analysed to assess the successes and/or challenges of events such as Coachella, CMJ, SXSW and various others. Guest speakers, who are leaders in the field of curation, will discuss their experiences about different aspects of live event production and share findings of their individual areas of expertise. Coursework will include written assignments and the development of two full-scale music events. Students will graduate from this module with the knowledge of how to create, develop and execute a live multi-media event.</p>
19.	Producing live music events	2	<p>Students are taught the technical and business aspects involved in planning, developing and producing live events in this module. Students will focus on topics such as talent and venue contracts and negotiations, various revenue streams, budgeting, marketing, best practices for the promotion of music events and more. Lessons will take the form of lectures, interactive class discussions, peer and self-assessment, short answer analytical responses and hands-on collaboration on the production of a live music event. By the end of this module students will have the skills to be able to book and oversee all aspects of a live music event.</p>
Production Electives			
1.	Professional development for producers and songwriters	2	<p>Only students working on a senior Capstone production will be granted access to this module. This module has been designed to give students artistic and technical guidance when pursuing a production based Capstone project. In this module students will compile a comprehensive recording and production plan and provide ongoing feedback regarding work in progress.</p>
2.	Advanced music production: Studio Production	2	
3.	Advanced engineering	4	
4.	The Virtual Producer: Beats and Broadcasting	2	
5.	Mixing the record	4	

#	Module	Description	Credits
6.	Mix Intensive		2
7.	Mastering the record		4
8.	Arranging the record		4
Writing, History and Emergent Media Electives			
1.	Topics in recorded music: Punk		2
2.	Topics in recorded music: Funk		2
3.	Topics in recorded music: Miles Davis		2
4.	Topics in recorded music: Led Zeppelin		2
5.	Topics in recorded music: Stevie Wonder		2
6.	Topics in recorded music: James Brown		2
7.	Topics in recorded music: Nirvana		2
8.	Topics in recorded music: Freddie Mercury		2
9.	Topics in recorded music: David Bowie		2
10.	Topics in recorded music: Talking Heads		2
11.	Topics in recorded music: Prince		2
12.	Topics in recorded music: Aretha Franklin and Soul		2
13.	Topics in recorded music: Bob Marley and Post-Colonial Music		2
14.	Topics in recorded music: Paul Simon and Graceland		2
15.	Topics in recorded music: Diaspora sounds		2
16.	Topics in recorded music: The Motown Legacy		2
17.	Topics in recorded music: Classic albums		2
18.	Topics in recorded music: Sound studies and Pop music		2
19.	Topics in recorded music: Failure	In this module students will learn about failure and how to deal with failure. Students will investigate different case studies in which albums or artists have failed and how these artists and recording companies dealt with the situation. Student's perceptions of success and failure in the 21 st century will also be challenged. Students will also investigate the impact that fear of failure has had on the creative process and how it can be managed.	2
20.	Topics in recorded music: Music and Robots		2
21.	Topics in recorded music: Dubnation		2
22.	Music, Politics and Culture in the 1960's		4
23.	Music recommendation and discovery: History, criticism and culture		4
24.	Revisiting 1950s Rock 'n Roll		4
25.	Recycling Pop music: Innovation, imitation and originality		4
26.	Race music in 20 th century Popular music		4
Musicianship and Performance Electives			
1.	Advanced Musicianship: Classic songs of the 30s and 40s		4
2.	Advanced Musicianship: Classic tracks of the 1960's and 1970s		2

**ADDENDUM C(x): PROGRAMME STRUCTURE OF THE BACHELOR OF ARTS IN MUSIC
MANAGEMENT: RHYTHMIC MUSIC CONSERVATORY**

(Rhythmic Music Conservatory, 2014, p. 6)

#	Module	Credits ECTS	Description
Year 1			
1.	The Music Industry I	5	Music Business I-II The aim of this module is to empower students with knowledge of the Danish and international music industry. Students will interrogate the industry based on factors that control the development of the industry: technological, economic and relational factors. Students will critically evaluate different business models utilised in the music industry with the aim of developing their own business model and sellable products. Students will also study about the music industry and how it relates to other cultural industries. An internship is built into the programme: students will do an internship in a part of the industry in which they show an interest. Students are encouraged to use the knowledge they have acquired in the three years of their music business education in their internship. The students' final examination is a written report of their experiences at the company in which they concluded their internship and of the entire internship process. (pp. 10-11).
2.	Project Management I	10	Project Management I-II In this module students will learn how to develop, design manage, implement and evaluate projects. Students will use generally recognised project management tools in this module, such as: Risk Management, Stakeholder Management, Estimation, Control, Process Management, Facilitation, Interview, Conflict Management, General Management and Follow-Up. Students will complete assignments with members of the music industry or with other students from various departments within the conservatory. Students will learn how to draw up goals, organise and plan a project, working in a project team and completing a project within an allocated time and on budget. The final examination will be written in the fourth semester and will consist of a written paper and an oral presentation. Students may write the paper in a group of a maximum of two people (pp. 12-3).
3.	Music Analysis I	5	In this module students will gain knowledge of the historical and theoretical aspects of music. Students will analyse, aurally, popular music, which will strengthen their genre knowledge and ability to undertake aesthetic reflection. Students will be able to evaluate music on the basis of several parameters and therefore be able to communicate this knowledge to various pertinent stakeholders. Students will learn different music theory concepts and genres of popular music. This module is a hybrid of popular music history, aural and theory (pp. 14-5).
4.	Music Sociology I	10	Music Sociology I-II In this module students will learn about the relationship between the social, cultural and historical aspects of music with a specific focus on the most recent popular music and popular music culture. By learning various sociological theories students will learn to examine issues relating to the character and position of music in society. Students will learn about the role of various music industry players from a socio-cultural and aesthetic context. This will allow students to identify, explain and solve problems in their own professional lives and to communicate this adequately with pertinent stakeholders. Students will learn about the interdependence and relation between music, the individual and society from a historical, philosophical and sociological perspective. The final examination is a self-selected written paper, followed by an oral examination in which the student will elaborate on their academic choices (pp. 15-6).
5.	Strategy and Organisation	15	In this module students learn about strategy and organisation, how they relate to other subjects areas in the programme and how they are used in the music industry. This module will equip students with a commercial and holistic understanding of companies and their overall long-term development and management. Students will also learn about the functions of an organisation, various organisational forms and their strengths and weaknesses. Finally students focus on behaviour and change in organisations and how this occurs in interaction with internal and external environmental processes. The final examination consists of a written paper (of about 20 pages) and an oral component. The written paper may be written as a group (of a maximum of two people) (pp. 17-18).
6.	Economics	15	The teaching in this module is based on practical case studies in which financial and accounting issues are analysed within the context of the music industry. Students will learn how to read, sort and record economic data, which will assist them to be able to undertake financial analysis

#	Module	Credits	Description
		ECTS	
			and control. It will also assist students to set goals, targets and budgets. Students will also learn various financial and non-financial indicators, which will assist them in making decision. The final examination consists of a written paper and an oral presentation (pp. 19-20).
Total Credits for Year 1		60	
Year 2			
1.	The Music Industry II	5	Refer to Year 1.
2.	Project Management II	10	Refer to Year 1.
3.	Music Sociology II	15	Refer to Year 1.
4.	Law	15	Students will be taught those aspects of commercial law which specifically relate to the music industry from a national and international point of view. Students will be taught about jurisprudence, international procedural and civil law. Students will also be taught about contracts, which ones are mostly used in the music industry and the content in these contracts. Intellectual property rights with special reference to copyright and its relation to contract law will also be taught. Finally marketing law will be taught from a national and international perspective. The final examination will be an oral (pp. 21-2).
5.	Communication and Marketing	15	The main aim of this module is to teach students how to independently solve communication and marketing tasks within the music business. Students are also taught about public relations in the second half of the course and its central role in the dissemination of music. Students will be taught about sponsorships, community-building and merchandising. The final examination will be a self-selected written paper followed by an oral examination (pp. 23-4).
Total Credits for Year 2		60	
Year 3			
1.	The Music Industry III	30	Refer to Year 1.
2.	Innovation and Entrepreneurship	10	This course focuses on innovation, intrapreneurship and entrepreneurship in the music business. Students will learn about idea generation, selection and evaluation of innovative ideas, implementation and creating value after implementation. The examination will take the form of a self-selected written paper and an oral presentation (pp. 25-6).
3.	Bachelor Project	20	Students will select a topic relevant to the music industry. The topic needs to be interdisciplinary in nature. In their journey to the completion of this project students will receive individual guidance and group guidance through workshops. The final examination will consist of the presentation of a written paper (40 pages in length) and an oral presentation (pp. 27-8).
Total Credits for Year 3		60	
Total Degree Credits		180	

ADDENDUM C(xi): PROGRAMME STRUCTURE OF THE BACHELOR OF ARTS (MUSIC INDUSTRY): ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY

(Royal Melbourne Institute of Technology, 2016a; Royal Melbourne Institute of Technology, 2016b; Royal Melbourne Institute of Technology, 2016d)

#	Module	Description	Credits
Year 1			
Compulsory Modules			
1.	Music: People and Practices	In this module students are introduced to the various concepts governing the global music industries: people, practices, trends and scholarship. This module aims to build a student's familiarity with music as both a business and a culture.	24
2.	Music: Performance and Production	In this module students are introduced to the craft of music production and performance. Students will have the opportunity to develop their skills in sound production, live performance, concept development, event coordination and promotion. The content in this module aims to teach students strategies of working alone and with others in performance and production within the global commercial music industries.	24
3.	Contextual Study Elective		
4.	Contextual Study Elective		
5.	School Elective		
6.	School Elective		
Year 2			
7.	Music: Style and Genre	The focus of this module is the historical analysis of the socio, political, technological and economic development of various contemporary music genres. Students will interrogate the careers of prominent figures within the genres investigates: artists and composers. Students will also investigate the forms and structures of significant songs as well as the African-American influences on popular music.	24
8.	Music in Popular Culture	Students will investigate the role and significance of music in popular culture. Students will engage with contemporary issues, historical events and key genres in music. Students will also investigate how music and musicians are represented within different cultural perspectives: TV, Online, Media. This module will provide students with a broad interdisciplinary perspective of music and how this pervasive art form infiltrates our daily lives.	12
9.	Music: Global Perspectives	In this module students will learn about the role of musicians within the context of the global music industry. Students will examine how music is produced and consumed in the everyday lives of people from varying cultural and geographical regions. This course is an introduction to the discipline of ethnomusicology. Students will be expected to apply the basic theory and methodologies of ethnomusicology in their assessments. Guest lectures will present their musical traditions from around the world.	24
10.	Contextual Study Elective		
11.	Contextual Study Elective		
12.	School Elective		
Year 3			
13.	Music: Career Paths	This module will take the form of a work placement. This will assist students in creating a realisation of what if expecting them after graduation. Students will create a portfolio of work linking what they have learnt, in the preceding two years and the work in which they have been placed. This will be used to determine how much of the work they have learnt they have been able to assimilate. Students will be expected to immerse themselves in the real and simulated workplace. Feedback from industry or the community will be integral to the student's experience.	24
14.	Music: Major Project	In this module students will be expected to present a research project that links to their area of expertise, skills and interests.	24
15.	Contextual Study Elective		
16.	School Elective		
17.	University Student Elective		
18.	University Student Elective		

ADDENDUM C(xii): LIST OF THE FIVE CONTEXTUAL STUDIES AREAS OF SPECIALISATION: ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY

What follows is a breakdown of the five Contextual Studies areas of specialisation:

(Royal Melbourne Institute of Technology, 2016a; Royal Melbourne Institute of Technology, 2016d)

#	Module	Description	Credits
Approaches to Popular Culture			
Year 1			
Students need to select and complete two of the following modules:			
1.	Pop Culture in Everyday Life		12
2.	Television Cultures		12
3.	Popular Cinema		12
Year 2			
Students need to select and complete two of the following modules:			
4.	Music in Popular Culture	Same as in year 2, compulsory module.	12
5.	Exploring Asian Popular Culture		12
6.	Screening Politics and Economies		12
Year 3			
Students need to select and complete one of the following modules:			
7.	New Perspectives in Contemporary Popular Culture		12
Asian Media and Culture			
Year 1			
Students need to select and complete two of the following modules:			
1.	Modern Asia		12
2.	Mass Media in Asia		12
Year 2			
Students need to select and complete two of the following modules:			
3.	New Media, New Asia		12
4.	Asian Cinemas		12
5.	Exploring Asian Popular Culture		12
Year 3			
Students need to select and complete one of the following modules:			
6.	Sex, Politics and Social Change in Asia		12
Cinema Studies			
Year 1			
Students need to select and complete two of the following modules:			
1.	Introduction to Cinema		12
2.	Popular Cinema		12
Year 2			
Students need to select and complete two of the following modules:			
4.	True Lies: Documentary Studies		12
5.	Textual Crossings: Literary Adaptation		12
6.	Asian Cinemas		12
7.	Australian Cinema		12
Year 3			
Students need to select and complete one of the following modules:			
8.	Histories of Film Theory		12
Literacy Studies			

#	Module	Description	Credits
Year 1			
Students need to select and complete two of the following modules:			
1.	Textual Crossings: Literacy Adaptation		12
2.	Reading, Space and Place		12
Year 2			
Students need to select and complete two of the following modules:			
3.	Literary Realism to Post-Modernism		12
4.	Narrating the Self		12
5.	Reading, Sex and Race		12
Year 3			
Students need to select and complete one of the following modules:			
6.	Literature's Ethics		12
Politics, Economies and Communication			
Year 1			
Students need to select and complete two of the following modules:			
1.	Rhetorics and Politics of the Contemporary World		12
2.	Politics Communicated		12
Year 2			
Students need to select and complete two of the following modules:			
3.	Economies Communicated		12
4.	Screening, Politics and Economies		12
5.	Global Political Economy		12
Year 3			
Students need to select and complete one of the following modules:			
6.	Social Applications of Communication: A Political Economy of the Workplace		12

ADDENDUM C(xiii): LIST OF SCHOOL ELECTIVES: MEDIA AND COMMUNICATION: ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY

(Royal Melbourne Institute of Technology, 2016b)

#	Modules	Credits	#	Modules	Credits
1.	Alternative Animation	12	31	Art After Videogames	12
2.	Engaging the Mobile Environment	12	32	Pop Culture in Everyday Life	12
3.	Introduction to Graphic Design	12	33	Music in Popular Culture	12
4.	Typography in Design	12	34	Modern Asia	12
5.	Contemporary Australian Writing	12	35	New Media, New Asia	12
6.	Short Story Writing	12	36	Introduction to Cinema Studies	12
7.	Media and Communication Internship	12	37	True Lies: Documentary Studies	12
8.	Media and Communication Major Internship	12	38	Textual Crossings: Literacy Adaptation	12
9.	Writings Angles: Popular and Professional	12	39	Literacy Realism to Most-Modernism	12
10.	Advertising Media	12	40	Rhetorics and Politics of the Contemporary World	12
11.	Creative Advertising	12	41	Introduction to Recent Philosophy: Modernism/Postmodernism	12
12.	Sound Design	12	42	Philosophy and Happiness	12
13.	DJs, Digital Rhythms and Dance Cultures	12	43	Television Cultures	12
14.	The Spectacle of Music Video: From MTV to YouTube	12	44	Mass Media in Asia	12
15.	Broadcast Media	12	45	Exploring Asian Popular Culture	12
16.	Networked Media	12	46	Popular Cinema	12
17.	Interdisciplinary Communication Project	12	47	Asian Cinemas	12
18.	Photojournalism	12	48	Australian Cinema	12
19.	Features and Storytelling	12	49	Reading Space and Place	12
20.	Photography I	12	50	Narrating the Self	12
21.	Language of Colour	12	51	Reading, Sex and Place	12
22.	Alternative Photographic Processes	12	52	Politics Communicated	12
23.	Foundations of Public Relations	12	53	Economies Communicated	12
24.	Issues, Risk and Crisis Communication	12	54	Screening, Politics and Economies	12
25.	Communicating Brand Narrative	12	55	Understanding Philosophy: Themes from Popular Culture	12
26.	Managing a Communication Business	12	56	Media Ethics	12
27.	Game Studies	12			
28.	The Play Society	12			
29.	Writing for Videogames	12			
30.	Independent Videogames	12			

ADDENDUM C(xiv): PROGRAMME STRUCTURE OF THE BACHELOR OF MUSICOLOGY IN MUSICAL MANAGEMENT AND HERITAGE: UNIVERSITAT AUTÓNOMA DE BARCELONA

#	Module	Credits ECTS	Description
Year 1			
1.	Introduction to Musicology	6	In this module trends and events relevant to the evolution of musical discourse in Western traditions will be studied. At the end of this module students will be able to identify the relationship between musicology and other areas of cultural and artistic research and be able to delineate the main lines of discourse and its cultural, intellectual, aesthetic and scientific context. Student will also study the latest trends within the field of musicology and the terminology required for musicological discourse and writing.
2.	Music and Cultures	6	In this module students will study the impact that music has had on different cultures and environments. Students will analyse the organisation of society in correspondence with the evolution of musical traditions.
3.	Musical Language I	6	Music theory module, which includes aural training, form analysis, language of music
4.	Musical Language II	6	Continuation of the above module.
5.	Reading the Artistic Image	6	This module has been designed to train students to learn techniques related to the interpretation of images, to identify the different types of media and images that make up visual language, to demonstrate the evolution of human thought and the impact it has on the perception of visual language, interpret the context of an image and to evaluate different sources (written and oral) that will be used in the process of research.
6.	Main Themes of History	6	Students will study history from the point of view of literature, music, art and language.
7.	Comparative Literature	6	General comparative study of various type literary works: music, drama, poetry, narrative. Look at literature of different countries and cultures and from a historical perspective.
8.	Main Themes of Philosophy	6	Students will study philosophy from the perspective of the development of language, history, music, archaeology and anthropology.
9.	Introduction to Social and Cultural Anthropology	6	
10.	Written Expression	6	This is a module in which student will learn different academic writing methods.
Total Credits Year 1		60	
Year 2			
1.	Aesthetics of Music I	6	In this module students will interrogate the sources of musical thought from Classical Antiquity to the Middle Ages
2.	Cultural Management I	6	Students will learn about the approaches to cultural management in Catalonia. Cultural Management will be taught as a tool for transformation and social cohesion. Students will be empowered to be able to design, implement and evaluate a cultural project
3.	Medieval Music	6	
4.	Music Management	6	In this module students will be taught to organise musical events, develop management activities in music production companies and contribute to the dissemination of musical heritage among the general public. Students will be exposed to professionals from the industry in this module. The module also aims to impart knowledge about the realities in the music industry, its legal frameworks and its historical precedent.

#	Module	Credits ECTS	Description
5.	Music of the Baroque Period	6	
6.	Music of the Classical Period	6	
7.	Music of the Renaissance and the Mannerism Period	6	
8.	Musical Analysis	6	In this module students will be empowered with the skills to be able to analyse different types of music.
9.	Organology	6	In this module students will be given the skills to be able to classify different instruments according to their characteristics and their historical development.
10.	Urban and Popular Music	6	In this module students will learn about the evolution of popular and urban music. Students will be taught about the social, cultural and historical contexts under which these types of musics developed. Students will use academic research tools to research different topics and to write about these topics critically. Students will also learn about significant composers, groups, genres and artists from the 20 th and 21 st century.
Total Credits Year 2		60	
Year 3			
1.	Aesthetics of Music II	6	This module is an extension of Aesthetics in Music I.
2.	Ethnomusicology	6	Students will be interrogating the main research in ethnomusicology in the past 40 years. Students will study the main theoretical concepts and methodological research in the discipline.
3.	History of Music in the 20 th and 21 st Century	6	Students will learn about the development of music in the 20 th and 21 st century. Students will look at the impact the music has had on society and the technological developments in music and how it has facilitated the creation and production of music.
4.	History of Opera	6	
5.	Music of the Romantic Period	6	
6.	Musical Heritage	6	In this module students will learn about the heritage of Catalan Music. Students will have access to archival sources in order to do their research. Students will be given the tools to be able to classify different types of documents and manuscripts. Students will also learn how to classify preserved and unpublished repertoire, how to prepare inventories and encourage the participation in the development of projects to support the knowledge and dissemination of Catalan Musical Heritage.
7.	Musical Notation I	6	
8.	Musical Notation II	6	
9.	Elective/Optional Subject	6	Students need to select modules for the lists below.
10.	Elective/Optional Subject	6	Students need to select modules for the lists below.
Total Credits Year 3		60	
Year 4			

#	Module	Credits ECTS	Description
1.	Degree Project	6	In this project students will use the skills that they have acquired throughout their studies at the institution to put together a final project in their area of speciality: Research, Professional or Teacher. The project will be done under supervision. The evaluation will consist of an oral presentation of the work, which counts 35% of the final mark and a written presentation which counts 65% of the final mark. In the oral presentation the students will present their work in front of a panel of three teachers in their area of specialisation. The presentation will be between 15-20 minutes. The written presentation mark is split as follows: 15% of the mark will be given for the initial scheme; 15% of the mark will be allocated to an intermediate submission and 35% of the mark will be allocated for a final submission.
2.	Elective/Optional Subject	6	Students need to select modules for the lists below.
3.	Elective/Optional Subject	6	Students need to select modules for the lists below.
4.	Elective/Optional Subject	6	Students need to select modules for the lists below.
5.	Elective/Optional Subject	6	Students need to select modules for the lists below.
6.	Elective/Optional Subject	6	Students need to select modules for the lists below.
7.	Elective/Optional Subject	6	Students need to select modules for the lists below.
8.	Elective/Optional Subject	6	Students need to select modules for the lists below.
9.	Elective/Optional Subject	6	Students need to select modules for the lists below.
10.	Elective/Optional Subject	6	Students need to select modules for the lists below.
Total Credits Year 4		60	
Total Degree Credits		240	
Electives			
1.	Work Placement/External Practicum	6	This module has been designed to put the work students have learnt in their degree studies into practice and to prepare them for a career in their area of specialisation. This module aims to make students more employable and to encourage entrepreneurship. The internship will last 120 hours.
2.	History of Hispanic Music	6	Students will study the history of Hispanic music from the Middle Ages all the way to the 21 st century. Students will study the main characteristics of the different types of music from the Iberian Peninsula. Students will learn about the most significant artists, repertoire and composers in Hispanic music.
3.	New Trends in Musical Creations	6	In this module students will be taught about the trends and events responsible for the evolution of music creation, since 1975. This work will be taught from both a musical and socio-cultural context, taking into consideration the scientific, intellectual and the aesthetic factors that have influenced this evolution. Students will be taught new methodologies, tools, terminology currently used in order to adequately present written academic work and oral presentations.
4.	Music, Identity and Gender	6	In this module students will be taught about the underlying relationships between the categories of gender, socio-cultural and political dynamics in Western music. Students will get an overview of the most prevalent gender and feminist theories. Students will also develop critical thinking

#	Module	Credits ECTS	Description
			regarding musicology and how it relates to gender studies and how this will contribute to the long-term development of the field. Students will apply recently developed research tools in the field of musicology, feminism and queer theory.
5.	Musical Criticism (Journalism)	6	Talking and writing about music are activities that often accompany listening to music and in this module students will be taught to write critically about music and to be able to verbalise their main thoughts on music to which they have been exposed. Students will be taught recognised methodology used in writing and speaking about music. This type of writing will be developed so that students are able to write specifically for different type of media and that they are able to write speeches for different types of events.
6.	Ethnomusicology of the Mediterranean Area	6	Students will be exposed to the main musical cultures in the Mediterranean. Students will be taught about the main sound characteristics present in Mediterranean music. Students will be given the skills to be able to identify music according to the social, cultural and musical make-up of the music, therefore being able to identify the countries of origin of the different types of music studied.
7.	Music Informatics	6	Students will learn about the most prevalent applications used in the production and creation of music. Students will acquire basic skills regarding the editing of sound files.
8.	Cultural Management II (Heritage)	6	Students will be taught about: Organisations responsible for preserving cultural heritage, both nationally and internationally; Legislation relating to the preservation of heritage; Applying various methods in cataloging documentary soundtracks; Students will learn how to recognise the differences between the way in which musical documentary heritage is treated versus intangible heritage; Students will look at musical heritage critically and comparatively; Students will learn the different trends and tools used for the recovery, preservation and promotion of cultural musical heritage; Students will learn about the various digital tools currently used to conserve musical heritage; Finally students will design a project related to musical heritage.
9.	Cultural Management III (Cultural Programming)	6	The objective of this module is to teach students the basic theories and concepts used in the study of how culture is consumed by the masses. Students will also analyse and critique texts, videos, images and other media and how this media impacts cultural tastes and judgements. Students will build up research on cultural consumption and production. Students will also compare practices and discourses in contemporary culture through an analysis of real and virtual communication. All this knowledge culminates in a final project and presentation.
10.	Cultural Management IV (Marketing)	6	At the end of this module students will be able to apply contemporary theories of marketing to the marketing of arts and cultural products (performing arts, visual arts, museums, publishers). Students will also be empowered to be able to make appropriate business decisions, design a business plan, analyse consumer behaviour of cultural products, define a commercial strategy, decide on the marketing instruments to use as well as the financial implications thereof and to organise and control a business.
Optional Subjects			
Students need to choose a maximum of 12 credits from the subject listed below:			
1.	Modern Language I (English)	6	
2.	Modern Language I (French)	6	
3.	Modern Language I (German)	6	
4.	Modern Language I (Italian)	6	

ADDENDUM C(xv): PROGRAMME STRUCTURE OF THE BACHELOR OF ARTS IN MUSIC AND MANAGEMENT SCIENCES: UNIVERSITY OF SOUTHAMPTON

(University of Southampton, 2015)

#	Modules	Credits (ECTS)	Description
Year 1			
Compulsory Modules			
Semester 1			
1.	Introduction to Management	7.5	Students are exposed to different key management related topics in this module. Students are assessed on a group presentation allowing them to put what they have learnt into practice. Lectures are supplemented by interactive classes that will allow students to investigate certain topics in more detail. Topics covered include: the history of the management discipline, tools and techniques used in general management, prominent theories of organisational behaviour, management and leadership and how management plays a role in organisational performance.
2.	Management Analysis	7.5	In this module students are taught the basic mathematical and statistics skills and knowledge required for decision making within an organisation. The module covered a range of fundamental qualitative techniques as applied to all areas of management, including: financial management, linear programming, statistical data and how to summarise it, probability and decision trees, basic differential calculus and its applications in decision making. Students are also taught various software application which can assist them in the acquisition of mathematical and statistics skills.
Semester 2			
3.	Managerial Decisions	7.5	In this module students are taught different decision making processes that take place in a personal, professional and organisational context. Students acquire an appreciation of the key issues and behaviours inherent in all areas of judgement and decision making. A knowledge of these behaviours is essential because they affect the capacity to achieve economic, environmental and social objectives.
4.	Technologies that shapes the Business world II: Digital Age	7.5	In this module students are taught the evolution of communication technology from the 1950s to the present day, specifically relating to developments in business information systems, management practices and consumer behaviour. Students be taught about the history of computer hardware and software and how these have been implemented in various business sectors and government agencies. Students will also learn about computer networks and the Web and how it has affected the growth of new products and services, new business models, organisational structures and the relationships between organisations and customers. By the end of this module students will have a good understanding of how society, the economy and the natural world are interrelated and how private, government and non-profit organisations work together to shape economic growth.
Optional Modules			
Semester 1			
5.	Antiques Music Roadshow I	7.5	In this module students will gain a broad overview Western Music from the Renaissance and Baroque era. Students will interrogate different forms, structures and will analyse different compositions from these eras.
6.	Fundamental of Analysis, Counterpoint and Harmony	7.5.	The focus of this module is Western Classical Music.
7.	Introduction to Ethnomusicology	7.5	This module will focus on the study of music from around the world.
8.	First year Performance tuition (this is a full year module)	15	Students are taught performance skills and are given a variety of workshop and live performance opportunities which will give students an opportunity to put what they have learnt into practice and assist students in the development of their repertoire. This module is customised to a student's instruments and also assist students to develop practice routines and skills for solo and ensemble performances. Students also learn audience communication and stage presentation.
9.	First year Performance tuition (single module) (can be taken in first or second semester)	7.5	Individual instrument training (10 one hour lessons) are incorporated into this module as well as workshops and a variety of performance opportunities. This module is basically the same as No8 (above) but is only a semester module.
Semester 2			
10.	Antique Music Roadshow II: Material of Music History, 1750-1900	7.5	
11.	Transformations in twentieth-century music: Pop, Jazz, Art Music and beyond	7.5	This module will assist students in developing their writing skills. Students will be taught about developments in twentieth century music: form, language, performance and will view the development of the music from a social, political and cultural perspective.
12.	Composition Fundamentals	7.5	A range of musical styles are interrogated in this module: Jazz, Pop, Film music and Contemporary Art music. Students are taught melodic construction, melodic designs, Roman numeral analysis, compositional and analytical approaches (in a variety of forms) and modal composition.
Total Minimum Credits Year 1		60	
<i>Students need to select four Music modules. The four Management modules required for the first year are prescribed.</i>			
Year 2			
Compulsory Modules			

#	Modules	Credits (ECTS)	Description
Semester 1			
1.	Organisations and Management	7.5	In this module students explore various ways in which organisations can be designed to achieve their objectives. The course content explores the ways in which economists, psychologists and sociologists address the above issues and related management ideas and issues. This is a course, therefore, that looks at organisations from a social science as well as a management perspective. Topics covered: Main Management Schools of thought; Nature of conflict in organisations and conflict management; Motivation theories and their application; Group work, the value thereof and how to build and effective team; Role played by national and organisational cultures in fostering organisational effectiveness; Principles underlying effectiveness organisational design and the advantages of different organisational structures; Contingency approach to management and the implications thereof.
2.	Principles and Practice of Management Science	7.5	This module introduces students to the fundamentals of Management Science, which is essential to decision-making. Students will be introduced to the history and context as well as the general Management Science approach to decision-making. Students are also taught mathematical modelling (linear and integer programming), inventory theory, simulation and queuing theory. Emphasis is placed on the practical applications of the above concepts to real life problems and the interpretation of solutions. The module also covers the use of spreadsheets and modelling tools.
Semester 2			
3.	Management Research	7.5	Students are introduced to a range of research methods used in both academic and management research.
<i>Students need to take four compulsory Management modules in year 2, three of which are listed above (No1-3, year 2). Students can select the additional Management module from the list of three listed below (No25-27).</i>			
<i>Students need to complete an additional four music modules in order to complete their second year.</i>			
Optional Modules			
Semester 1			
1.	Second year Performance recital (semester 1 and 2)	15	This is for a student who is preparing a recital on one instrument.
2.	Second year Performance Joint Studies (semester 1 and 2)	15	This is for a student who is preparing a recital on two different instruments.
3.	Second year Performance Single Study (semester 1 or 2)	7.5	
4.	Second year Ensemble Performance I (semester 1 and 2)	7.5	Students need to present two programmes of 20 and 25 minutes each. Repertoire needs to be approved by the department.
5.	Conducting	7.5	
6.	Mozart in Vienna	7.5	
7.	Composition Workshop A (semester 1) and B (semester 2)	7.5 (A) + 7.5 (B)	In these modules students are taught about different types of compositional devices, notation and notating and different methods of thinking about composition will also be introduced.
8.	Introduction to Music Technology	7.5	In this module students learn about the fundamentals of music technology: analogue and digital, practical MIDI sequencing, MIDI, sequencers, digital audio workstations, synthesizers, samples, processors. Students will also look at the chronological development of electronic music and audio technology.
9.	Songwriting	7.5	In this module students learn songwriting techniques: creating an original melody, lyrics and harmonic and melodic accompaniment. The focus of the module is on twentieth and twenty-first century music: Musicals, Pop, Jazz and Rock songs as well as the occasional folk and classical song.
10.	Music Therapy I: Fundamentals	7.5	In this module students learn about how music is used differently in music therapy as opposed to the entertainment industry. Music is introduced as a powerful clinical tool in health and education settings. Music is used as a powerful tool to develop an individual's personal and emotional well-being as well as improving an individual's quality of life and social skills. Lectures are designed to stimulate discussion and debate on key factors regarding music therapy.
11.	Orchestration	7.5	This module has been designed to teach how to orchestrate for various ensembles, both popular and classical and of various sizes. Students are taught various orchestration techniques.
12.	Music and Disability	7.5	In this module students will be taught about music and how disabled musicians feature within music. Students are taught about how the medical and social constructions of disability can be applied to the study of musicians, music theory and music in culture. Students will analyse how disability affects the language of music analysis and reception, how musicians are located within the narratives of music history and music performance. Students will read, annotated and summarise relevant literature from a range of disciplines. The module culminates with the presentation of an extended research project.
13.	How the arts work: a practical introduction to cultural economics	7.5	This module is run in collaboration with the John Hansard Gallery, Nuffield Theatre and Turner Sims Concert Hall. This module aims to encourage students to attend arts events (students have to attend various arts events). Special sessions will be conducted with professionals from shows

#	Modules	Credits (ECTS)	Description
			attended in which works will be discussed and reviewed. Students will be taught how professional arts venues are run and managed. The various marketing techniques utilised by venues will be interrogated and students will be expected to establish their own marketing campaigns as part of the module. Policies utilised in arts venues will also be analysed and how they interact with arts councils, local authorities, commercial sponsors and politically autonomous funders. Finally students will also be taught various academic theories developed to explain the patterns of production and consumption in the arts (how artists are motivated, what audiences want from performers and how and why government supports certain arts over others).
14.	Seventeenth Century English Song	7.5	In this module students will explore the world of community of music and how to run community music sessions with people of all ages and abilities (both physical and musical), primarily using songs as a medium of teaching music literacy and performance. Students will learn how to compose and arrange for beginners and will be coached to direct a Community Choir in session with the University Choir.
15.	Community Music	7.5	
Semester 2			
16.	Studio Techniques I	7.5	In this module students learn multi-track recording and production techniques prevalent in recording studios. Students are exposed to the theoretical as well as the practical reality of studios at the university. Students will be expected to deliver practical assignments as part of the modules' delivery requirements.
17.	Jazz Theory	7.5	
18.	Love in the Renaissance: Chanson and Madrigal, 1500-1600	7.5	
19.	Music and Rhetoric	7.5	In this module students study the concepts of music and rhetoric and how they were applied in 18 th century composition handbooks. The module also explores how the concepts of music and rhetoric, were employed by composers in shaping musical expressions.
20.	Nineteenth Century German Song	7.5	
21.	Global Hip-Hop	7.5	This module explores the evolution of hip-hop from its early origins in the South Bronx in the 1970s through to the global phenomenon that it has become. The genre is analysed from a musical, socio, political and cultural perspectives. The culture of hip-hop will be explored in this module: breakdancing, DJing and graffiti. Various case studies from around the globe (USA, Cuba, Japan, UK) will be explored. Students will study various texts in the course of completing this module: books, articles and audio-visual material.
22.	Arranging	7.5	This module will teach students the concepts of arrangement (being clear about the purpose of the arrangement, the audience to which it will cater, budgets, venue) as well as the technical considerations of how to plan and execute an arrangement successfully (research in preparation for an arrangement).
23.	The Operas of Benjamin Britten	7.5	Benjamin Britten was a very famous and influential British composer. Various operas will be highlighted and analysed. Students will interrogate audio and visual and written texts.
24.	Culture at the Court of Charles II	7.5	In this module students will explore King Charles II's use of the various arts (music, art, poetry, architecture) as a form of propaganda. This era in art will be analysed from a socio, cultural and political perspective.
25.	Business Simulation	7.5	In this module students will acquire a theoretical understanding of the concept of business simulation and they will develop practical modelling skills using three different types of simulation: Monte Carlo; Discrete Event Simulation; System Dynamics.
26.	Problem Structuring Methods	7.5	This module has been designed to teach students methods which can be used to assist individuals and teams in developing their understanding of the problems which are the reality of organisational life. These methods are usually qualitative and focus on building models, often pictorially or diagrammatically.
27.	Operations Management	7.5	This module has been designed to teach students the current trends being utilised by organisations to roll out effective operations. Students will be exposed to concepts relating to design, planning, controlling and the improvements of operations and the application of these applications to practical issues. Case studies will be interrogated by students, with the aim of illustrating issues faced by operations managers, and core operations management techniques.
Total Credits Year 2		60	
Year 3			
Compulsory Modules			
Semester 1			
1.	Dissertation (semester 1 and 2)	15	This dissertation is specifically in an area of management.
2.	Commercial Composition (semester 1 and 2)	15	In this module students are introduced to various techniques of composition that apply to a wide range of commercial musics. In the second semester students work with an advisor to develop a portfolio of original work.
3.	Third year Performance Recital (semester 1 and 2)	15	

#	Modules	Credits (ECTS)	Description
4.	Composition Portfolio (semester 1 and 2)	15	
5.	Research Project (semester 1 and 2)	15	This is a music research project. This project will be supervised by a member of staff and will culminate in a dissertation. The project can be a full dissertation or it can be combined with a live presentation or other media. All projects are subject to approval by the course coordinator.
Students need to select any four Music modules, plus any four Management modules.			
Optional Modules			
Semester 1			
1.	Third year Performance Tuition, joint studies (semester 1 and 2)	15	
2.	Third year Performance tuition, single study (semester 1 or 2)	7.5	
3.	Third year ensemble performance I (semester 1 or 2)	7.5	
4.	Ensemble Performance II (semester 1 and 2)	7.5	
5.	Studio Techniques II	7.5	
6.	Mozart in Vienna	7.5	Same as above.
7.	Composition Workshop A (semester 1) or B (semester 2)	7.5 (A)+7.5 (B)	Same as above.
8.	Songwriting	7.5	Same as above.
9.	Orchestration	7.5	Same as above.
10.	Music and Disability	7.5	Same as above.
11.	Seventeenth Century English song	7.5	Same as above.
12.	Community Music	7.5	Same as above.
13.	Introduction to Music Technology	7.5	Same as above.
14.	Music Therapy I: Fundamentals	7.5	Same as above.
15.	How the Arts Work: a practical introduction to cultural economics	7.5	Same as above.
16.	International Entrepreneurship	7.5	This module examines entrepreneurial strategy, process and operations from an international perspective.
17.	Strategic Management	7.5	This module provides students with an overview of issues relevant to corporate and business strategy. Students will evaluate different techniques of strategic: analysis, formulation, actions/choices and implementation. Students are encouraged to think critically and to apply concepts taught. Schools will be taught about the different schools of strategic thought. Students will apply this knowledge in a variety of practical case applications.
18.	Knowledge Management	7.5	In this module students will be provided with a blend of theory and current practice in knowledge management in organisations. Information and communication technologies that play an important role in knowledge management will be examined. Knowledge management is something that is becoming vital for organisations today, who rely on the management of knowledge. This module also looks at knowledge creation and organisational unlearning. The socio-cultural issues relating to sharing and managing knowledge will also be investigated. The role of leadership and how it can facilitate knowledge management are also examined
19.	Corporate Governance	7.5	This module is an introduction to corporate governance from an organisational, economic and accounting perspective.
20.	Managing Innovation	7.5	The need to innovate is investigated and how it impacts business growth and competitive advantage. This course interrogates the management of the innovation process in a variety of different organisations. The relationships between innovation strategy and corporate culture. A number of developing paradigms are investigated: Open Innovation and User Innovation, which aim to maximise the discovery and exploration of ideas. Students will put what they have learnt into practice by evaluating live case studies in small group activities and interactive student-led analyses.
21.	Marketing in the Digital Age	7.5	This module investigates marketing in the new virtual business world. This module interrogates customer relationship management, the impact of web technologies on business, the application of digital technologies to analyse real-time consumer decision-making. The implications of traditional marketing concepts of the brand, the 4Ps of marketing and behaviour are also considered. Finally students also reflect on the impact a group of Digital Age marketing gurus, who have generated the new marketing strategies for the digital world.
22.	Humanities Ambassador year 3	7.5	Students taking this module will spend 40 hours a week within a local school working towards a special interest project.

#	Modules	Credits (ECTS)	Description
Semester 2			
23.	Jazz History	7.5	
24.	Music Therapy II: Beneath the surface	7.5	
25.	Music and Rhetoric	7.5	Same as above
26.	Nineteenth Century German song	7.5	Same as above
27.	Global Hip-Hop	7.5	Same as above
28.	Arranging	7.5	Same as above
29.	The Operas of Benjamin Britten	7.5	Same as above
30.	Studio Techniques I	7.5	Same as above
31.	Jazz Theory	7.5	Same as above
32.	Culture at the Court of Charles II	7.5	Same as above
33.	Optimisation	7.5	This module has been designed to teach students to come up with the best solutions to assist a business to operate at its most optimal. Different industries will be investigated in this module and students will investigate planning resources, scheduling machines and workers, marketing products and services, transporting, distribution, warehousing, business investment and various other optimisation strategies.
34.	Futures and Options	7.5	In this module students will learn how to price derivatives using various techniques. Students will also learn how to use derivatives for speculating purposes, hedging strategies and cases where there are arbitrage opportunities.
35.	Corporate Social Responsibility and Sustainable Business	7.5	In this module students will learn how Corporate Social Responsibility (CSR) is being used in businesses today, it's impact on business and its future trajectory. This module summarises the latest thinking on the strategic significance of CSR, and how it affects the way business is conducted. CSR can lead to innovation, new business opportunities and solutions to many of today's long-standing business, social and environmental problems.
36.	Project Management	7.5	In this module students are taught strategies of how to manage a project. Case studies will be used as a means to illustrate many of the challenges, as well as solutions, relevant to project management.
37.	Digital Marketing: Engaging with the customer	7.5	In this module students are taught about the many issues facing marketers in the growing online marketing arena. Emphasis is placed on the managerial implications of evolving business models and associated new marketing applications. Students will acquire specialist employable knowledge in an area in which many employers are reporting shortages.
Total Credits Year 3		97.50	
Total Minimum Degree Credits		217.50	

ADDENDUM C(xvi): PROGRAMME STRUCTURE FOR THE BACHELOR OF ARTS WITH A SPECIALISATION IN MUSIC ADMINISTRATIVE STUDIES: WESTERN UNIVERSITY ONTARIO

#	Module	Description	Credits
Year 1			
Students need to select enough modules from the below to make up One Credit			
1.	Economics 1021 A/B: Principles of Microeconomics		0.5
2.	Economics 1022 A/B: Principles of Macroeconomics		0.5
Or			
3.	Economics 1020: Introduction to Economics		1
The following two modules are compulsory			
4.	Management and Organisational Studies 1021 A/B: Introduction to Consumer Behaviour and Human Resources.		0.5
5.	Management and Organisational Studies 1023 A/B: Introduction to Accounting and Finance.		0.5
Students need to select one of the following modules			
6.	Calculus 1000 A/B: Calculus I		0.5
7.	Mathematics 1600 A/B: Linear Algebra		0.5
8.	Mathematics 1225 A/B: Methods of Calculus		0.5
9.	Mathematics 1228 A/B: Methods of Finite Mathematics		0.5
10.	Mathematics 1229 A/B: Methods of Matrix Algebra		0.5
The following three modules are compulsory			
11.	Music 1649 A/B: Studies in Theory I	Music Theory studies. Study focuses on music from 1700 to the 19 th century.	0.5
12.	Music 1650 A/B: Studies in Theory II	This is a continuation from the above module.	0.5
13.	Music 1710 F/G: Introduction to Music History	In this module students will be exposed to guided listening, library resources and will learn to write about music.	0.5
Students need to select one of the following modules			
14.	Music 1711 F/G: Music History	This module focuses on music from 900-1600.	0.5
15.	Music 1730 A/B: Introduction to Popular Music and Culture	This module will focus on music from the 20 th and 21 st century and its links to other arts and media.	0.5
Students need to select one elective module equivalent to 0.5 credits from the Department of Music Research and Composition list of electives.			
Total Credits, Year 1			5
Year 2			
1.	Statistical Sciences 1023 A/B: Statistical Concepts		0.5
2.	Statistical Sciences 1024 A/B: Introduction to Statistics		0.5
3.	Management and Organisational Studies 2181 A/B: Organisational Behaviour		0.5
Students need to do one of the following modules			
4.	One Management and Organisational Studies module at 2000-level or higher		0.5
5.	Psychology 2060: The Psychology of People, Work and Organisations		1
6.	Sociology 2169: Work and Industry		1
The following module is Compulsory			
7.	Business Administration 2257: Accounting and Business Analysis		1
One of the following two modules needs to be at a 2000 level or above and needs to add up to 1 credit.			
8.	Elective from the Department of Music Research and Composition		1
9.	Elective from the Department of Music Research and Composition or a faculty other than Music.		1
Total Credits, Year 2			5
Year 3			
1.	Management and Organisational Studies 3360 A/B: Intermediate Accounting I		0.5
Students need to select one of the following modules			
2.	Management and Organisational Studies 3361 A/B: Intermediate Accounting II		0.5
3.	Management and Organisational Studies 3372		0.5
The following three modules are compulsory			
4.	Management and Organisational Studies 2310 A/B: Finance for Management and Organisational Studies		0.5
5.	Management and Organisational Studies 2320 A/B: Marketing for Management and Organisational Studies		0.5
6.	Management and Organisational Studies 3280 A/B; Evidence Based Management in Human Resources		0.5
7. Students need to select modules from the Department of Music Research and Composition elective list that will add up to 1.5 credits and must be at a 2000 level or above.			

#	Module	Description	Credits
8. Students need to select a course from the Department of Music Research and Composition elective list or from a faculty other than the music department at a 2000 level or above. The module needs to add up to 1 credit.			
Total Credits, Year 3			5
Year 4			
1.	Management and Organisational Studies 3330 A/B: Operations Management for Management and Organisational Studies		0.5
2.	Music 4720 A/B: Advanced Seminar in Music Administrative Studies	In this module students will discuss different topics relevant to administration within the music industry.	0.5
3. Students need to complete modules to the value of 2 credits from the Department of Music Research and Composition elective list set at a 2000 level or above.			
4. Students need to complete modules to the value of 2 credits from the Department of Music Research and Composition elective list or from a faculty other than the Music department, set at a 2000 level or above.			
Total Credits, Year 4			5
Total Degree Credits			20

ADDENDUM C(xvii): LIST OF ELECTIVES FOR THE BACHELOR OF ARTS WITH A SPECIALISATION IN MUSIC ADMINISTRATIVE STUDIES: WESTERN UNIVERSITY ONTARIO

The following is a list of electives available at the Department of Music Research and Composition:

#	Code	Module	Description	Credit
1.	1711 F/G	Music History: c.900 to c.1600		0.5
2.	1730 A/B	Introduction to Popular Music and Culture		0.5
3.	2710 F/G	Music History: c.1600 to c.1800		0.5
4.	2711 F/G	Music History: c.1800 to Present		0.5
5.	2734 A/B	Analysis of Popular Music	Aspects such as the lyrics, music, performing styles and arrangements of popular songs will be interrogated.	0.5
6.	2736 A/B	Introduction to Desktop Music Production		0.5
7.	3700 A/B	Topics in Medieval Music		0.5
8.	3704 A/B	Topics in Romantic Music		0.5
9.	3711 A/B/Y	Issues in Performance Practices II		0.5
10.	3730 A/B	Popular Music: Genre Studies		0.5
11.	3735 A/B	Popular Music: Songwriting		0.5
12.	3737 A/B	Topics in Poplar Music Industry	In this module students study various topics in music industry with special emphasis on its history, business, cultural, legal and creative contexts.	0.5
13.	3738 A/B	Popular Music: Digital Production and Engineering		0.5
14.	3750 A/B	Opera to c.1830		0.5
15.	3754 A/B	The Symphony 1850 to Present		0.5
16.	3760 A/B	Topics in Canadian Music	Students will explore the history of Canadian music.	0.5
17.	3762 A/B	Music and Politics	In this module students will study music in certain socio-political contexts.	0.5
18.	3791 A/B/Y	Issues in Musicology		0.5
19.	4740 A/B/Y	Advanced Project in Popular Music Production	In this module students will be given the opportunity of identifying and capitalising on various professional avenues of producing, distributing and marketing music.	0.5
20.	1170 A/B/Y	Introduction to Musics of the World		0.5
21.	1695 A/B/Y	Introduction to Electroacoustic Music Systems		0.5
22.	2171 A/B/Y	Introduction to Ethnomusicology		0.5
23.	2700 A/B	Post WWII Popular Music	The history, nature and function of popular music, with particulate reference to rock music. Form, instrumentation, musical styles, vocal timbres and performing styles will be interrogated.	0.5
24.	2701 A/B	Musical Theatre	Emphasis is placed on analysis of musicals from the Rock, Opera, Musical Comedy, Comic Opera, Operetta and Vaudeville genres. 20 th century musicals are emphasised.	0.5
25.	2702 A/B	Introduction to Jazz		0.5
26.	2708 A/B/Y	Special Topics in Music History		0.5

#	Code	Module	Description	Credit
27.	3713 A/B/Y	Topics in Ethnomusicology		0.5
28.	1629 A/B	Introduction to Composition		0.5
29.	1635 A/B	General Integrated Musicianship I		0.5
30.	1636 A/B	General Integrated Musicianship II		0.5
31.	2629	Composition I		1
32.	2635 A/B	General Integrated Musicianship III		0.5
33.	2636 A/B	General Integrated Musicianship IV		0.5
34.	2649 A/B	Studies in Music Theory III		0.5
35.	2650 A/B	Studies in Music Theory IV		0.5
36.	2695 A/B	Introduction to Electroacoustic Music Composition		0.5
37.	3601 A/B	Introduction to Schenkerian Analysis		0.5
38.	3602 A/B	Chromatic Harmony		0.5
39.	3620 A/B	Tonal Counterpoint I		0.5
40.	3621 A/B	Tonal Counterpoint II		0.5
41.	3629	Composition II		1
42.	3630 A/B	Choral Arranging		0.5
43.	3640	Score Preparation and Instrumental Arranging		1
44.	3649 A/B	Studies in Music Theory V		0.5
45.	3650 A/B	Studies in Music Theory VI		0.5
46.	3695	Electroacoustic Music Composition		1
47.	4629	Composition III		1
48.	4630 A/B/Y	Introduction to Research in Music Theory		0.5

ADDENDUM C(xviii): LIST OF ADDITIONAL MUSIC ELECTIVE MODULES: WESTERN UNIVERSITY ONTARIO

#	Module and Code	Credit	#	Module	Credit
1.	Theoretical Studies: Foundations	0	67.	Directed Study in Music History or Popular Music 3780 A/B	0.5
2.	Piano Requirement for BMUS students	0	68.	Directed Study in Music Administrative Studies 3782 A/B (this is specifically for the Music and Administrative Studies students and requires permission from the Department of Music Research and Composition).	0.5
3.	Listening to Music 1102 A/B	0.5	69.	Choral Literature and Techniques 3831	1
4.	Performance and Survey of Music Literature 1140	1	70.	Instrumental Ensemble Techniques 3840	1
5.	Introduction to Music Education 1800 A/B	0.5	71.	Elementary Music Education 3850	1
6.	Vocal Methods 1801 A/B	0.5	72.	Instrumental Music III 3855 A/B	0.5
7.	Orchestra 1901 2901 3901 4901	0	73.	Creating Music in the Classroom 3858 A/B/Y	0.5
8.	Wind Ensemble 1902 2902 3902 4902	0	74.	Computer Applications in Music Education I 3870 A/B	0.5
9.	Symphonic Band 1903 2903 3903 4903	0	75.	Computer Applications in Music Education II 3871 A/B	0.5
10.	Jazz Ensemble 1904 2904 3904 4904	0	76.	Applied Principal Instrument III (Performance) 3921 IV (Performance) 4921	1
11.	Early Music Ensemble 1905 2905 3905 4905	0	77.	Applied Principal Instrument 3922 4922	1
12.	Accompanying 1906 2906 3906 4906	0	78.	Applied Principal Instrument III 3924 Y IV 4924 Y	0.5
13.	Western Singers 1910 2910 3910 4910	0	79.	Recital 3926 4926	1
14.	Les Choristers 1911 2911 3911 4911	0	80.	Advanced Elective Applied Study III 3929	1
15.	St Cecilia Singers 1912 2912 3912 4912	0	81.	Lyrics Diction for Performers of Vocal Music: Part II 3942 A/B/Y	0.5
16.	Chorale 1913 2913 3913 4913	0	82.	The Harpsichord: Playing Technique and Accompaniment Practices 3953 A/B/Y	0.5
17.	Applied Principal Instrument I 1920 II 2920 III 3920 IV 4920	1	83.	Organ and Church Music 3955	1
18.	Elective Applied Study I 1925 II 2925 III 3925	1	84.	Practicum in Church Music 3956 Y	0.5
19.	Introduction to Historical Keyboard:	0.5	85.	Piano Literature 3958	1

#	Module and Code	Credit	#	Module	Credit
	Repertoire, Technique and Performance Practice: 1600-1800				
20.	Percussion Ensemble 1954 A/B/Y 2954 A/B/Y 3954 A/B/Y 4965 A/B/Y	0.5	86.	Opera Workshop 3970	1
21.	Foundations in Singing 2104 A/B	0.5	87.	Early Music Studio 3971 A	0.5
22.	Performance Survey of Music Literature II 2140	1	88.	Early Music Studio 3972 B	0.5
23.	Practicum in Choral Techniques 2830	1	89.	Chamber Orchestra 3973 A	0.5
24.	Group Saxophone Instruction 2863 Q/S/R/T	0.25	90.	Chamber Orchestra 3974 B	0.5
25.	Group Woodwind Instruction I 2865 Q/R/S/T	0.25	91.	Applied Chamber Music 3975 Y	0.5
26.	Group Woodwind Instruction 2 2866 Q/R/S/T	0.25	92.	Contemporary Music Studio 3976 A/B/Y	0.5
27.	Group Percussion Instruction Q/R/S/T	0.25	93.	Directed Study in Music Theory and Composition 4680 A/B/Y	0.5
28.	Group Brass Instruction I 2875 Q/R/S/T	0.25	94.	Special Topics in Music Theory and Composition 4690 A/B/Y	0.5
29.	Group Brass Instruction II 2876 Q/R/S/T	0.25	95.	Advanced Seminar in Music Administrative Studies 4720 A/B (In this module students discuss topics pertinent to the music industry)	0.5
30.	Group Guitar Instruction 2880 Q/R/S/T	0.25	96.	Popular Music Songwriting II 4735 A/B	0.5
31.	Group String Instruction I 2885 Q/R/S/T	0.25	97.	Advanced Project in Popular Music Production 4740 A/B/Y	0.5
32.	Group String Instruction II 2886 Q/R/S/T	0.25	98.	Special Topics in Music History 4780 A/B/Y	0.5
33.	Applied Principal Instrument II (Performance) 2921	1	99.	The Notations of Early Music 4791 A/B/Y	0.5
34.	Lyrics Diction for Performers of Vocal Music: Part I 2942 A/B/Y	0.5	100.	Comparative Studies in Music Education 4804	1
35.	Special Topics 2948 A/B 2949 A/B 3680 A/B/Y 3771 A/B 3860 A/B 3861 A/B 3862 A/B/Y 3863 A/B/Y 3864 A/B/Y 3946 A/B 3947 A/B 3948 A/B 3949 A/B 3951 A/B 3952 A/B 4948 A/B 4949 A/B	0.5	101.	Psychology in Music Education 4810 A/B	0.5
36.	Special Topics 2950 3770 3950 4950	1	102.	Philosophy of Music Education 4811 A/B	0.5
37.	Opera Workshop 2970	1	103.	Music Education in Action 4812 A/B/Y	0.5
38.	Early Music Studio 2971 A	0.5	104.	Instrumental Literature and Techniques 4841 A/B	0.5
39.	Early Music Studio 2972 B	0.5	105.	Ensemble 4907	0
40.	Chamber Orchestra 2973 A	0.5	106.	Applied Principal Instrument 4923	1
41.	Chamber Orchestra 2974 B	0.5	107.	Elective Applied Study IV 4925	1
42.	Applied Chamber Music 2975 Y	0.5	108.	Recital (Music Performance Diploma) 4927	1
43.	Vocal Arts Intensive I 2977 II 3977	1	109.	Recital 4928	1
44.	Experiential Learning 3199 A/B	0.5	110.	Advanced Elective Applied Study IV 4929	1
45.	Analysis: Baroque and Classical Music 3603 A/B	0.5	111.	French Diction and Performance of Mélodie 4943 A/B/Y	0.5
46.	Analysis: Romantic Music 3604 A/B	0.5	112.	Cantata and Oratorio Literature 4944 A/B	0.5
47.	Modal Counterpoint II 3611 A/B	0.5	113.	Vocal Repertory 4945	1
48.	Topics in Renaissance Music 3701 A/B	0.5	114.	Organ Pedagogy 4957 Y	0.5
49.	Topics in Baroque Music 3702 A/B	0.5	115.	Piano Pedagogy 4959 Y	0.5
50.	Topics in Classical Music 3703 A/B	0.5	116.	Practicum in Piano Pedagogy 4960 Y	0.5
51.	Topics in Early 20 th Century Music 3705 A/B	0.5	117.	Vocal Pedagogy 4961 Y	0.5
52.	Topics in Late 20 th Century Music 3706	0.5	118.	String Literature and Pedagogy 4962 Y	0.5

#	Module and Code	Credit	#	Module	Credit
	A/B				
53.	Issues in Performance Practices I 3710 A/B/Y	0.5	119.	Woodwind Pedagogy 4963 A/B	0.5
54.	Issues in Performance Practices II 3711 A/B/Y	0.5	120.	Brass Pedagogy 4964 A/B	0.5
55.	Bel Canto from Handel to Rossini 3712 A/B	0.5	121.	Percussion Pedagogy 4965 A/B	0.5
56.	Popular Music: Composer/Artist Studies 3731 A/B	0.5	122.	Opera Workshop 4970	1
57.	Topics in Jazz I 3733 A/B		123.	Early Music Studio 4971 A	0.5
58.	Vocal Pre-Production, Tracking and Editing 3736 A/B	0.5	124.	Early Music Studio 4972 B	0.5
59.	Digital Production and Engineering 3738 A/B	0.5	125.	Chamber Orchestra 4973 A	0.5
60.	Digital Mixing and Mastering 3739 A/B	0.5	126.	Chamber Orchestra 4974 B	0.5
61.	Opera to c.1830 3750 A/B	0.5	127.	Applied Chamber Music 4975 Y	0.5
62.	Topics in Romantic Opera 3751 A/B	0.5	128.	Collaborative Musicianship for Piano and Orchestral Instruments 4976 A/B/Y	0.5
63.	Topics in 20 th Century Opera 3752 A/B	0.5	129.	Vocal Arts Intensive III 4977	1
64.	The Symphony 1750-1850 3753 A/B	0.5			
65.	The Symphony 1850 to Present 3754 A/B	0.5			
66.	Chamber Music 3755 A/B	0.5			

CHAPTER 5 ADDENDA

ADDENDUM D: MAKE-UP OF PARTICIPANT GROUP A

Name	Designation	Music Qualification	Years of Experience	Duration of interview	Interview Date
Ms Adriana Scholtz	Classical Musician	BMus	23	1 hour 30 minutes	10 October 2016
Dr Neil van der Watt	Music Educator Composer	DMus	31	1 hour 45 minutes	17 October 2016
Mr Sean Brokensha	Music Journalist Music Historian	None	18	1 hour 45 minutes	12 October 2016
Dr Vusabantu Ngema	Music Academic Music Composer	PhD	35	2 hours 30 minutes	19 October 2016
Ms Kim Coppen	Music Manager	None	7	1 hour 30 minutes	24 October 2016
Ms Mpumi Phillips	Music Supervisor ¹	None	17	1 hour 15 minutes	25 October 2016
Mr Tebogo “Proverb” Thekisho	Executive Producer ² Rapper	Diploma Sound Engineering	14	1 hour 15 minutes	1 November 2016
Ms Yvonne Chaka Chaka	Musician Entrepreneur Humanitarian	None	31	2	2 November 2016
Adv ³ . Nick Matzukis	Entertainment Lawyer Owner of institution of HE	None	29	2	8 November 2016
Ms Roshika Doolabh	Music Promotions ⁴	None	5	2	9 November 2016

¹ These are the people that approve music for shows. They will source the music and do all the administration required in order to be able to use specific music in a specific show. They will sign all the contracts and licenses and negotiate the deals, which will allow a piece of music to be used in a show.

² These are the people that will fund a specific project.

³ Initially I referred to “Mr” Matzukis in my addenda, not knowing that he is an admitted Advocate of the court. In my thesis I refer to Adv. Matzukis as this is his legitimate title. Unfortunately I was unable to alter the addenda as at the time I went to interview Adv. Matzukis I did not know he was an admitted Advocate.

⁴ Also known as Promo, these are the people that get the content created for a recording company, play listed on radio and television or any other platform. Their function is create awareness of an artist’s music in order to encourage the buying population to buy the said artist’s album.

ADDENDUM D(i): LETTER OF INFORMED CONSENT

**Researcher:
Sheldon Rocha Leal**

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Johannesburg
2059

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9887

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**Research Supervisor:
Dr Matildie Thom Wium**

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Bloemfontein
Free State

T: +27(0)51 4012757

thomwium@ufs.ac.za

Date

INFORMED CONSENT:

Dear Participant

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be altered to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,

Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: ***Transforming music education in South Africa through the creation of a music industry related baccalaureate.***

Researcher: *Sheldon Rocha Leal*

Name and Surname: _____

Age: _____

Expertise: _____

Contact number: _____

I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____ Date: _____

ADDENDUM D(ii): INTERVIEW TRANSCRIPT

INTERVIEW SCHEDULE

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

The interviewee will be informed of all the pertinent research conducted and information discovered in the process of researching the above topic of the thesis. With this in mind the following question will be asked:

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.
2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.
3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.
4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.
5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.
6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.
7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.
8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.
9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.
10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.
11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

ADDENDUM E(i): MS SCHOLTZ INTERVIEW TRANSCRIPT

Ms Adriana Scholtz Interview

Profession: Musician (Violinist)

Conducted: 10 October 2016

Venue: Pretoria, East

Time: 4:00-5:30pm

Background:

Adriana Scholtz studied at the University of Pretoria, where she achieved a BMUS in Performing Arts in 1993. Her major instrument was Violin.

Growing up in Nelspruit, Adriana was originally interested in pursuing tuition in piano, but her mom felt that there might be too much competition between her and her older brother, who was taking lessons in piano at the time. The only other teacher teaching instruments in their area was a violin teacher, who was basically learning as she taught Adriana. As a young girl she was taking both Violin and ballet classes. Her parents eventually asked her to choose between violin and ballet. Adriana selected ballet, but her parents felt that it would be better for her to continue her studies in violin.

At school her music tuition was limited to private lessons, as the school which she attended did not offer music as a subject. By the time she matriculated she had attained a Grade 8 in Violin from UNISA. She passed matric with distinctions in Mathematics and Accounting.

She was always passionate about music, but when she matriculated, she decided that she did not want to pursue further studies in music. She felt that there was too much jealousy and politics in the world of music and as someone who was quite shy she felt that it would not be something in which she would excel. She wanted to rather pursue further studies in veterinary science. She therefore originally enlisted in a BSC Agriculture in Animal Genetics. She discovered that she couldn't pursue the field of Veterinary Science, which she was very passionate about, as she was allergic to animals.

Adriana eventually felt frustrated in her BSC studies and after doing an orchestra course during her holidays, she decided to change degrees after her first year, transferring to a BMUS, which she completed in 1993.

Her first job after graduating was as a violinist for the National Symphony Orchestra in Johannesburg. She moved from Pretoria to Johannesburg. Her job paid her a monthly salary and included benefits such as pension and medical. This job lasted until 1998, when the Orchestra lost their main patron, the SABC. At this stage all the members of the orchestra were retrenched.

The National Symphony Orchestra then became a Section 21 Company and survived as an orchestra until 1999. Unfortunately in 1999, the orchestra was not able to generate enough income to employ all the players. All the musicians at the time, were therefore retrenched.

Adriana then became a member of the Johannesburg Philharmonic Orchestra in 2000 which employed musicians on an ad hoc basis, which meant that Adriana no longer earned enough money in order to sustain herself and was therefore forced to move back in with her parents.

In 2003 her fortunes reversed and she started earning enough money to be able to move into her own property and pay for her own expenses, as a freelance violinist.

Since then she has become a highly in demand Violinist, having performed with some of the most prominent talent internationally and in South Africa. International artists like: U2, Pavarotti, Placido Domingo and Jose Carreras, Michael Bubl  and Sarah Brightman. She has also performed with some of South Africa's most

prominent artists: Steve Hofmeyr, Yvonne Chaka Chaka, Gloria Bosman, Nathaniël, Mango Groove, Sibongile Khumalo and TKZee.

She has also performed in various Barnyard Theatre shows, Skouspel, Inibos, KKNK, the Ghoema Awards and Afrikaans is Groot. She has also performed in the Phantom of the Opera musical.

Adriana has also been a session musician and has performed on various artist's albums: Steve Hofmeyr, Mango Groove, Nataniël and Pieter Smith. She eventually was signed to her own recording deal in 2007 and released a solo album in 2008, which was nominated for a Vonk Award for Best Solo Instrumental album of the Year.

Adriana realised that if she wanted to be a success as a musician in the music industry she could not rely exclusively on playing classical music and that she therefore needed to be flexible enough to play both classical and contemporary popular music.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.
 - **Business Skills**
 - **Marketing**
 - **Networking**
 - **Structure of the music industry**

I found that what helped me in my career was the people I knew and the networking skills that I developed over the years, that assisted in me getting jobs.

2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

N/A

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

I believe that the content currently included in music programmes should stay: Theory, Aural, History, Performance. But at the end of the day this all depends on what you want to do with your qualification. I do, however, feel that the content included in current qualifications is not enough to prepare graduates for careers in the music industry and it's just a starting point for what they will need. I feel that little has changed since I studied music at university. I feel that if I had been armed with skills on how to run a business, how to invoice someone, how much to invoice someone, how to create a business plan, how to compile a CV, design a website, how to use social media, how to market myself, the development of entrepreneurial skills and how to make a name for myself would have helped me get further in my career and things may have happened faster for me.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.
 - **Musicians**
 - **Artists**
 - **Agents**
 - **Music Executives**

- **Music Entrepreneurs**

These people will learn how to make money, set-up projects and how to make connections.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

It would make music as a career a viable career option because people would be more equipped to deal with the challenges in the music industry. Graduates would therefore have the skills to make more informed choices and therefore more sustainable income. At the moment it is a matter of survival, there is little structure in the music industry and things are deteriorating. Things are currently very haphazard and unstructured. It is a luck of the draw. The first thing companies cut are entertainment budgets, which means less musicians are getting hired for jobs. If there are more skilled people in the music industry, who understand how the industry works and how to make money, then it will take the music industry, in South Africa, to the next level and make music, as a profession, a more credible and viable career option. It will also give the music industry more structure. I feel that people currently don't consider music to be a credible profession, even though people spend so many years at university honing their skills. The perception that people currently have about musicians, is that they do it for the love of making music and not to generate an income.

It is also important that the universities are receptive to new ideas and embrace new ideas in music education at their institutions.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

They need to be more open minded about the needs of graduates. I feel that institutions of higher learning are very stuck in their ways and need to progress to include more offerings that will better prepare graduates for careers in music. A lot of the things they are teaching today, is stuff that I learnt when I was at university. Universities seem to be comfortable teaching what they have always taught. Many of the people that were teaching at university, before I even went to university, are still teaching at the university I attended. Personally I don't know why people are still going to university to study music. When I went to university the most expensive courses were medicine and music. I don't feel that a tertiary music education is worth the investment. What universities are currently offering is not beneficial for someone who wants to embark on a career in music.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

Yes. If I had been given the option to take more business courses in my BMUS degree I would have opted to take business courses, if they were related to music. I don't feel that just taking generic business courses would be worthwhile, the music industry is very specific and has very specific requirements and therefore modules have to be music industry specific.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

I feel that music courses should be preparing graduates for careers in the music industry as it stands today. I feel that courses offered today were designed 200 years ago to cater to the music industry at that time and very little has changed in music education since then, yet the music industry has changed drastically. The music industry has even changed drastically since I completed my studies in 1994. Currently there are only two orchestras in

South Africa at which a musician can get full-time employment (one in Cape Town and one in Natal). In Johannesburg there are two orchestras: The Johannesburg Festival Orchestra and The Johannesburg Philharmonic Orchestra. Both orchestras in Johannesburg employ musicians as they require, for the shows which they host in a season. Musicians are therefore employed on contracts and not on a permanent basis. Playing in an orchestra does not pay good money. A person employed by the Philharmonic Orchestra will get paid R3000 for a week worth of work. Doing corporate work pays more money. There are therefore fewer people wanting to work for an orchestra in Johannesburg, which means the standard of music being created is lower than it used to be, when I first started my career.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

The current education system assists in delivering musicians of a high calibre. That means that the industry is getting populated by musicians who can play well, but that is where it ends. I feel that just being able to play your instrument well is not enough anymore. By having a lack of people who understand the structure of the music industry definitely adversely affects the music industry. I feel that we need more people graduating from universities who have a better understanding of the functioning of the music industry.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

Yes they would. I feel that people in the industry, who opt not to be musicians need to have an understanding of how musicians operate, the process of making music and how to manage creative people. I also feel that musicians need to have an understanding of how the music industry works and have business skills.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

Yes. I feel that there is a big need for this type of qualification. When I was at university there were between 15-20 students in my class. Most of these students completed their BMUS degree. I do, however, feel that if a more embracing and progressive degree were introduced, at universities, it may attract larger numbers of students. This type of qualification would give those students who want pursue a higher music education, but who do not want to be a performer, a greater choice in the direction of their music studies, therefore opening up the doors of music education at institutions of higher learning to a greater population of students.

ADDENDUM E(ii): CORRESPONDENCE WITH MS SCHOLTZ

----- Forwarded message -----

From: A Scholtz
Date: Wed, Oct 12, 2016 at 7:37 PM
Subject: Adriana Scholtz Interview transcript
To:

Hi Sheldon
Everything looks fine. The only thing I really changed the year in which I completed my studies. It was 1993.
And I am not sure if you should compare the Jhb Festival Orchestra's management with the JPO. It's a sensitive matter and if anyone reads it who is associated with the orchestras I might be in trouble....politics!!

Otherwise it's great.

Thanks a mill!
Adri

ADDENDUM E(iii): MS SCHOLTZ LETTER OF INFORMED CONSENT

Researcher: Sheldon Roome Leal	Research Supervisor: Dr. Matilde Thom Wium
P.O. Box 1288 Mullerbaai East Johannesburg 2009	4014 111 University of the Free State MOSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 685 0338 M: +27(0)51 83 375 9007	T: +27(0)51 4012357
lme.leal@gmail.com	thom.wium@ufs.ac.za

Date 10 October 2016

INFORMED CONSENT:

Dear Mrs Scholtz

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding the USA, UK and Australia.

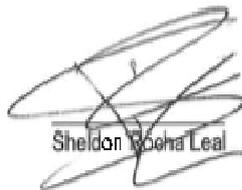
The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: Transforming music education in South Africa through the creation of a music industry related baccalaureate.

Researcher: Sheldon Rocha Leal

Name and Surname: Adriana Scholtz

Age: _____

Expertise: Musician/Performer

Contact number: (083) 776 1395

I agree that my identity may be disclosed in the resultant thesis:

 Yes NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 10 October 2016

ADDENDUM F(i): MR SEAN BROKENSCHA INTERVIEW TRANSCRIPT

Mr Sean Brokensha Interview

Profession: Music Journalist/Critic/Broadcaster/Historian

Conducted: 12 October 2016

Venue: Parkhurst, Johannesburg

Time: 5:00-6:45pm

Background:

Sean Brokensha was brought up in Durban, Natal, where he went to Durban High School. As a young child he was very interested in music. He loved listening to music on the radio, late at night and documenting all the charts that he heard. He used to read all the credits on the albums, he bought, and wrote down the lyrics. On albums on which no lyrics were provided he would listen to the songs and transcribe the lyrics. His grandmother instilled, in him, a passion for language and from the age of three he played Scrabble with his grandmother. His father loved music, but his taste in music was unusual for a white male in South Africa in the apartheid era. He used to listen to a lot of soul music, but he was also passionate about bands like Creedance Clear Water Revival. Sean is fascinated with stories and he is particularly fascinated with the art of telling a story in approximately three minutes, which is the Pop music formula.

At school Sean fulfilled a strange role: although he was exceptionally athletic, he was also very interested in the arts. He knew from a young age that he wanted to entertain people. Initially he wanted to be an actor. His father, however, was not in favour of allowing any of his children to pursue a career in the arts. Sean's dad wanted him to be a lawyer.

Sean enrolled for a BA in Communication, which he never completed and rather joined the Police Force, for four years, to escape conscription. In his time in the Police Force he signed the Secrecy Act twice. When his term in the Police Force terminated he moved to Yeoville in Johannesburg, where he interacted with many musicians who played at the various clubs housed on the street. At this stage of his career he did various things in order to earn an income: modelled, DJ'd, he acted in some B-movies. He eventually became a cameraman. He then became a soundman, production manager, director, eventually writing his first script for a corporate promotional video for PG Bison.

Sean then worked his way up through the ranks in Television and eventually became Creative Director and Head of Production at Global Access, a subsidiary of M-Net which dealt with the creation of Corporate Videos for various clients, of which ABSA was the biggest. In his time with the company he directed the most expensive advertisement in the world (at the time), an advertisement for British Airways.

He worked in the television industry between 1993-1998 where he conceptualised various programmes for M-Net and SABC. In 1998 at Ed Jordan's (a South African singer, radio and television personality) bachelor party he started talking about music and interesting facts about the song "American Pie". Some of the people present at the party were celebrities that worked at 702, people like: John Robbie, Dave O'Sullivan and Jeremy Mansfield (from the sister company Highveld Stereo, 94.7). John Robbie then asked Sean to appear on his show the next day. Dave O'Sullivan also asked Sean to appear on his show the day after that. This was a turning point in Sean's career. He realised his passion for music and his gift for music history and decided to change the focus of his career. He left Global Access and became a full-time music historian, critic and consultant. He appeared on radio two hours a week and started doing public speaking engagements.

In the years since he changed his career focus he has appeared on various shows, corporate events, public speaking engagements, he has been a music consultant on various movies, he has written liner notes for various albums and he has written scripts for various television shows, including an awards ceremony hosted and conceived by Yvonne Chaka Chaka in 2015, acknowledging the work done by South African backing musicians and vocalists. Sean was also the music consultant on the Nelson Mandela movie: Long Walk To Freedom, which was nominated for an Oscar and won a Golden Globe Award in 2014.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.

Prospective musicians should learn the lessons taught by artists like Paul McCartney, Madonna and Rod Stewart. Besides for being musicians, they are attuned to the fact that they need to be business oriented and need to take responsibility for their personal financial wellbeing. Anyone who wants to be a performer in the industry today needs to have business skills and savvy. Here are some of the concepts that musicians need to be empowered with in order to lead long and sustainable careers in the music industry today:

- *Knowledge of Copyright/Royalties (i.e. how to get your money)*
- *Basic Contract Law*
- *Knowledge of the structure of the business both locally and internationally*
- *Knowledge of history, all the way back to classical music, because it is important that musicians have an understanding of how everything connects (from the classical music era, all the way to the present time)*
- *An appreciation of drama and literature (as this makes the musical product deeper and more profound)*
- *Knowledge of how to sell-oneself and how to conceptualise, devise and sell a concept (you can't sell something you don't believe in)*
- *People management skills*
- *Social networking skills: how to work social media, how to find people, how to network, how to promote oneself virtually*
- *Most of all the person wanting to pursue a career in music needs to have a love of music.*

2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

N/A

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

It would probably be a Business degree or a Social Entrepreneurship degree of some sort. It wouldn't necessarily be a music degree per se.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

This type of qualification would be of benefit for anyone who wants to work in the music industry. Musicians would also benefit from this type of qualification. Musicians would, however, only be a fraction of the students

who would enrol for this type of qualification. The people who would enrol for this type of qualification would be entrepreneurs who are passionate about music, people who want to run a live venue, music journalists, people who want to get involved in music distribution.

The formal job market, as we once knew, it is collapsing and new jobs are arising. It is therefore important that all people going into the job market (whether as musicians or in any other field) today have knowledge of how to run their own business and how to generate their own income, because many graduates are going to face this reality.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

A qualification of this nature would bring more formality to the music industry in South Africa. It would make the industry more organised and fairer for everyone involved. People would know what is expected of them, they would therefore be more equipped to ask for their price (as rates would be set and disclosed) and would know how to access monies owed to them (royalties). It would also prevent musicians from signing deals that will be detrimental for their careers.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

If a university provided their students with training in business, media technology, basic recording skills and on the structures they will encounter when they graduate, it would assist in preparing graduates for careers in the music industry, and this would in turn assist in the formalisation and stabilisation of the industry.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

Most certainly. Music students would benefit greatly from the modules offered in this sort of qualification. That being said, however, I don't think that they would form the bulk of students registered for these types of qualification.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

They should be trying to make their students more self-sufficient and assist them in being able to lead sustainable careers. They should be training their students to be able to lead successful careers in the music industry as performers, teachers or whatever path they choose to pursue. Universities should also be trying to disprove the old cliché about the starving musician. Musicians these days need to know about business in order to survive in this industry. It is no longer good enough for them to say that they are musicians and that they are unable to deal with matters financial. In today's music industry talent scouts won't go out looking for musicians to fill their rosters, musicians need to push themselves.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

In an indirect way it is influencing the music industry. The product of universities are populating our stages. That being said, however, people like Clive Calder, who was a musician, before he became a music business mogul, used his music knowledge of music to generate an income. But it was his knowledge of business that ultimately made him one of the richest music people in the world. It is not enough to just have music knowledge in today's industry more is required, and that more is a knowledge of business.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

Yes they would. It is a new world where social entrepreneurship rules and in which new jobs are being created from one day to the next. No one would have thought, 10 years ago, that the virtual world would be playing the role it is in the music industry today.

The way in which people are funding projects today, has altered drastically from 10 years ago. Everything has become more structured and there are new rules at play. That includes the music industry. Record company's stronghold over the music industry is going to continue to diminish and new role players will become relevant in the future. Things are changing exponentially in the music industry. In the future middle-men are going to fall away and the musician will deal with their public directly, as a result they are going to need the coping mechanisms to deal with this new reality.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

Yes, if you are able to recruit enough students. I believe that more students would enrol for this type of qualification than for a straight music qualification. This type of qualification will appeal to a larger market than a straight BMus. The BMus will become a qualification that will cater to those students who want to pursue a career in performance. This type of qualification is more attainable and more realistic, it is something to which more people can aspire and relate. A good comparison is sports: everyone wants to be a world class sports star, but not many people become sports stars, as a result many students go study sports management at university because sports management is something that is more attainable and allows these students to be able to pursue a career in a field they are passionate about and love.

ADDENDUM F(ii): CORRESPONDENCE WITH MR BROKENSCHA

11/14/2016

Gmail - Interview



Sheldon Leal <time.leal@gmail.com>

Interview

5 messages

Sheldon Leal <time.leal@gmail.com>

Mon, Oct 17, 2016 at 3:05 PM

To: sean@artslink.co.za, musicguru702@gmail.com

Hi there Sean

Thank you once again for granting me the interview for my thesis. It was truly an enlightening interview. I am so grateful. I include in this email the transcript of our session. Have a look through it and change anything you feel does not represent what you said or what you were trying to say. I'm sure I got it wrong at times:)

I am a little intimidated sending you, a wordsmith, this transcript.

Thank you once again, you rock!!!!

P.S. Is it possible for you to send me Terry Dempsey's number? Do you think he would mind if I called him?

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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 **Sean Brokensha Interview.docx**
19K

Sheldon Leal <time.leal@gmail.com>

Fri, Nov 11, 2016 at 1:50 PM

To: sean@artslink.co.za, Music Guru <musicguru702@gmail.com>

Hi Sean

Congratulations on your new show on Mix Fm, That is such awesome news and you really deserve it. You are going to rock on that show.

Clearly you have been very busy. I was wondering, however, if you have had an opportunity to look through the transcript of our interview. I would like to print and start analysing the data. BTW my interview with Yvonne Chaka Chaka was amazing, she is such an inspiration. I was blown away by her experiences in the music business. She has her head screwed on right.

I hope to hear from you soon.

Yours sincerely,

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&view=pt&search=inbox&th=157d2bf004a6f79f&siml=157d2bf004a6f79f&siml=1585339f59e6bdba&...> 1/4

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
 E-mail: time.leal@gmail.com

Sport and Art Exchange
 John Vorster Drive Ext
 PO Box 3 Irene 0062

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[Quoted text hidden]

sean brokensha <sean@artslink.co.za>
 To: Sheldon Leal <time.leal@gmail.com>

Fri, Nov 11, 2016 at 8:58 PM

Howsit

It looks all cool. just 2 small changes on the BA commercial - it was the most expensive in advertising history worldwide, which I directed the African segment thereof, but sadly for my bank balance didn't write

On Mon, 17 Oct 2016 15:05:15 +0200 Sheldon Leal <time.leal@gmail.com> wrote

> Hi there Sean
 >
 > Thank you once again for granting me the interview for my thesis. It was
 > truly an enlightening interview. I am so grateful. I include in this email
 > the transcript of our session. Have a look through it and change anything
 > you feel does not represent what you said or what you were trying to say.
 > I'm sure I got it wrong at times:)
 >
 > I am a little intimidated sending you, a wordsmith, this transcript.
 >
 > Thank you once again, you rock!!!!
 >
 > P.S. Is it possible for you to send me Terry Dempsey's number? Do you think
 > he would mind if I called him?
 >
 >
 > *Sheldon Rocha Leal*, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych)
 > (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum
 > Laude) (UP)*
 > *Director of Creative Arts Southdowns College*
 > *Head of Operations S.A.M.*
 > *Director Of Music Southdowns College*

[Quoted text hidden]

ADDENDUM F(iii): MR BROKENSHA LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 12 October 2016

INFORMED CONSENT:

Dear Mr Brokensha

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: ***Transforming music education in South Africa through the creation of a music industry related baccalaureate.***

Researcher: *Sheldon Rocha Leal*

Name and Surname: Sean Brokensha

Age: _____

Expertise: Music Journalist/Critic/Historian/Radio Personality

Contact number: (082) 444 5726

I agree that my identity may be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 12 October 2016

ADDENDUM G(i): DR VAN DER WATT INTERVIEW TRANSCRIPT

Dr Neil van der Watt Interview

Profession: Music Educator (at Pretoria Boys High School)/Composer/Arranger

Conducted: 17 October 2016

Venue: Pretoria High School, Brooklyn

Time: 4:00-5:45pm

Background:

Dr Neil van der Watt was born in Pretoria, but went to school in Polokwane (Northern Transvaal at the time of his youth). His mother was a music teacher at the school he attended. This was known as a Music Centre. In 1972 the government designated certain schools to have Music Centres and others as Special Focus Schools. Music Centres were attached to high schools and were intended to serve the community's music education needs. These music centres were open to pupils from neighbouring schools, as well as students enrolled within the school, with the aim of giving them the training they would require to be able to select music as a subject in the senior phase of their high school career. These Magnet Schools, therefore attracted many pupils from surrounding schools and ensured pupils numbers from Grade 8 onwards at the schools, which contained these music centres. A Special Focus School was a school, which has a Special Focus: Technical School, Agriculture School or Arts School (like National School of the Arts or Pro Arte). Dr van der Watt, therefore received music tuition at school and his instrument was piano. When he matriculated he moved back to Pretoria and attended the University of Pretoria.

His first degree was a BA (Ed), majoring in Music, English and Education. On completion of his studies at the University of Pretoria he got a job teaching English and Music at Pretoria Boys High School. He was, however, committed to complete his two years of compulsory military service. Although he had spent two years completing his military service, the school was committed to holding his post. According to Pretoria Boys High School, he was employed in 1985, but he only officially started working at the school in 1987. Next year will be his official 30 year anniversary at the school.

When he first started working at Pretoria Boys High School, he was mainly employed to teach English and he dabbled in music, eventually music became more of a prominent role and the music department has grown to become of the biggest attraction for pupils wanting to come to the school. In May of 2016 Dr van der Watt oversaw the opening of a new R13million music department at the school. That being said, however, the school has a long tradition of music. By the time Dr van der Watt joined the school there was already a strong legacy of music, there are even records dating back to the 1920s showing music concerts completed in collaboration with St Mary's DSG.

In the years since Dr van der Watt was employed at the school, he completed a BMus Hon (Cum laude), MMus in Composition (1993) at the University of Pretoria and a DMus in Musicology at UNISA, completed in 1997.

Besides for being a highly respected music educator, Dr van der Watt is also a composer and arranger, he has served on various committees and at one he was the Chief Music Examiner for the state and currently he is a practical examiner for the state. He realises that if he is going to be effective in his job, he needs to be involved at various levels outside of school, so that he students can benefit from his external activities.

The secret to Dr van der Watt's success is the fact that he is able to communicate to pupils at their level and he is able to take complex arrangements and songs and interpret them in a way that is easily accessible to a

generation of music listener that does not necessarily be exposed to classical music in the way they would have been in the past.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.

It is important that a student be specialised in one particular area. It is also, however, important that a student also have skills in various other areas in order to make them employable. Students need to know how to play their instrument, they need to have knowledge of history and theory. The more skills a student has, the more employable the student will be. At the end of the day, success depends on a student's spirit and their personality. The ones that are curious and excited about their music are the ones that succeed.

Students also need to have a knowledge of management, marketing and budgeting. Had I received this type of training in my music degree it would have saved 15 years of my time.

I usually dissuade my pupils from pursuing further studies in music at tertiary level, because I know how difficult it is for them to make a sustainable income in music. I only recommend tertiary music studies to students who know for certain that they want to pursue a career in music and show the passion and drive for music.

2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

This depends largely on how you define the music industry. Many of our students continue to play their instruments as amateurs. Some study music and there are some prominent names: Robert Pickup, Philip Nolte, Abraham Mennen, JP Malan, Junnan Sun, Matthew Lombard etc. All whose pass through our hands are excellent supporters of music in the broadest sense.

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

I think it would be a four year degree. I don't know what it would be called. I think it is important that the student get a two year generic grounding in music. The next two years should be designed to allow students to specialise in a particular sub-field of music. Students should be exposed to basic music skills, management, marketing and technological knowledge in the first two years and be allowed to complete their degree in one of the latter areas in the last two years. I believe that music can be sub-divided into six main focus areas: Composition; Performance; Listening; Production; Marketing; Publishing. I like to call this the Process of Music. It's a cycle. Within each one of these areas, there are sub focus areas.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

Society as a whole would benefit from such a qualification. In general society needs music. It is something that helps with the transference of culture and I believe it helps to heal societal wounds. The state South Africa is at the moment, music can be a major healer. I believe that the more properly qualified people there are in the music industry, the more healing we will have in our society.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

I believe that this type of qualification could assist in making the music industry more efficient. This type of qualification can assist the industry in un-tapping the potential we have in this country, which I feel is currently not fully explored. Currently we have a lot of under explored talent, because we don't have enough trained people to work with the talent and exploit their full potential.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

I think that the academia should be more embracing and flexible and consider the assimilation of more progressive concepts within their qualifications.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

It would most definitely assist music students. Not all the people studying music will become musicians. For those people it is important that they possess alternative skills in order to ensure success in their future music career. I also believe that in general BMus students need to possess more general skills. I believe that the inclusion of these business skills in a BMus qualification will give music students more choices and options as far as a career is concerned.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

I feel that universities have been missing the mark. They are creating listeners and not free thinkers. They are preparing students for careers that were relevant in the industry, when most of these qualifications were originally designed. The industry has changed drastically since these qualifications were first introduced. Universities need to be more open and flexible and should therefore be preparing graduates for careers in music, as they did when most of these qualifications were introduced.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

I believe that tertiary music education currently has a small impact on the music industry. This is very unfortunate. What universities are currently teaching is not in line with what the industry requires. There is more that can be taught, than what is currently being taught. The current BMus qualifications are too specific to adequately prepare graduates for the wide industry that currently exists.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

I do believe that it could assist educators to a certain extent. It can assist educators in having a better understanding of management, invoicing, budgeting and various other skills that they will require one day when they have to deal with management or with people who are in positions of authority. I think, however, that this type of qualification would of more benefit to music students wanting to specialise in other areas, outside of education.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

It most certainly would. I believe that more students would enrol in this type of qualification, than for a straight BMus. That being said, however, it is important that the term Music Industry is defined as many people have a very narrow definition of the music industry, when the actual reality is that the music industry have a very wide scope. Music Industry does not only consist of people who know how to work a sound desk, it's much wider than that. With that understanding and knowledge students can be more equipped to make a decision regarding studies in Music Industry. I believe once this knowledge is communicated to the wider population, many more students would want to be a part of such a programme.

ADDENDUM G(ii): CORRESPONDENCE WITH DR VAN DER WATT

10/25/2016

Gmail - PhD Interview



Sheldon Leal <time.leal@gmail.com>

PhD Interview

3 messages

Sheldon Leal <time.leal@gmail.com>
To: nvanderwatt@boyshigh.com

Thu, Oct 20, 2016 at 8:19 AM

Good morning Dr van der Watt

Thank you for the amazing interview the other day and for showing me around your school. It was truly an amazing experience. Please find attached the transcript of our interview. Please feel free to change anything with which you don't agree (I'm sure I got something wrong along the way), I won't be offended, that's why I'm sending it to you. I want the final product to be a reflection of your real views on the topic at hand.

I eagerly await your response.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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 **Dr Neil van der Watt Interview.docx**
120K

Niel van der Watt <NvanderWatt@boyshigh.com>
To: Sheldon Leal <time.leal@gmail.com>

Thu, Oct 20, 2016 at 1:56 PM

Hallo Sheldon,

I have made some small changes and answered the question which said N/A.

Best of luck with you work!

Niel

<https://mail.google.com/mail/u/0/?ui=2&k=34d70c985f&view=pt&search=inbox&th=157e0bedf6b8a514&siml=157e0bedf6b8a514&siml=157e1f3f9542df1c&...> 1/3



Niel van der Watt
Pretoria Boys High School
Music Department

TEL 012 460 2246

FAX 012 460 1507

NvanderWatt@boyshigh.com

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From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: 20 October 2016 08:20 AM
To: Niel van der Watt
Subject: PhD Interview

[Quoted text hidden]

Niel van der Watt <NvanderWatt@boyshigh.com>
To: Sheldon Leal <time.leal@gmail.com>

Thu, Oct 20, 2016 at 2:00 PM

Sorry forgot the attachment!



Niel van der Watt
Pretoria Boys High School
Music Department

TEL 012 460 2246

FAX 012 460 1507

NvanderWatt@boyshigh.com

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From: Niel van der Watt
Sent: 20 October 2016 01:56 PM

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&view=pt&search=inbox&th=157e0bedf6b8a514&siml=157e0bedf6b8a514&siml=157e1f3f9542df1c&...> 2/3

10/25/2016

Gmail - PhD Interview

To: 'Sheldon Leal'
Subject: RE: PhD Interview

Hallo Sheldon,

I have made some small changes and answered the question which said N/A.

Best of luck with you work!

Niel

From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: 20 October 2016 08:20 AM
To: Niel van der Watt
Subject: PhD Interview

Good morning Dr van der Watt

[Quoted text hidden]

 **Dr Neil van der Watt Interview.docx**
21K

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&view=pt&search=inbox&th=157e0bedff6b8a514&siml=157e0bedff6b8a514&siml=157e1f3f9542df1c&...> 3/3

ADDENDUM G(iii): DR VAN DER WATT LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P. O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 17 October 2016

INFORMED CONSENT:

Dear Dr. Neil van der Watt

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: ***Transforming music education in South Africa through the creation of a music industry related baccalaureate.***

Researcher: *Sheldon Rocha Leal*

Name and Surname: Neil van der Watt

Age: 54 .

Expertise: Music Teacher/Composer/Academic

Contact number: (012) 460 2246

I agree that my identity may be disclosed in the resultant thesis:

 Yes NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: 
Dr. Neil van der Watt
17/10/2016

Date: 17 October 2016

ADDENDUM H(i): DR NGEMA INTERVIEW TRANSCRIPT

Dr Vusabantu Ngema Interview

Profession: Music Academic/Composer (at the Tshwane University of Technology)

Conducted: 19 October 2016

Venue: Tshwane University of Technology, Arcadia, Pretoria

Time: 3:00-5:30pm

Background:

Dr Ngema was born in Kwazulu-Natal. He never received music tuition at school, as it was not a subject offered at his school. He did, however, get involved in various music activities at his school, including singing in his school choir. His major focus at school was drama, but as he progressed through school he started becoming interested in other artforms and started assimilating these concepts into what he was doing. When he matriculated he formed a group, with some of his school friends. The group performed traditional songs, games, drama and dances and toured for money. They mainly performed at various schools and it was something in which he made some income, for about four years, before he made the decision to go to university to be formally schooled in what he was doing.

He originally went to the University of Zululand and completed a BA degree in Drama. He then attended the University of Durban Westville and attained a BA Hons in Drama. His reason for attending university was to better understand his artform and to be able to create his own work once he left university. He didn't want to be someone who was waiting for people to employ him. He believed that the training he received should be able to empower him to create his own work.

Once he had completed his studies at the University of Durban Westville he went to Cape Town and joined a Jazz and Dance Company. Because of his knowledge of Zulu Dance and Music he was called upon to feature in various performances and teach the company members some of the traditional music repertoire for which he became well known.

After his work in Cape Town he moved back to Kwazulu-Natal where he started working at the Playhouse in Durban, putting on musicals and various traditional African music functions. He became known for the teaching he did at the Playhouse training children from the surrounding communities.

The University of Cape Town then decided to start up an African Dance and Music Department (part of the Human Movement Department) and because of the reputation that he had attained as an leading teacher in African Dance and Music he was asked to help the university set-up their African Dance and Music Department.

He eventually moved back to Kwazulu-Natal where he was employed by the University of Zululand in the Creative Arts Department. At the university he took over the choir and started including more African traditional repertoire. He completed two Masters degrees and a PhD at the university, whilst working there: Masters in Zulu Dance Song as part of the Department of African Languages and Studies; PhD in African Dances and an additional Masters (after he completed his PhD) in Cultural Tourism.

He eventually moved to Pretoria to complete a project sponsored by the Department of Arts and Culture, for the preservation of Indigenous Music. At the Tshwane University of Technology, he met the head of music, who was at the time, looking for a senior lecturer in the musical theatre department. In 2012 he signed up to be a member of the department and resigned three years later to pursue his own private ventures. His main task at the university was to help to establish the MTech and DTech programmes. After his resignation the university requested that he

stay on in a part-time capacity. He is now a part-time senior lecturer at the University, mostly supervising postgraduate dissertations and thesis.

His knowledge of indigenous music and dance has afforded him various opportunities: he has taught in Denmark and Germany. He was part of the SAQA Music SGB that helped write the National Music Curriculum for the GET, FET and HE phases of Education. He has co-authored various music textbooks for the Department of Basic Education. Dr Ngema also sat on the National Arts Council advisory board between 2001-2014. Dr Ngema is also a songwriter and aspires to release an album of his works in the foreseeable future.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.

A music graduate should graduate with an advanced knowledge to be able to do what they do, well. Graduates need to be proficient in whatever it is they majored in: composition, performance, teaching. But at the end of the day, the music industry is a business and graduates need to be able to conduct their business. They must be able to package, price, market, promote and sell their product, whatever that may be. The reason a student even goes to university is because they want to do something in which they can generate an income. If that is not the reason they are studying at university, then why bother going to university at all.

2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

At the Tshwane University of Technology there is an Arts Administration module, which is an elective. This is all well and good, the efficacy of the module will depend on where it is placed within the term of the qualification. If the module is placed at the end of the term of the qualification, then very few students are exposed to it. If it is placed as an option at the beginning of the qualification, then more students will have access to the module. Generally, however, I believe that these modules need to be more practical and experiential. There is no point in learning a whole lot of theory, yet not be able to apply the concepts in real life. I believe that all education should become more experiential. Students should learn the theory of a concept, but then they must be able to apply the concepts in a real life situation.

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

The music industry is a massive industry, in which billions of dollars are being generated. Many of the people within the industry are not trained musicians or even know anything about music, yet they are the ones that benefit most, financially, from the intellectual capital being generated by musicians.

I don't know what degree type should be utilised to best house such a music industry qualification, but what I know is that the qualification should not be too theoretical, it should be more practical (whilst containing a basis in theory). It is also highly important that there be a close relationship between academia and industry in the creation of such a qualification. This is important because the industry can inform academia of the latest trends within the business and help to keep the qualification relevant and cutting edge. The focus of the qualification

needs to be practical and related to the industry. I believe that Theory produces practice and this should inform the creation of such a qualification.

The universities should be a safe place in which music industry concepts can be interrogated, dissected and analysed to help inform students of what they should be doing once they graduate. That was the whole concept of a university in the first place.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

I believe that music students would benefit greatly from such a qualification. I also believe that the industry would benefit from such a qualification, because they will acquire students with a greater and more profound knowledge of the business and structure of the industry. This will assist in giving the industry more structure. It will also populate the industry with younger people who have had greater and longer exposure in industry training therefore giving the students greater longevity in the industry which in turn will convert into long term returns for the music industry.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

The industry would benefit from more knowledgeable stakeholders who understand the industry. This will help the industry to grow, because they will acquire graduates who can start working immediately and therefore are able to generate greater amounts of income over longer periods of time for the industry. It is through experience and experimentation that things can develop within the industry, and the universities should be the place in which the students should be incubated to experience and experiment, so that when they graduate they can "do".

I don't see the point of going to university if the end goal is not for the economic sustainability of the student. We walk over gold and diamonds on a daily basis and we never look down. It is only when you look down and see the gold and diamonds, that money is made. The industry is filled with people who are willing to help, yet no-one ever asks for their help. We should be able to tap into our resources in order to bring knowledge back to the universities in order to create a qualification that will help make the industry stronger in South Africa and therefore result in students who can lead long and sustainable careers.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

We can influence our society through music. What is happening in society should influence the qualification. Universities should offer a structured platform, a laboratory, in which students are able to study the happenings in the music industry. The universities should be a safe place in which students are able to study, dissect, interrogate and analyse concepts that rule the music industry. Academia should be a partner of the music industry. The music industry is capable of taking intellectual property and making money out of it. Universities should provide a place in which these money making opportunities are studied, interrogated, dissected and analysed. Academia can provide a platform in which the happenings of the music industry can be formalised, theorised and studied, a place in which a theory and a formula for the industry can be created.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

Most certainly. It will give a student a well-rounded education. It will give a music graduate the opportunity to make money from what they love doing. All music students need to have an understanding of the music business and how to make money from the talent that they have been given.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

Academia should be bridging the gap between itself and the industry. Students need to know that they are part of something bigger than just the university. Students should be taught about what it is that the industry desires and requires. Lecturers should also be aware of what is required in the industry and they should impart this knowledge to their students. We need to produce doctors that want to work on patients, not doctors that don't know what patients require. In medicine students are required to do internships at university hospitals. At these hospitals they are not limited to the content they studied at university, they are forced to deal with the realities in the world. If Ebola is the prevailing disease, they need to be able to treat this problem, regardless of if they have studied it at university or not. The same is true for music. Students need to be exposed to the industry and before they graduate they need to know what is required of them.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

I don't know if it does have an effect on the industry. I, personally, went to university to acquire specialised knowledge and to be someone who is in charge of what I do. I didn't want to leave university and wait for others to employ me. I wanted to be able to generate my own income. Students need to leave university and be empowered to be able to employ themselves. I feel that students are currently leaving universities and are unable to generate their own income, they are not taught about the industry and the structures that form the industry. Graduates should be driving the industry. Currently they are being driven and not driving. Students should be consulting the industry, because they know what works artistically, but currently the industry is telling them what to do and what works.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

I do believe that it would be of benefit. The only problem is whether or not the people would be receptive to such a qualification or feel that they don't need it because they know better.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

I do believe it would assist university music departments in being more economically sustainable, but it would need to be approached from a practical perspective and not be bogged down with too much theory. I believe that such a qualification would attract more students than the current music qualifications. I believe that there are currently no attractive options for general students. I feel that the business of music is currently behind qualifications and not in front, it needs to be prioritised. I believe that this qualification would cater to those students who don't want to be performers, who are not good at playing instruments, but who still want to be part of the music industry. These people will help musicians in the long run. Our universities need to create people that will drive and run the music industry.

ADDENDUM H(ii): CORRESPONDENCE WITH DR NGEMA

10/31/2016

Gmail - PhD Interview



Sheldon Leal <time.leal@gmail.com>

PhD Interview

3 messages

Sheldon Leal <time.leal@gmail.com>
To: ngemav@tut.ac.za

Tue, Oct 25, 2016 at 1:53 PM

Good day Dr Ngema

Thank you so much for allowing me to interview you for my PhD study last week. It was such an amazing and enlightening interview.

Please find attached a copy of the transcript of the interview. Feel free to change or add whatever you please. I am not precious about these things and I want the interview to be a true reflection of your views.

I eagerly await your response.

Thank you once again and I hope to hear from you soon.

Yours sincerely.

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
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 **Dr Vusi Ngema Interview.docx**
118K

Vusabantu Ngema <NgemaV@tut.ac.za>
To: Sheldon Leal <time.leal@gmail.com>

Mon, Oct 31, 2016 at 9:28 AM

I think everything is accurate, the only thing I would love you to change is writing my name in full, i.e., Vusabantu Ngema instead of Vusi...

From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: 25 October 2016 01:54 PM
To: Vusabantu Ngema
Subject: PhD Interview

[Quoted text hidden]

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&view=pt&search=inbox&th=157fb07a6a58e6a&siml=157fb07a6a58e6a&siml=15819a39f95f5e06...> 1/2

Tshwane University of Technology

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Sheldon Leal <time.leal@gmail.com>
To: Vusabantu Ngema <NgemaV@tut.ac.za>

Mon, Oct 31, 2016 at 10:06 AM

Dear Dr Ngema

Thank you so much for checking and I will change the name as per your request.

Hope things get better for you this week.

Yours sincerely.

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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[Quoted text hidden]

ADDENDUM H(iii): DR NGEMA LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 19 October 2016

INFORMED CONSENT:

Dear Dr Vusi Ngema

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



~~Sheldon Rocha Leal~~

Please fill in and return this page. Keep the letter above for future reference

Study: ***Transforming music education in South Africa through the creation of a music industry related baccalaureate.***

Researcher: *Sheldon Rocha Leal*

Name and Surname: Dr Vusi Ngema

Age: 53

Expertise: Music Academic (Tshwane University of Technology)

Contact number: (082) 221 6381

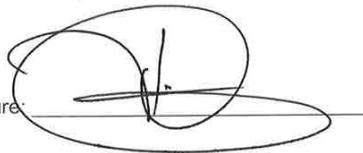
I agree that my identity may be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 19 October 2016

ADDENDUM I(i): MS COPPEN INTERVIEW TRANSCRIPT

Ms Kim Coppen Interview

Profession: Music Manager

Conducted: 25 October 2016

Venue: Doppio Zero, North Riding, Johannesburg

Time: 1:30-3:00pm

Background:

Kim is originally from Durban and whilst at school, although she was very interested in music, understood that she couldn't sing and therefore not form part of the school choir. This did not, however, prevent her from attending choir rehearsals, to watch the students rehearsing and performing. Kim comes from an entertainment family and got involved in the entertainment industry from a young age (7 years of age). Her brother is a playwright and her mom used to take both herself and her brother to auditions when they were children. Her mom then started producing shows that her brother wrote and managing his career. When Kim graduated from high school she went to New York, where she worked in a performing arts summer camp. Her function at the summer camp was as an assistant director.

Prior to leaving for the USA, Kim met Graham Watkins, the man she would eventually marry and manage. When she returned from the USA, she attended AFDA, where she attained a BA in Theatre and Performance. At the same time her boyfriend, Graham Watkins, was studying Theatre and Performance at the University of Cape Town. Whilst studying Kim realised that her passion lay in being a behind-the-scenes player instead of being someone who is in front of the camera. She enrolled in an Honours programme at AFDA, but eventually dropped out and started working as an Acting Agency. She got disillusioned by the industry and the way in which artists were being ripped off by Acting Agencies. At that stage she started guiding Graham's career, but not managing it. All contracts for acting gigs went through her and she helped Graham in making decisions in his career.

Graham eventually decided that he wanted to explore a career in music and a band was formed. The band played mainly swing cover versions and was called "It's A Swing Thing". The band did relatively well. Graham then entered Idols and did very well in the competition. He eventually placed second in the competition. After the competition had concluded Kim and Graham moved to Johannesburg to see if he could launch a career. Very little guidance was given from the show and a lot of the intricacies of the music industry were learnt by trial and error and with the assistance of some very generous mentors. In Johannesburg Graham decided that he wanted to be a part of a rock band and market himself as a rock artist. The journey then began to put together a supporting band, of session musicians, to assist Graham in his musical journey. The Graham Watkins Project was born. Graham decided that he would give it a year and if it didn't work, he would revert back to his acting career. At the same time he received an opportunity to act in the Soap Opera "Rhythm City". With the money that Graham was making, on the show, he told Kim to give up her job and to push his music career and that he would cover her salary whilst she got his band off the ground. Kim started networking, social networking, promoting and making contacts in the music industry. She eventually made the Graham Watkins Project a success, but realised that when she fell pregnant that the Graham Watkins Project's success started waning without her guidance and support. She then realised that she needed to re-strategise Graham Watkins' career and formed another venture for her husband. She got together Loyiso Bala, Nathan Ro and Graham Watkins together to form a swing band called "Swing City".

The band became one of the most booked acts for Corporate Functions in South Africa. Based on the success of the band, she decided that she needed to create a sister band and “Shoo-Wop Shop” was born featuring Tamara Dey, Mariechan and Melissa Allison.

Kim started realising that her gift lay in nurturing talent, forming different acts, branding them, giving them an identity and marketing what they did, in the process creating economically viable entities.

In 2015, after the success she had managing the Graham Watkins Project, Swing City and Shoo Wop Shop she was approached by 19 Management and Idols to manage the talent exiting the show. She has now been in the job for the year and deals directly with the head of 19 Management in the UK, Gary Ashley. After analysing what previous show managers have done, Kim and Gary came to the realisation that the strategy used in promoting talent in SA needs to be different from the strategies used in the USA and UK, because the market is different: the majority of the population doesn't have expendable income; they don't have access to reliable data connections; the majority of consumers in South Africa are consuming music via their mobile phones.

Kim is also currently involved in teaching at a Performing Arts School in Randburg.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.
 - ***Understanding of the Law and contracts because everything in this industry is regulated by contracts***
 - ***Internships are important, because the up-and-coming talent need to learn from established talent***
 - ***Students need to graduate understanding the human psyche, how the creative personality is motivated and how to manoeuvre through the various personalities that make up the industry from corporate to creative.***
 - ***Students need to graduate with networking skills***
 - ***Students need to be flexible and adaptable to deal with a very fluid industry***
 - ***Students need to graduate with the knowledge of how: budgets, taxes and costings work in the industry***
 - ***Students need to be exposed to some sort of business course in the duration of the their studies***
 - ***Students need to be exposed to some sort of marketing and branding module***
 - ***Students must be able to play their instrument***
 - ***Stagecraft (how to present themselves on stage)***
 - ***Students need to have an understating and knowledge of different genres of music and of different artforms and how they have impacted music (drama, dance, art)***
2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

N/A

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

I think that the qualification would probably be a BA. It couldn't be a Bcom, this type of qualification could be quite intimidating for a creative student. A BA is also a general qualification that can be customised to a student's needs. It is really important that the students enrolled in this type of qualification have close interactions with

Music students and creatives, so that they can put what they are learning into practice. The relationships that they form at university are also the relationships that will ensure their future success in the music industry.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

This qualification would be of benefit to music students and any other students aspiring to pursue various careers within the music industry, that don't necessarily require that the student perform or make music (Managers, Agent, Lawyers, Marketers...).

It needs to be noted, that content is King in the music industry. It doesn't really matter what a manager does for an artist, how they brand them or market them, at the end of the day if the content is bad no one will buy into the act.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

A qualification of this sort would give structure to the music industry. It would churn out students who would know how the music industry operates and the various structures within the music industry. Many people who want to pursue alternative careers in the music industry will usually give up, before they have even really started because they receive very little guidance and therefore opt to enter non-related careers.

A qualification such as the one you are suggesting will encourage more people to pursue careers in music therefore empowering the industry and therefore making it stronger. It will also help set guidelines, by which the industry can be regulated and formalised. At the moment, everything is very haphazard and people are doing things, not because they know what they doing, but because they need to do something.

A music business qualification will make people in the industry more productive, more quickly, therefore generating more profits. I believe that if I had done one of these qualifications it could have shaved five years off my career, which would mean that I would be five years ahead of where I am now in my career.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

The world of academia needs to create a theory or formula by which the music industry can operate. Currently people are working by trial-and-error, people need to start working more productively. Universities need to empower students by exposing them to different case studies. In studying what has happened before it will serve two purposes: one it will show students what not to do or what to do and secondly it exposes students to the different structures that make up the music industry. We also need to get a world perspective of what is happening in the music industry. At the end of the day we are one big, global music industry. We have so many references and a wealth of knowledge, but we are not tapping into this knowledge.

If one looks at the industry, as it currently stands, one will notice that managers are becoming a greater part of the music industry. Gone are the days of the monolithic recording company. In today's music industry it is almost more important to have a good manager than a recording company.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

Yes because if you are studying music it is assumed that the industry you want to go into is the music industry. Many artists make the mistake that because music is an art, that one does not need to make money doing it. This misconception needs to be broken. There is no point in teaching someone a skill, but then not empowering them

to make money from the skill that has been taught. There is also no point in teaching a student a skill that is not desired by the industry into which they are articulating.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

I believe that the end goal should be preparing graduates for careers in the music industry.

Students should graduate having a good understanding of the different structures in the music industry, various revenue streams and how to tap into those revenue streams. Students need to understand that not everyone needs to be a performer, there are many places that need to be filled in the music industry and the majority of these jobs are not in performing or writing music. Most kids want to be a star, but when they realise that it is not going to happen for them, they give up and enter unrelated careers. Students need to be made aware of the fact that they can contribute to the music industry in many different ways and that there are many ways to make money in the music industry. The music industry is a struggle, but that doesn't mean that you need to be poor for the rest of your life.

Students need to realise that sometimes they need to create a need for what they do and when they do that, they will have a loyal audience that will buy their product. Look at Dan Patlansky...who would have thought that there was a vibrant blues market in South Africa. Dan currently services that need in the music industry.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

I don't think it currently does, very much, but I do believe that it will. The reality is that I haven't really met anyone in the music industry today that has graduated with a BMus degree. Most people in the industry today don't even have a qualification in music. The few BMus graduates that I have met, have a very poor knowledge of the music industry and how to lead a long-term sustainable career. I feel that current music qualifications impact the world of performance, but not the music industry.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

Yes

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

Yes. I do believe, however that the students entering these qualifications need to have a passion for music. I believe if they are passionate about music, they don't necessarily need to know how to make the music to be successful in the music industry. I currently believe that the BMus qualification intimidates many students who love music, but don't have the requisite entry requirements. Music is the pulse of our society and it is something that is generating a lot of money (it is pervasive), more so than the film industry. Yet the film industry gets all the government subsidies. That's because they are more structured and they have relevant training in place. If the same were replicated in the music industry, music departments at universities would become more sustainable and would attract more students, who might be initially turned off of studying music at a higher education level because they don't fulfil the necessary entry requirements. There is a lot of money to be made in the music industry, but the problem is that many people don't know the structures of the music industry and therefore do not necessarily know how to make money in the music industry.

ADDENDUM I(ii): CORRESPONDENCE WITH MS COPPEN

11/21/2016

Gmail - Interview Transcript



Sheldon Leal <time.leal@gmail.com>

Interview Transcript

2 messages

Sheldon Leal <time.leal@gmail.com>

Wed, Oct 26, 2016 at 8:52 AM

To: kim@thinktheatre.co.za

Hi there Kim

Once again thank you for granting me an interview for my PhD study. You were amazing and the information I gathered from the interview is invaluable. You have done so much for the industry and I know that you are gonna keep on growing from strength to strength.

Please find attached the interview transcript from the other day. Please read through it and change or add anything you want. At the end of the day I want the interview to be a reflection of your ideas and thoughts. I'm sure I got stuff wrong somewhere along the line.

I eagerly await your response.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289

E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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 **Ms Kim Coppem Interview.docx**
123K

Sheldon Leal <time.leal@gmail.com>

Fri, Nov 11, 2016 at 1:48 PM

To: kim@thinktheatre.co.za

Hi Kim

Hope all is going well on your side and that everything at Idols is running smoothly. I actually interviewed two people who know you, after I interviewed you: ProVerb and Roshika (from Just Music). This music industry is too small:)

I was wondering if you have had an oppotunity to have a look at the transcript. I would like to go ahead and print.

Hope to hear from you soon.

Yours sincerely,

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&view=pt&q=kim%20coppem&qs=true&search=query&th=157ffc29421b1399&siml=157ffc29421b13...> 1/2

ADDENDUM I(iii): MS COPPEN LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 24 October 2016

INFORMED CONSENT:

Dear Ms Kim Coppen

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

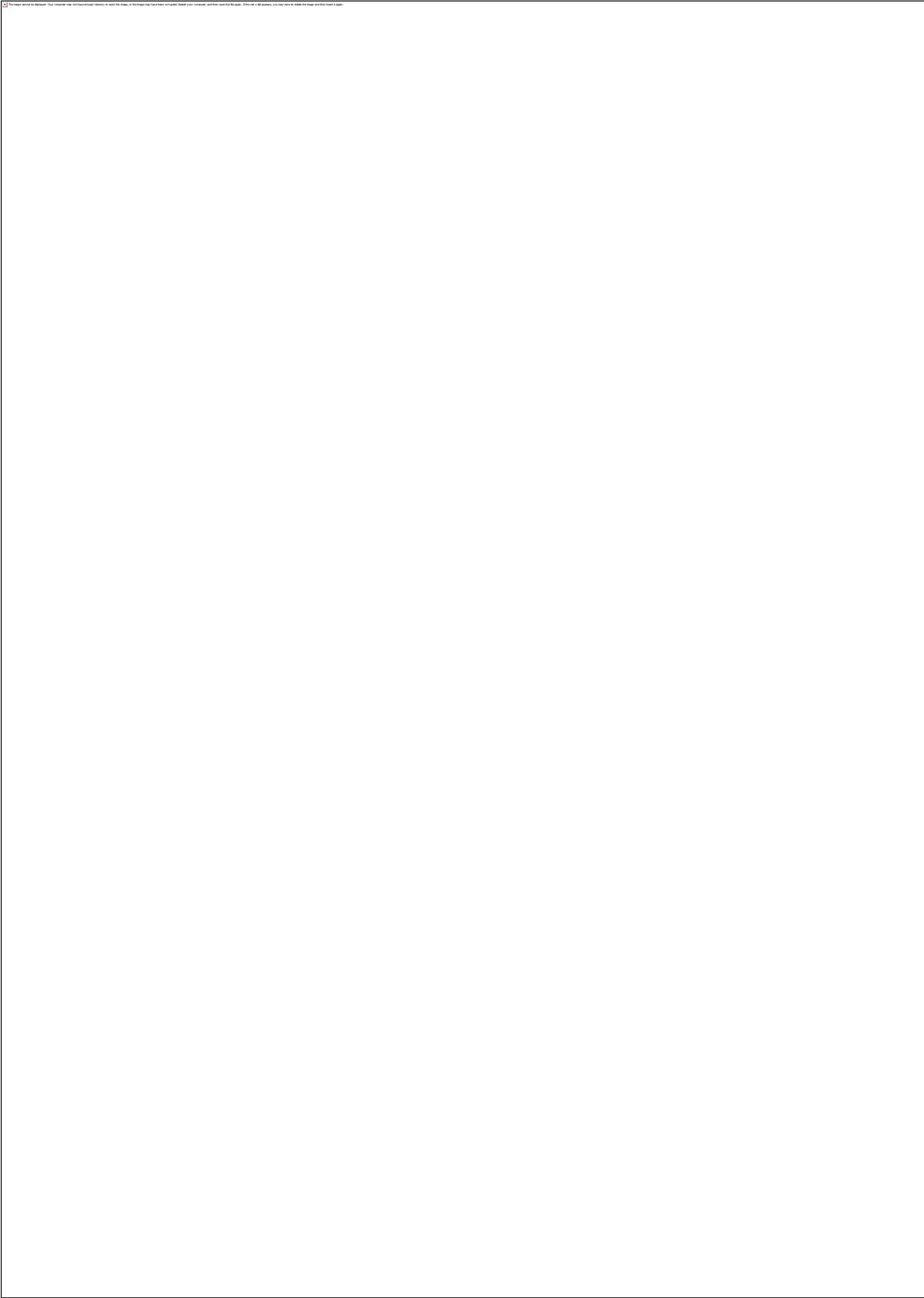
We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.



ADDENDUM J(i): MS PHILLIPS INTERVIEW TRANSCRIPT

Ms Mpumi Phillips Interview

Profession: Music Supervisor/Publisher

Conducted: 25 October 2016

Venue: Sasani Studios, Balfour, Johannesburg

Time: 3:00-4:15pm

Background:

Mpumi was originally born in Witbank, but was brought up in the USA. She was always very interested in music, but knew that she did not want to be a performer. She also felt that she did not have vocal talent to be a performer and therefore never pursued an education in music.

When she finished school, she spent two years at university in the USA, studying psychology. She was also working part time at a Non-Profit organisation known as Artists For A New South Africa, which was headed up by celebrities like Danny Glover, Alfre Woodard and Blair Underwood., a job she had also occupied whilst in high school (1997). The celebrities would offer the launches of their movies as an opportunity to raise money to send back to South Africa. Mpumi used to work at the company as an events coordinator. She eventually dropped out of university to pursue her job at the company more permanently. At a function, Mpumi organised, which featured the South African legend Hugh Masakela, she got to speaking to Hugh Masakela's manager and confided in him, that she wanted to return to South Africa. Hugh Masakela's manager gave Mpumi a job in South Africa as a project manager for the Joy Of Jazz Festival in 1999. Mpumi then occupied a job as the personal assistant to John Mitshikiza. She assisted the writer in a revival of his father's musical King Kong but was unsuccessful. From there Mpumi worked at the MIDI Trust doing marketing for SA Music Week. She then moved to Cape Town to be a project manager at an events company, but that didn't last for too long and she returned to Johannesburg where she took as job as a marketing assistant at Sheer Music.

Her longest job to date was at Ghetto Ruff, where she was employed from 2003-2008. This iconic recording label was responsible for discovering some of South African's most influential urban acts. She started in marketing and moved up the ranks until she became Label Manager.

She then took up a job as an intern at Sheer Publishing. She worked at the company between 2010-2016. She quickly moved through the ranks at the company eventually occupying the role of Creative Manager, a position created for her. She dealt with synchronisation licenses and finding music for TV shows and movies (Music Supervisory). She handled album clearances and liaised with rights holders, production houses and handled various types of contracts. In 2016 she moved to the eTV television soap opera Rhythm City as a Music Supervisor (organising the music for the show and ensuring that all clearances are obtained for the music that appears on the show). She also works for the holding company Quizzical.

Mpumi says that she prefers employing people who are not educated it saves her having to un-train bad habits learnt at university. The knowledge required in the music industry is very specific to the music industry and there

are currently no institutions preparing graduates for the business side of the music industry. Students who study at university tend to be rigid and inflexible and we require very flexible people in the music industry.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.

- **Law, Copyright and Contracts**
- **Understanding of the psychology of people. One needs to understand how different types of people operate.**
- **Passion for what they do.**
- **Students need to understand the structure of the music industry and how the industry operates.**
- **Business skills (skills in budgeting, tax, invoicing, basic accounting, how to deal with money).**
- **Students need to understand that to be a part of the music industry, doesn't mean you need to be on a stage. I am an example of that...I didn't want to be on a stage, but I really wanted to be a part of the music industry. Students also need to know that just because you are a player, doesn't also mean that you need to be a performer.**

2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

N/A

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

I think that the degree would probably be a BA because it is more general and can therefore more easily adapt to the requirements of the music industry.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

Anyone wanting to pursue a career in the music industry from an artist to a Manager/PR/Agent.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

It would give the industry more credibility. A qualification that prepares graduates for the music industry will give the music industry more credibility within the corporate world. The industry will have more structure and will therefore attain more respectability. It will also bring unity to the music industry. I find that the TV and Film world already have this level of respectability and credibility, which is lacking in the music industry. We currently have no common structure in the music industry. This type of qualification will assist in bringing structure and formality to the music industry.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

Academics need to understand that the music industry is not going to adapt to what academia is doing and they therefore need to start trying to understand what is happening in the music industry in order to better prepare their students for the demands of a career within the music industry. I find that Academics are very rigid and unwilling to adapt and they need to change this, because the industry for which they are training students is very fluid and flexible, therefore the education that students are receiving needs to match the industry into which they are going to articulate.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

Yes

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

Students need to graduate from a course at university being able to play their instruments proficiently. Besides for this skill, students must graduate with a knowledge of the structure of the music industry, an understanding of how the music industry operates and the ability to conduct a long and economically sustainable career.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

I don't think it has much of an impact on the music industry.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

Yes. I believe that had I been exposed to this type of qualification, I would have fast forwarded my career. I would have saved years. It would have also given me the strength to possibly try operating my own business from a younger age. I would have definitely opted to do a course of this nature. As I said I had no interest in pursuing a course in which I would be a performer, but I would have been very interested in taking a course that would have taught me about the options I have in a career in music.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

As long as it is not predominantly focused on music performance. Not every kid can kick a ball around a field. Some kids with just manage the process and there are qualifications at university level that cater to these students. Not everyone is going to be a rock star, but that does not diminish the role people play behind the scenes of the music industry. There are many people in the music industry, whose names are not widely known, who make more money than the Rock Stars. There are also many roles, which people can occupy in the music industry, but people do not know what their options are, and people spend many years discovering what they can do for the music industry. But these journeys are long and often times people find their way by chance. A qualification in this realm with help make the whole employment process more efficient, it will knock year's off people's searches to find the perfect job in the music industry and it will give non-musicians greater opportunities for a career within the music industry. It will open up music departments to greater numbers of students. All this will give the entire music industry more structure, formality and credibility.

ADDENDUM J(ii): CORRESPONDENCE WITH MS PHILLIPS

11/2/2016

Gmail - PhD Interview



Sheldon Leal <time.leal@gmail.com>

PhD Interview

3 messages

Sheldon Leal <time.leal@gmail.com>
To: mpumip.rc@soapcitysa.co.za

Tue, Nov 1, 2016 at 6:51 PM

Hi there Mpumi

Thank you once again for granting me that amazing interview. You were awesome. I can't believe your achievements. You have so much knowledge and you have done some amazing things.

Please find attached the interview transcript as I promised. Please change anything you wish. I want this interview to be a reflection of your true feelings. If you want to add anything you didn't on the day you are welcome to.

Thank you once again and I hope to hear from you soon.

BTW: I am looking for one more person to interview. I am looking for a woman of colour who have music business knowledge and is willing to sit down with me. Do you have anyone that you can introduce me to?

Yours sincerely.

Sheldon Rocha Leal, Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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 **Mpumi Phillips Interview.docx**
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11/2/2016

Gmail - PhD Interview

Please find attached the interview, it was just some chronological changes to my job timeline but everything else is spot on.

In terms of woman of colour in the music business...ish that is one of the most difficult questions. Though very sad but also very true... I don't know any that are in high enough positions. Most are put in back burner of "secretarial" status and not giving the opportunity to lead. Those who are leading are lacking the experience and knowledge to lead and be successful. I have been wrecking my brain since seeing your mail last night and even still can't come with one name.

Should I think of someone, I shall definitely let you know.

Thanks



Mpumi Phillips

Music Supervisor / Publicity

Cell: 082 888 5617

Email: mpumip.rc@soapcitysa.co.za

From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: Tuesday, November 1, 2016 6:52 PM
To: Mpumi Phillips
Subject: PhD Interview

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Mpumi Phillips Interview.docx
21K

Sheldon Leal <time.leal@gmail.com>

Wed, Nov 2, 2016 at 8:34 AM

To: Mpumi Phillips <mpumip.rc@soapcitysa.co.za>

Dear Mpumi

Thank you so much. You rock and I had so much fun interviewing you.

Yours sincerely.

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

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ADDENDUM J(iii): MS PHILLIPS LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 25 October 2016

INFORMED CONSENT:

Dear Ms Mpumi Phillips

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

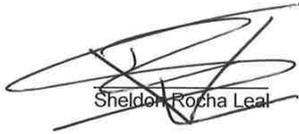
The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Mpumi Phillips

Age: 38

Expertise: Music Publisher

Contact number: (082) 888 5617

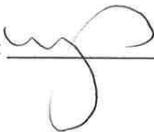
I agree that my identity may be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 25 October 2016

ADDENDUM K(i): MR THEKISHO INTERVIEW TRANSCRIPT

Mr Tebogo "Proverb" Thekisho Interview

Profession: Rapper/Television Producer/ Entrepreneur

Conducted: 1 November 2016

Venue: Rosebank, Johannesburg

Time: 10:30-11:45am

Background:

Tebogo was born in Kimberley in the Northern Cape. His mom is a Professor and father a doctor. He played piano as a little boy and when he got to high school he started rapping and abandoned his piano playing. He even played the euphonium for a period of time when he attended the International School in Mafikeng. Besides for his early piano training he never received formal music training at school. Whilst at high school he started doing singing competitions, at which he did well.

In 1999 he moved to Gauteng to complete a tertiary education. He first attended WITS Technikon and then Midrand University. But he didn't excel in the courses in which he was registered and landed up dropping out. At the time he was, however, creating beats at home and selling these beats to his friends. On the urging of his mom, he decided to go study Sound Engineering, something which he was passionate about. He did really well in his studies and after graduating from Allenby Campus he became a lecturer at the institution teaching part-time Sound Engineering students. Whilst lecturing at the institution he got a job at Y-FM as the technical producer on the DJ Fresh show (2003). At the same time he heard of an open call for presenters for the music video channel: Channel O. He got the job and became a VJ (Video Jockey) on the channel. He later entered a rap competition and got signed to a recording contract, which resulted in the release of his first solo album, as ProVerb: The Book of Proverb (2005).

He was then approached by Metro FM to produce the Glen Lewis and Unathi show, which at the time was the highest rated show on Metro FM. At this stage he was producing the Glen and Unathi show and hosting a late night show on the channel (2006). He also released his second album: Manuscript. This second album was released through Gallo Records, his first major recording deal.

Highveld then approached ProVerb to host a morning show 4am-6am. He really cherished the opportunity to do this as he wanted to be the face of a show and he was growing weary of being the man behind the scenes.

In 2009 he participated in Celebrity Survivor, the show was, however, aired in 2010. This competition opened up the doors to his career and set the wheels in motion for his future career prospects. As part of the show he raised the most funds for his charity. He received an endorsement from Volvo as part of the show, an endorsement that he holds to this day. ProVerb also holds various others endorsements: Rado (the Swizz wrist watch manufacturer); Truworths and Enalife (an energy drink company). Soon after the show he released a third album: Right Of Passage (2010).

As a result of his appearance on Survivor, he was asked by SA Idols if he would audition to be the new host of the show, which he managed to secure. He has today been the presenter on the show for the last six years. Recently

he bought into the company that produces the show, SIC, and is now co-executive producer of the show. SIC also produces: Miss South Africa; Face of Africa and a Wedding Show.

In 2013 ProVerb released his fourth album, “4th Right” and in 2015 he released his fifth album “The Red Tape”, both released through Universal. ProVerb now owns his own recording and publishing companies. His new recording deals are generally licensing deals, whereby a major recording company just markets and distributes his albums. ProVerb has additional investments and believes that it is important that a person in the entertainment industry really needs to diversify their risk in order to ensure long term income generation. ProVerb is very aware of the fact that not everyone has long careers as live performers and he has therefore put steps in place in order to ensure that he doesn’t need to rely on performing, as a musician, for the rest of his life, in order to generate an income.

Currently ProVerb also hosts a show in Kaya FM on the weekend and now only makes music when he feels like he has something to communicate. He now makes music because he enjoys making music and not because he needs to make music in order to generate an income. This makes the music making process a completely different experience.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.

Obviously talent is essential and a mastery of one’s talent. There are, however other skills that are required in the music industry today:

- ***Marketing***
 - ***Legal and Contractual knowledge***
 - ***Business and Tax knowledge***
 - ***Personal branding***
 - ***Knowledge of the structure of the music industry***
 - ***Entrepreneurial skills development***
 - ***Flexibility (the industry is constantly changing and people in the industry need to be trained to be quite flexible and adaptable)***
 - ***Knowledge of Publishing***
 - ***Knowledge of the recording world***
 - ***Knowledge of Public Relations***
 - ***Management knowledge***
 - ***Trend forecasting (musicians need to be one step ahead of the industry at all time if they wish to be successful)***
 - ***Innovators (students need to be innovators and pro-active creative thinkers)***
2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

N/A

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

I'm not quite sure what the degree should be called, but it should be quite practical. I believe that the students should learn the theory of how things are done, but at the end of the day they need to be exposed to the industry, through an internship or through various interventions whereby stakeholders from the industry come to the institutions of higher learning to impart their knowledge. The industry should have an input in the roll out of the qualifications hosted at higher education institutions.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

The whole industry needs such a qualification. Anyone going into any career in the music industry would benefit from such a qualification, from the musician to the executive. At the moment the music industry is a big guessing game, there is not structure, people are just doing what they need to do, they don't necessarily know why they are doing what they do. Most people are learning on the job, instead of walking into a job, knowing exactly what is expected and what needs to get done. This takes up a lot of time, which costs a lot of money. We need to have more certainty in the industry and this type of qualification would create more definitive boundaries.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

It would give the music industry more credibility. A qualification of this sort would stimulate the music business, which would mean more people would be making more consistent incomes from the music that is created and marketed. People often think that the music industry is just an industry in which musicians entertain audiences, people don't realise that it is a real business and we need to start educating people to know that the music business is a real business and a qualification of the sort, you are proposing, will assist in giving the industry the credibility it deserves.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

It will create an environment in which the music industry can be more scientifically studied and observed. Academics will then be able to determine and analyse what is happening in the industry and decide why things happen in the way that they do in the industry. This will therefore assist academics in creating a rule book that can govern the music industry or that can assist graduates to manoeuvre through the industry. It will assist in formalising the industry and assist people in better understanding why things happen in the music industry in the way in which they do, instead of thumb sucking the whole time or feeling there ways through what needs to be done in the industry.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

Absolutely. The skills imparted in your proposed qualification will assist anyone wanting to pursue a career in the music industry. Academics, musicians, executives everyone will benefit from the proposed skills development.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

I believe that the world of academia should be preparing graduates to lead successful careers in the music industry. They should be empowering graduates with the skills to thrive and make better career decisions. Talent is only a very small part of a student's future success in a career in music.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

I don't think it is making much of a difference. I don't feel that graduates are adequately prepared to be able to lead successful careers in the music industry. Most people in the music industry don't even have a qualification in music (well most of the people with whom I work, anyway). There is currently a disconnect between what students are learning at university and what the music industry requires. I think that what is being taught is a little outdated and needs to be realigned to what is happening in the industry today. I believe that you can be taught how all the instruments of an orchestra work, but if you don't know how to plug your song on the radio, then what is the point of the education you received? At the end of the day you need to be able to make money with the talent and education you received.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

Yes, we would all benefit. I know I would benefit from such knowledge. The thing is that currently we all have knowledge of our own little area of specialisation, but we don't really know how the other areas operate. We need to be able to have a global picture of how things work, so that we can plug into each other. If we all knew how all the different aspects of the industry work we would be able to maximise our own knowledge and therefore be able to work more effectively and productively.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

On the one hand I feel that it would be highly beneficial for music departments. They will increase their participation rates. But knowing what I know about the industry, I don't know if I would want my own children to go and study music or anything music related. This industry is volatile and I would not want that for my children. That being said, if my children really wanted to pursue a career in music, I would most certainly support them.

ADDENDUM K(ii): CORRESPONDENCE WITH MR THEKISHO

11/10/2016

Gmail - PhD Transcript



Sheldon Leal <time.leal@gmail.com>

PhD Transcript

4 messages

Sheldon Leal <time.leal@gmail.com>
To: info@proverbmusic.net

Mon, Nov 7, 2016 at 1:40 PM

Hi there Tebogo

I said I would send you the transcript of our interview and here it is.)

Please feel free to change anything you don't like or that you don't want known about yourself. I want the interview to be a reflection of your true feelings. So if you feel that there is something you missed out on, feel free to add it and change what you please.

Once again thank you so much for the interview. it was exceptionally enlightening and you have done so much good for the industry.

You rock.

Hope to hear from you soon.

Yours sincerely.

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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Tebogo Proverb Thekisho .docx
121K

proverb11@gmail.com <proverb11@gmail.com>
To: Sheldon Leal <time.leal@gmail.com>

Tue, Nov 8, 2016 at 2:00 PM

This is great, thanks Sheldon

Sent from my iPhone
[Quoted text hidden]

<Tebogo Proverb Thekisho .docx>

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&view=pt&search=inbox&th=1583e96966d7be38&siml=1583e96966d7be38&siml=15843cfb157f716...> 1/2

11/10/2016

Gmail - PhD Transcript

Wed, Nov 9, 2016 at 7:21 AM

Sheldon Leal <time.leal@gmail.com>
To: proverb11@gmail.com

Thank you Tebogo

So I can go ahead and print this transcript?

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
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[Quoted text hidden]

proverb11@gmail.com <proverb11@gmail.com>
To: Sheldon Leal <time.leal@gmail.com>

Thu, Nov 10, 2016 at 11:13 AM

Yes Sir

Sent from my iPhone
[Quoted text hidden]

ADDENDUM K(iii): MR THEKISHO LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 1 November 2016

INFORMED CONSENT:

Dear Mr. Tebogo Thekisho aka Proverb

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Tebogo Thekisho (Proverb)

Age: 25

Expertise: Musician/Television Producer

Contact number: (012) 460 2246

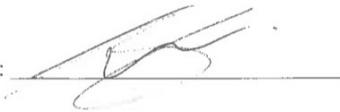
I agree that my identity may be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 1 November 2016

ADDENDUM L(i): MS CHAKA CHAKA INTERVIEW TRANSCRIPT

Ms Yvonne Chaka Chaka Mhinga Interview

Profession: Singer/Entrepreneur/Humanitarian

Conducted: 2 November 2016

Venue: Bryanston, Johannesburg

Time: 4:00-6:00pm

Background:

Yvonne Chaka Chaka was born Yvonne Machaka in 1965. She was brought up in Dobsonville and went to a township school. Her mom was a domestic worker and her dad was a driver. Her dad passed away when she was 11 years of age and her mother brought up her and her two sisters alone, on a domestic worker's salary of R40 a month. Yvonne is the youngest of her three siblings. One of her sisters is a nurse and the other is a teacher.

Her dad was a lover of music, so there was always a lot of music in the house. He listened to artists like Louis Armstrong, Mahalia Jackson and the Roots soundtrack, of which she was very fond. Her father was also a singer and he had an amazing voice. She started singing, as most singers do, in the church choir.

Yvonne was an exemplary scholar at primary school, but she lost interest in her academics during high school. She was, however, lucky to have had very good teachers, who went beyond the call of duty, whilst she was at school.

In 1976 Yvonne was 11 years old and she went to Pretoria and studied accounting. At that point she decided that she wanted to become a chartered accountant. When she came back to Dobsonville in 1979, and she confided in one of her teachers that she wanted to be a chartered accountant, her teacher told her that there was no chance that she was ever going to be able to study chartered accountancy and that she should rather focus on becoming a good domestic worker and rather focus her studies on the subject Home Craft.

When Yvonne started writing her final matric examinations she was pregnant and didn't know how she would tell her mom, who really wanted her to pursue a higher education (as her two sisters had done before her: the one is a teacher and the other is a nurse). Needless to say she was unable to go to university after she left matric (1984) as she was busy taking care of her new-born child.

At this stage in Yvonne's life she was more interested in pursuing a career in acting, as opposed to a career in music. The only reason she sang was because other people were doing it. Yvonne was discovered in 1985 by Phil Hollis at the SABC. At this time Yvonne was instructed by her mom to go to "Race Relations" to try and secure a scholarship that would pay for her tertiary studies. But she found this process really boring, so she used to go to the SABC, which was close to Race Relations and she would try and get in on auditions being held at the parastatal. The one day she was waiting to go for an audition, with her friend, when a man from a recording label, Dephon Records, Phil Hollis, walked into the room in which her friend and her were waiting to go for an audition. Phil Hollis stated that he was looking for a person to record his new song. Initially Phil wanted to audition Yvonne's friend. Phil took Yvonne and her friend to the recording studio, which was away from the SABC. Yvonne was concerned that she was going to be late in getting home and that she was going to get into trouble with her mom, after all she was supposed to be getting a scholarship at Race Relations.

After arriving at the venue Yvonne's friend went in to do her audition, but they took a really long time and Yvonne was about to leave when Phil walked out of the studio and asked Yvonne to come in and do her audition. Yvonne just wanted to go home at that time, she had waited for too long, she was scared she was going to get into trouble with her mom, and she really wanted to be on TV and not singing. She reluctantly went into the studio and did an audition. On her way out Phil gave her R20 (half her mom's salary for a month) and a cassette and told her to return on Monday so that they could record a demo. Yvonne returned on the Monday and recorded in a studio for the first time. It was very foreign to her, she had never seen anything like it. At the studio she met Attie van Wyk, the writer of the song she was about to record: I'm In Love With A DJ. As she walked into the room she overheard Phil telling Attie that he thought he had found the right one, which made her believe that they had been looking for someone to record this song for a long time.

At the end of the session, they asked Yvonne for her number and initially she didn't want to give it to them, because she didn't want her mom to know what she had done. Eventually she relented and handed the number over, but with strict instructions that they were to phone only during certain times, whilst she was at home, so that her mom would not find out what had happened. Eventually it came to the point where Yvonne had to sign a contract, but because she was only 19, she needed her parent/guardian to sign the contract. They were forced to divulge the information to Yvonne's mom. It took some convincing by eventually Yvonne's mom relented and signed the contract. Yvonne received a R100000 advance in 1985 to record her first single. This did not, however, dissuade Yvonne's mom from wanting her daughter to study further.

I'm In Love With A DJ was eventually released and became an instant hit. The song went platinum in two weeks, 50000 units sold. Yvonne was touring Africa and the world and selling thousands of units of the songs she was releasing.

Yvonne tried to go to university to complete a qualification, initially enrolling at UNISA to study law, but because of her heavy schedule she was unable to complete the qualification and landed up dropping out.

Yvonne then met Fiona Fraser (theatre actress and personality) and started going to her for voice and elocution lessons. Fiona insisted that Yvonne enrol for a Trinity College of London examination in Drama. Yvonne eventually attained a qualification in Speech and Drama from the Trinity College of London, her first success in higher education.

At this stage Yvonne felt that it was important that she enrol in some sort of higher education programme at a university. She felt that she needed a backup plan in case her singing career came to an end. She didn't believe that her success would last forever and she needed something to fall back on once her singing career came to an end. She eventually attained a Diploma in Adult Education that eventually articulated into a Bachelor of Arts in Adult Education from UNISA. She later completed a Certificate in Business Management as this is something in which she was very interested. In 2012 Yvonne received an Honorary PhD in Music from the University of KwaZulu-Natal, but she doesn't use the title as she feels she didn't earn the PhD.

She managed to accomplish all of this whilst touring extensively. Her manager at the time, Phil Hollis, used to charter planes for her land and she would land up doing three shows in a day, e.g. Bloemfontein, Durban and Kimberley. Her career was flying high and she was generating a lot of income. She eventually parted ways with Phil Hollis, over a disagreement, and married her current and only husband, Dr Mandlalele Mhinga, in 1989.

In 1988 Yvonne invested in two beauty salons. Today she owns her own recording company, publishing company and events company (Chaka Chaka Promotions) that deal exclusively with promoting her brand.

Today Yvonne spends a lot of her time working on her humanitarian pursuits. She is currently: Goodwill Ambassador for the Roll Back Malaria Partnership; United Nations envoy for the Millennium Development Goals; champion for the Global Fund to fight AIDS, Malaria and Tuberculosis.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.

I think it's important that a person graduating with a music qualification should first and foremost be able to play their instrument. But unfortunately that is not enough in today's industry. A musician wanting to be successful in today's industry really needs to know their rights and the business of music in order to lead a long and sustainable career.

2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

N/A

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

I think it should be a general degree, something like a BA. I believe that it's important that people are trained to be able to adequately do jobs within the music industry and that universities should facilitate this process. I believe that it should be a regulated qualification from a reputable institution. There are many different types of jobs within the music industry and I believe that people should be trained in advance to be able to do these jobs.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

Everyone involved in the music industry. From the Artist to the Manager, everyone involved in the music industry would benefit from this type of training.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

All the problems we have in the music industry today would be mitigated if a qualification in the music business existed. Everyone would be speaking the same language and we would be able to conduct business more efficiently. Currently there are very few skilled people within the music business, who have come into the business understanding what needs to be done. A qualification in music business would give the whole industry more structure and direction.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

I believe that when people are educated and skilled, in the music business, all the problems that I have mentioned above, will play a less prominent role in the music business. If academia invests in developing a music business programme people will be more educated, the industry will be more regulated and will have more structure and people will know what to do and when to do it. Talent without knowledge is dangerous. If academia

and industry worked together the industry would have better direction and would therefore be able to grow. The industry can only grow through a collaborative process between academia and industry.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

Yes, most certainly. Graduates who come into the industry unprepared and unskilled are unable to fulfil their true potential.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

I believe that graduates should be receiving a holistic education. Graduates should be prepared for the majority of circumstances that they will face in their careers. Graduates should know their business and should therefore not be taken for a ride by the industry. Graduates need to be trained to run a business, they need to be disciplined and committed to making their careers work. Their education should, therefore, empower them to be able to conduct their careers accordingly. The music industry is a proper business and people should handle it in that way. Students should know how to budget and take care of their taxes. The thing that happens with many graduates is that they enter the industry, but because they are not generating enough money, they land up leaving music as a career or going into teaching. Not that I'm saying that teaching is a bad thing, there is a place for music teachers, but not everyone should be a teacher or can be a teacher. There is a lot of money to be made in this industry, in many varied places and there is a place for everyone.

The most important thing to remember is that most music graduates will be self-employed, they should not be waiting for anyone to give them a hand-out, and they should be able to generate their own income. That is what I believe. I have always seen myself as a freestanding entity and if anything goes wrong, I only have one person to blame and that is myself. I was always very risk averse, I wanted to ensure that I always had money for any eventuality. I always had savings. Phil Hollis taught me from the beginning to budget and save. Even when I didn't want to, he would insist on me investing my money and squirreling it away. I wasn't happy about it initially, but now I am very grateful. He taught me to be disciplined with my money.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

I feel that it is not necessarily impacting the business side of the music industry. I find that many music graduates land up opting to teach. This is not a bad thing, but it should not be the majority of the output.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

Yes, I think it would benefit many people. One of the ladies that works for me had gone back to study to up skill. I feel that there is great value in education and an education of this sort would be highly beneficial to many people. I believe that the industry should be more structured and a qualification in music business would definitely assist in creating that structure. If you look at the Afrikaans market, which is huge in South Africa, there is a lot of structure and the Afrikaans music listeners are very loyal and support their artists. That is why it works so well. We need to instil that in the rest of the industry. I have performed at various Skouspel functions and I am blown away by how efficient the whole process is at these events.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

Without a doubt. I feel that the universities would see huge intakes, which would convert into major income, which would make music departments more economically sustainable. I believe that not only will it make university music department more prosperous, but it will have a major impact in the music industry and on the economy as a whole.

ADDENDUM L(ii): CORRESPONDENCE WITH MS CHAKA CHAKA

11/21/2016

Gmail - PhD Transcript



Sheldon Leal <time.leal@gmail.com>

PhD Transcript

1 message

Sheldon Leal <time.leal@gmail.com>
To: yvonne@princessofafrica.co.za

Wed, Nov 9, 2016 at 9:14 AM

Good morning Ms Chaka Chaka

It was an honour and a privilege meeting you formally last week and having the opportunity to interview you for my PhD. You are an amazing woman, who has managed to achieve such greatness, and to have the opportunity to learn at your feet was a blessing.

Attached please find the transcript of our interview, as I promised you. Please read through it and make any corrections you wish to make. I don't want to misrepresent you and I want the transcript to be a true reflection of your ideas and opinions.

I eagerly await your response.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
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Sport and Art Exchange
John Vorster Drive Ext
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 **Yvonne Chaka Chaka Mhinga Interview.docx**
21K

ADDENDUM L(iii): MS YVONNE CHAKA CHAKA LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 2 November 2016

INFORMED CONSENT:

Dear Ms. Yvonne Chaka Chaka

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

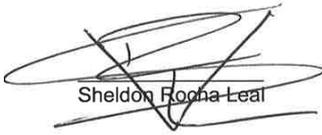
The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Yvonne Chaka Chaka

Age: 51

Expertise: Musician/Entrepreneur

Contact number: (012) 460 2246

I agree that my identity may be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature:  _____

Date: 2 November 2016

ADDENDUM M(i): MR MATZUKIS INTERVIEW TRANSCRIPT

Mr Nick Matzukis Interview

Profession: Music Lawyer/Music and Entertainment Education Entrepreneur

Conducted: 8 November 2016

Venue: Academy of Sound Engineering, Auckland Park, Johannesburg

Time: 3:00-5:00pm

Background:

Nick Matzukis was originally born in Zimbabwe and only moved to South Africa after he had completed his schooling, in order to study Law at WITS, which at the time the top Law School in Africa. He received a scholarship to study Law at WITS. His intention was to return to Zimbabwe once he had completed his studies.

In Mr Matzukis' final year he was selected to be a tutor, at which he excelled, becoming one of the most favoured tutors at the university at the time. He completed his BA LLB *cum laude* and was asked to stay on at WITS as a junior (later senior) lecturer. Mr Matzukis taught various modules at the university: Criminal Law was his speciality.

Mr Matzukis had always been a musician. He started playing the drums at the age of 8 and formed his first school band at the age of 13. However he put his musical activities aside whilst he was studying, picking up the sticks again only after he completed his studies. He initially didn't pursue a career in music because he knew that he wished to acquire a professional qualification, and in his youth, with his limited knowledge of the music business, he thought that he was unlikely to make enough money in the music business. He did, however, become the drummer for the highly successful band, "The Helicopters". The band managed to attain 5 No1 singles on the South African charts and they released two gold albums.

As the band started gaining popularity, Mr Matzukis decided to put his academic pursuits on hold to pursue a full-time career as a member of The Helicopters. (The band had been booked for a major headlining tour and a new album recording.) The band sold out various arenas throughout South Africa, including the Good Hope and Standard Bank Arenas, and even had Mango Groove (just then starting out) as an opening act. The success was undeniable, and the band started expecting major financial rewards.

When the band returned to Johannesburg they were confronted with the news that the band manager had closed his company, and no money had been paid to the band. The band-members then turned to Mr Matzukis for assistance, as he was the only member of the band with legal knowhow. Mr Matzukis was stumped. He had extensive knowledge of the law, he obtained his LLB *cum laude*, but he found that he was unable to help the band, because he had little or no knowledge of the legal or business aspects of the music industry. The kind of knowledge he required had simply never been taught at Law school – a matter that he feels, to this day, was and is currently unaddressed at universities.

He first approached the CEO of Gallo, the record company to which the band was signed, Ivor Haarburger, and asked him how to access the band's money. Mr Haarburger asked Mr Matzukis the most telling question of his career: "Which money?" Was it publishing income, touring money, merchandising money, album royalties? Mr Haarburger correctly indicated that the recording company was only responsible for album sales royalties.

Publishing, touring, merchandising and other income streams were to be recovered elsewhere. This alerted Mr Matzukis to the fact that the industry was far more complicated than what he had initially anticipated and that he was going to have to do some research if he was ever going to be able to retrieve any of the band's money. He began researching and found that there was a paucity of information about the South African industry. Knowledge was kept close to the chest of a very privileged few. As he continued digging, he discovered that the band had signed a power of attorney with their manager, stating that all moneys from all royalty streams except publishing would be received by the management company, which was now insolvent. The band ended up going on extended hiatus due to this state of affairs, but Mr Matzukis was inspired to research and learn the way in which the music business operated and the various structures that govern the music industry. The publisher also gave vague and confusing answers, and the money was very hard to identify, let alone find. But Mr Matzukis continued researching and began to understand the complexities of the road that lay before him. He had also been approached by members of Mango Groove for legal advice, and gradually began working as an advisor, learning over the years, with every consultation. (He has, since those early days, consulted to major artists such as Spho 'Hotstix' Mabuse, Ard Matthews, Judith Sephuma, Mac the Knight, Cara Frew and dozens of others.) All this research finally culminated in the publication of a music business book, dealing with the knowledge that Mr Matzukis had accumulated over his years of research and consultation with various artists, managers, labels, publishers and collecting societies. There have been four levels of client consultation over the years, each a graduation over the last: 1) artists/composers; 2) labels/publishers/managers; 3) collecting societies; and 4) government.

At this point in his career, WITS was expecting Mr Matzukis to continue his academic career there. Mr Matzukis loves lecturing and researching almost as much as music, but he realised that traditional academia could not meet his financial needs. He therefore decided to open up his own institution that dealt with training people in courses such as music, sound engineering, fashion design, interior design and other arts and creative courses. One of his colleagues, from WITS, Susan Bidel, had started a private higher education institution called Midrand Campus, and he approached her to ask whether she and her partners would help fund his own higher education venture. The partners agreed, and Allenby Campus was opened in 1995. In five years, eight different campuses were opened throughout the country. The concept was a major success.

As early as his days at WITS, through his time at Allenby, and until today, Mr Matzukis has consulted to the music industry, particularly artists. He started by giving the artists free advice as he was using these opportunities to advance his research. This later became a fully-fledged consultancy. Perhaps the pinnacles of his career have been a 90-page legal advice document for SAMRO on how to negotiate a settlement over needle-time, the second-largest music royalty stream in the country (R450m per year), and his recent series of consultations to the DTI on flaws in our copyright laws, requiring legislative reform. Mr Matzukis has built up an astounding bank of knowledge on the subject of the music business. He has assisted artists in negotiating recording deals, publishing contracts, management deals and other arrangements, he has assisted labels with drafting agreements, he has assisted in negotiating the largest royalties settlement in the history of the South African music industry, and now he is assisting in grafting laws. Mr Matzukis began to impart some of this knowledge quite early on, to the Sound Engineering and Music students at Allenby Campus.

Damelin eventually bought Allenby Campus and Mr Matzukis became CEO of Damelin Education Group. At this stage he stopped consulting with the music industry for about three years, as he was too busy running Damelin.

Mr Matzukis eventually resigned from Damelin in 2003, started Academy of Sound Engineering and resumed consulting to the music industry. His research became more intensive, and in 2005, he published the first edition of his book: "South African Music Law, Contracts and Business". One of the courses at the Academy of Sound Engineering is a music business module, which the institution intends to convert into a BA in Music Business in 2018. The degree will include modules such as: Copyright; Contracts; Licensing; Publishing; Management, Music Industry Business Models, Income Streams and all other necessary aspects of the industry.

Although the institution he currently runs is known as the Academy of Sound Engineering (something of a misnomer due to its technical flavour), some of the students who have graduated from the institution have decided to go into the business side of the music industry, because of their exposure to the Music Business module, which Mr Matzukis created. A good example of this is former student Warrick Percy who today is a senior manager at CAPASSO (Composers, Authors, and Publishers Association) and controls digital licensing in South Africa.

Today Mr Matzukis continues to consult to artists and institutions, but also to government. He holds various committee and Board seats in industry organisations:

- Mr Matzukis is an Advocate of the High Court;
- He is a Director of the Academy of Sound Engineering;
- He is the Chairman of CAPASSO;
- He is a Trustee of POSA (Performers' Organisation of South Africa);
- He is an interim board member of SAMPRA (South African Music Performance Rights Association);
- He is a member of staging company AVL Productions (Audio, Video, Lights);
- He is a member of the DTI Working Group Task Team on Performers' Rights in the Creative Industries (portfolio: Technical Expert)

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.

There are currently only a handful of people in South Africa who truly know how the music industry works, the different copyright royalty streams, and the various structures regulating the music industry in South Africa. Anyone involved in any way in a career in the music industry, absolutely has to have an understanding of all the nuances of the music industry. People entering a career in music need to understand the different copyrights and sources of income - this is what is going to provide them with an income and a prosperous career.

In the Music Business qualification that we are currently developing there will be no built-in music theory or performance studies. All the modules will be music business related.

2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

I think that we are currently the only or one of the very few institutions, in South Africa, that offers theoretical and practical training in the music business. In the music business module, which runs for the three year duration of our Sound Engineering Diploma, we teach students about the various sources of income to which they will have

access once they graduate. Every day, I bring into the lecture room anecdotes, examples or discussions relating to on-going negotiations, cases or consultations I personally encounter in the industry. Without straying far from the curriculum, this enables me to bring the programme to life for the students.

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

We at ASE (Academy of Sound Engineering) were in two minds about the designation of our Music Business qualification. The choice was to structure it as a BA or a BCom. We eventually decided to go with a BA as the term "BCom", it was felt, may be a little intimidating for creatives. We are also able to do more with a BA than a BCom, since it seems that the macro-economic perspectives required by a BCom may be a little limiting for what we wanted to achieve. The BA is more of a generalist qualification that gives us the opportunity to explore different avenues within the ambit of our qualification/offering.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

Musicians would benefit greatly from such a qualification, but I also believe that anyone involved in the exploitation of music in any way for the consideration of an income (live venue people, publishers, record company people) will also benefit from it. The information given may be from the artist's perspective, but they are two sides of the same coin, really.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

It would facilitate the whole process of creating transparency, fairness and an equal playing field for all participants. People would understand how things work, communication would be easier between people from different spheres of the industry and therefore operations would be easier, more efficient and faster. Artists would also be more empowered to make informed decisions without unbridled reliance on representatives, and therefore would be able to lead more prosperous careers. The internet, because it provides direct access to the artist's target market for the first time, has given the individual artist more power than ever before. An artist today has a choice whether to sign contracts with representatives, or "go it alone", or a combination. All the tools are there, and if the artist understands the nuances of the business, he can refuse to sign an agreement, or can at least go it alone until he is presented with a better agreement, due to success generated on his own. The artist no longer needs the assistance of major corporations in order to generate an income, especially at the start of his career. The problem, however, is that if he does not know how the industry works in this new reality, he will not be able to exploit these new income streams, and will be even more exposed, only now globally. A music business qualification will assist students/graduates to better exploit their creative and intellectual outputs, commercially. Unfortunately the person who just wants to play his instrument and does not make the effort to learn about the other aspects of the music industry/business will almost definitely not make money from his creative output. One needs more than talent to make it in the industry today. Music is a business, and an increasingly hard one.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

I believe that academia can assimilate all the above concepts and offer them to their students, so that they are more empowered to be able to lead successful careers. I believe that the job of academia is to try and tie all the

details, fragmented information and loose ends that make up the music industry, so that people studying at their institutions have a better and more holistic understanding of the make-up of the music industry and how to better exploit the product of their intellect. The devil is in the detail.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

Yes, most certainly. The music industry revolves around the musician and the product that they create. Composition is the source of everything, and content is king. The musician today has more power and control over their career than they have ever had in history. No longer do they have to accept prejudicial contracts to acquire the assistance of major corporations, recording studios and traditional forms of broadcast. An artist today can completely control his own career until the labels come running to him with a fair contract, (which ironically he may or may not by then need.) Therefore the skills taught in a music business qualification would be of great benefit to a music student and will assist them in their future career prospects. Many artists are establishing their own labels, and that is where knowledge acquisition becomes even more paramount.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

They need to be teaching their students about the fundamentals of the business side of the music industry. People take it for granted that all established music business companies understand the basics. This is simply not true. The knowledge has to come from us, as educators. Business will always be a part of all our offerings at ASE, because we know how important it is to prepare students for careers in the music industry. I believe that there should be music business offerings within all BMus degrees. Students must be able to apply the business theory they learn in practice. Qualifications cannot be wholly theoretical, students need to know how to apply the theory they learn. At the end of the day any student attempting to complete an HE qualification wants to be employed at the end of the process. It is therefore essential that this should be the main focus of any HE offering.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

Hardly at all. A government-run institution of higher learning once approached us. One of the people working at the institution wanted to implement a more progressive curriculum at the institution and ASE was approached to assist with the matter. That person was very excited by our ideas, but when we presented them to the professor running the department, our ideas were shut down and we were told that a music qualification at the said institution could not include the progressive content we were suggesting. The professor went on to state that the institution's focus would always be classical music and that they could therefore not provide resources for these more progressive course offerings. The person who asked us to come and consult for the university ended up resigning from the institution and moving to another University where he is allowed to apply more contemporary principles, but still not to the extent that he would like. I therefore feel that the music qualifications currently being offered at institutions of higher learning in South Africa are not making much of an impact on the Music Industry and that is why we, at ASE, have invested so much time and money developing this Music Business qualification we are launching in 2018, because we have spotted a gap in the market.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

Yes, however, it would partially depend on who they are within the organisation. I believe that you must be able to “do” as well as teach. It is therefore essential that every lecturer employed at ASE be an active member of the music industry. Teaching ability is only one of the attributes required of someone wanting to teach at ASE. We believe that the knowledge generated by our staff, while they are working in the industry, must filter down to our students, and to me that is the best type of education.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

Yes. We are going to prove it right here at ASE. We currently running a BSc in Sound Engineering Technology - the first on the African Continent. This qualification is a bit of a loss-leader at our institution, but something we see as important to run, as a flagship for our organisation. We believe that with our BA, we will be attracting a broader base of student and will therefore be able to generate greater income from this qualification. I have presented guest lectures at various government run HE institutions and the knowledge of music business that I impart at these institutions, to the students, is knowledge to which the students are highly receptive. Students are generally very grateful that I have presented this information to them and wonder why this knowledge has not been included in the BMus or other qualifications in which they are enrolled. I believe this is something that students want and need to know and I believe that many students will be attracted to such a qualification. Not everyone is going to be a millionaire rock star, as I discovered early in my career, but they can be contributors to the music industry in other ways, and a BA in music business will accommodate all these other contributors.

ADDENDUM M(ii): CORRESPONDENCE WITH MR MATZUKIS

11/14/2016

Gmail - PhD Transcript



Sheldon Leal <time.leal@gmail.com>

PhD Transcript

3 messages

Sheldon Leal <time.leal@gmail.com>

Mon, Nov 14, 2016 at 1:06 PM

To: Nick Matzukis <nick@avlproductions.co.za>, Nick Matzukis <nick@ase.co.za>

Good afternoon Mr Matzukis

Thank you so much, once again, for granting me this interview. It was an honour and pleasure being able to learn at the feet of the master. You are truly an amazing individual, who has achieved much in your career. Thank you for everything you do and for all the opportunities and doors you have opened for so many, including myself.

Please find attached the transcript of our interview. Please read through it and feel free to change anything you wish. I want the transcript to be an accurate reflection of your ideas.

Thank you once again and I hope to hear from you soon.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
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 **Nick Matzukis Interview.docx**
20K

Nick Matzukis <nick@avlproductions.co.za>

Mon, Nov 14, 2016 at 4:27 PM

To: Sheldon Leal <time.leal@gmail.com>

Hi Sheldon

It was my pleasure. I've made a few edits - here you go.

Warm regards

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&view=pt&search=inbox&th=1586284b7bbf6070&siml=1586284b7bbf6070&siml=158633c44c4086b> 1/2

11/14/2016

Gmail - PhD Transcript

NM

From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: Monday, November 14, 2016 1:07 PM
To: Nick Matzukis <nick@avlproductions.co.za>; Nick Matzukis <nick@ase.co.za>
Subject: PhD Transcript

[Quoted text hidden]

 **NM Edit Nick Matzukis Interview.docx**
30K

Sheldon Leal <time.leal@gmail.com>
To: Nick Matzukis <nick@avlproductions.co.za>

Mon, Nov 14, 2016 at 5:38 PM

Good afternoon Mr Matzukis

Thank you so much.

You are amazing.

Yours sincerely

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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[Quoted text hidden]

ADDENDUM M(iii): MR MATZUKIS LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 8 November 2016

INFORMED CONSENT:

Dear Mr Nick Matzukis

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: ***Transforming music education in South Africa through the creation of a music industry related baccalaureate.***

Researcher: *Sheldon Rocha Leal*

Name and Surname: Nick Matzukis

Age: 58

Expertise: Entertainment Lawyer/Arts Education Institution Owner/Entrepreneur

Contact number: (082) 441 6684

I agree that my identity may be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 8 November 2016

ADDENDUM N(i): MS DOOLABH INTERVIEW TRANSCRIPT

Ms Roshika Doolabh Interview

Profession: Music Promotions/Label Manager at Just Music

Conducted: 9 November 2016

Venue: Just Music, Bedfordview, Johannesburg

Time: 3:00-5:00pm

Background:

Roshika was born in Johannesburg and went to Benoni High School. She didn't do music at school. She was, however, in the school choir, but she had no ambition to be a musician, as she knew that she didn't have the talent or ability. Her dad worked in sales at EMI for 25 years and she often shadowed her him at his work. Her dad always tried to dissuade Roshika from entering a career in the music business, as he said there was no money to be made in the music business. Because of her dad, there was always music in her home and it was something with which she was highly familiar.

Roshika started working at a CD shop when she was 16 to earn pocket money. She worked at the CD shop for three years. When Roshika matriculated and went to university she continued working at another CD shop. Roshika completed a BCom in Marketing at WITS and then a BA Hons in Brand Management at Vega in 2008.

After completing her degree at Vega, she really wanted to find her dream job in Branding, but she was not successful. Instead she took up a job offer at Marcus Brewster Publicity doing PR (Public Relations). Marcus Brewster was previously responsible for publicity on SA Idols. She eventually became a junior account executive at the company. At this stage in her career she learnt a lot about publicity and public relations. Some of the major accounts handled by the company included: Brutal Fruit; ABSA; Kraft and Radisson Blu. She worked at the company for a year.

She then continued to search for a job in Branding and at this stage, her mentor at Marcus Brewster Publicity, Micky, informed Roshika that she had left the company and that she was joining an advertising company called Gullan and Gullan Advertising, where she was going to handle various accounts, and if Roshika was interested in joining her. Together Roshika and Micky brought in many new clients into the company including Carling Black Label.

Micky then informed Roshika that she had applied for a job in Promo at EMI, but felt that she would be a better option for the job and that she should interview for the position. The job of a promotions person at a record label is to ensure that the music that is being released at the company is getting playlisted on radio. Roshika landed the job in 2011.

Roshika spent two years at the company. EMI got bought by Universal and she was retrenched. She was then head hunted by Sheer Music, where she originally started in Promo and eventually became label manager. Roshika worked at the company between June 2013-2015. Sheer was then bought by Gallo Records and Roshika moved across to Gallo.

In June of 2015 Roshika was employed as the Label Promotions Manager at Just Music, which is owned by Next Music. Roshika finds that as a creative she doesn't work well in an over regulated environment and that every time she has left a company she has done so because of the over formal environment to which she is exposed.

Roshika is also a panelist on the SAMA (South African Music Awards) steering committee. She is responsible for shortlisting the judges along with representative from other record labels around the country for a particular year's award ceremony.

How can Music programmes in higher education be transformed to better prepare graduates for various careers within the music industry?

1. What skills do you think a music graduate should possess when leaving a university in order to ensure a prosperous career within the music industry? Please substantiate your answer.

I believe that a music graduate should have:

- ***Communication skills***
 - ***Knowledge of finance***
 - ***Knowledge of the law***
 - ***Knowledge of marketing***
 - ***They need talent***
2. To what extent does the music programme you are teaching cater for music industry needs? Please substantiate your answer.

N/A

3. What degree type do you think would best fulfil the needs of the music industry? Please substantiate your answer.

I believe that a BA in Music Business would probably be the best option. I find that it is probably less imposing than a BCom. There are many creatives in the music business, but many don't really know how the industry really works. They often learn on the job, just as I did. The music business is a very important business and it requires more formality.

4. Who do you think would benefit from the existence of such a qualification? Please substantiate your answer.

People in the music industry would benefit greatly from such a qualification. Many people in the music industry have gotten into the industry by chance and not necessarily because of their knowledge of the industry. Many of the people in the industry are learning about the industry as they go along.

Artists would also benefit greatly from such a qualification, as well as artist managers. Many artists are managed by their parents or have no management at all. The industry requires more formality so that it can work more effectively and efficiently.

5. How would a music business qualification change the music industry in South Africa? Please substantiate your answer.

I believe that it would create more awareness about what is going on in the music industry and in this way people would be able to more effectively communicate with each other, especially people from different spheres of the music industry. I believe that if there were a music business qualification people would start off working in the

music business with a greater knowledge of what needs to be done from the onset and with this type of knowledge things could happen quicker and this would result in more efficient structures, which could result in a boom in the industry. The awareness and credibility that a music business degree would bring to the industry would assist to make it a more sustainable business.

6. How can the world of academia assist in fulfilling the needs of the music industry? Please substantiate your answer.

If the world of academia offered a music business degree it would assist in fulfilling the needs of the music industry. The creation of such a qualification would, however, have to be done in consultation with the music industry, as they are the ones that know what they require.

7. Do you think that some of the skills that should form part of a music industry qualification would be of benefit to music students? Please substantiate your answer.

I think that it would most certainly help traditional music students. It would be assumed that students studying music at a tertiary music institution have the intention of entering a career in the music industry, they would therefore require knowledge of the music industry. So I think that the skills imparted in such a music business qualification would be highly beneficial to a music student.

8. What do you think the world of academia should be achieving/trying to achieve with the students enrolled within their music programmes? Please substantiate your answer.

It should be empowering music graduates to survive in the industry. Artists need to understand the cost centres, mechanicals and how money is made in the music industry. Perceptions need to be altered, that recording companies are in this game to steal from artists. Artists generally don't seem to understand how money works and how to generate money. People just don't know how the industry is structured or how it works. Academia should be imparting all this knowledge to their students, so that they are more empowered to make decisions in their careers.

I speak to so many artists on a daily basis who don't understand: the function of a recording company; the difference between a recording company and a recording studio; the function of a publishing company; and the different streams of income available to them versus a songwriter. The artists I deal with don't understand where the money comes from and how it needs to be paid back. If a recording company gives an artist money, they will recoup the money from their album sales. Artists will sign contracts, but don't have a full understanding of how everything works and because of their lack of knowledge they inevitably feel like they are being exploited by record companies.

9. To what extent does tertiary music education currently influence the music industry? Please substantiate your answer.

I don't think that current music qualifications have much of an impact on the music industry. From the people with whom I have interacted in the music business (on the business side), most are not qualified musicians and fewer have had an education in music. On the flip side the musicians, who are trained, have very little knowledge of the music industry and most of the artists with whom I deal have never been formally trained. I therefore don't think music qualifications have much of an impact on the music industry.

10. Do you think any of the people employed within your organisation or in the music industry would benefit from such a qualification? Please substantiate your answer.

Yes, most certainly. I would embark on such a qualification myself. I would like to have a more holistic understanding of how the music industry works. I, for example, don't really know how contracts work. A qualification of the sort you are suggesting would really empower me to be able to do my job better.

11. Do you think that a tertiary music qualification with a music industry focus, would be economically viable for a university? Please substantiate your answer.

Now that you tell me that the barrier to entry into a Music qualification is so onnurous I do believe that the qualification that you are suggesting would attract greater numbers of students, that is, if you reduce the barrier to entry. I believe that if you have such a high entry requirement (Grade 5 theory, Grade 6 performance) you are really limiting the participation rates. If you lower these entry requirements, then more students can participate in a music education, therefore making music departments more economically sustainable.

ADDENDUM N(ii): CORRESPONDENCE WITH MS DOOLABH

11/21/2016

Gmail - PhD Transcript



Sheldon Leal <time.leal@gmail.com>

PhD Transcript

3 messages

Sheldon Leal <time.leal@gmail.com>
To: roshika@justmusic.co.za

Mon, Nov 14, 2016 at 2:01 PM

Good afternoon Roshika

Once again, thank you so much for allowing me to interview you for my PhD. The information I gathered from our interview was really beneficial for my study.

Please find attached the transcript of our interview. Please read through it and feel free to change anything you wish. I want the transcript to be an accurate reflection of your ideas.

Thank you once again and I hope to hear from you soon.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
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PO Box 3 Irene 0062

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 **Roshika Doolabh Interview.docx**
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roshika JM <roshika@justmusic.co.za>
To: Sheldon Leal <time.leal@gmail.com>

Thu, Nov 17, 2016 at 3:24 PM

Hi Sheldon

Here you go. I made a few changes but not much.

Let me know if there is anything else you need?

Many thanks

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&view=pt&search=sent&th=15862b63fb9191c3&siml=15862b63fb9191c3&siml=1587275928635281...> 1/3

Rosh

**Roshika Doolabh**

Label Promotions Manager

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2nd Floor, SAFCEC House, 12 Skeen Boulevard, Bedfordview, 2007, South Africa.



From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: Monday, November 14, 2016 2:01 PM
To: roshika JM
Subject: PhD Transcript

[Quoted text hidden]

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 **Roshika Doolabh Interview.docx**
21K

Sheldon Leal <time.leal@gmail.com>
To: roshika JM <roshika@justmusic.co.za>

Mon, Nov 21, 2016 at 8:26 AM

Hi Roshika

Sorry for only replying now.

Thank you so much for this. You are amazing and thank you for taking the time out of your busy schedule to help me.

Yours sincerely.

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

ADDENDUM N(iii): MS DOOLBAH LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ex13 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 9 November 2016

INFORMED CONSENT:

Dear Ms Roshika Doolabh

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

We would like you to participate with us in this research because we have identified you as someone with relevant experience in the music industry whose perspective can add value to our study. As part of sample Group A, the researcher will conduct an interview with you to determine the skills needs of the music industry with regards to employing future employees and how these skills can be accommodated within higher education programmes.

The reason we are doing this study is to determine if there is a space in tertiary education for music business/industry degrees or majors within currently existing qualifications and what that sort of qualifications could look like in South Africa, as they currently exist in countries such as, but not excluding: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: ***Transforming music education in South Africa through the creation of a music industry related baccalaureate.***

Researcher: *Sheldon Rocha Leal*

Name and Surname: Roshika Doolabh

Age: 31

Expertise: Label Promotions Manager

Contact number: (072) 466 9721

I agree that my identity may be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 9 November 2016

CHAPTER 6 ADDENDA

ADDENDUM O(i): TABLE OF RECURRENT SKILLS MENTIONED BY PARTICIPANTS

Skill/Knowledge	Number of interviewees in agreement	Addenda citation	Subsection
Business	8	Addenda: E(i); H(i)-N(i)	Subsection: 5.2.1.1; 5.2.4.1; 5.2.5.1; 5.2.6.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; 5.2.10.1
Marketing	7	Addenda: E(i)-I(i); K(i); N(i).	Subsection: 5.2.1.1; 5.2.2.1; 5.2.3.1; 5.2.4.1; 5.2.5.1; 5.2.7.1; 5.2.10.1
Structure of the music business	7	Addenda: E(i); G(i); J(i)-N(i).	Subsection: 5.2.1.1; 5.2.3.1; 5.2.6.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; 5.2.10.1
Law	7	Addenda: G(i); I(i)-N(i).	Subsection: 5.2.3.1; 5.2.5.1; 5.2.6.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; 5.2.10.1
Mastery of Instrument	6	Addenda: E(i); F(i); H(i); I(i); L(i); N(i).	Subsection: 5.2.1.1; 5.2.2.1; 5.2.4.1; 5.2.5.1; 5.2.8.1; 5.2.10.1
Flexibility	5	Addenda: F(i); H(i)-J(i) (Question 6); M(i).	Subsection: 5.2.2.1; 5.2.4.1; 5.2.5.1; 5.2.6.1 (Question 6); 5.2.9.1
Budgeting	5	Addenda: E(i) (Question 5); F(i); I(i); L(i); N(i).	Subsection: 5.2.1.1 (Question 5); 5.2.2.1; 5.2.5.1; 5.2.8.1; 5.2.10.1
Management	5	Addenda: E(i) (Question 10); F(i); G(i); I(i); K(i).	Subsection: 5.2.1.1 (Question 10); 5.2.2.1; 5.2.3.1; 5.2.5.1; 5.2.7.1
Contracts	4	Addenda: Gi; Ji; Mi; Ni.	Subsection: 5.2.5.1; 5.2.6.1; 5.2.9.1; 5.2.10.1
Copyright	4	Addenda: Gi; Ji; Li; Mi.	Subsection: 5.2.3.1; 5.2.6.1; 5.2.8.1; 5.2.9.1
Entrepreneurship	4	Addenda: E(i) (Question 3/5); H(i); K(i); L(i).	Subsection: 5.2.1.1 (Question 3/5); 5.2.4.1; 5.2.7.1; 5.2.8.1
Internships	4	Addenda: H(i); I(i); K(i) (Question 3); M(i).	Subsection: 5.2.4.1; 5.2.5.1; 5.2.7.1 (Question 3); 5.2.9.1

ADDENDUM O(ii): DISTILLED LIST OF MOST RECURRENT SKILLS MENTIONED BY PARTICIPANTS

Skill/Knowledge	Related skills	Number of interviewees in agreement	Addenda citation	Subsection
Business	Business. Budgeting. Entrepreneurship. Tax. Management. Project Management/Business Plans.	10	All	All
Marketing	Marketing. Public Relations. Trend Forecasting. Branding. Networking. Social Networking.	7	Addenda: E(i)- I(i); K(i); N(i).	3
Music business	Music Business. Contracts. Law. Publishing. Copyright. Knowledge of the structures of the music business and a holistic understanding of the business.	9	Addenda: E(i)- G(i); I(i)-N(i).	Subsection: 5.2.1.1; 5.2.2.1; 5.2.3.1; 5.2.5.1; 5.2.6.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; 5.2.10.1
Music Creation	Instrument Practice. Theory. Aural. Music History.	7	Addenda: E(i)- I(i); L(i); N(i).	Subsection: 5.2.1.1; 5.2.2.1; 5.2.3.1; 5.2.4.1; 5.2.5.1; 5.2.8.1; 5.2.10.1
Law	Knowledge of the law and how it affects creators' interaction with the music business.	7	Addenda: G(i); I(i)-N(i).	Subsection: 5.2.3.1; 5.2.5.1; 5.2.6.1; 5.2.7.1; 5.2.8.1; 5.2.9.1; 5.2.10.1
Flexible Education	This refers to a flexible and progressive education system that accommodates a greater number of students.	5	Addenda: F(i); H(i)-J(i); M(i).	Subsection: 5.2.2.1; 5.2.4.1; 5.2.5.1; 5.2.6.1; 5.2.9.1
Internships	Practical application of work learnt.	4	Addenda: H(i); I(i); K(i); M(i).	Subsection: 5.2.4.1; 5.2.5.1; 5.2.7.1; 5.2.9.1

ADDENDUM O(iii): CREDIT DISTRIBUTION FOR THE BACHELOR OF MUSIC BUSINESS

NQF Level	First Year	Second Year	Third Year	Fourth Year	Total
Level 5	96	0	N/A	N/A	96
Level 6	24	120	N/A	N/A	144
Level 7	N/A	N/A	120	0	120
Level 8	N/A	N/A	0	120	120
Total	120	120	120	120	480

ADDENDUM O(iv): BREAKDOWN OF CORE, ELECTIVE AND SPECIALISATION MODULE CREDITS

Area	First Year	Second Year	Third Year	Fourth Year	Total Credits
Core	88	88	64	48	288
Elective	32	32	32	16	112
Specialisation	N/A	N/A	24	56	80
Total	120	120	120	120	480

ADDENDUM O(v): CURRICULUM MAP

YEAR 1

Year	Semester/Year	C for Core and E for Elective	Module Name	Content	Outcomes	Assessment	Credits	NQF Level	Influenced (other modules that have influenced the creation of this module)
CORE									
1	1	C	Popular Music Retrospective I	<p>In this module, music business students will learn about the history of eight Popular Music genres:</p> <ul style="list-style-type: none"> - Blues. - Jazz. - Rock 'n Roll. - R&B. - Country. - Funk. - Latin. - Reggae. <p>Students will focus on the evolution of these genres and how the society in which the genres developed, affected the eventual sound of the music.</p> <p>Key figures instrumental in the evolution of these genres will be interrogated.</p> <p>The musical development of the musical genres, studied in this module, will be contextualised with respect to form, harmony, tone, tempo, rhythm, instrumentation, socio-economic perspectives and the relation between these genres.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Prepare written work in an academic writing style. - Recognise, differentiate and identify music from the eight genres learnt. - Understand the social settings in which the music developed. - Explicate the evolution of the above genres and how they relate and differ from each other. - Utilise key terms, phrases and jargon utilised in the genre. - Use different sources and gather information in order to compile a convincing argument on the field of study. - Take responsibility for their work and take accountability for the work that needs to be completed through adequate self and time management. - Internalise the work taught and be able to determine the success of their work in relation to work presented by other students registered for the module. 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. - One Assignment. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 	8	5	
1	Y	C	Music Theory I	<p>In this module music business students will learn about the theory of music. This module has been included in the curriculum to give</p>	<p>Students who complete this module successfully, should be able to:</p>	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. - One Assignment. 	16	5	

1	2	C	<p>students an understanding of how music is notated. Although the curriculum is designed to align with standard music theory examinations like Associated Board of the Royal Schools of Music (ABRSM), UNISA or Trinity College of London (TCL), a more popular-music approach to music theory will be followed. Students will be taught basic keyboard skills in order to facilitate the understanding of key music theory concepts.</p> <p>In this module, music business students will gain an understanding of the structure of a Pop song. Examples of the eight genres interrogated in Popular Music Retrospective will be analysed in this module.</p> <p>Students will analyse famous songs with the aim of determining the mechanics of a genre and traits that make songs distinctively related to the associated genres.</p> <p>Students will learn about the unique rhythm and groove, lyrical content, instrumentation, form and structure, harmony and progressions used in the songs from a particular genre.</p> <p>Students will also learn how instruments and vocals are utilised in making songs in a particular genre.</p>	<ul style="list-style-type: none"> - Write different scales. - Notate rhythms with correct grouping. Identify different intervals. - Construct triads. - Identify different keys and key signatures. - Complete inversions and substitutions. - Utilise a keyboard to complete certain tasks. - Use a notation programme in order to complete their tasks. - Understand the interrelatedness of musical concepts of rhythm, pitch and harmony. 	<p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 	8	5	
1	1	C	<p>Understanding the Pop Song I</p> <p>Music Business Ia:</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Prepare written work in an academic writing style. - Differentiate between the different genres understanding the key characteristics that designate a song within a specific genre. - Interpret different arrangements and how they fall within a specific genre of music. - Determine the structure of songs that fall within a specific genre of music. - Utilise key terms, phrases and jargon utilised in the genre to make a convincing presentation of knowledge. - Use different sources and gather information in order to compile a convincing argument on the field of study. - Manage their time adequately in order to complete all tasks. - Take responsibility for their work and take accountability for the work that needs to be completed. - Internalise the work taught and be able to assess their work in comparison to that of other students, with the aim of bettering themselves and the people around them. <p>Students who complete this module successfully, should be able to:</p>	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. - Two Assignments. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 	8	5	

1	1	C	Personal Finance for Music Professionals	<p>Guest speakers will be invited to discuss their roles in the music business. In anticipation of these class visits, students will be required to complete assignments.</p> <p>The following concepts will be covered in this module:</p> <ul style="list-style-type: none"> - Budgeting. - Personal Tax. - Managing money. - Basic bookkeeping. - Estate planning. - Retirement planning. 	<ul style="list-style-type: none"> - Utilise different sources and gather information in order to compile a convincing argument on the field of study. - Manage their time adequately in order to complete all tasks. - Take responsibility for their work and accountability for the work that needs to be completed. - Internalise the work taught and be able to assess their work in comparison to that of other students, with the aim of bettering themselves and the people around them. <p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Discuss various concepts of personal finance taught, such as budgeting, managing money, basic bookkeeping, estate planning, and retirement planning, displaying knowledge of these concepts and an understanding of how they relate to each other. - Describe how the above personal finance concepts, relate to someone pursuing a career in the music business. - Identify and evaluate financial problems and be able to offer solutions to identified problems in familiar situation within the ambit of the music business. - Explain the ethical dilemmas faced in a professional music environment with regards to personal finance. - Ability to gather information from a range of sources in order to complete a task. - Assess their own performance based on given criteria, which will assist them in fulfilling their own learning needs, and to support others on their quest for learning. - Ability to work effectively in a group situation and manage the group dynamic. 	8	Formative Assessment: <ul style="list-style-type: none"> - Two Tests. - One assignment. Summative Assessment: <ul style="list-style-type: none"> - Examination. 	5	The creation of this module was informed by a combination of three modules Personal Financial Planning (University of the Witwatersrand, 2016, p. 182), Personal Financial Management (University of South Africa, 2017d; University of Johannesburg, 2017b) and Personal Finance (University of the Free State, 2017, p. 4).
1	2	C	Personal Finance for	<p>The following concepts will be covered in this module:</p>	<p>Students who complete this module successfully, should be able to:</p>	8	Formative Assessment: <ul style="list-style-type: none"> - Two Tests. 	6	The creation of this module was informed by a

1	1	C	<p>Music Business Professionals 1b</p> <ul style="list-style-type: none"> - Invoicing of clients in the music business and various pricing structures. - Personal investments. - Risk management. - Drafting of business plans. - Reading of financial statements. 	<ul style="list-style-type: none"> - Consolidate the knowledge of personal finance acquired in this module (invoicing clients, pricing structures in the music business, personal investing, risk management, business plans and financial statements) and how these concepts relate to each other and can be applied in the music business. - Employ the concepts taught in this module in a music business setting (e.g. developing a business plan for a music business). - Interpret various music business financial statements. - Utilise knowledge of invoicing and pricing structures in the music business to advise someone on how they could charge a client for services rendered. - Demonstrate an understanding of personal investment and how it could be applied to maximise ones earning capabilities. - Utilise concepts of risk management in order to mitigate major losses in a business or personal capacity. - Explain the ethical dilemmas faced in a professional music environment with regard to the concepts taught in this module. - Source, evaluate and use different sources in order to compose, compile relevant data. - Exhibit reflexive thinking and decision-making skills when confronted with unfamiliar situations. - Understand the interrelatedness of concepts taught. - Evaluate their own performance based on given criteria, which will assist them in fulfilling their own learning needs, and to support others on their quest for learning. - Ability to work effectively in a group situation and manage the group dynamic. 	<ul style="list-style-type: none"> - One assignment. - Summative Assessment: - Examination. 	8	5	<p>combination of three modules Personal Financial Planning (University of the Witwatersrand, 2016, p. 182), Personal Financial Management (University of South Africa, 2017d; University of Johannesburg, 2017b) and Personal Finance (University of the Free State, 2017, p. 4).</p>
1	1	C	<p>In this module, music business students will learn to write for different media:</p> <ul style="list-style-type: none"> - Magazine Editorials. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Discuss and explain the different 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. - Two Assignments. 	8	5	

1	2	C	Music Business Management Ib	<p>In this module, students will learn about the fundamentals of business management within the music business. Students will be exposed to concepts of (from a music business perspective):</p> <ul style="list-style-type: none"> - Entrepreneurship. - Marketing. - Supply chain. - Public relations <p>Case studies will be used as a point of departure for learning the above concepts and music business managers will be invited into lectures to impart their knowledge of management in the music business.</p>	<ul style="list-style-type: none"> - confronted with unfamiliar situations. Understand the interrelatedness of concepts. - Evaluate their own performance based on given criteria, which will assist them in fulfilling their own learning needs, and to support others on their quest for learning. - Ability to work effectively in a group situation and manage group dynamic. <p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Apply knowledge of entrepreneurship, marketing, supply chain and public relations, understanding the interrelatedness of these concepts and how they apply to the music business. - Explain the different theories governing the above concepts. - Associate the various concepts taught in this module to the music business and how it benefit a person pursuing a career in music. - Apply concepts taught to ultimately run a successful music business. - Discuss the ethical dilemmas that may arise in the areas taught in this module. - Evaluate different sources and select relevant information for a given task. - Present complex information utilising appropriate academic, professional or occupational conventions. - Act appropriately in familiar and new situations, exhibiting an understanding of the interrelatedness of concepts and systems. - Evaluate their own performance against a set of criteria, therefore addressing their own learning leads and to support the learning needs of others. - Work effectively with others and take responsibility for their own actions and that of others, within specifically defined contexts. 	<ul style="list-style-type: none"> - Two Tests. - One Assignment. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Presentation. In this presentation the student will present, in a group, the idea for a music business and will apply concepts learnt in the course to validate the running of the company. The presentation will come with a report, detailing everything the students have compiled for the final summative assessment. 	8	6	
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Year	Semester/Year	C for Core and E for Elective	Module Name	Content	Outcomes	Assessment	Credits	NQF Level	Influenced (other modules that have influenced the creation of this module)
ELECTIVES									
From the list below, students select two electives:									
-	-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-	-
-	-	-	-	-	-	-	-	-	-
1	Y	E	Introduction to Marketing	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Basic principles of marketing from the perspective of the product. - The marketing mix (product, price, promotion and positioning). - Consumer behaviour, customer needs and target markets. - Market segmentation. - Environmental trends. - Marketing strategies, organisation and implementation. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Explain the marketing mix and apply it in compiling a marketing strategy. - Prepare a marketing audit of a developed marketing strategy. - Predict marketing trends based on knowledge acquired. - Demonstrate knowledge of consumer needs, trends and behaviours and how to apply these concepts. - Report on the way in which products are placed and how the market is segmented. - Utilise different sources to gather information and to enable the student to compile a convincing argument or discussion. - Use common marketing terminology to defend or debate topics revolving around marketing - Explain the ethical dilemmas faced in a professional environment. - Exhibit reflexive thinking and decision-making skills when confronted with familiar and well-defined situations. - Understand the interrelatedness of concepts taught. - Evaluate their own performance based on given criteria, which will assist them in fulfilling their own 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Four Tests. - Two assignments. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 	16	5	The creation of this module was informed by a combination of three modules: Marketing (University of Johannesburg, 2016, p. 203) and Introduction to Marketing (University of Cape Town, 2016, p. 196; University of South Africa, 2017b).

1	Y	E	Introduction to Law	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Basic understanding of the legal structures of law in South Africa. - History of the Law in South Africa. - Terms and concepts used in Law. - Understanding of the legal structure in South Africa: Civil Procedure, Criminal Procedure and Law of Evidence. - Law as a profession. - Introduction to the Law of contracts. - The constitution of South Africa. - The use of different legal sources. 	<p>learning needs, and to support others on their quest for learning.</p> <ul style="list-style-type: none"> - Ability to work effectively in a group situation and manage group dynamics. <p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Differentiate between different aspects of the law. - Utilise legal jargon and other terminology commonly used in the law to construct an argument or complete a task. - Discuss the evolution of the legal system in South Africa. - Utilise different sources to gather information to enable the student to compile a convincing argument or discussion. - Identify and solve basic legal problems. - Express an understanding of the legal profession and its various career paths. - Demonstrate knowledge of the South African constitution. - Apply a basic understanding of the law of contracts. - Explain the ethical dilemmas faced in a well defined professional environment. - Exhibit reflexive thinking and decision-making skills when confronted with familiar and well defined situations. - Understand the interrelatedness of concepts taught. - Evaluate their own performance based on given criteria, which will assist them in fulfilling their own learning needs, and to support others on their quest for learning. - Ability to work effectively in a group situation and manage group dynamics. 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Four Tests. - Two assignments. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 	16	5	The creation of this module was informed by a combination of three modules: Introduction to Law (University of Stellenbosch, 2017c, p. 61; University of Johannesburg, 2017b, pp. 122-4; University of Kwazulu-Natal, 2016, p. 191)
1	Y	E	Introduction to Psychology	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Human behaviour and how it's influenced from three perspectives: 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Describe the various psychological approaches, paradigms and theories 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Four Tests. - Two assignments. 	16	5	The creation of this module was informed by a combination of three

1	Y	E	Business Management	<p>Biological (the role of the brain on human behaviour); psychology (the role of cognition, motivation and emotion on human behaviour) and Environmental (the role of the environment and its influence on human behaviour).</p> <p>The history and evolution of Psychology as a science from the South African perspective.</p> <p>Various personality theories, psychological paradigms and approaches.</p> <p>Psychology as a profession and its various career paths.</p>	<p>taught.</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the history and evolution of psychology as a discipline. - Differentiate between the different influences on human behaviour: environmental, biological and psychological. - Distinguish between the different career paths available in the profession of psychology. - Utilise different sources and relevant terminology to enable students to compile a convincing argument or discussion. - Explain ethical dilemmas in a well-defined professional environment. - Exhibit reflexive thinking and decision-making skills when confronted with familiar and well-defined situations. - Understand the interrelatedness of concepts taught. - Evaluate their own performance based on given criteria, which will assist them in fulfilling their own learning needs, and to support others on their quest for learning. - Ability to work effectively in a group situation and manage group dynamics. 	<p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination 	<p>16</p>	<p>5</p>	<p>The following modules informed the creation of this module: Business Management (University of Pretoria, 2017a, pp. 528-30; University of Stellenbosch, 2017b, p. 232; University of Johannesburg, 2016, p. 163).</p>
				<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Introduction to general management principals. - Business management as a science. - Introduction to entrepreneurship. - Supply and value chain management models. - Organisational concepts such as Marketing, Public Relations, Human Resources, Financial Management, Change Management, Information Management, Operations Management and Strategic Management. - Business ethics and the business environment in RSA. - Competition. - Planning, organising and leadership in an organisation. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Apply different theories of business management. - Employ different types of business management concepts in order to resolve a well-defined problem or dispute: Marketing, Public Relations, Human Resources, Financial Management, Change Management, Information Management, Operations Management and Strategic Management. - Use basic entrepreneurial concepts. - Defend different management styles for different types of organisations. - Interpret different types of models of competition in the South African business environment. 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Four Tests. - Two assignments. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination 			

2	Y	C	<p>genres and how the society in which the genres developed, affected the eventual sound of the music.</p> <p>Key figures instrumental in the evolution of these genres will be interrogated.</p> <p>The musical development of the musical genres, studied in this module, will be contextualised with respect to form, harmony, tone, tempo, rhythm, instrumentation, socio-economic perspectives and the relation between these genres.</p>	<ul style="list-style-type: none"> - utilised in the genre. - Use different sources and gather information in order to compile a convincing argument on the field of study. - Take responsibility for their work and take accountability for the work that needs to be completed through adequate self and time management. - Internalise the work taught and be able to determine the success of their work in relation to work presented by other students registered for the module. 	16	6	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. - Two Assignments. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 	
2	Y	C	<p>In this module students will learn about the theory of music. This module has been included in the curriculum to give students an understanding of how music is created. Although the curriculum will be pitched at a Grade 6 (ending point) Associated Board of the Royal Schools of Music (ABRSM) or Trinity College of London a more popular music approach, to music theory, will be utilised.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Write four part-harmony or figured bass or keyboard style. - Enhance their harmonic vocabulary. - Contrast more complex scales and chords against work learnt earlier. - Modulate. - Apply more advanced inversions. - Apply ornamentation and melodic decoration. - Compose a melody. - Use a keyboard on which to play some of the above concepts. - Use a variety of notation, editing and recording programmes in order to complete tasks. - Understand the interrelatedness of all musical concepts. - Be able to deliver work timeously based on requirements set by lecturers. - Be able to work in a group, taking cognisance of deadlines and mark allocations. 	8	6	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. 	
2	2	C	<p>Understanding the Pop</p>	<p>Students who complete this module successfully, should be able to:</p>	8	6	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. 	

		Song II	<p>genres interrogated in Popular Music Retrospective will be analysed in this module:</p> <ul style="list-style-type: none"> - Pop - Rock - Disco - Kwaito - Hip-Hop - Marabi - Kwela - Isicathamiya - Mbaqanga <p>Students will dissect and interrogate famous songs from the above genres to determine the distinctive characteristics that typify the relevant genres.</p> <p>Students will learn about the unique rhythm and groove, lyrical content, instrumentation, form and structure, harmony and progressions used in specific genres.</p> <p>Utilising the knowledge acquired in Music Theory I, II and Understanding the Pop Song I, students will be expected to compose and record a composition, in collaboration with students from the BMus degree.</p>	<ul style="list-style-type: none"> - Compose a song, based on knowledge acquired. - Consolidate the knowledge acquired from the genres taught in the year to be able to differentiate between different styles of music. - Deduce, based on auditory knowledge acquired, the era from which a song is derived, the genre and the social setting under which the genre evolved. - Utilise different sources and resources in order to complete a task or compile a convincing argument. - Discern between what is relevant and irrelevant information and making a decision based on knowledge acquired. - Negotiate group dynamics, managing people from different spheres of academia, to achieve a mutually beneficial goal. 	<ul style="list-style-type: none"> - One Assignment. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. - Presentation of an original composition. 		
2	1	Music Business Ila: Music Publishing and Music Broadcasting	<p>Students will gain a deeper understanding of Music Publishing and Music Broadcasting. The following topics will be covered:</p> <ul style="list-style-type: none"> - Collection agencies and their role in publishing. - Publishing companies and the role of a publishing company. - Licences and the various types of licenses over intellectual property. - Various media in which music is broadcast. - Music in cyberspace. - Digital music publishing. - Various types of publishing contracts 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Collaborate with students to publish and distribute their works on a digital platform. - Apply knowledge of the Copyright Act in their interactions with other students and staff. - Utilise relevant terminology in order to construct an argument or facilitate a greater understanding of publishing. - Compare the different types of music broadcasting and their music publishing implications. 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. - One Assignment. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 	8	6

2	2		<ul style="list-style-type: none"> - and agreements. - Intellectual property rights. - Copyright Act 98 of 1978 and the amendments to the act. - Music publishing from a global perspective. - History of publishing in South Africa. - The generation of money (Royalties) from publishing and broadcasting. <p>Students will utilise knowledge obtained to publish the original song composed in "Understanding the Pop Song II", negotiating a relevant basic agreement between themselves and the involved musicians and the broadcast of the song on a relevant digital platform (preferably the campus radio station), taking into account all relevant broadcasting rights and licenses. Professionals from the Publishing and Broadcast media will be invited to conduct guest lectures.</p>	<ul style="list-style-type: none"> - Detect any problems in publishing or music broadcasting and be able to offer a reasonable solution to the encountered problems. - Appraise the implications of international publishing on South African music publishing and how publishing has evolved in the South Africa context, considering socio-cultural variables. - Illustrate different ways in which money can be generated from publishing. - Differentiate between the different collection agencies in South Africa and South Africa's affiliations to international collection agencies. - Understand the ethical dilemmas that may arise in the publishing and broadcasting worlds. - Utilise different sources and resources in order to complete a task. - Compose a basic publishing agreement. 	8	6	
2	2	C	<p>Music Business IIb: Recorded and Live Music</p> <p>In this module students will gain a deeper understanding of Recorded and Live Music. The following topics will be covered:</p> <ul style="list-style-type: none"> - Recording Companies. - Jobs in recording companies. - Analysing different types of recording and live event contracts. - Recording studios and how they operate. - Permission for the use of songs on albums. - Distribution and sales of albums. - Royalty computation. - Different types of live music venues. - Touring and touring revenues. - Touring logistics. - Event logistics. - Royalties for live performance. - Performers Protection Act No 11 of 1967. <p>Professionals from the music business will</p>	<ul style="list-style-type: none"> - Students who complete this module successfully, should be able to: - Defend and discuss various topics of Recorded and Live music with a professional from the music business. - Apply knowledge of the Performers Protection Act in their interactions with other students and staff. - Be able to use relevant terminology to construct an argument or facilitate a greater understanding of publishing. - Compare and differentiate between the different types of music distribution. - Detect any problems in a recording contract and offer reasonable solutions to the encountered problem(s). - Contrast between different live music providers in South Africa and the income implications of these various 	Formative Assessment: <ul style="list-style-type: none"> - Two Tests. - One Assignment. <p>Summative Assessment: <ul style="list-style-type: none"> - Examination. </p>		

2	Y	C	Entrepreneurship for Musicians	<p>be invited to discuss the various topics covered in this module. Students will be expected to compose a rudimentary recording contract between students majoring in Sound Technology and Music Performance.</p> <p>This module is presented from the perspective of the music profession. Students will be exposed to the following topics in this module:</p> <ul style="list-style-type: none"> - The history, evolution and importance of entrepreneurship. - Understanding of different entrepreneurial concepts and theories. - The business plan. - Project Management concepts. - How to think creatively and apply business principles in the creation of a music business. - How to identify an opportunity? - Determining the viability of a venture, through market research. - How to raise money for different types of ventures (public and private)? - Applying management and finance concepts to create a business venture. - Building and managing a team. - Ethical considerations of business. - Intellectual property and the protection of ideas. - Legalities of entrepreneurship and starting a business. <p>Assessment for this course will culminate in the presentation of a business plan for a prospective music business. Students are required to work in a group in order to devise an idea, market and present the idea as a</p>	<ul style="list-style-type: none"> - providers for artists. - Illustrate different ways in which money can be generated from recording and publishing. - Differentiate between the different types of recording companies and their functions. - Understand the ethical dilemmas faced in the recording and live music worlds. - Utilise different sources and resources to complete a task. - Compose a recording contract. - Work in collaboration with other students to complete a task. <p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Compare different entrepreneurial theories, to determine what works best for the creation of a music business of choice. - Illustrate the evolution of entrepreneurship. - Construct a music business plan for a business of choice, working in a group dynamic, negotiating group politics, whilst understanding the concept of time management and timeous delivery of the given task. - Distinguish between different funding models and how they apply within the music business and their monetary implications. - Employ creative and innovative thought in the creation of a music business concept. - Deduce the viability of a business, by interrogating the market viability and sustainability of the music business. - Understand the interrelatedness of modules, by using concepts learnt in the Music Business modules in order to construct a relevant music business. - Examine the impact intellectual property has on various entrepreneurial ventures. - Verify the legalities of establishing of business. - Evaluate different sources of 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Tests. - One Assignment. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. - One Assignment. 	16	6	<p>The following modules informed the creation of this module: Introduction to Entrepreneurship (University of Stellenbosch, 2017b, p. 228), Entrepreneurship I (University of Johannesburg, 2016, pp. 255-6) and Entrepreneurship (University of the Free State, 2017, p. 68).</p>
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				final examination.	information appropriate for the completion of a task. - Consider different ethical pitfalls in the creation of a music business. - Present complex ideas of entrepreneurship in a coherent manner intelligible to a layperson. - Use project management principals for the completion of various tasks.				
2	1	C	Music Communications II	In this module, students will gain a deeper and more profound knowledge of writing and interpreting various music media. The following concepts will be covered in this module: - Academic writing skills. - Essay writing skills. - Reading and interpreting music videos as a means of communication and promotion in the music business world. - Writing a storyboard for a music video. - Writing press releases. - Writing and constructing press kits. In this module students interrogate and construct their own press releases and press kits. They will also be interpreting famous music videos. Students will be expected to present a short essay on a music topic, which will serve as an assessment task.	Students who complete this module successfully, should be able to: - Critically consult various sources in order to complete a task. - Employ sound literary, academic and essay writing skills. - Synthesize and organise knowledge in a concise and coherent manner. - Employ creative thought and conceptualisation with the intention of creating a written work, in a well-defined situation. - Defend and discuss, their views in a substantiated way. - Be able to work in a group dynamic, whilst managing their own time and understanding that there is an end goal in mind. - Understanding the ethical constraints of literature and moving picture. - Facilitate solutions to problems that may arise, showing flexibility and adaptability.	8	6	Formative Assessment: - Two Tests. - One Assignment. Summative Assessment: - Examination.	The following modules informed the creation of this module: Arts Management (University of the Free State, 2012, p. 41; North West University, 2017a, p. 186) and the Cultural Policy and Management Masters degree offered at the University of the
2	Y	C	Arts and Culture Management	Students will be exposed to the following topics in this module: - Legislative structures regulating arts and culture in South Africa (e.g. Department of Arts and Culture and National Arts Council). - Legislation regulating Arts and Culture in South Africa. - Funding models and how to raise funds for various projects. - How to draft and write proposals to raise funds. - Relevant terminology. - Concepts of cultural activism, leadership and administration.	Students who complete this module successfully, should be able to: - Demonstrate knowledge of the various legislative structures that regulate Arts and Culture in South Africa. - Employ relevant terminology in constructing an argument, compiling a proposal or task. - Defend the use of various legislation regulating Arts and Culture in South Africa to resolve well-defined problems. - Examine the parameters that Arts and Culture occupy in South Africa.	16	6	Formative Assessment: - Two Tests. Summative Assessment: - Examination. - One Assignment.	The following modules informed the creation of this module: Arts Management (University of the Free State, 2012, p. 41; North West University, 2017a, p. 186) and the Cultural Policy and Management Masters degree offered at the University of the

Year				<ul style="list-style-type: none"> - Marketing and Business strategies used in Arts and Culture Management. - The concept of Non Governmental Organisations and how they operate. - Policy analysis. <p>This module will prepare students for a career in Arts and Culture Management as a leader and fundraiser within this sphere of the arts. Students will use concepts taught in this module to produce a proposal for the funding of a community project, which will roll out in the third year, in the module Community Service Outreach. This will be one of two final summative assessments.</p>	<ul style="list-style-type: none"> - Compose a proposal for funding, utilising relevant terminology. - Employ marketing, business and funding strategies with the aim of raising funding for community projects. - Utilise and evaluate relevant sources in order to complete relevant tasks. - Work in a group environment, considering concepts of accountability and time management in order to complete a task and the required work for this module. - Interpret relevant governmental policies, governing Arts and Culture in South Africa. - Discriminate between different funding models with the aim of offering relevant advice for ultimate performance. - Appraise different ethical pitfalls in the Arts and Culture Management. 				Witwatersrand (University of the Witwatersrand, 2017a).
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Year	Semester/Year	C for Core and E for Elective	Module Name	Content	Outcomes	Assessment	Credits	NQF Level	Influenced (other modules that have influenced the creation of this module)
ELECTIVES									
From the below, students are required to select two electives:									
-	Consumer Behaviour (Pre-requisite for this module is Introduction to Marketing).								
-	Law of Contract (Pre-requisite for this module is Introduction to Law).								
-	Developmental Psychology (Pre-Requisite for this module is Introduction to Psychology).								
-	Brand Management (Pre-requisite for this module is Business Management).								
2	Y	E	Consumer Behaviour	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Market segmentation. - Market research. - Internal and external factors influencing consumer behaviour (such as: group dynamics, family, social class, sub-culture). - Social and cultural influences affecting 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Differentiate between different market segments and understand the motivation of these segments and how it affects marketing strategies. - Analyse consumer behaviour with an understanding of consumer 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Four Tests. - One assignment. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. - Assignment 	16	6	The following modules informed the creation of this module: Consumer Behaviour (University of Stellenbosch, 2017b, p. 237; University of Pretoria, 2017a, p. 306; North West

2	Y	E	<p>Law of Contracts</p> <p>In this module students will be exposed to the intricacies of the Law of Contracts. Whereas as more specific music business related contracts are explored in other modules in this qualification, the mechanics of the law of contracts will be the focus of this module. The contracts interrogated in this module are more generic and are therefore not necessarily related to the music business, but will assist students in assimilating concepts, theories and principals governing the law of contracts. This is integral knowledge required by anyone wanting to take a leadership role in the music business.</p> <p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Principles governing contracts and 	<p>consumer behaviour.</p> <ul style="list-style-type: none"> - Consumer Psychology (such as personality, learning, perception, attitude) and pricing psychology and how it affects marketing strategies. - Differences in consumer behaviour regarding the purchase of a product versus a service. - Influence of different marketing strategies on buying behaviour. - The decision making process that affects consumer behaviour. <p>In this module students will analyse different advertisements, both local and international, to determine how marketing and advertising affect consumer behaviour. Final assessment: Students will be expected to work in a group to devise a marketing campaign that will address a specific segment of the market.</p>	<p>psychology and how it affects buying behaviour.</p> <ul style="list-style-type: none"> - Differentiate between consumer behaviour toward products and services. - Apply different theories of consumer behaviour into constructing a marketing strategy. - Defend a pricing strategy for a particular product or service based on knowledge of pricing psychology. - Apply different marketing strategies in order to satisfy different market segments. - Criticise the ethics of marketing. - Manage a group situation with the understanding of the implications of deadlines and time management. 	<p>(Marketing Strategy):</p>	<p>16</p>	<p>6</p>	<p>The following modules informed the creation of this module: Law of Contract (University of Fort Hare, 2011a, p. 63; University of Pretoria, 2017c, p. 211; University of Johannesburg, 2017b, pp. 77-85).</p>	<p>University, 2017b, p. 81). .</p>
						<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Four Tests. - One Assignment. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 				

2	Y	E	<ul style="list-style-type: none"> - contract creation. - Law of Obligations. - Purpose of a contract. - Different types of contracts and the interpretation of these contracts: lease, mortgage, insurance, sub-lease, purchase, sale and rental. - Content contained in a contract. - Breach of contract and the termination of contracts. - Validity of a contract. - Liability and dispute resolution. - The National Credit Act and its impact on contracts. - Suretyship. 	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Different theoretical approaches to Developmental Psychology. - The biological, social and cultural factors affecting human development. - Factors affecting the psychological development of children and adolescents, as this affects future psychological development. - Analysis of Developmental Psychology in the South African context and in the contemporary world. - Exposure to research methodologies, which will empower students to conduct their own future research. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Compare the various Developmental Psychology theories and how these influence a person's psychological development. - Apply and summarise the knowledge of various research methodologies, enabling students to conduct future research. - Apply knowledge of social issues in conflict resolution. - Consolidate the knowledge of biological, social and cultural influences on the psychological development of individuals, when constructing an argument, debate or completing a task. - Utilise key terms, phrases and jargon utilised in social psychology to construct and defend discourse. - Gather, evaluate and decide on the use of different sources to compile a convincing argument in the field of study. 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Four Tests. - Two Assignments. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination. 	16	6	<p>The following modules informed the creation of this module: Developmental Psychology (University of Cape Town, 2017, p. 400; University of Fort Hare, 2011b, p. 173; University of Kwazulu Natal, 2017, pp. 489-90).</p>
2	Y	E	<ul style="list-style-type: none"> - contract creation. - Law of Obligations. - Purpose of a contract. - Different types of contracts and the interpretation of these contracts: lease, mortgage, insurance, sub-lease, purchase, sale and rental. - Content contained in a contract. - Breach of contract and the termination of contracts. - Validity of a contract. - Liability and dispute resolution. - The National Credit Act and its impact on contracts. - Suretyship. 	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Principals, theories and concepts of branding utilised by companies. - Brand positioning. - Brand equity. - Brand architecture. - Strategic brand management. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Apply knowledge of brand positioning within well-defined scenarios. - Use terms and concepts commonly used in the world of branding and brand management to make a convincing argument. - Apply knowledge of various brand 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Four Tests. - One Assignment. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Presentation. 	16	6	<p>The following modules informed the creation of this module: Brand Management (University of the Free State, 2012, p. 26; University of Johannesburg, 2016, p. 227; University of</p>

3	Y	C	<p>Interdisciplinary Music Event</p>	<p>processing, representing and administering artist, composer and musician rights.</p> <ul style="list-style-type: none"> - Different types of recording, publishing, management, endorsement, merchandising and licensing agreements. - Negotiating a deal. <p>In this module students will be exposed to case law/parliamentary proceedings and how this has affected the trajectory of Music Law in South Africa. Relevant acts of law will also be interrogated. Students will use knowledge obtained to negotiate a Live Venue agreement for the module Interdisciplinary Music Event.</p>	<ul style="list-style-type: none"> - Work effectively in a group dynamic in order to achieve a final goal. 				
			<p>In this module students will utilise knowledge acquired in the three years of their studies in order to complete an Interdisciplinary Music Event.</p> <p>Knowledge of Events Planning will be imparted in this module. Students will utilise principles of Events Planning, Project Management, Entrepreneurship, Finance, Communications and Writing, Marketing, the Law and Contracts to complete the main task.</p> <p>Students are required to:</p> <ul style="list-style-type: none"> - Negotiate a venue. - Market the event on different media. - Do a press release. - Select the setlist. - Get the relevant clearances to host the event. - Produce a budget for the event and ensure that the show does not go over budget. - Follow recognised Project and Events management theories to ensure that the event is a success. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Work effectively in a group situation, taking into consideration time restrictions and deadlines. - Create and promote an event that does not go over budget and earns a profit. - Draft relevant agreements with the stakeholders. - Manage and solve any problems that may arise, using knowledge acquired in their studies. - Plan a course of action for the completion of the task. - Plan, organise and reorganise professional meetings, ensuring correspondence is professionally written and evidence of all activities is documented. - Create an event that will satisfy the needs of a target audience. - Ensure that the project is run ethically and professionally. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Work effectively in a group situation, taking into consideration time restrictions and deadlines. - Create and promote an event that does not go over budget and earns a profit. - Draft relevant agreements with the stakeholders. - Manage and solve any problems that may arise, using knowledge acquired in their studies. - Plan a course of action for the completion of the task. - Plan, organise and reorganise professional meetings, ensuring correspondence is professionally written and evidence of all activities is documented. - Create an event that will satisfy the needs of a target audience. - Ensure that the project is run ethically and professionally. 	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - 4x Assignments. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Presentation of Show and Debriefing. 	24	7	

3	2	C	<ul style="list-style-type: none"> - Recognise the needs of a target market and ensure that these needs are fulfilled through the show. - Make sure all necessary agreements are in place and that all people are paid timeously for their services. <p>A supervisor from the university, who will guide the students in their task, will oversee the module.</p>	<ul style="list-style-type: none"> - Prepare a project plan for the event. - Organise an event. - Construct and rollout a marketing plan. - Reorganise and strategize depending on situations (familiar and unfamiliar) that may arise, showing an aptitude for flexible and decisive thought. - Work in a group dynamic, professionally, documenting all correspondence leading up to the event. - Discern between different sources in compiling a final report of the event. - Utilise recognised academic writing methods in compiling all reports and documents for this project. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Prepare a project plan for the event. - Organise an event. - Construct and rollout a marketing plan. - Reorganise and strategize depending on situations (familiar and unfamiliar) that may arise, showing an aptitude for flexible and decisive thought. - Work in a group dynamic, professionally, documenting all correspondence leading up to the event. - Discern between different sources in compiling a final report of the event. - Utilise recognised academic writing methods in compiling all reports and documents for this project. 	8	7	<p>Formative Assessment:</p> <ul style="list-style-type: none"> - Two Assignments. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Event and Debriefing. 	<p>The following modules inspired the creation of this module:</p> <p>Research Methodology (University of Cape Town, 2017, p. 355; North West University,</p>
3	Y	C	<p>In this module students will conduct an outreach project in a surrounding community in collaboration with students from the general music faculty.</p> <p>Students will have to utilise knowledge acquired in previous years and modules in order to ensure that the project runs smoothly. Students will have to:</p> <ul style="list-style-type: none"> - Create a music workshop or event to uplift a surrounding community. - Complete a project plan. - Utilise recognised theories of project and events management. - Write a press release. - Market the event. - Conduct the event or workshop that will fulfil a need in the community. - Create a budget. - Feedback and debrief. <p>This module will be conducted under the supervision of a lecturer at the university. The lecturer will give students a brief and oversee the roll out of the project.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Analyse empirical data in order to construct a research question that will inform a study. - Compose a research proposal utilising relevant assessment, 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Two tests: which will interrogate knowledge learnt in preparation for a final examination. - Two assignments, which will serve as 	16	7	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Two tests: which will interrogate knowledge learnt in preparation for a final examination. - Two assignments, which will serve as 	<p>The following modules inspired the creation of this module:</p> <p>Research Methodology (University of Cape Town, 2017, p. 355; North West University,</p>

3	Y	E	Intellectual Property Law	<p>In this module students will be exposed to the general principals of copyright and the management of intellectual property.</p> <p>Students will interrogate relevant case law in their quest for greater insight on the topic of intellectual property.</p> <p>Topics covered:</p> <ul style="list-style-type: none"> - Moral Rights. - Patents, Trademarks, Copyright and Performers Rights - Interpretation of the following acts: Patent Act No57 of 1978 - Designs Act No 57 of 1993 - Trade Marks Act 194 of 1993 - Performers Protection Act No 11 of 1967 - Copyright Act 98 of 1978 	<p>Use relevant terminology to compose a viable argument.</p> <p>Consider and evaluate various sources of information when compiling or completing a task.</p> <p>Manage a group dynamic with an end goal in mind.</p>	<p>Summative Assessment:</p> <p>This will take the form of a one-hour presentation in which students, working in a group, will be required to present a full marketing strategy based on a personalised brief.</p>	16	7	<p>The following modules inspired the creation of this module:</p> <p>Intellectual Property Law (University of Pretoria, 2017c, pp. 203-205; University of Stellenbosch, 2017c, pp. 63-64; University of the Witwatersrand, 2016, p. 309).</p>
3	Y	E	Community Psychology	<p>In this module students will be exposed to the following topics and concepts of Community Psychology:</p> <ul style="list-style-type: none"> - Introduction to the theories, concepts, methods and applications of community psychology. - The history of the above approaches. - Community Psychology in the South African context. - The role of the community psychologist in community development. - Analysis of the impact of various 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the acts studied. - Formulate a convincing argument using the general principals of intellectual property. - Manage different creative outputs from a legal perspective: patents, designs, trademarks and intellectual property. - Draft a basic contract with subject matter pertaining to intellectual property rights (patents, designs, trademarks or other intellectual property). - Investigate and interpret a intellectual property contract and offer solutions and advice on matters arising in the agreement. - Find, use and verify various sources (case law, acts, bills) in order to make deductions on matters presented. - Demonstrate knowledge of moral rights within the ambit intellectual property. <p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Compare different types of theories, concepts, methods and applications of community psychology. - Prepare a community intervention understanding the contextual implications based on knowledge of the various theories, concepts, methods and applications. - Analyse and determine the effectiveness of a community 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Four tests (pertaining to the acts taught) - Two Assignments in which students will have to interrogate Intellectual Property Contract and offer remedies and advice to the matters arising in the agreement. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Final Examination that will determine knowledge and application of knowledge taught throughout the year. 	16	7	<p>The following modules inspired the creation of this module:</p> <p>Community Psychology (University of the Witwatersrand, 2017b, p. 286; University of Kwazulu Natal, 2017, p. 494; University of Johannesburg, 2017a, p.</p>

3	Y	E	<p>Strategic Management</p> <ul style="list-style-type: none"> - In this module students will be exposed to the following topics in Strategic Management: - Elements of a strategic plan. - Internal and external environmental analysis. - Analysis of threats and opportunities that will lead to a successful venture. - Analysis of capabilities and available resources. - Different business models. - Strategic leadership. - Change management. - Measurement of the success of a venture. - Ethics and social responsibility. 	<p>community interventions.</p> <ul style="list-style-type: none"> - The interdependence of human behaviour and the relation between the individual's identify in contrast to larger groups and group dynamics. 	<p>intervention.</p> <p>Deduce the impact group dynamics may have on an individual, utilising theories learnt.</p>	<p>Summative Assessment:</p> <p>This will comprise of an exam and a Presentation:</p> <ul style="list-style-type: none"> - Examination: Examine knowledge acquired throughout the year in which students will interpret different scenarios given. - The final presentation will be linked to the Community Service Outreach Module. Students will be required to devise a strategy for the intervention and present the findings of the intervention, showing all preliminary and post-project analyses. 	16	7	<p>The following modules inspired the creation of this module:</p> <p>Strategic Management (University of Stellenbosch, 2017b, p. 232; University of the Free State, 2017, pp. 21-2; North West University, 2017b, p. 81).</p>
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Year	Semester/Year	C for Core and E for Elective	Module Name	Content	Outcomes	Assessment	Credits	NQF Level
SPECIALISATIONS								
Student needs to select from one of the following specialisations:								
<ul style="list-style-type: none"> - Live Music - Recording Industry - Music Publishing - Creative Management 								
3	Y	E	Live Management	<p>In this module students will be exposed to the following topics:</p> <ul style="list-style-type: none"> - Management of different types of Live Music Venues (Live Air Concerts; Pubs; Clubs; Theatres; Live Music Venues). - Personnel. - Promoters. - Event Management. - Different careers within live music. - Budgeting. - Equipment. - Logistics. - Operations. - Marketing events. - Fees and charges. <p>Various guest lecturers from the live music world will be brought in to enlighten students as to the minutia of the world of Live Music.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Manage a live venue considering factors of HR (Human Resources), finances, technical equipment, promoting an event, marketing the venue, bringing acts to the venue, budgeting, the logistics of the venue, fees and charges in the venue. - Manage different types of live venues and events. - Integrate knowledge of from different modules in order to complete a task. - Manage a group situation with the aim of completing a goal. - Use of different terms and jargon in order to construct a convincing argument, debate or proposal. - Consider and evaluate various sources of information when compiling or completing a task. - Recognise the interrelatedness of topics. 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Four assignments. Students will be given different scenarios and will be required to construct a business plan for various different types of Live businesses. - Depending on the number of guest lecturers, students will be required to compile a dossier on an upcoming speaker, interrogating the speaker's background, company profile and devising relevant questions for the guest lecture. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - There will be final examination for this module. This module will be linked to the module: "Interdisciplinary Music Event". Students will be required to 	16	7

3	2	E	Live Music Regulations	<p>In this module students will be exposed to the following topics:</p> <ul style="list-style-type: none"> - Licenses required by Live Music Venues in order to operate (music licences, liquor licenses). - Costs incurred by these licenses. - Drafting of different types of contracts, which affect the operations of a live venue (service level agreements, lease or rental agreements, employment contracts, performance contracts, disciplinary procedures of staff). - Procedures involved and implications of hosting an open air live event or a live music venue. - Different acts of law that affect the establishment and operations of a live music venue will be interrogated in this module. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Draft various types of contracts pertaining to the running and operations of a Live Music Venue. - Work in a group to complete a task. - Recognise the interrelatedness of topics. - Analyse and interpret different types of contracts and legislation pertaining to the running of a Live Music Venue or Event. - Differentiate between the different types of licenses required for the optimal running and operations of a Live Music Venue and the promotion of a Live Music Event. - Compose a budget and billing for different spheres of the business, with knowledge acquired in this module and other modules such as "Personal Finance for Musicians". - Exhibit flexibility and adaptability and decisive traits by being able to interrogate different scenarios and offering decisive action based on knowledge acquired. 	<p>assist in the organising of the event and will have to compile a final report on how the project proceeded and a final summary of the rollout of the project. Student's marks will be determined by the success of the event and the final presentation.</p> <p>Formative Assessments:</p> <ul style="list-style-type: none"> - Two tests (interrogating the knowledge acquired in the module). - Two Assignments (in which scenarios will be briefed and students will be required to compile a report). <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Two-hour examination in which various scenarios will be created and students will be required to devise alternate strategies and solutions for the scenarios created. 	8	7
3	Y	E	Recording Industry Management	<p>In this module students will be exposed to the following topics:</p> <ul style="list-style-type: none"> - Different types of Recording Industry Venues (Recording Studios; Recording Companies). - The management of these entities. - Personnel. - Handling of projects within these structures. - Different careers within the recording industry. - Budgeting. - Equipment. - Logistics. - Operations. - Project Management skills for the establishment of timelines involved in the completion of a task (recording an album, promoting an artist or album). - Marketing and promoting albums and artists 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Manage and operate different recording industry structures (Human Resources, finances, technical equipment, promoting an artist, marketing an album, finding talent, liaising with publishers, the logistics of running the structure, fees, royalties and charges pertaining to specific entities within the recording industry). - Conceive a strategy for the ultimate roll out of a project, utilising recognised project management skills acquired in the module "Entrepreneurship for Musicians". 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Four assignments. Students will be given different scenarios in which they will have to report back on effective Recording Industry Management. - Depending on the number of guest lecturers, students will be required to compile a dossier on an upcoming speaker, interrogating the speaker's background, company profile and devising relevant questions for the guest lecture. 	16	7

3	Y	E	<p>Music Publishing Management</p>	<p>Different acts of law that affect the establishment and operations of a Recording Industry entity will be interrogated in this module.</p> <p>In this module students will be exposed to the following topics:</p> <ul style="list-style-type: none"> - Different types of Music Publishing entities (different types of Publishing Companies and collection agencies). - The management of these entities. - Personnel. - Handling of projects within the above entities. - Different careers paths within Music Publishing. - Budgeting. - Equipment. - Logistics. - Operations. - Project Management. - Marketing, representing and promoting songs and songwriters (depending on the sphere of music publishing venue). - Fees, royalties and charges. <p>Various guest lecturers from Music Publishing will be brought in to enlighten students as to the minutia of the world of the Music Publishing.</p>	<p>other modules such as "Personal Finance for Musicians".</p> <ul style="list-style-type: none"> - Exhibit flexibility and adaptability and decisive traits by being able to interrogate different scenarios and offering decisive action based on knowledge acquired in the course of this module. <p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Manage and operate different music publishing structures (Human Resources, finances, technical equipment, promoting and marketing a songwriter, finding talent, liaising with recording companies or studios, the logistics of running the various entities, fees, royalties and charges pertaining to specific entities within Music Publishing). - Conceive a strategy for the ultimate roll out of a project, utilising recognised project management skills acquired in the module "Entrepreneurship for Musicians". - Manage different types of Music Publishing entities. - Integrate knowledge from different modules in order to complete a task. - Manage a group situation with the aim of completing a task or goal. - Use different terms and jargon in order to construct a convincing argument, debate or proposal. - Consider and evaluate various sources of information when compiling or completing a task. - Recognise the interrelatedness of topics. 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Four assignments. Students will be given different scenarios in which they will have to report back on effective Music Publishing Management skills. - Depending on the number of guest lecturers, students will be expected to compile a dossier on an upcoming speaker, interrogating the speaker's background, company profile and devising relevant questions for the guest lecture. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - There will be final examination for this module. This module will be linked to the module: "Interdisciplinary Music Event". Students will be required to assist in determining the repertoire performed at the event and obtain the relevant licenses for the performance of the selected music. Students will be expected to liaise with relevant music publishing houses and collection agencies to get the rights for the event to be hosted. Students will collaborate with Music Performance Majors as well as the other Music Business majors to complete this task. Students will have to compile a final report on how the project proceeded and final summary of the rollout of the project. Student's marks will be 	16	7
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3	2	Music Regulations	<p>In this module students will be exposed to the following topics:</p> <ul style="list-style-type: none"> - Licenses required by Music Publishing houses and collection agencies to facilitate the release and promotion of clients' creative output (music licences, mechanical licenses, performance licenses, etc....). - Royalties obtained from these licenses. - Subdivision of royalties. - Drafting of different types of contracts, which affect the operations of Music Publishing entities (service level agreements, lease or rental agreements, songwriter/composer agreements, music publishing agreements, performance contracts, management contracts, musician contracts, production agreements, employment contracts, disciplinary procedures and termination of services). - Procedures involved in engaging different stakeholders for the completion of a project. <p>Different acts of law that affect the establishment and operations of a Music Publishing entity will be interrogated in this module.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Draft various types of contracts pertaining to the running and operations of an entity within Music Publishing. - Work in a group situation to complete a task. - Recognise the interrelatedness of topics. - Analyse and interpret different types of contracts and legislation pertaining to the effective running of a Music Publishing entity. - Differentiate between the different licenses required to optimally promote and sell the creative output of songwriters and the royalties to which these songwriters and publishing houses are entitled. - Compose a budget and billing for different spheres of the business, with knowledge acquired in this module and modules such as "Personal Finance for Musicians". - Exhibit flexibility, adaptability and decision making traits, by being able to interrogate different scenarios and offering decisive action based on knowledge acquired. 	<p>determined on the success of the event and the final presentation.</p> <p>Formative Assessments:</p> <ul style="list-style-type: none"> - Two tests (interrogating the knowledge acquired in the module). - Two Assignments (in which scenarios will be briefed and a report will be compiled). <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Two-hour examination in which various scenarios will be created and students will be expected to devise alternate strategies and solutions for the scenarios created. 	8	7
3	E	Creative Management	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Artist Management. - Agents. - Artist and Repertoire (talent scouting). - How to manage and represent talent. - Merchandising, Touring, Publishing, Recording, Endorsements, Distribution. - Public Relations, Marketing, Publicity, Social Media and Advertising strategies. - Branding. - Budgeting. - Events Management. - Project Management. - Operations and logistics. - Fees, royalties, licensing and charges. <p>Guest lecturers from Creative Artist Management will be brought in to enlighten students as to the minutia of the</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Differentiate between different aspects of the music business; to give the talent they manage the best representation and advice. - Manage and recognise talent, whether it be a musician, artist, songwriter or composer. - Conceive a strategy that assists in the marketing and promotion of talent. - Construct a strategy that will ensure that the talent they represent will receive the representation they require within the different spheres of the music business. - Integrate knowledge from different modules to assist in the completion a task. 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Four assignments: Students will be given different scenarios in which they will have to report back on effective Creative Artist Management. - Depending on the number of guest lecturers, students will be required to compile a dossier on an upcoming speaker, interrogating the speaker's background, company profile and devising relevant questions for the guest lecture. 	16	7

	3	2	E	<p>Creative Management Regulations</p> <p>Artist</p>	<p>world of the Creative Artist Management.</p> <ul style="list-style-type: none"> - Manage a group situation with the aim of completing a goal. - Use of different terms and jargon to construct a convincing argument, debate or proposal. - Consider and evaluate various sources of information when compiling or completing a task. - Recognise the interrelatedness of topics. 	<p>Summative Assessment:</p> <ul style="list-style-type: none"> - There will be no final examination for this module. This module will be linked to the module: "Interdisciplinary Music Event". Students will be required to assist in constructing a marketing, publicity, advertising and branding plan, which will create an awareness of the event. Students will be expected to liaise with relevant designers, promoters, advertisers, publications and broadcasters, with the aim of create an awareness of the above event. Students will also compile a social media strategy to promote the event. Students will collaborate with Music Graphic Design, Performance Majors as well as the other Music Business majors in order to complete this task. Students will have to compile a final report on how the project proceeded and a final summary of the rollout of the project. Student's marks will be determined by the success of the event and the final presentation. 	7
	3	E	<p>Creative Management Regulations</p> <p>Artist</p>	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Review of different types of music business contracts and how they apply to creative artist management: touring, recording, publishing, management, merchandising, endorsement, editorial, broadcast and distribution. - Knowledge of different types of copyright and the relevant legislation. - Knowledge of different types of licenses and the related royalties. - Subdivision of royalties. - Deal negotiation. - Drafting, interpreting and negotiating different types of deals: rent or lease, employment, termination of employment, disciplinary, publishing, performance, production, appearance, recording, musician agreements, endorsement, touring, licensing, 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Draft various types of contracts pertaining to managing creative talent. - Analyse and interpret different types of contracts and legislation pertaining to creative talent management. - Work in a group situation to complete a task. - Recognise the interrelatedness of topics. - Differentiate between different licenses and royalties required to optimally promote and represent creative talent. - Compose a budget and billing for creative talent. - Formulate a plan that will assist in 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Two tests (interrogating the knowledge acquired in the module). - Two Assignments (in which scenarios will be briefed and students will be expected to compile a report). <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Two-hour examination in which various scenarios will be created and students will be required to devise alternate strategies and solutions for the 	8

				<ul style="list-style-type: none"> - Emerging trends in Music Management and the management of creative output. - Past, present and emerging music making, distribution and marketing trends. - The future of music recording and publishing companies. - Different theories of forecasting and how they apply to music. - The effects of trends on the value chain. - Technology used in making, distributing and marketing music. - Scenario planning. - Future and shifting streams of income. - Shifting focus of the music business. - Students will interrogate different case studies and papers on the emerging trends and future innovation in the management, distribution, production and marketing of music. 	<ul style="list-style-type: none"> - music. - Formulate a risk analysis of the changing trends in the music business and all the relevant stakeholders. - Investigate different scenarios for the future trajectory of the music business. - Utilise different types of technology used in producing, distributing and marketing music. - Work in familiar and unfamiliar environments displaying reflexive and flexible thought utilising theories of trend forecasting taught in this module. 			
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Year	Semester/Year	C for Core and E	Module Name	Content	Outcomes	Assessment	Credits	NQF Level	Influenced (other modules that have influenced the creation of this module)
ELECTIVES									
From the below, students will be expected to select two electives:									
4	Y	E	Digital Marketing	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Academic theory and practice of Digital Marketing. - The communications mix. - How the internet, social media and mobile have changed the way in which marketing is conducted. - The internet as a Market Research tool. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Employ the communications mix in order to compose a Digital Marketing strategy that will satisfy the needs of a Business and Clients. - Construct a Digital Marketing strategy utilising the knowledge of Digital Marketing. 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Four assignments: - In the first two assignments students will be given case studies in which they will be required to analyse, interpret and offer alternative Digital Marketing solutions. 	16	8	The following modules inspired the creation of this module: Electronic Marketing (University of Johannesburg, 2016, p. 229; University of Cape Town, 2016, pp. 211-2)

4	Y	E	<p>Customer Relations, Relationship Management, Reputation Management and Management in a virtual environment.</p> <ul style="list-style-type: none"> - On-line marketing strategies and the evaluation thereof. - The value of Digital marketing to a business and a customer. - Latest trends in Communications and Information technology and how they pertain to Digital marketing. 	<p>Consider and use the Digital Marketing tools to analyse markets and devise marketing strategies.</p> <p>Evaluate the success of a Digital Marketing strategy and propose ways in which strategies can be used to enhance efficiencies.</p> <p>Make decisions based on knowledge acquired.</p> <p>Use relevant terminology to compose a viable argument.</p> <p>Consider and evaluate various sources of information when compiling or completing a task.</p> <p>Manage a group dynamic with an end goal in mind.</p>	<ul style="list-style-type: none"> - In the last two assignments students will be expected to devise different digital marketing strategies based on a brief. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - This will be conducted in the form of a one-hour presentation in which students, working in a group, will be required to present a full digital marketing strategy based on a personalised brief. 	16	8	<p>The following modules inspired the creation of this module: Media Law (University of Fort Hare, 2011a, p. 77; University of the Witwatersrand, 2016, p. 317; University of South Africa, 2017c).</p>	<p>and Digital Marketing (University of the Free State, 2017, pp. 24-5).</p>
4	Y	E	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Overview of the legal system. - Common and Statutory Laws regulating telecommunications, print, electronic and audio-visual media. - Police Act. - Defence Act. - Prison Act. - Protection of Information Act. - Constitution as it pertains to media and freedom of expression, right to privacy and reputation, law of defamation and how these rights can be limited and be used to regulate media in South Africa. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Demonstrate knowledge of the acts and general principals studied in this module, through the integration of these principles in written or oral work presented. - Construct a convincing argument utilising the knowledge of Common and Statutory Law acquired in the module. - Propose a media strategy considering the laws regulating and restricting media freedoms in South Africa. - Contrast the effects of the different statutes and the constitution on the regulation of media. - Use various sources (case law, acts, bills) in order to make deductions on matters presented. - Demonstrate an understanding of the interrelatedness of concepts and how they influence each other. 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Four tests (pertaining to the acts taught) - Two Assignments in which students will have to interrogate case law to determine the efficacy of decisions made offering new perspectives based on knowledge obtained. <p>Summative Assessment:</p> <ul style="list-style-type: none"> - Final Examination that will assess a student's knowledge and application of knowledge taught throughout the year. 	16	8	<p>The following modules informed the creation of this module: Social Psychology and Intergroup Relations (University of Kwazulu Natal, 2017, p. 491; University of Cape Town,</p>	
4	Y	E	<p>The following topics will be covered in this module:</p> <ul style="list-style-type: none"> - Differing theories informing the discipline of Social Psychology. - Social Psychology will be studied from the South African perspective. - How social meaning is constructed and how it shapes an individual's experiences and identity. - Socio-cultural influences on identity. 	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Compare different types of theories, concepts, methods and applications of Social psychology in compiling an argument, debate, discourse or task. - Appraise the result of a social interaction when presented with mitigating facts. - Interrogate, investigate and construct a suitable course of action in a tenuous 	<p>Formative Assessments:</p> <ul style="list-style-type: none"> - Four Tests: in which the concepts taught in this module will be evaluated. - Two assignments, in which students will analyse different case studies, offer solutions and determine a better course of action for a proposed social intervention. 	16	8	<p>The following modules informed the creation of this module: Social Psychology and Intergroup Relations (University of Kwazulu Natal, 2017, p. 491; University of Cape Town,</p>	

4	Y	E	Talent Management	<ul style="list-style-type: none"> - Intergroup conflict. - Social issues: xenophobia, racism, minorities, group behaviour and dynamics, pro and anti-social behaviour. - Discursive Psychology. - Liberation Psychology. <p>This module is sometimes known as Human Capital Management, but this module will focus more on creative talent management. Topics that will be covered in this module include:</p> <ul style="list-style-type: none"> - Finding and attracting talent. - Organisational culture. - Talent retention and motivation. - Relationship building and teamwork. - Working in diverse environments and the impact it has on talent management. - Decision making in complex environments. - Leadership development. - Succession planning. - Performance management. - Ethics. 	<p>situation in which racism, xenophobia or other negative group dynamic has been exhibited.</p> <p>Prepare a social intervention understanding the contextual implications based on knowledge of the various theories, concepts, methods and applications influencing Social Psychology. Analyse and determine the effectiveness of a social intervention.</p> <p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Construct an organisational plan that will facilitate the attraction and retention of talent, through the interrogation and interpretation of terms and principals guiding sound Talent Management. - Reorganise the organisational plan to fit diverse organisational cultures. - Use relevant terms and principles of Talent management to compile a convincing argument. - Defend decisions made in the creation of an organisational plan from an ethical perspective considering implications on talent attraction and retention. - Consult different sources to determine the validity and usability of sources when completing a task. - Manage group dynamics and politics to adequately complete a task. 	<p>Summative Assessment:</p> <ul style="list-style-type: none"> - Examination: This will examine knowledge acquired throughout the year in which students will interpret different scenarios given. 	16	8	<p>The following modules inspired the creation of this module: Human Capital Management (University of Kwazulu-Natal, 2016, p. 164), Managing Human Capital (University of the Witwatersrand, 2016, p. 278) and Talent Management (University of Johannesburg, 2016, pp. 332-3).</p>	2017, p. 399) and Social Psychology (University of South Africa, 2017e).
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Year	Semester/Year	C for Core and E for Elective	Module Name	Content	Outcomes	Assessment	Credits	NQF Level

SPECIALISATIONS

Students needs to select from one of the following specialisations:

- Live Music
- Recording Industry
- Music Publishing
- Creative Management

Each specialisation consists of two modules, an internship and a research component.

4	Y	E	Live Music Internship Portfolio	Students will be expected to complete an internship in one of the four areas of specialisation: Live Music, Recording Industry, Music Publishing or Creative Management. This module will be conducted under supervision. All students will have two supervisors, one from the university and one from the workplace at which they will complete their internship. Both supervisors will be required to sign off on the internship completed by the student. The internship will take the form of a four-week, workplace experiential learning experience. Prior to the internship, students will be instructed in the art of interviewing, Curriculum Vitae writing, the writing of a job description and the compilation of a portfolio of evidence. In the four-week experiential learning experience students will be required to: <ul style="list-style-type: none"> - Form relationships with various people within the allocated organisation. - Conduct interviews with different people employed within the allocated organisation. - Gain an understanding of the guiding principles and procedures followed at the allocated organisation. - Learn about the key roles of people employed within the allocated organisation. - Gain hands on experience of working at the institution at which they have been placed. 	Students who complete this module successfully, should be able to: <ul style="list-style-type: none"> - Construct a portfolio of evidence detailing their experiential learning experience. - Manage workplace relationships and negotiate real life experiences in an ever-changing environment. - Breakdown the guiding principles and procedures that guide operations within the environment in which they have been placed. - Differentiate between the different roles and responsibilities of the people employed within the organisation in which they have been placed. - Survey different people to determine their roles and responsibilities within the allocated organisation. - Generate a job description detailing the work completed in the course of their internship. - Work in a group in order to complete certain task with certain targets and benchmarks. - Integrate knowledge gleaned from different modules in order to complete various tasks. - Use of different terms and jargon in order to construct a convincing argument, debate or proposal. - Consider and evaluate various sources of information when compiling or completing a task. - Recognise the interrelatedness of topics. 	32	8
				This is a non-examination module. In this module students will be expected to compile a portfolio of evidence detailing their four-week experiential learning experience. It will be a requirement that a student's portfolio be signed off by their two supervisors. The student's portfolio of evidence will be expected to contain the following information: <ul style="list-style-type: none"> - An interview schedule approved by the university supervisor. - Letter of informed consent. - 10 interview transcripts of different people working within the allocated organisation, detailing their roles and responsibilities. - Three letters of recommendation from various people working within the allocated organisation. - A Performance Appraisal letter from their music industry supervisor. - A job description, signed off by their music business supervisor detailing the work completed during their internship. 			

4	Y	E	Recording Industry Internship Portfolio	<p>Students will be required to complete an internship in one of the four areas of specialisation: Live Music, Recording Industry, Music Publishing or Creative Management.</p> <p>This module will be conducted under supervision. All students will have two supervisors, one from the university and one from the workplace at which they will complete their internship.</p> <p>Both supervisors will be expected to sign off on the internship completed by the student.</p> <p>The internship will take the form of a four-week, workplace experiential learning experience.</p> <p>Prior to the internship, students will be instructed in the art of interviewing, Curriculum Vitae writing, the writing of a job description and the compilation of a portfolio of evidence.</p> <p>In the four-week experiential learning experience students will be expected to:</p> <ul style="list-style-type: none"> - Form relationships with various people within the allocated organisation. - Conduct interviews with different people employed within the allocated organisation. - Gain an understanding of the guiding principles and procedures followed at the allocated organisation. - Learn about the key roles of people employed within the allocated organisation. <p>Gain hands on experience of working at the institution at which they have been placed.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Construct a portfolio of evidence detailing their experiential learning experience. - Manage workplace relationships and negotiate real life experiences in an ever-changing environment. - Breakdown the guiding principles and procedures that guide operations within the environment in which they have been placed. - Differentiate between the different roles and responsibilities of the people employed within the organisation in which they have been placed. - Survey different people to determine their roles and responsibilities within the allocated organisation. - Generate a job description detailing the work completed in the course of their internship. - Work in a group in order to complete certain task with certain targets and benchmarks. - Integrate knowledge gleaned from different modules in order to complete various tasks. - Use of different terms and jargon in order to construct a convincing argument, debate or proposal. - Consider and evaluate various sources of information when compiling or completing a task. - Recognise the interrelatedness of topics. 	<p>This is a non-examination module. In this module students will be required to compile a portfolio of evidence detailing their four-week experiential learning experience.</p> <p>It will be a requirement that a student's portfolio be signed off by their two supervisors.</p> <p>The student's portfolio of evidence will be required to contain the following information:</p> <ul style="list-style-type: none"> - An interview schedule approved by the university supervisor. - Letter of informed consent. - 10 interview transcripts of different people working within the allocated organisation, detailing their roles and responsibilities. - Three letters of recommendation from various people working within the allocated organisation. - A Performance Appraisal letter from their music industry supervisor. - A job description, signed off by their music business supervisor detailing the work completed during their internship. 	32	8
4	Y	E	Music Publishing Internship Portfolio	<p>Students will be expected to complete an internship in one of the four areas of specialisation: Live Music, Recording Industry, Music Publishing or Creative Management.</p> <p>This module will be conducted under supervision. All students will have two supervisors, one from the university and one from the workplace at which they will complete their internship.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Construct a portfolio of evidence detailing their experiential learning experience. - Manage workplace relationships and negotiate real life experiences in an ever-changing environment. 	<p>This is a non-examination module. In this module students will be required to compile a portfolio of evidence detailing their four-week experiential learning experience.</p> <p>It will be a requirement that a student's</p>	32	8

4	Y	E	Creative Management Internship Portfolio	Artist	<p>Students will be required to complete an internship in one of the four areas of specialisation: Live Music, Recording Industry, Music Publishing or Creative Management.</p> <p>This module will be conducted under supervision. All students will be required to have two supervisors, one from the university and one from the workplace at which they will complete their internship.</p> <p>Both supervisors will be expected to sign off on the internship completed by the student.</p> <p>The internship will take the form of a four-week, workplace experiential learning experience.</p> <p>Prior to the internship, students will be instructed in the art of interviewing, Curriculum Vitae writing, the writing of a job description and the compilation of a portfolio of evidence.</p> <p>In the four-week experiential learning experience students will be required to:</p> <ul style="list-style-type: none"> - Form relationships with various people within the allocated organisation. - Conduct interviews with different people employed within the allocated organisation. - Gain an understanding of the guiding principles and procedures followed at the allocated organisation. - Learn about the key roles of people employed within the allocated organisation. <p>Gain hands on experience of working at the institution at which they have been placed.</p>	<p>university and one from the workplace at which they will complete their internship.</p> <p>Both supervisors are required to sign off the internship completed by the student.</p> <p>The internship will take the form of a four-week, workplace experiential learning experience.</p> <p>Prior to the internship, students will be instructed in the art of interviewing, Curriculum Vitae writing, the writing of a job description and the compilation of a portfolio of evidence.</p> <p>In the four-week experiential learning experience students will be required to:</p> <ul style="list-style-type: none"> - Form relationships with various people within the allocated organisation. - Conduct interviews with different people employed within the allocated organisation. - Gain an understanding of the guiding principles and procedures followed at the allocated organisation. - Learn about the key roles of people employed within the allocated organisation. <p>Gain hands on experience of working at the institution at which they have been placed.</p>	<ul style="list-style-type: none"> - Breakdown the guiding principles and procedures that guide operations within the environment in which they have been placed. - Differentiate between the different roles and responsibilities of the people employed within the organisation in which they have been placed. - Survey different people to determine their roles and responsibilities within the allocated organisation. - Generate a job description detailing the work completed in the course of their internship. - Work in a group in order to complete certain task with certain targets and benchmarks. - Integrate knowledge gleaned from different modules in order to complete various tasks. - Use of different terms and jargon in order to construct a convincing argument, debate or proposal. - Consider and evaluate various sources of information when compiling or completing a task. <p>Recognise the interrelatedness of topics.</p>	<p>portfolio be signed off by their two supervisors. .</p> <p>The student's portfolio of evidence will be expected to contain the following information:</p> <ul style="list-style-type: none"> - An interview schedule approved by the university supervisor. - Letter of informed consent. - 10 interview transcripts of different people working within the allocated organisation, detailing their roles and responsibilities. - Three letters of recommendation from various people working within the allocated organisation. - A Performance Appraisal letter from their music industry supervisor. - A job description, signed off by their music business supervisor detailing the work completed during their internship. 	32	8
					<ul style="list-style-type: none"> - Students who complete this module successfully, should be able to: - Construct a portfolio of evidence detailing their experiential learning experience. - Manage workplace relationships and negotiate real life experiences in an ever-changing environment. - Breakdown the guiding principles and procedures that guide operations within the environment in which they have been placed. - Differentiate between the different roles and responsibilities of the people employed within the organisation in which they have been placed. - Survey different people to determine their roles and responsibilities within 	<p>This is a non-examination module. In this module students will be required to compile a portfolio of evidence detailing their four-week experiential learning experience.</p> <p>It will be a requirement that a student's portfolio be signed off by their two supervisors. .</p> <p>The student's portfolio of evidence will be expected to contain the following information:</p> <ul style="list-style-type: none"> - An interview schedule approved by 				

4	Y	E	<p>workplace experiential learning experience.</p> <p>Prior to the internship, students will be instructed in the art of interviewing, Curriculum Vitae writing, the writing of a job description and the compilation of a portfolio of evidence.</p> <p>In the four-week experiential learning experience students will be expected to:</p> <ul style="list-style-type: none"> - Form relationships with various people within the allocated organisation. - Conduct interviews with different people employed within the allocated organisation. - Gain an understanding of the guiding principles and procedures followed at the allocated organisation. - Learn about the key roles of people employed within the allocated organisation. <p>Gain hands on experience of working at the institution at which they have been placed.</p>	<p>the allocated organisation.</p> <ul style="list-style-type: none"> - Generate a job description detailing the work completed in the course of their internship. - Work in a group in order to complete certain task with certain targets and benchmarks. - Integrate knowledge gleaned from different modules in order to complete various tasks. - Use of different terms and jargon in order to construct a convincing argument, debate or proposal. - Consider and evaluate various sources of information when compiling or completing a task. <p>Recognise the interrelatedness of topics.</p>	<p>the university supervisor.</p> <ul style="list-style-type: none"> - Letter of informed consent. - 10 interview transcripts of different people working within the allocated organisation, detailing their roles and responsibilities. - Three letters of recommendation from various people working within the allocated organisation. - A Performance Appraisal letter from their music industry supervisor. - A job description, signed off by their music business supervisor detailing the work completed during their internship. 	24	8
4	Y	E	<p>Live Music Internship Research Report</p> <p>In this module students will be required to complete a research report detailing their experiential workplace experience.</p> <p>This will be a 5000-word report utilising sound academic writing principles.</p> <p>Students will be expected to report on the following concepts:</p> <ul style="list-style-type: none"> - History of the organisation. - Purpose and aims of the organisation. - Organisational structure and organogram. - Roles within the organisation (gleaned from the interviews conducted). - The student's own role within the organisation. - Student's experience in their four-week experiential learning experience. - End result of the experience and if they would possibly pursue a career within this area of specialisation. - Offer remedies or solutions for areas within the organisation within which efficiencies can be built. <p>In this module students will be required to complete a</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Utilise sound academic writing principles and skills in order to write an academic report detailing their experiences. - Make deductions based on their observations and experiences as to how things can be done more efficiently. - Discover more in depth knowledge of their area of specialisation and reflect on the workplace experiential learning experience that they underwent. - Manage a research project and the timelines involved in the completion of such a project. 	<p>This is a non-examination module.</p> <p>The 5000-8000 word report will be their final summative assessment.</p>	24	8
4	Y	E	<p>Recording Industry</p>	<p>Students who complete this module</p>	<p>This is a non-examination module.</p>	24	8

4	Y	E	Internship Research Report	<p>research report detailing their experiential workplace experience.</p> <p>This will be a 5000-word report utilising sound academic writing principles.</p> <p>Students will be expected to report on the following concepts:</p> <ul style="list-style-type: none"> - History of the organisation. - Purpose and aims of the organisation. - Organisational structure and organogram. - Roles within the organisation (gleaned from the interviews conducted). - The student's own role within the organisation. - Student's experience in their four-week experiential learning experience. - End result of the experience and if they would possibly pursue a career within this area of specialisation. <p>Offer remedies or solutions for areas within the organisation within which efficiencies can be built.</p>	<p>successfully, should be able to:</p> <ul style="list-style-type: none"> - Utilise sound academic writing principles and skills in order to write an academic report detailing their experiences. - Make deductions based on their observations and experiences as to how things can be done more efficiently. - Discover more in depth knowledge of their area of specialisation and reflect on the workplace experiential learning experience that they underwent. <p>Manage a research project and the timelines involved in the completion of such a project.</p>	The 5000-8000 word report will be their final summative assessment.	24	8
4	Y	E	Music Internship Research Report	<p>In this module students will be required to complete a research report detailing their experiential workplace experience.</p> <p>This will be a 5000-word report utilising sound academic writing principles.</p> <p>Students will be expected to report on the following concepts:</p> <ul style="list-style-type: none"> - History of the organisation. - Purpose and aims of the organisation. - Organisational structure and organogram. - Roles within the organisation (gleaned from the interviews conducted). - The student's own role within the organisation. - Student's experience in their four-week experiential learning experience. - End result of the experience and if they would possibly pursue a career within this area of specialisation. <p>Offer remedies or solutions for areas within the organisation within which efficiencies can be built.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Utilise sound academic writing principles and skills in order to write an academic report detailing their experiences. - Make deductions based on their observations and experiences as to how things can be done more efficiently. - Discover more in depth knowledge of their area of specialisation and reflect on the workplace experiential learning experience that they underwent. <p>Manage a research project and the timelines involved in the completion of such a project.</p>	This is a non-examination module. The 5000-8000 word report will be their final summative assessment.	24	8

4	Y	E	Creative Artist Management Internship Research Report	<p>organisation within which efficiencies can be built.</p> <p>In this module students will be required to complete a research report detailing their experiential workplace experience.</p> <p>This will be a 5000-word report utilising sound academic writing principles.</p> <p>Students will be required to report on the following concepts:</p> <ul style="list-style-type: none"> - History of the organisation. - Purpose and aims of the organisation. - Organisational structure and organogram. - Roles within the organisation (gleaned from the interviews conducted). - The student's own role within the organisation. - Student's experience in their four-week experiential learning experience. - End result of the experience and if they would possibly pursue a career within this area of specialisation. <p>Offer remedies or solutions for areas within the organisation within which efficiencies can be built.</p>	<p>Students who complete this module successfully, should be able to:</p> <ul style="list-style-type: none"> - Utilise sound academic writing principles and skills in order to write an academic report detailing their experiences. - Make deductions based on their observations and experiences as to how things can be done more efficiently. - Discover more in depth knowledge of their area of specialisation and reflect on the workplace experiential learning experience that they underwent. <p>Manage a research project and the timelines involved in the completion of such a project.</p>	<p>This is a non-examination module.</p> <p>The 5000-8000 word report will be their final summative assessment.</p>	24	8
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ADDENDUM O(vi): BREAKDOWN OF THE BACHELOR OF MUSIC BUSINESS

Module Title	NQF Level	Credit Allocation	Pre-Requisite	Semester 1 or 2 or Year
YEAR 1				
CORE MODULES				
MUSIC LITERACIES (32 credits)				
1. Popular Music Retrospective I	5	8	Bachelor's pass (see 6.6. Learning assumed to be in place).	1
2. Music Theory I	5	16	Bachelor's pass (see 6.6. Learning assumed to be in place).	Y
3. Understanding the Pop Song I	5	8	Popular Music Retrospective I	2
MUSIC BUSINESS (16 credits)				
4. Music Business Ia: Introduction to Music Business	5	8	Bachelor's pass (see 6.6. Learning assumed to be in place).	1
5. Music Business Ib: Music Career Pathways	6	8	Music Business Ia: Introduction to Music Business	2
ENTREPRENEURIAL STUDIES (16 credits)				
6. Personal Finance for Music Professionals Ia	5	8	Bachelor's pass (see 6.6. Learning assumed to be in place).	1
7. Personal Finance for Music Professionals Ib	6	8	Personal Finance for Music Professionals Ia	2
COMMUNICATIONS (8 credits)				
8. Music Communications I: Verbal and Written	5	8	Bachelor's pass (see 6.6. Learning assumed to be in place).	1
MANAGEMENT (16 credits)				
9. Music Business Management Ia	5	8	Bachelor's pass (see 6.6. Learning assumed to be in place).	1
10. Music Business Management Ib	6	8	Music Business Management Ia	2
ELECTIVES (32 credits) Students need to select two electives from the following list:				
11. Introduction to Marketing	5	16	Bachelor's pass (see 6.6. Learning assumed to be in place).	Y
12. Introduction to Law	5	16	Bachelor's pass (see 6.6. Learning assumed to be in place).	Y
13. Introduction to Psychology	5	16	Bachelor's pass (see 6.6. Learning assumed to be in place).	Y
14. Business Management	5	16	Bachelor's pass (see 6.6. Learning assumed to be in place).	Y
YEAR 2				
CORE MODULES				
MUSIC LITERACIES (32 credits)				

Module Title	NQF Level	Credit Allocation	Pre-Requisite	Semester 1 or 2 or Year
1. Popular Music Retrospective II	6	8	Popular Music Retrospective I	1
2. Music Theory II	6	16	Music Theory I	Y
3. Understanding the Pop Song II	6	8	Understanding the Pop Song I/Popular Music Retrospective II	2
MUSIC BUSINESS (16 credits)				
4. Music Business Ila: Music Publishing and Broadcasting	6	8	Music Business Ib: Music Career Pathways	1
5. Music Business Iib: Recorded and Live Music	6	8	Music Business Ila: Music Publishing and Broadcasting	2
ENTREPRENEURIAL STUDIES (16 credits)				
6. Entrepreneurship for Musicians	6	16	Personal Finance for Music Professionals Ib	Y
COMMUNICATIONS (8 credits)				
7. Music Communications II: Writing and Analysis	6	8	Music Communications I: Verbal and Written	1
MANAGEMENT (16 credits)				
8. Arts and Culture Management	6	16	Music Business Management Ib	Y
ELECTIVES (32 credits) Students need to select two electives from the following list:				
9. Consumer Behaviour	6	16	Introduction to Marketing	Y
10. Law of Contracts	6	16	Introduction to Law	Y
11. Developmental Psychology	6	16	Introduction to Psychology	Y
12. Brand Management	6	16	Business Management	Y
YEAR 3				
CORE MODULES				
MUSIC BUSINESS (40 credits)				
1. Music Business III	7	16	Music Business Iib: Recorded and Live Music	Y
2. Interdisciplinary Music Event	7	24	Music Communications (see 6.5.2.4.1); Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song II (see 6.5.2.1.3); Music Business Iib (6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	Y
COMMUNITY SERVICE (8 credits)				

Module Title	NQF Level	Credit Allocation	Pre-Requisite	Semester 1 or 2 or Year
3. Community Service Outreach	7	8	Music Communications (see 6.5.2.4.1); Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song II (see 6.5.2.1.3); Music Business IIb (6.5.2.2.2); Entrepreneurship for Musicians (see 6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	1
Methodology (16 credits)				
4. Research Methodology	7	16	Music Communications II: Writing and Analysis	Y
ELECTIVES (32 credits) Students need to select two electives from the following list				
5. Strategic Marketing	7	16	Consumer Behaviour	Y
6. Intellectual Property Law	7	16	Law of Contracts	Y
7. Community Psychology	7	16	Developmental Psychology	Y
8. Strategic Management	7	16	Brand Management	Y
SPECIALISATION (24 credits) Students need to select one of the following areas of specialisation:				
LIVE MUSIC (24 credits)				
9 Live Music Management	7	16	Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song (see 6.5.2.1.3); Music Business IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	Y
10. Live Music Regulations	7	8	Music Business IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	2
OR				
RECORDING INDUSTRY (24 credits)				
11. Record Industry Management	7	16	Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song (see 6.5.2.1.3); Music Business IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	Y
12. Record Industry Regulations	7	8	Music Business IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	2
OR				
MUSIC PUBLISHING (24 credits)				
13. Music Publishing Management	7	16	Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song (see 6.5.2.1.3); Music Business IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	Y
14. Music Publishing Regulations	7	8	Music Business IIb (see 6.5.2.2.2); Entrepreneurship for Musicians (6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	2
OR				
CREATIVE ARTIST MANAGEMENT (24 credits)				

Module Title	NQF Level	Credit Allocation	Pre-Requisite	Semester 1 or 2 or Year
15. Creative Artist Management	7	16	Popular Music Retrospective II (see 6.5.2.1.1); Understanding the Pop Song (see 6.5.2.1.3); Music Business Iib (see 6.5.2.2.2); Entrepreneurship for Musicians (6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	Y
16. Creative Artist Management Regulations	7	8	Music Business Iib (see 6.5.2.2.2); Entrepreneurship for Musicians (6.5.2.3.1); and Arts and Culture Management (see 6.5.2.5.1).	2
YEAR 4				
CORE MODULES (48 credits)				
1. Supervised Short Mini-Dissertation	8	32	Research Methodology	Y
2. Music Trend Forecasting	8	16	Music Business III	Y
ELECTIVE (16 credits) Students need to select one of the following elective modules:				
3. Digital Marketing	8	16	Strategic Marketing	Y
4. Media Law	8	16	Intellectual Property Law	Y
5. Social Psychology	8	16	Community Psychology	Y
6. Talent Management	8	16	Strategic Management	Y
SPECIALISATION (56 credits) Students need to select one of the following areas of specialisation:				
LIVE MUSIC (56 credits)				
7. Internship	8	32	Live Music Management and Live Music Regulations	Y
8. Internship Research Report	8	24	Live Music Management and Live Music Regulations	Y
OR				
RECORDING INDUSTRY (56 credits)				
7. Internship	8	32	Recording Industry Management and Recording Industry Regulations	Y
8. Internship Research Report	8	24	Recording Industry Management and Recording Industry Regulations	Y
OR				
MUSIC PUBLISHING (56 credits)				
7. Internship	8	32	Music Publishing Management and Music Publishing Regulations	Y
8. Internship Research Report	8	24	Music Publishing Management and Music Publishing Regulations	Y

Module Title	NQF Level	Credit Allocation	Pre-Requisite	Semester 1 or 2 or Year
OR				
CREATIVE ARTIST MANAGEMENT (56 credits)				
7. Internship	8	32	Creative Artist Management and Creative Artist Management Regulations	Y
8. Internship Research Report	8	24	Creative Artist Management and Creative Artist Management Regulations	Y

ADDENDUM O(vii): SEQUENCING AND DISCIPLINE ORIENTATION RUBRIC

Stream	Sequencing Strategy	Modules	Discipline Orientation
Music Literacy	A combination of linear and thematic sequencing was utilised.	Popular Music Retrospective I and II	Soft-Pure, Social Relevance Reform Orientation.
		Music Theory I and II	Hard-Pure, Discipline Based Orientation.
		Understanding the Pop Song I and II	Applied, Personal Relevance Orientation.
Music Business	A combination of Thematic and Spiral sequencing was utilised.	Music Business I A and B/II A and B/III	Hard-Pure, Discipline Based Orientation.
		Music Trend Forecasting	Soft-Pure, Social Relevance Reform Orientation.
Finance	A combination of Linear and Thematic sequencing was utilised.	Personal Finance for Musicians I A and B	Hard-Pure, Discipline Based Orientation.
		Entrepreneurship for Musicians	Hard-Pure, Discipline Based Orientation.
Management	Combination of Linear and Thematic sequencing was utilised. Spiral sequencing was utilised in the modules Music Business Management and Entrepreneurship for Musicians.	Music Business Management IA and B	Hard-Pure, Discipline Based Orientation.
		Arts and Culture Management	Hard-Pure, Discipline Based Orientation.
Communication	A combination of Linear and Thematic sequencing was utilised in this stream.	Music Communications I and II	Soft-Pure, Social Relevance Reform Orientation.
Research	Combination of Thematic and Student-Centred sequencing was utilised.	Research Methodology	Hard-Pure, Discipline Based Orientation.
		Supervised Mini-Dissertation	Applied, Professional and Academic Orientation.
Specialisation	A combination of Thematic and Student-Centred sequencing was utilised.	Live/ Recorded/ Publishing/ Creative Artist Management, Management	Applied, Professional and Academic Orientation.
		Live/ Recorded/ Publishing/ Creative Artist Management Regulations	Applied, Professional and Academic Orientation.
		Live/ Recorded/ Publishing/ Creative Artist Management Internship	Applied, Professional and Academic Orientation.
		Live/ Recorded/ Publishing/ Creative Artist Management Research Report	Applied, Professional and Academic Orientation.
Electives	A combination of Linear and Thematic sequencing was utilised.	Marketing	Applied, Professional and Academic orientation.
		Law	
		Psychology	
		Management	
Application Modules	A combination of Student-Centred and Spiral sequencing was utilised in these modules, whereby students revisit knowledge previously learnt in order to complete the given tasks.	Interdisciplinary Music Event	Applied, Personal Relevance Orientation.
		Community Service Outreach	

ADDENDUM O(viii): SUMMARY OF THE BMB PROGRAMME

Title of Qualification	Bachelor of Music Business
Field and Subfield of Qualification	Humanities (Field) Music (Subfield)
Level of Qualification	NQF Level 8
Credits Required to Complete the Qualification	480 credits
Rationale for the Qualification	The rationale of the BMB are fourfold: <ul style="list-style-type: none"> - Create future music industry leaders. - Make music departments accessible to a wider audience. - Attract greater numbers of music students into music departments, to ensure the long-term sustainability of these departments. - Create a greater diversity of opportunities for students wanting to pursue alternate career paths in music.
Purpose for the Qualification	The purpose of the BMB are as follows: <ul style="list-style-type: none"> - Create a degree that will adequately prepare graduates for leadership, entrepreneurial, management or promotions careers within the music industry. - Give graduating students an in depth understanding of the inner workings of the music industry and the various career opportunities available within its structures. - Empower graduates with the requisite knowledge to start their own business and in so doing assist in overall job creation. - Prepare the graduate for lifelong learning. - Give graduates an understanding of the music creation process, as someone who will be dealing with creatives and creative output, and the various strategies required to enable the appropriate exploitation of this output.
Rules of Combination	The BMB consists of three major streams (see Addendum Oiv): <ul style="list-style-type: none"> - Core (288 credits). - Elective (112 credits). - Specialisation (80 credits). Core modules are broken down as follows (see Addendum Ovi): <p>In the first year Core Modules are split into:</p> <ul style="list-style-type: none"> - Music Literacies (32 credits). - Music Business (16 credits). - Business (16 credits). - Communications (8 credits). - Management (16 credits). <p>In the second year Core Modules are split into:</p> <ul style="list-style-type: none"> - Music Literacies (32 credits). - Music Business (16 credits). - Business (16 credits). - Communications (8 credits). - Management (16 credits). <p>In the third year Core Modules are split into:</p> <ul style="list-style-type: none"> - Music Business (40 credits) - Community Service (8 credits). <p>In the fourth year Core Modules are split into:</p> <ul style="list-style-type: none"> - Music Trend Forecasting (16 credits) - Supervised Mini-Dissertation (32 credits). <p>Regarding Elective Modules, students are exposed to modules in four streams. They need to select two electives every year for the first three years. Students articulate from one year to the next in the two streams selected. In the fourth year students select one stream in which they will major, from the two selected earlier. The four streams are:</p> <ul style="list-style-type: none"> - Marketing. - Law. - Psychology. - Management. <p>Credit breakdown for electives is as follows:</p> <ul style="list-style-type: none"> - First Year-Third Year: 32 credits per year. - Fourth Year: 16 credits. <p>Regarding Specialisation modules, students are expected to select an area of specialisation in their third year. They articulate into the fourth year in this area of specialisation,</p>

Title of Qualification	Bachelor of Music Business
	<p>which includes an internship. The four areas of specialisation are:</p> <ul style="list-style-type: none"> - Live Music. - Recording Industry. - Music Publishing. - Creative Artist Management. <p>Credit breakdown for specialisations are as follows:</p> <ul style="list-style-type: none"> - 24 credits in third year. - 56 credits in fourth year.
Learning Assumed to be in Place	Entry Requirements: A national senior certificate with a Bachelor's pass (see 2.4.3).
Exit Level Outcomes and other Associated Assessment Criteria	<p>Exit Level Outcomes for the BMB will empower graduates to:</p> <ul style="list-style-type: none"> - Research a topic, utilising various sources, communicating in an academic writing style. - An understanding of the music creation process and the ability to identify and analyse different pieces of music from various genres. - Demonstrate knowledge of different genres of music, musical cultures and the socio-political environments under which they emerged. - Demonstrate ability to self-manage; manage others in a team or as individuals. - Demonstrate social responsibility and an understanding that the world is made-up of interrelated parts. - Demonstrate an in depth understanding of the music industry and its interdependent parts. - Demonstrate an understanding of the use of new technologies, hardware, software and media in the music environment. - Demonstrate an understanding of the media and the use of various media to communicate and promote talent and their creative output. - Demonstrate the understanding and knowledge of the laws regulating music relationships and creative output. - Demonstrate knowledge of business principles in a small or large business setting. - Demonstrate an experiential understanding of their field of specialisation. - Demonstrate knowledge of language and the adequate use of language in different formats: spoken, visual or written.
Critical Cross-Field Outcomes (CCFOs)	<p>The following CCFOs have been embedded in the qualification:</p> <ul style="list-style-type: none"> - Work effectively with others in a group. - Identify and solve problems, demonstrating an ability to think critically about a topic and exhibiting a level of creative thought. - Self and time management. - Collect, analyse and critically evaluate information. - Communicate effectively using language, mathematical and/or visual skills. - Use science and technology effectively and critically, showing responsibility towards the environment and health of others. - See the world as a set of related systems. <p>The following developmental outcomes, which support the above CCFOs, have also been embedded in the BMB:</p> <ul style="list-style-type: none"> - Exploring a variety of strategies that will assist a student in learning more effectively. - Participating as responsible citizens in the life of local, national and global communities. - Cultural and aesthetic sensitivity across a variety of social contexts. - Exploring education and career opportunities. - Developing entrepreneurial opportunities.
International Comparability (see Table 4-1)	<p>International Qualifications in Music Business were interrogated in the creation of the present qualification:</p> <ul style="list-style-type: none"> - Bachelor of Arts: Music Business (Assumption University Thailand). - Bachelor of Music Management (Høgskolen i Hedmark, Norway). - Bachelor of Commercial Music: Music Industry (Massey University, New Zealand). - Bachelor of Fine Arts: Recorded Music (New York

Title of Qualification	Bachelor of Music Business
	University). <ul style="list-style-type: none"> - Bachelor of Arts: Music Management (Rhythmic Music Conservatory, Denmark). - Bachelor of Arts: Music Industry (Royal Melbourne Institute of Technology, Australia). - Bachelor of Musicology: Musical Management and Heritage (Universitat Autònoma de Barcelona). - Bachelor of Science: Music Business (University of Colorado, Denver, USA). - Bachelor of Arts: Music and Management Sciences (University of Southampton). - Bachelor of Arts: Music Administrative Studies (Western University, Ontario) (see Chapter 4).
Integrated Assessment	<ul style="list-style-type: none"> - Formative Assessments: Tests, Assignments, Research Projects, Performances and Presentations. - Summative Assessments: Written Examinations, Oral Presentations, Research Projects, Mini-Dissertation, Internship, Reports, Performance and Events.
Recognition of Prior Learning (RPL)	For those students who do not fulfil the prescribed minimum entry requirement and have shown the correct level for entry into the qualification, through an examination or publication or record of appropriate training, may be permitted into the qualification, subject to their compliance with the RPL policy at the relevant university.
Articulation into other Qualifications	<ul style="list-style-type: none"> - Horizontal Articulation: Students may articulate into any of the following baccalaureate qualifications: Psychology, Marketing, Economics, Management, Law, Music, Advertising and Public Relations. - Vertical Articulation: Students may articulate into a Masters Degree in Music Business or an MBA in Creative Industries.
Moderation Options	<ul style="list-style-type: none"> - External examiners are appointed for all examinations. - At least two moderators will be appointed per module (one internal and one external).
Criteria for employment in this qualification	<ul style="list-style-type: none"> - Must hold at least a Masters degree in a related field (Business, Music, Marketing, Psychology, Law, Communications, Marketing or Management). - Must be actively involved in teaching the discipline. - Must have a track record of working professionally in the discipline being taught.

CHAPTER 7 ADDENDA

ADDENDUM O(ix): INTERVIEW SCHEDULE FOR SAMPLE GROUP B

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?
 - 1.1. How will such a qualification impact graduating music business students?
 - 1.2. How do you think such a qualification will impact the music business?
2. What would your comments be on the duration of the degree?
3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?
 - 3.1. Should this entry level be adapted or altered?
4. Regarding the areas of specialisation:
 - 4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?
 - 4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?
5. To what extent do you believe the elective streams, in the proposed qualification address the following:
 - 5.1. The aims and purpose of the qualification?
 - 5.2. The target market of the qualification?
 - 5.3. Students' articulation from one year to the next?
6. To what extent does the degree title and designation embody the aims and outcomes the qualification? (Explain your answer)
7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?
 - 7.1. What is your opinion pertaining to the placement of the internship?
 - 7.2. What is your opinion pertaining to the length of the internship?
8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?
9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

ADDENDUM O(x): LETTER OF INFORMED CONSENT FOR SAMPLE GROUP B

Researcher:
Sheldon Rocha Leal

P.O. Box 1086
Mulbarton Ext3
Johannesburg
2059

T: +27(0)51 12 665 0289
M: +27(0)51 83 375
9887

time.leal@gmail.com

Research Supervisor:
**Dr. Matildie Thom
Wium**

46A 118
University of the Free
State
MUSIEK
IB 36
Bloemfontein
Free State

T: +27(0)51 4012757

Date **thomwium@ufs.ac.za**

INFORMED CONSENT:

Dear Participant

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions.

If you experience any discomfort or unhappiness with the way the research is being conducted, please feel free to contact me directly to discuss it, and also note that you are free to contact my study supervisor (indicated above).

Yours sincerely,

Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: ***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

Researcher: *Sheldon Rocha Leal*

Name and Surname: _____

Age: _____

Expertise: _____

Contact number: _____

I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____ Date: _____

ADDENDUM O(xi): MAKE-UP OF SAMPLE GROUP B

Name	Designation	Music Qualification	Years of Experience	Duration of interview	Interview Date
Ms Christine Lud3wig	Vocal Coach/Musician	BMus (Hons)	14	1 hour	8 November 2017
Mr Chadwin Alexander	Musical Director/Musician/Composer/Arranger	Higher Dip Music	13	2 hours	13 November 2017
Mr Warrick Percy	Music Licensing (Licensing Manager at CAPASSO)	Dip Sound Engineering	5	2 hours	14 November 2017
Adv. Paul Sibisi	Entertainment Lawyer (CEO of RISA)	None (BA, LLB)	22	1 hour 15 minutes	15 November 2017
Mr Benjy Mudie	Record Executive/Entrepreneur/Broadcaster (Head of A&R at WEA/Managing Director of Fresh Music)	None	40	2 hours 30 minutes	17 November 2017
Mr Andre Le Roux	Arts Administrator (Managing Director of the SAMRO Foundation/General Manager of Corporate Affairs at SAMRO)	None (BA Political Science/Honours in Public Administration and Social Service)	23	2 hours	22 November 2017
Ms Yvette Schoeman	Music Teacher (Director of Music St. Stithians College)	BMus (Hons)	19	2 hours 15 minutes	22 November 2017
Prof. Caroline van Niekerk	Music Academic (Professor of Music)	PhD Music Education	26	2 hours	24 November 2017
Ms' Allegro Dinkwanyane	Music Publicist/Marketer/Entrepreneur (CEO of Orgella Media)	None (BA Journalism)	9	2 hours and 50 minutes	29 November 2017
Ms Laurika Rauch	Recording Artist/Entrepreneur	None (BA Drama)	44	3 hours	29 December 2017

ADDENDUM P(i): MS LUDWIG INTERVIEW TRANSCRIPT

Ms Christine Ludwig Interview

Profession: Musician/Vocal Coach/Music Pedagogue

Conducted: 8 November 2017

Venue: Centurion, Pretoria

Time: 1:00-2:00pm

Background:

Ms Ludwig was interested in music from a young age, but never had the intention of pursuing a career in music. She was educated in a Michael Mount Waldorf School, in Bryanston, Johannesburg, where she was introduced to music for the first time. The teachers at the school were so impressed with her talent that they recommended that she pursue formal music training. As a result her mother enrolled her for vocal training, with a classical music voice coach. She trained with the vocal coach throughout her primary and high school days. Although she received training for so many years, she never pursued music competitively and never completed any graded vocal examinations. She now holds a Grade 8 in Trinity Rock and Pop.

When she completed her schooling (1994), at Wendywood High School, in Sandton, she decided that she wanted to travel; as she didn't really know what career path she wanted to pursue. She initially travelled to the USA, where she completed a course in massage therapy. She then moved to the United Kingdom, where enrolled in an education course. At the institution, Ms Ludwig was requested to stand in (informally) for a lecturer, who had taken ill, and who was responsible for training the institution's choir. Because of her aptitude, the lecturers at the institution recommended that she think about pursuing further studies in music. At the same time, Ms Ludwig's mother, had heard about a new music course that had just been launched at an institution, in South Africa, named Allenby Campus. Ms Ludwig therefore decided that she would return to South Africa, to advance her musical studies. She spent two years at Allenby Campus and attained a Higher Diploma in Contemporary Musicianship, Production, Composition and Arrangement (2002).

After completing her studies at Allenby, Ms Ludwig started performing at various events and was eventually offered a position, as Head of Popular Music, at the National School of the Arts (2003). She remained in the position for 4 years, at which point she was offered a position at Sibikwa Arts Center (2007), where she was Principal of the Learnership and Internship programmes and also taught a few of the courses.

She eventually secured a job at Southdowns College, as a peripatetic vocal coach. This resulted in various appointments at other institutions: Damelin; St Benedicts;; and eventually the University of Pretoria.

Ms Ludwig then decided that it would be prudent to further her studies in music and enrolled for a BMus (Hons) at the University of Pretoria. She completed her degree in 2016 with distinction. Her specialisation was in Choral Conducting and Arts and Culture Management, her long essay topic was about singing anxiety . She then enrolled for a Master's degree in Music Education at the University of the Free State.

Since completing her studies at the University of Pretoria, Ms Ludwig has secured work as a vocal coach and mentor on various famous international television franchises: Clash of the Choirs; Idols; The Sing Off; Big Brother Africa: Hot Shots; The Voice South Africa; and The Voice Nigeria.

As a result of her success on the latter named shows, she has become an in-demand vocal coach, working with many famous names in the South African recording industry. She has worked with the following SAMA (South African Music Awards) award winning acts: Kahn Morbee (of the Parlotones); Jaco van der Merwe (of Die Bitter Einde); Lira; Karen Zoid; Judith Sipuma; Siphon "Hotstix" Mabuse; and ZwaiBala. She has also worked with RJ Benjamin, Jimmy Nevis, Bobby van Jaarsveld, Grant Almirall, Patoranking (Nigerian recording artist), KellyKhumalo, and Kaya Mtetwa.

Ms Ludwig has 15 years' experience within the music business and has been selected as someone who has experience from an academic, musical as well the music business side of the industry.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

Higher Music Education in South Africa, is currently very one sided and predominantly focused on the practical realities of musicianship. The problem is that once students graduate, they are left to their own devices with very little skills to empower them to generate an income, other than the ability to play an instrument, which in reality is not enough in today's music business environment. With a qualification, such as the one that you have just elaborated to me, at least musicians graduating from traditional music qualifications, such as a BMus, will be able to tap into individuals who will give them greater support on their quest to pursue a career and to generate a sustainable income from music. I believe that such a qualification will alert people to the various opportunities available in the music business. It will also help to formalise the business, which will inevitably assert music as a viable and respectable career option. Such a qualification will also give students a greater variety of opportunities when it comes to course offerings and it will help to diversify the offerings currently available.

- 1.1. How will such a qualification impact graduating music business students?

It will create greater formality in the business. Currently young and therefore new people to the industry, are flailing about without direction, hoping for paying work, without really knowing how succeed.. Graduates of the Music Business degree will have certainty of what needs to be achieved and will therefore be able to generate a sustainable income, almost from the moment that they graduate, which will inevitably result in longer and more prosperous careers.

1.2. How do you think such a qualification will impact the music business?

A degree in music business will help to improve the lot of the business of music in South Africa. There will be more focused and informed individuals graduating from institutions of higher learning, which is something that is currently lacking in South Africa. South African musicians currently receive very little recognition internationally, but that is because there are few people in the country who know how to formalise the business of music and move it forward and to the next level. By having more informed people graduating from institutions of higher learning, not only will the local music business be improved, but we will more adequately be able to export the creative output of South African musicians and music creators. This will all result in a more powerful and profitable music business for all people involved.

2. What would your comments be on the duration of the degree?

The structure you have presented is very comprehensive, well constructed and flows well from area to the next. I would think that maybe a three-year qualification would be nicer, but I also understand that if you are aiming to provide a professional qualification, that the content you need to present could not fit into three years.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I think that such a degree would be very popular within music departments and would attract great numbers of students. The reality is that not everyone wants to or has the ability to be a musician, yet there are very many people who are passionate about music and the creation of good music. Although the people graduating from the Music Business degree are not musicians, they are music facilitators and are therefore an integral component of the music creation process. The reality is that musicians can't do it all themselves and therefore require the assistance of other people who have a more business minded outlook on the creative output they create.

I almost feel that it is a good thing that the people graduating from the Music Business degree are not professional working musicians. It is easier to be objective about a product when one is not creatively involved. as musicians can understandably be a little precious about the music they create, which therefore results in the creation of something that is not necessarily commercially viable. By having an objective, but informed advisor or facilitator, musicians will more easily be able to create and hone musical product that can more easily relate to a target audience, resulting in greater financial compensation.

3.1. Should this entry level be adapted or altered?

I think that the entry level for this Music Business degree is adequate, I would not change it. You want the entry level to be pitched at a level that will attract the greater number of students and I think that is what you have achieved.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

I feel that the areas of specialisation you have selected for the Music Business degrees are broad enough that they cover the majority of environments that graduating students will inevitably encounter. I can't think of another area that I would recommend.

- 4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

I do not think it would be a good idea for a student to change specialisations from third to fourth year. These students would have a gap in their knowledge and that would inevitably be a disadvantage, resulting in more mis/under-informed individuals articulating into the music business, something we do not need more of in our business. The only way I would recommend a change in specialisation would be if the students received some sort of bridging in their move from one specialisation to another, in order to update themselves on the requisite skills acquired by other students completing that area of specialisation in the third year.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:
5.1. The aims and purpose of the qualification?

I think that you have included a nice mix of elective streams: Psychology; Law; Management; and Marketing. This will assist students to articulate into other areas of study and it will create students with a greater depth of knowledge that is not only limited to the music business, therefore creating more well-rounded creative music leaders.

- 5.2. The target market of the qualification?

I think that there is a good mix of electives and even though they are not necessarily music related they will empower graduates with skills that will empower them to be more efficient music business leaders. That being said I believe that the people enrolling in the Music Business degree would probably be more interested in the less academic electives: Marketing and Management. I, however, would have found Psychology very beneficial as an elective.

- 5.3. Students' articulation from one year to the next?

I think that it is important that students follow through with the two elective streams into the third year and finally select one of the two elective streams in the fourth year. This will at least give them another focus area or area of interest in which they can pursue further studies, therefore affording graduates greater career appropriate opportunities.

6. To what extent does the degree title and designation embody the aims and outcomes the qualification?
(Explain your answer)

I feel that the degree designation and title fully suits what the qualification is trying to achieve in creating future music business leaders, entrepreneurs or music managers.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

I think that is a wonderful idea to have an internship included in this qualification. One of the biggest hurdles for graduates, when attempting to find work, is work experience. They often need work experience, but they have been studying and therefore are unable to gain the requisite work experience they require in order to be seen as desirable by a prospective employer. With the inclusion of an internship in the degree, students graduate with

some sort of work experience, which they can market to prospective companies once they enter the job market. Besides for work experience, students will also be creating a very valuable network of contacts, into which they can tap, once they enter the job market. I have also found that many interns are often employed after their initial internship period, which therefore means that music business graduates have a greater chance of articulating into a job once they graduate because of the networks they may have established, the contacts they have made and the work experience they have gained.

7.1. What is your opinion pertaining to the placement of the internship?

I think that the internship has been placed in the right place in the qualification. I think that students in their fourth have a better understanding of what they want and what career path they will possibly pursue and in this way they will not be wasting the time of music business stakeholders that will be facilitating the internships.

7.2. What is your opinion pertaining to the length of the internship?

I think that the four-week period is sufficient, but maybe it should be a little longer, maybe two to three months. But I don't know what the implications would be regarding the overall structure of your qualification if you had to extend the period of the internship, as I'm sure things would need to be altered in order to accommodate a longer internship.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I believe that the general content included in this qualification adequately speaks to the aims and purpose of the qualification and will therefore assist in creating highly competent music business leaders, entrepreneurs and managers.

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I think that it has been well compiled, thorough, and comprehensive and I wouldn't change anything about it. I think that the qualification will ultimately create the type of individual you are trying to turn out. I think you have accomplished your goals.

ADDENDUM P(ii): CORRESPONDENCE WITH MS LUDWIG

11/21/2017

Gmail - Interview Transcript



Sheldon Leal <time.leal@gmail.com>

Interview Transcript

1 message

Sheldon Leal <time.leal@gmail.com>
To: Christine Ludwig <christinel@zmail.co.za>

Thu, Nov 9, 2017 at 11:05 AM

Hi Christine

Here is a transcript of our interview yesterday. Please have a look through it and add or change anything you would like. Maybe you have thought of something else you would like to add or maybe I got something wrong. I'm sure I got something wrong as I was writing very fast:)

Once you done, you can just email it back to me.

Thank you for taking time out to do my interview.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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 **Christine Ludwig Interview.docx**
132K

11/21/2017

Gmail - (no subject)



Sheldon Leal <time.leal@gmail.com>

(no subject)

2 messages

Christine Ludwig <christinel@zmail.co.za>
To: Sheldon Leal <time.leal@gmail.com>

Sun, Nov 19, 2017 at 4:02 PM

Hi Shel

Sorry I added a few track changes but mostly because I couldn't understand what i was talking about

Christine Ludwig

Vocal Producer, Performance and Vocal Coach

084 730 5040

 **Christine Ludwig Interview.docx**
27K

Sheldon Leal <time.leal@gmail.com>
To: Christine Ludwig <christinel@zmail.co.za>

Tue, Nov 21, 2017 at 11:58 AM

Thank you so much

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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ADDENDUM P(iii): MS LUDWIG LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matlidge Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 8 November 2017

INFORMED CONSENT:

Dear Ms Ludwig

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Christine Ludwig

Age: _____

Expertise: Celebrity Vocal Coach/Musician/Pedagogue

Contact number: 084 730 5040

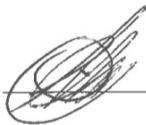
I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 8 November 2017

ADDENDUM Q(i): MR ALEXANDER INTERVIEW TRANSCRIPT

Mr Chadwin Alexander Interview

Profession: Musical Director/Musician/Producer/Composer

Conducted: 13 November 2017

Venue: Randburg, Johannesburg

Time: 1:00-3:00pm

Background:

Mr Alexander's interest in music was cultivated by a teacher in his first high school, Barnato Park High in Berea, Johannesburg, in Grade 8. His science and mathematics teacher (Mr McKenzie) was also a musician, who played classical piano, and inspired him to pursue a musical path. At this point in his high school career all he wanted to do was join the school band, but the instrumentalists in the band had told him that the only way he was going to be accepted was if he learnt how to read and play music. He therefore tried to convince Mr McKenzie to teach him and eventually after much persuasion Mr McKenzie relented and taught him how to play the piano. Mr Alexander's first musical influence was therefore classical music, as this is the music to which Mr McKenzie exposed him. This, however, changed when Mr Alexander joined the school band, which was better known for playing more contemporary South African popular, mainstream repertoire.

In the band Mr Alexander was forced to work out many songs, as the band did not provide him with sheet music and it was at this point that his teacher came to the realisation that Mr Alexander had relative perfect pitch, a concept with which Mr Alexander, at this point, was unfamiliar. Mr Alexander feels that it was these experiences, with his band, that helped him develop his musical ear and his arrangement skills, which allows him to be able to play nearly any kind of music to this day and which facilitates his daily work. At the school, Mr Alexander played piano, drums and percussion. Mr Alexander was in the school for Grade 8 and 9.

In Grade 10 Mr Alexander (who follows the Seventh Day Adventist teachings) moved to Sedaven High School, a Seventh Day Adventist school, in Hiedelberg, to be closer to his grandfather.

At Barnato Park he had received a lot of attention for his music, so when he moved to Sedaven, he wanted to be more anonymous and part of the general school population. Unfortunately someone had told the school principal that he had a talent for music, so on the first day of school the principal approached Mr Alexander and asked him if he could play the school song at assemblies and his anonymity at his new school was short lived. The school had a strong tradition of acapella groups, as many of the children at the school were inspired by popular vocal groups of the time: Boyz II Men, Take 6 and Four Play. Mr Alexander got involved in mentoring and arranging songs for various acapella groups at the school.

When it came time for Mr Alexander to go to university his mother and grandfather wanted him to pursue studies in a recognised profession (Law, Psychology or Accounting). When he intimated that he wanted to pursue a career in music, his grandfather told him that he knew many professionals who played music as a hobby. Unfortunately this was not something Mr Alexander wanted to pursue, he communicated to his family that he wanted to be a career musician. His family, were, however, insistent that he go to university and study something that could articulate into a "real" career, not as a musician. He therefore enrolled in an Industrial Psychology degree offered

at Boston City Campus (Sandton), a decision he made by randomly selecting a qualification from a college brochure. He completed his first year of the degree and decided that it was something he did not want to pursue further, and started investigating different institutions at which he could pursue further musical studies. He does, however, say that he feels that he benefited from his studies in industrial psychology, which he says gave him greater insight into what motivates human behaviour, a skill that he utilises extensively in his career as a musician. Whilst studying Industrial Psychology he worked as an assistant creative arts teacher and audio stimulator at Takalani Children's Home, a home for abandoned and abused children. As part of the job he played music for the children, for an hour a day. Working at this home, he learnt about the power of music; when he witnessed a boy who had been immobile learn to walk again, based purely on his music playing.

After leaving Boston he pursued further musical studies at Damelin, an institution that gave him a good grounding in various genres of music and a place where he learnt to play the bass guitar and guitar. He graduated after two years with a higher diploma in contemporary music and as a multi-instrumentalist (piano, drums, percussion, bass guitar and guitar).

Whilst completing his tertiary studies he was working, twice a week as a choir conductor and arranger at Greenside High School. A job he had attained based on a recommendation from his uncle (who happened to be a scholar at the school). He spent six years at the school and learnt many skills, which he uses to this day.

After completing his studies at Damelin, he was employed by one of his lecturers, Mr RJ Benjamin, as a member of his touring band. One of the first jobs he completed for Mr Benjamin was as an instrumentalist at the OBZ Festival in Cape Town. He eventually went on to perform with Mr Benjamin at the North Sea Jazz Festival, now known as The International Cape Town Jazz Festival.

In the interim Mr Benjamin was hired as a producer and music director at Soul Candi (a record label) and Mr Alexander joined him at the company as a freelance producer. In this time they met Jay Something, the lead singer of the band Mi Casa. Mr Benjamin and Mr Alexander produced albums for various artists signed to Soul Candi (including Mi Casa) and Mr Alexander played, as a session musician, on many of these recordings.

Mr Benjamin then became known for his musical direction and Mr Alexander would often be employed as an assistant musical director on various jobs. As an assistant to Mr Benjamin, he observed what Mr Benjamin was doing and started thinking about how he could do things differently or improve on what he was witnessing.

Eventually Mr Alexander branched off onto his own projects and has become known as a very successful music director, producer and session musician in his own right. He has worked with some of South Africa's most prominent artists:

- Thembi Seete (formerly of Boom Shaka)
- Zwai Bala
- Liquid Deep
- TKZee
- Kabelo Mabalane
- Judith Sipuma
- Ishmael Morabe
- Malik Mathulise
- Pebbles
- Zola

- Themba Mkhize
- Zubz
- Tumi Molekane (from Tumi and The Volume)

He has also completed work on various television shows as a musical director: Clash of the Choirs, Stripped Down (a show on Channel O aired as a part of the DSTV bouquet), Soul Session (a Channel O show), The Hustle (Hip-Hop reality talent competition, hosted on VUZU, a channel offered on the DSTV bouquet of channels), Afro Café (on SABC 2), Late Night With Kgomotso (on SABC 2) and ETV Sunrise.

Mr Alexander has been a performing musician, musical director, session musician, conductor and producer for the past 13 years.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

I feel that such a qualification will assist people, employed within the music business, to more efficiently run their businesses, not only for themselves, but also for others. More people will graduate from universities with a greater concept of how the music business is run. This type of qualification and enlightened individuals currently are very rare in the music business. Such a qualification will increase the frequency of these types of music business professionals.

Such a qualification will also create an awareness of the various employment opportunities available within the business. It will create greater opportunities for more people, both musician and non-musicians. I also feel that such a qualification will allow musicians to be musicians and will give the people interested in the running of the business of music the opportunity to do so. Not everyone wants to be a musician, but there are people who are very passionate about the business of music and such a qualification will give these people the opportunity to study their craft, just as musicians study their craft at tertiary institutions throughout the country.

- 1.1. How will such a qualification impact graduating music business students?

Graduating students will have a greater awareness of the various opportunities available to them. Based on the way in which your degree is structured they will be entering a market that will be more receptive and which will more actively be trying to attract these people into their businesses. These graduating students will also have a greater awareness of the music making process and will therefore more easily be able to communicate with musicians and understand their motivation for creating music. This will therefore allow them to more effectively promote and generate income from the product produced by musicians. Such a qualification will also create greater ties between musicians and music business specialists, which will be cultivated at university level and could potentially result in long lasting and commercially viable relationships and partnerships in the music business.

1.2. How do you think such a qualification will impact the music business?

I feel that this qualification could change the course of the music business in South Africa. It could have a massive impact on how music business is conducted in the country. It will also assist musicians in answering the questions they have at the beginning of their careers. I feel that greater unity will be fostered between musicians and the music business and as a result musicians will be able to run their businesses more efficiently, with advice received from music business graduates.

2. What would your comments be on the duration of the degree?

I feel that your degree is very comprehensive and that students would need the four years in which to internalise all the knowledge contained therein. I also feel that students are graduating with an honours level, which justifies the amount of time that they have spent to attain this degree.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I feel that this qualification will make music departments more accessible to a greater number of students. I also feel that it will attract a broader demographic of potential creative leaders into music departments. This qualification could potentially change the course of the music business and could dispel the elitist perception people have about music departments, by making them more accessible to a wider variety of individuals. Many people feel that music degrees are inaccessible because they are unable to adhere to all the entry requirements, but this qualification will give a greater number of people a chance.

3.1. Should this entry level be adapted or altered?

I don't think so. I think that the entry requirement as it stands will assist in giving more and diverse people, who previously would have not considered tertiary studies or studies in music, the opportunity to pursue studies and a possible career in music.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

I feel that it covers a broad range of knowledge and covers all the main aspects of the music business quite comprehensively. This is a unique degree and it contains subjects that have never been seen before in a degree in this country. This qualification is ground breaking and it will give creative leaders the opportunity to study different spheres of the music business in great detail, in the third and fourth years of their studies. I also like that up-and-coming leaders get the opportunity to learn from already established creative leaders. This is a wonderful way of handing the baton of the music business from one generation to the next. I don't feel like there

is anything in this qualification which is unnecessary, everything is important and placed very carefully within the structure of the qualification.

4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

I feel that students should carry their specialisation from one year to the next. The way in which you have structured the qualification would mean that the student would miss out on a lot of foundational knowledge if they were to change their specialisation stream from one year to the next. This is not viable and it is important that a student acquire the foundational knowledge before moving on to the internship in the fourth year.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

5.1. The aims and purpose of the qualification?

I feel that the electives speak to the qualification as a whole and speak to the core modules offered in the qualification. The various aspects of the qualification relate to each other. As I said earlier, I found that my studies in Industrial Psychology made me better and understanding what motivates people and I feel that in the same way, the elective streams will give students greater depth and understanding of how the creative process works and how to manage the process more efficiently.

5.2. The target market of the qualification?

I feel that these electives would speak to students entering this qualification. The electives cover vast areas of general knowledge and knowledge that anyone would need in order to conduct a successful career in any sphere of business, including the music business. It also opens up careers in the elective professions for a whole new breed of professional. For example someone who wants to be a Psychologist, who deals with musicians, would not necessarily want to pursue a career in which they sit in an office all day. Because these psychology, elective majors will be dealing with creatives and musicians, they could eventually become psychologists that travel with musicians and work for companies that require their services, or entertainment lawyers who have a more in depth understanding of the creative music making process will have a advantage over a person who pursues LLB studies in entertainment law.

5.3. Students' articulation from one year to the next?

I feel that they should articulate from one year to the next in the streams that they have selected. This will give them greater depth of knowledge and will inevitably open up other career pathways other than the music business. This will just help to further empower graduates to have success in a greater variety of fields.

6. To what extent does the degree title and designation embody the aims and outcomes the qualification?

(Explain your answer)

I think that the degree title completely speaks to what it is the qualification is trying to achieve. I would not change the title of the degree.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

Not only do I think its important I feel that it is crucial and essential for any qualification to include some sort of work experience. I think that the internship will facilitate a greater ease of movement from a student's studies into the world of work. Also it is an amazing way to put everything they have learnt, in the 3 years preceding the

internship, into practice. Internships give students “hands on” skills, which will empower them to more adequately perform their functions within the music business. How are students supposed to do on the ground if they are not exposed to this type of environment?

7.1. What is your opinion pertaining to the placement of the internship?

I think it is placed at the right place within the qualification. I would not place it any earlier, but what I may do is include some sort of professional mentoring earlier in the qualification. But seeing that this is something that you say has already been included in the qualification, I am happy that the internship is placed in the fourth year. I feel that the students would need all the foundational knowledge before they are able to place themselves within a professional music business environment.

7.2. What is your opinion pertaining to the length of the internship?

I think that four weeks is an adequate period of time. I have heard of internships that are only a few days long and I feel that no one will ever learn anything from being exposed to such a short internship. I feel that 4 weeks is long enough for students to gain an understanding of the inner workings of a company and to decide if this is something that they would or would not like to do as a career.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I most definitely believe that the qualification you have designed will create music business leaders, entrepreneurs and managers. The content has been selected and configured in such a way that the end result is inevitable. I feel that we currently lack people who have an in depth understanding of the music business, most people are just trying their luck and are slowing the business down as a result. This qualification will add formality to the business and will create a greater number of people who know what should be done in the industry in order to generate greater prosperity for themselves and for the creative talent they represent.

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I wouldn't change anything in this qualification. I feel that the way in which this qualification has been constructed and created indicates that the person who has created it has more than a superficial understanding or passing interest in the music business. It is evident that the qualification has been very carefully thought out and that the creator of the qualification knows what he is talking about. The placement of each module has been carefully considered and meticulously constructed. I really like this qualification and feel that it will succeed in its objectives.

ADDENDUM Q(ii): CORRESPONDENCE WITH MR ALEXANDER

11/30/2017

Gmail - Interview Transcript



Sheldon Leal <time.leal@gmail.com>

Interview Transcript

3 messages

Sheldon Leal <time.leal@gmail.com>
To: chadkeys@gmail.com

Tue, Nov 14, 2017 at 10:35 AM

Hi there Chadwin

Please find attached the transcript of our interview yesterday. Please read through it and add anything that I may have missed out, I'm sure I must of missed anything and also I don't want to misrepresent you in my study, so change anything you wish, I am not precious about that.

Thank you once again for agreeing to be interviewed for my study.

Yours sincerely,

Sheldon Rocha Leal, Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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 **Chadwin Alexander Interview Transcript.docx**
136K

chadkeys@gmail.com <chadkeys@gmail.com>
To: Sheldon Leal <time.leal@gmail.com>

Wed, Nov 29, 2017 at 11:42 AM

Hi Sheldon... As discussed, the transcript just needs two changes:

-Ops Fest must be changed to OBZ(short for Observatory)
-And Insert International in ...Cape Town INTERNATIONAL Jazz Fest

Other than that, thanks for including me. Glad I could help.

For any bookings...please contact me on 076 884 2396 or my manager Sheree O'Brien on 072 107 0554/ sheree@splakavellis.co.za

[Quoted text hidden]

<Chadwin Alexander Interview Transcript.docx>

Sheldon Leal <time.leal@gmail.com>

Thu, Nov 30, 2017 at 9:54 AM

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=CS87NgUoRx4.en.&view=pt&search=inbox&th=1600bebbf92b4219&siml=15fb9ab9...> 1/2

11/30/2017

Gmail - Interview Transcript

To: Chadwin Alexander <chadkeys@gmail.com>

Hi Chadwin

Thank you so much for replying.

I have made the adjustments.

And once again, thank you so much for agreeing to be interviewed for my study.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: sheldon.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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ADDENDUM Q(iii): MR ALEXANDER LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 13 November 2017

INFORMED CONSENT:

Dear Mr. Alexander

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like you identify to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time

stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,


Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Chadwin Alexander

Age: 33

Expertise: Musician/Musical Director/Composer/Producer

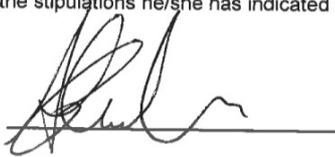
Contact number: 076 884 2396

I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: 

Date: 13 November 2017

ADDENDUM R(i): MR PERCY INTERVIEW TRANSCRIPT

Mr Warrick Percy Interview

Profession: Licensing Manager at CAPASSO (Composers, Authors and Publishers Association)

Conducted: 14 November 2017

Venue: Rosebank, Johannesburg

Time: 3:00-5:00pm

Background:

Mr Percy is originally from Port Elizabeth, where he formed a band as a teenager. The band started doing shows around Port Elizabeth, but the music scene was very limited in the region and it was therefore important that they explore a bigger market in order to ensure greater financial stability. The band decided that they would move to Johannesburg, as the music hub of South Africa and possibly Africa, in their quest to find fame and fortune. In Johannesburg the band performed many free shows in order to gain entry into the local music scene, but eventually the members were unable to sustain their lifestyles based on the money they were earning. Mr Percy decided that he would take on a management role within the band, securing bookings for shows, negotiating contracts and dealing with the overall finances of the band. As he progressed in his duties, he started to realize that there was a lot more to the business of music than what he had expected. He then decided that he would school himself in the intricacies of the music business.

He discovered an institution, which offered some training in this regard, the Academy of Sound Engineering (ASE). The problem was that the module in which he was interested was purely one portion of a bigger Sound Engineering qualification. He wasn't really interested in pursuing an education in Sound Engineering, all he wanted was knowledge on the business of music. In meeting the owner of the institution, Adv. Matzukis, he was advised that in order to be a good music manager/leader, not only is it important to be au fait with music business specific knowledge, it is also essential that one have intricate knowledge of the music making process. He therefore enrolled in the two-year diploma course at the institution.

He excelled in the course and asked Adv. Matzukis if he could shadow him on some of his recording industry consultations. Mr Percy therefore studied at ASE and consulted with Adv. Matzukis on various cases, either representing artists in recording company contract negotiations or consulting with recording companies regarding various music business issues. Adv. Matzukis eventually started sending work that he was unable to complete, to Mr Percy and eventually advised him to possibly pursue legal studies after he had graduated from ASE. Mr Percy completed his qualification at ASE and soon thereafter enrolled in an LLB degree, which he is currently completing through UNISA. One of his first jobs after graduating from ASE, was as an intern at Universal publishing. At Universal Mr Percy had a very administrative role, but he learnt much about trends in the music business, the difference between recording and publishing and the general operations of the music business.

In 2014, CAPASSO was started and Mr Percy joined the organisation, initially as a digital administrator. CAPASSO had identified digital music rights as a potential growth area and they needed someone who would engage in this space (Mr Percy was selected for the job). iTunes was one of the first accounts with which Mr Percy engaged. The digital rights component of CAPASSO grew very quickly and organically. He didn't really know what he was doing initially, and there were no rules as to how to operate within this space. Mr Percy therefore observed operations at

the various companies with which he interacted (Google, iTunes, YouTube etc) and modified the models he observed being utilised at these major international conglomerates to facilitate what he wanted to achieve at CAPASSO. Mr Percy and CAPASSO had many successes within digital music rights, and the organisation became leaders in the field, eventually negotiating a deal with SAMRO to administer all of their digital rights.

Mr Percy moved from his position as digital administrator for CAPASSO, to digital coordinator and now occupies the position of head of licensing for the organisation. Today CAPASSO's licensing revenue is growing at approximately 36% per annum and is now the biggest income stream for the organisation. CAPASSO is a leader in this field because they identified this area as a potential future major income generator and because they looked at digital music rights from a strategic perspective. The next step for CAPASSO is to look at how they can assist in licensing music across Africa.

Today Mr Percy is completing his LLB at UNISA, he lectures music business part-time at ASE and occupies the role of head of licensing for CAPASSO.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

I believe that more graduates would eventually graduate from this programme, reversing the graduation rates experienced by many qualifications offered at tertiary level. The reason for this is because students would be studying something that they enjoy and in which they can see a potential career path and ultimately the generation of a sustainable income. I also feel that more music business professionals would graduate from this degree, populating the music business with people who know what they are actually doing, which will address the lack of professional skills currently experienced by the music business. I believe that this qualification will equip more musicians with knowledge of the business and music professionals with the knowledge of music and the music creation process. This is mutually beneficial and interdependent.

- 1.1. How will such a qualification impact graduating music business students?

Students will more easily articulate into the workplace, based of the internship to which they have been exposed and the skills that they have acquired through the course of their studies. I feel that this qualification will empower students with the skills that they will require in order to make them successful in the business as entrepreneurs or highly desirable employees. Starting and running one's own business in the music business today is a reality and a possibility, which many more people should be pursuing. There is currently a great skills shortage in the music business in South Africa; the industry is bottom heavy, which means that there are very few people with knowledge of the business, at the top, with many under-skilled people at the bottom, administering the business of music. This is not a desirable place in which any business should be finding themselves. A qualification like the one presented, will result in a greater influx of highly skilled individuals into the music business, which will result in a formalisation of the business and in turn will assist in the growth of the business as a whole.

1.2. How do you think such a qualification will impact the music business?

I believe that the qualification presented will result in the creation of more highly skilled individuals who will take their place in the music business and assist it to grow to the next level of prosperity. It will generate new blood in the industry.

Because there is presently a lack of high-level skills in the music business, the result is that the same people have been recycled to work in different positions at various companies, but not for a lack of trying to diversify, but out of a need for certain skill sets. This has resulted in a highly incestuous and reactionary business. The business now needs to become more proactive and pre-emptive in order to scale up and reach new levels of success.

The graduate that will articulate into the industry from the Bachelor of Music Business will be empowered with a bouquet of highly desirable skills (management, legal, trend forecasting, consumer understanding), which will assist them to be able to analyse and strategically determine the trajectory of the music business and in so doing they will be able to steer the path of the music business going into the future. The graduates of the Bachelor of Music Business will be desired in the music business and will therefore be highly employable.

2. What would your comments be on the duration of the degree?

Initially when confronted with the course I felt that 4 years was possibly a bit of a long period of time to commit to a qualification, but when you explained that the qualification exits at an honours level I felt that the four-year period is justified. I do, however, feel that if the students could exit at year three with some sort of qualification and then resume with an honours in the fourth year, this may attract a greater number of students and will also give more students the opportunity to start working earlier and generating an income. My concern is that there are many students who can't afford to study at university for four years. University fees are prohibitively expensive and I'm assuming students would want to graduate and start generating an income as soon as possible.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I feel that the students who would be wanting to pursue studies in this type of qualification would possibly not be the type of students that would do well at school and it concerns me that they may not achieve the lowest entry requirement for this degree. That being said, I do, however, believe that this qualification will appeal to a much broader market than the one to which music qualifications currently cater. This could result in a greater number of students take residency in music departments at universities, which offer this qualification. I believe that the graduation rates for this qualification would be greater than for present qualifications. It is more pragmatic and

realistic, with a greater chance of employability, which is something, which students are looking for when determining what it is that they are going to study. It also gives more students the possibility of studying what it is they want to do. I believe that many students want to pursue an education in music, but don't necessarily want to enrol in a BMus. The qualification is intimidating and not everyone wants to be a musician. These students will often opt to pursue studies in different fields and hopefully articulate into jobs in the music business at a later stage. With the Bachelor of Music Business students are able to enrol in a qualification in which they are interested from the beginning.

3.1. Should this entry level be adapted or altered?

I initially thought that the entry requirement should be lowered, but as you explained to me, this is the lowest entry level for a degree. This therefore motivates me to suggest that a qualification should maybe be designed, at Diploma level, into which students, who do not make the cut for the degree, can articulate.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

I think that the specialisations adequately cover most of the music business bases. The only thing that I would maybe add would be a fifth specialisation in Digital Music and the structures and regulations that govern this space. This is a growing and dominant area, in the music business and something that should not be ignored in a groundbreaking qualification such as the one presented.

4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

I think that they should remain in the same stream of specialisation from third year into fourth year. They would require the foundational knowledge acquired in the third year in order to be able to conduct their internship and research project in the fourth year.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

5.1. The aims and purpose of the qualification?

I believe that the elective streams are directly related and will give students the necessary ancillary skills that will make them successful as music business leaders, entrepreneurs and managers. Although the knowledge contained in the electives is more generic and not specifically related to the music business, it is knowledge that will give students greater general insight and depth of knowledge which will assist them in becoming more astute music business leaders.

5.2. The target market of the qualification?

I think that students enrolling in such a qualification would be interested in the elective areas included. As I said above, although they are not specifically related to the music business, the elective streams are components and areas of knowledge, which all students will require when articulating into a career as a music business leader. All students will need to have an understanding of the human psyche (psychology), the law, marketing and management in order to ensure their long-term success in the music business. I like that components of these elective streams have also been built into the core of the qualification, but it is also nice that students are able to delve deeper into these areas in the elective component of the qualification, for their own personal growth and to enrich them as music business leaders.

5.3. Students' articulation from one year to the next?

I think that the way in which you have designed this component of the qualification is sound. I like that the students are able to select two areas of specialisation and I think it's vital that they carry on developing in those areas as they progress in their studies. This will empower them to explore alternate academic studies, if they decide to abandon their Bachelor of Music Business or even if they just want to pursue another area of study once they have graduated. In this business it is important that people have as many options available to them as possible and this is the opportunity created in the elective component of this qualification: greater opportunities. For me personally I would want to explore various modules built into the elective component of the qualification, therefore meandering from one stream to the next as the qualification progresses, but from an academic point of view I understand that you are trying to build the students up to empower them to pursue alternate study options once they have graduated or if they decide to pursue alternate studies.

6. To what extent does the degree title and designation embody the aims and outcomes the qualification?
(Explain your answer)

I think the name says exactly what the qualification is trying to achieve. I would therefore not change the name of the qualification; it speaks to the core objectives and aims of the qualification.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

I think that this is the crux of the whole qualification, without this component the qualification would be worthless. I also like that the students have the buffer of the fourth year in order to prepare and groom them for a career in the music business. For me personally I learnt a lot whilst shadowing Adv. Matzukis. I was given the opportunity to observe, make mistakes and learn from the mistakes I made. I think it's vital and invaluable that students are being afforded this opportunity in the scope of their education. I like that you say that the university will place the students in these internships: this will forge greater ties between the universities and the music business (resulting in a greater awareness of music business needs and the educational implications of these needs) and students will have a greater chance of career success.

- 7.1. What is your opinion pertaining to the placement of the internship?

I think that it is placed in the right place in the qualification. You wouldn't be able to expose students to a work environment any earlier than this, it would just be a waste of time for the corporates with which the universities would be engaging. In the fourth year students have accumulated enough knowledge that will empower them to successfully complete an internship.

- 7.2. What is your opinion pertaining to the length of the internship?

I think that it should maybe be about 2months as opposed to 4 weeks. In my opinion the longer they can intern for, the better it will be for the graduating student. No matter how progressive a qualification may be, there will always be a disconnect between what is learnt in class and what happens in real life. The boundaries are constantly changing and the reality is that whatever they learn in class is purely a benchmark and not necessarily the law.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I think that the content selected for this qualification is comprehensive and covers all the areas a student may encounter in the music business (barring the inclusion of Digital Music mentioned earlier). I believe that in the music business people work in knowledge silos. They have a lot of knowledge about what they do, but don't necessarily understand how the business works from the perspective of other people operating in the music business or even how their knowledge applies to the music business. An example of this is that lawyers will know a lot about law, but not necessarily how it applies to the music business. In the Bachelor of Music Business, students will graduate with knowledge of the different spheres of the music business and how they fit together. This is something I have been very privileged to be exposed to as someone who works at CAPASSO.

In my business I have the opportunity to work with different components of the music business (publishing, recording, live, digital etc) on a daily basis. This therefore empowers me with greater knowledge and the ability to offer our clients more strategic solutions to their problems, as I am constantly aware of the movements within music business and the forthcoming trends. But I am one of the very few people in the industry who is exposed in such a way and it is nice that in the Bachelor of Music Business, students are exposed to all the various components of the music business.

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I feel that everything has been very clearly thought out in this qualification and placed in exactly the right place and I personally wouldn't change anything, barring the inclusion of a Digital Music specialisation.

ADDENDUM R(ii): CORRESPONDENCE WITH MR PERCY

11/21/2017

Gmail - PhD Interview Transcript



Sheldon Leal <time.leal@gmail.com>

PhD Interview Transcript

3 messages

Sheldon Leal <time.leal@gmail.com>

Thu, Nov 16, 2017 at 9:16 AM

To: Warrick Percy <warrickp@capasso.co.za>, wisemann@capasso.co.za

Good day

Thank you for meeting with me on Tuesday. Your input was invaluable. I felt honoured and privileged to be in the presence of people with so much insight into the business of music. It truly was an uplifting and encouraging experience.

Please find attached a transcript of the interview. Please read through it and change whatever it is you feel I may have gotten wrong (and I'm sure I must of gotten something wrong as I was writing very fast. Also if you feel you'd like to add anything, that you may have wanted to add earlier, that may have come to you after the interview, please do so. I'm not precious about these things, I want the transcript to be a true reflection of your opinion on the subject matter.

Also here is the documentary I referred to in the interview:

Episode 1: <https://www.youtube.com/watch?v=CkHooEp3vRE>

The series is entitled Masters Of Pop and there are only 3 episodes: Melody Makers; Myth Makers and Money Makers. I can only find one of the episodes, but this series is produced by the BBC, I'm sure it won't be too difficult to track down.

Here is a link to my Masters dissertation: [https://repository.up.ac.za/bitstream/handle/2263/44247/](https://repository.up.ac.za/bitstream/handle/2263/44247/Leal_Tertiary_2015.pdf;sequence=3)

Leal_Tertiary_2015.pdf;sequence=3

(It's a PDF document)

I eagerly await your response to the transcript.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289

E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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 **Warrick Percy Interview Transcript.docx**
137K

Warrick Percy <warrickp@capasso.co.za>

Tue, Nov 21, 2017 at 10:03 AM

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=CS87NgUoRx4.en.&view=pt&search=inbox&th=15fde114709775fc&siml=15fc3af4d6...> 1/3

11/21/2017

Gmail - PhD Interview Transcript

To: Sheldon Leal <time.leal@gmail.com>, Wiseman Ngubo <wisemann@capasso.co.za>

Hi Sheldon

Thank you for the wonderful interview on Tuesday, I think it is safe to say that Wiseman and myself were truly blown away with how well crafted and thought out this degree has been put together.

I have taken a read through the transcript and have no changes to make. I think it accurately reflects our interview and what was discussed.

Please be sure to keep us in the loop with regards to future developments on this and let us know if you require any further help or information.

Kind Regards

WARRICK PERCY

Licensing Manager

Tel (011) 447 8870
Fax (011) 447 1960
Email warrickp@capasso.co.za

CAPASSO
THE MECHANICAL RIGHTS HUB
www.capasso.co.za



From: Sheldon Leal <time.leal@gmail.com>
Date: Thursday, 16 November 2017 at 9:16 AM
To: Warrick Percy <warrickp@capasso.co.za>, Wiseman Ngubo <wisemann@capasso.co.za>
Subject: PhD Interview Transcript

[Quoted text hidden]

Sheldon Leal <time.leal@gmail.com>
To: Warrick Percy <warrickp@capasso.co.za>

Tue, Nov 21, 2017 at 12:13 PM

Hi there Mr P

Thank you so much for doing the interview and for responding. You guys rock and I was really honoured to have interviewed you.

I'm going to the copyright workshop on Saturday, maybe I'll see you there.

Hopefully we will bump into each other in the future and possibly work together. If you ever need anything from me, feel free to contact me. I owe you after all.

Yours sincerely

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=CS87NgUoRx4.en.&view=pt&search=inbox&th=15fde114709f75fc&siml=15fc3af4d6...> 2/3

ADDENDUM R(iii): MR PERCY LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 14 November 2017

INFORMED CONSENT:

Dear Mr. Percy

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like you identify to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related
baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Warrick Percy

Age: 26

Expertise: Licensing Manager at CAPASSO

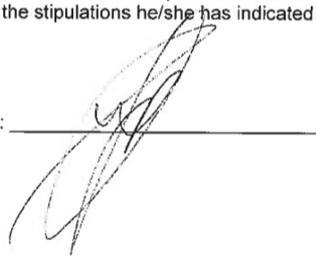
Contact number: 011 447 8870

I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: 

Date: 14 November 2017

ADDENDUM S(i): ADV. SIBISI INTERVIEW TRANSCRIPT

Adv. Paul Sibisi Interview

Profession: Entertainment Lawyer and CEO of RISA (Recording Industry of South Africa)

Conducted: 15 November 2017

Venue: Randburg, Johannesburg

Time: 11:00am-12:15pm

Background:

Adv. Sibisi is originally from Soweto. When he graduated from high school he enrolled at the University of Kwazulu-Natal, where he originally pursued BProc (a law degree) studies. He eventually changed qualification direction and completed a BA with a Law major. He felt that it was important that he experience a more diverse education and felt that articulating from a BProc to a LLB would be more of the same thing. He also wanted to be able to exit with a qualification at the end of three years, not knowing if he would be able to afford to complete an LLB qualification. He eventually enrolled and completed his LLB qualification at the University of Kwazulu-Natal.

He completed his articles (legal internship) at the nationally acclaimed law firm Webber Wentzel. He discovered music completely by chance. Whilst at Webber Wentzel, completing his articles, he was moved to the media department. One of the clients the company serviced, in this department, was the Sowetan (a newspaper) and they sponsored a choir competition. Adv. Sibisi therefore got involved in some of the negotiations surrounding the competition and the use of intellectual property in the competition, as part of services rendered to the Sowetan.

As a result of this exposure to media and intellectual property rights, Adv. Sibisi interacted with various broadcasters, recording companies and societies and this informed him about the complex dynamics of the music business. After completing his articles at Webber Wentzel, Adv. Sibisi was employed by the company as a media lawyer. He worked at the company between 1995-1999.

After leaving Webber Wentzel, Adv. Sibisi joined Telkom as a legal advisor. He worked at the company for a short period of time. He was head hunted, from Telkom, for the position of head of ASAMI (Association of the South African Music Industry). Whilst working at the company he restructured the institution into what is known today as RISA (Recording Industry of South Africa). RISA is a trade association that represents the interests of producers of music sound recordings (major and independent recording labels in South Africa) and is therefore one of the most powerful organisations in South Africa. It certifies albums and singles, giving Gold or Platinum status to records, which attain the relevant thresholds, in the country, and it also hosts the annual SAMA (South African Music Awards) awards. Adv. Sibisi eventually left RISA in 2001 and joined Sony Records as a business affairs director and head of Sony/ATV (the publishing division of Sony).

In 2008 Adv. Sibisi left Sony to join the SABC (South African Broadcast Corporation). In 2011 Adv. Sibisi left the SABC to start his own company in which he consulted for the SABC and various independent recording labels, such as Kalawa, TS Records, Big Fish Records and 999 Music.

In 2013 Adv. Sibisi became the CEO of the SAMAs and produced SAMA 19 and in 2015 he returned as the CEO of RISA, a position he holds to this day.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

There is most definitely a gap in the South African higher education environment for a qualification of this sort. Unlike in places like the USA, in which qualifications of this nature are commonplace, in South Africa we presently have an MBA that indirectly deals with this subject matter. The problem with the MBA in Creative Industries hosted at Henley Business School are threefold: the cost of this qualification is exorbitantly expensive, the entry level is very high (pitched at a Master's level) and the subject matter only superficially deals with issues within the music business. This therefore precludes many students from pursuing an education in this area of study.

A qualification such as the one you are proposing therefore fills a gap in the market and will allow students to more easily articulate into a qualification such as the Master's in Creative Industries.

The thing is that most of us get into the music business by accident, it is not something for which we can train and therefore we are forced to learn while we work. Also South African law is based on the British legal system, but the way in which the music business is run in South Africa is based on US models, as this is where most recording industry models originate, so there is a disconnect between what is taught at universities and what is happening in reality. There is also very little case law that can guide the regulation and inner workings of the music business and it is very difficult to find information on the music business in South Africa. So even if someone completes an LLB with a Media Law specialisation, it is still not really going to serve him or her very much as the reality of what happens on the ground is different from the legislation that regulates the music business. This type of qualification will cut to the heart of the matter and give students a more realistic expectation of what is happening on the ground.

- 1.1. How will such a qualification impact graduating music business students?

Musicians do not realise that they are a brand and that as such they need to conduct themselves accordingly. A qualification such as the Bachelor of Music Business will train individuals to impart this type of knowledge to musicians and to help them become more aware of the commerciality of their offerings both as an artist and in their intellectual property. I feel that the impact for graduating Music Business students will be highly positive, but the reality is that the music business is currently not as big as one would assume. Revenue from recorded music is not what it used to be, income from live music is growing and surpassing recorded music and once needle time income streams kick in, new opportunities will be created and a variety of job opportunities will present

themselves. In the future many companies are going to need specialists that can handle the new opportunities that are created (administering and collecting Needle Time for example) in the business and the people graduating from the Music Business degree will be armed with the skills and knowledge to fulfil these new roles. That's why I like the fact that the Bachelor of Music Business is quite broad, as it will prepare graduates for a plethora of opportunities available within the music business and it doesn't limit them to specific areas.

1.2. How do you think such a qualification will impact the music business?

The truth is that the music business needs new blood and new ways of looking at things. The business needs people who will inject new ideas into the business. For the first time there will be people articulating into the business of music who are schooled in the business and who are able to critically and objectively analyse and interrogate the established structures, whilst also determining the future trajectory of the business. This will in turn result in greater formality in the business and growth, which will result in the creation of greater job opportunities.

2. What would your comments be on the duration of the degree?

I personally feel that the qualification is too long. I would rather make it a three-year degree, at which point students are able to exit the qualification. I then think that students can opt to complete the 4th year as an honours degree. The reality is that students should be able to start generating money as soon as possible and being stuck in a four-year qualification is a major investment financially and from the perspective of time. This was one of the reasons I personally decided to change direction in my tertiary studies from a BProc to a BA with a Law major.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I think that it will attract a greater number of students and a different demographic of students into music departments. I almost feel like it will become the default music qualification, replacing the BMus as the current default music qualification offered at higher education. I believe that this qualification will go a way, to transforming the elitist label that currently colours people's perceptions of music qualifications. Which I think is partially created because of an overreliance on classical music within these programmes. The reality, however, is that there are pros and cons to the greater influx of students into a system from a logistical and organisational point of view.

3.1. Should this entry level be adapted or altered?

I think that the entry level is pitched at a good level. I would not reduce the level any further. The problem in South Africa is that we expect too little from our students and the less we expect the less they deliver. Conversely I do not think that there too many people who are passing matric with a Bachelor's pass designation. I feel that the target audience is quite small and that maybe there should be the creation of a qualification, which will reside under the Bachelor of Music Business, a Diploma in Music Business, which will be accessible to a greater target audience. This lower level qualification will cater to those students who don't make the university grade; it will be a more practical qualification and will result in a quicker turn around for enrolled students. These students may then articulate into a Bachelor of Music Business at a later stage, if this is what they wish to accomplish.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

The specialisations are comprehensive and cover the most important aspects of the music business. I like the fact that they are quite broad. What will ensure their success is the content contained within each area of specialisation. I wouldn't really add any other areas of specialisation, as these are the most important areas within the music business.

4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

I think that the students need to articulate from year three into year four in their area of specialisation, as they will require the foundational knowledge provided in year three in order to be able to complete their internship and research report (based on their internship) in the fourth year.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

5.1. The aims and purpose of the qualification?

I believe that the electives selected for this qualification are synergistic and compliment the core music business knowledge included in this qualification. Initially I thought that you should maybe drop the Management elective stream as most of this knowledge is covered in the core component of the degree, therefore making the stream redundant. But after reviewing the progression of the Management stream over the four-year period of the degree, I feel that this stream contains invaluable knowledge, which would empower a music business leader and would assist a graduating student to articulate into a management degree, if this is something they wish to pursue outside of the music business degree structure.

5.2. The target market of the qualification?

I think that the target market for this qualification, i.e. prospective music business leaders, entrepreneurs and managers, would be interested in the content contained in the elective streams.

5.3. Students' articulation from one year to the next?

I think that the students should articulate from one year to the next. This will give students the ability to articulate into other qualifications either during or post their completion of the Music Business degree.

6. To what extent does the degree title and designation embody the aims and outcomes the qualification?
(Explain your answer)

I think it's an attractive title that embodies the spirit of the qualification.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

It gives the students practical experience within the environments, which they have selected in which to specialise. The students will be able to put into practice all the theory to which they have been exposed in years three to four. I think it's a good way of giving the students hands on experience of the music business and I like the fact that you say that the university will be the ones that place the students into an internship. This will mean

that there will be greater dialogue between academia and the business, which is essential for the growth of the music business and in fulfilling the needs of the music business.

7.1. What is your opinion pertaining to the placement of the internship?

It is always prudent to have an internship at the end of a qualification, once a student has acquired all the theoretical knowledge they will require in order to be able to complete such work integrated learning.

7.2. What is your opinion pertaining to the length of the internship?

I feel that four-weeks is sufficient for the students to accomplish what it is that they are required to do in order to compile their final report and to gain the requisite experience in their field of specialisation.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I feel that it is broad enough to allow students to articulate into various spheres of the music business. I think you have specifically designed the qualification in such a manner to empower students to not only be employable, but in order to create more diverse entrepreneurs, who will be able to tackle different matters arising, from different spheres of the industry.

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I like everything about the qualification and I will not say that there is anything that needs to be changed with regard to the content. I think that the qualification is well structured. My only comments are that I feel that it should be a three year qualification, as opposed to four, with an honours offering as an additional opportunity for those students who want to articulate into Masters studies (which is basically the fourth year) and I think that there should also be a Diploma qualification designed and created for those students who are unable to gain entry into the Bachelor of Music Business, therefore establishing a full bouquet of music business offerings (Diploma, Degree, Honours and Masters).

ADDENDUM S(ii): CORRESPONDENCE WITH ADV. SIBISI

4/9/2018

Gmail - PhD Meeting with Sheldon Rocha Leal



Sheldon Leal <time.leal@gmail.com>

PhD Meeting with Sheldon Rocha Leal

1 message

Sunny Motsepe <sunny@risa.org.za>

Mon, Nov 13, 2017 at 12:38 PM

Reply-To: sunny@risa.org.za

To: Nhlanhla Paul Sibisi <paulsibisi@gmail.com>, reception@risa.org.za, Sheldon Leal <time.leal@gmail.com>



4/9/2018

Gmail - Interview Transcript



Sheldon Leal <time.leal@gmail.com>

Interview Transcript

1 message

Sheldon Leal <time.leal@gmail.com>

Thu, Nov 16, 2017 at 9:20 AM

To: paul@paulsibisi.com

Good day Adv. Sibisi

Thank you so much for affording me the opportunity to interview you for my PhD study yesterday. It was a real honour and privilege to interview someone of your caliber.

Please find attached a copy of the interview transcript. Feel free to change or add anything you would like, as I would like the transcript to be a true reflection of your opinion on the subject matter and I'm sure that I may have gotten somethings wrong. I would hate to misrepresent any of your ideas in my study.

I eagerly await your response to this transcript and thank you once again for graciously offering your time to interview for my study.

Yours sincerely,

**Sheldon Rocha Leal, Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College**

Tel: 012 665 0289

E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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Sheldon Leal <time.leal@gmail.com>

PhD Interview Transcript

1 message

Sheldon Leal <time.leal@gmail.com>
To: Nhlanhla Paul Sibisi <paul@paulsibisi.com>

Wed, Dec 6, 2017 at 9:58 AM

Good day Adv Sibisi

I was wondering if you received by PhD interview transcript. If you are happy with what I have written, you can send an approval via email.

I eagerly await your response.

Yours sincerely

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

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ADDENDUM S(III): ADV. SIBISI LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matlidi Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloernfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	
time.leal@gmail.com	T: +27(0)51 4012757 thomwium@ufs.ac.za

Date 15 November 2017

INFORMED CONSENT:

Dear Adv. Paul Sibisi

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time

stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,


Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Adv. Paul Sibisi

Age: 47

Expertise: Musician/Musical Director/Composer/Producer

Contact number: 011 886 1342

I do not wish my identity to be disclosed in the resultant thesis:

Yes No

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: 

Date: 15 November 2017

ADDENDUM T(i): MR MUDIE INTERVIEW TRANSCRIPT

Mr Benjy Mudie Interview

Profession: A&R/Record Executive

Conducted: 17 November 2017

Venue: Craighall Park, Johannesburg

Time: 11:45am-2:15pm

Background:

Mr Mudie is originally from Benoni and always had an interest in music, but his initial first love was archaeology, which is something he is passionate about to this day. However in 1967 he experienced his lightswitch moment when he heard a Jimi Hendrix record for the first time. He became all consumed by music and decided that it was what he wanted to do for the rest of his life. He was a bass player who played in various clubs and with various bands, in the East Rand, including an early incarnation of éVoid (the band members were some of his home town friends), which he later signed to WEA Records (Warner Elektra Atlantic Corporation) in the early 1980s. Mr Mudie eventually dropped out of high school and started working at a record store (EMI Record & Tape music stores, a franchise of music shops owned by the recording company) in Hillbrow. He used to take the train into town every day, from Benoni, to work in the record store.

He got into the record company business purely by chance. There were two young, funky guys, who used to come and peddle their music at the store at which Mr Mudie worked. What he did not realise is that the two guys were the Managing Director and head of A&R (Artist and Repertoire) at WEA in South Africa. The guys liked Mr Mudie's passion and love for music and in the mid-1970s, decided that they would employ the young "Kid" from the music store. With his new job, Mr Mudie decided that he would move to Hillbrow and left his childhood home of Brakpan.

Although WEA was a major international brand it was a small operation in South Africa. As a result Mr Mudie's role within the company took on various guises: he was responsible for managing the Disco portfolio for the company; he was a song plugger (the people who get music playlisted on radio); he was in sales, visiting various records stores to try and get the retailers to buy his artist's catalogue; he visited night clubs to get DJs to play his artist's songs; he was involved in marketing; and eventually became the key A&R man for the company, signing his first act in 1978, the rock band Baxtop. As his career progressed he became a marketing and A&R specialist. He was very good at identifying talent and understanding what needed to be done in order to break them into the music scene: selection of the right content, the branding of the artist and the compilation of the final product. He was in the industry at a time when Artist Development was prioritised. Companies used to stand by their artists, whereas in today's music business, recording companies do not have the luxury of time to invest in artist development. It is therefore a reality that if an artist is not generating

money for the company from the outset, they will be discarded after the first album, whereas in the past there was a path of artist development and the industry was more forgiving.

The recording industry saw a downturn in the early 1980s. People were more interested in movies and because technology in music had not really progressed in about 20 years, resulted in a slump in album sales. The introduction of CDs in the mid-1980s saw a resurgence in album sales. The technology was portable and durable. But international pressure forced WEA to pull out of the South African market in order to keep their reputation intact. They, however, agreed to give the people working at the South African branch of the company the exclusive rights to distribute their catalogue of albums. In 1986, Mr Mudie and his business partners saw the opportunity and started their own company: Music. In addition to having the exclusive license to promote and distribute all WEA artists in the country, such as Madonna, Prince and Rod Stewart, they also started a separate division to discover and mould South African talent. The company grew from strength to strength as sales figures soared. Mr Mudie rose through the ranks to the role of A&R director and was given shares in the company. He signed various influential South African acts in his time at the company: The Helicopters, Lesley Rae Dowling, Mango Groove, MarcAlex, Petit Cheval and Little Sister. Mango Groove was one of the biggest success stories at the company, selling over hundreds of thousands albums in South Africa.

By the 1990s Derek Hannan, the Chairman of Tusk Music (one of the guys that had discovered Mr Mudie in the Hillbrow record store in the 1970s), decided to retire and handed over the reins to Financial Director Mike Oldfield. Mr Oldfield along with Mr Mudie and the Tusk management team expanded the company and by the mid-90s was one of the most successful record companies in the industry. In addition to its aggressive marketing and creative drive one of the secrets to the success of the company was the fact that all the employees owned shares in the company, which meant that everyone had a vested interest in making sure that the company was a success. In 1996 one of the major companies Gallo Music started showing interest in purchasing the company. Mr Mudie was initially and vehemently opposed to the sale but on reflection, whilst on holiday in India, and convinced by Mike Oldfield he agreed to the sale of his shares subject to the condition that his staff remained employed in the new company. Having no desire to work within the Gallo structure he left the company and on the 30th of June 1997 Tusk was sold to Gallo. Due to the structure of a unique staff share scheme everyone who worked for the company benefited from the sale of Tusk Music.

After the sale of the company Mr Mudie went on a one-year holiday through Asia. He visited Borneo, Vietnam, Thailand and Cambodia to mention but a few of his stops. At the end of his holiday he came to the realisation that he was still very much in love with the music business and decided to return to South Africa to continue his musical journey. In 1998, he started Fresh Music, an independent recording label in which Mr Mudie focused on A&R and artist development (old record company values that have been lost over the years). At the label Mr Mudie helped to revive some of the careers of artists he had discovered in the 1980s and signed new acts such as Nianell Cofield Mundi, Blk Sonshine and David Aldo, all of whom enjoyed commercial success.

In the late 1990s the music business was going through another major crisis: the Internet⁵ changed the way in which people consumed music and the sales of recorded music saw a major downturn. This had a negative impact on the company that Mr Mudie has just created. In 2005 Mr Mudie decided to move to Cape Town, a move he says was ill advised as it took him away from the heart of the music business which is situated in Johannesburg. Fresh Music went into hibernation. In this time Mr Mudie used to make the occasional trip to Johannesburg to conduct some music business, but his visits were limited. On his return from Cape Town in 2007 he joined Damelin College lecturing students in Music Business, Contemporary Music History and Marketing & Media Studies.

About two years later the CEO of Universal Records South Africa, Harry Voerman and Marketing Director (and long-time friend) Steve Harris, approached Mr Mudie to join the company as an A&R consultant signing and developing new South African talent. As part of the deal he brought the Fresh Music label with him to Universal. Although he was only consulting for Universal Music, Mr Mudie became so entrenched in the company that he started coming in daily to fulfil his consulting duties. In late 2009, 19 Management, the global company that owns the Idols franchise, did a deal with Universal Music worldwide to be the new music label partner for Idols. As the A&R at Universal, Mr Mudie worked on the show mentoring the talent and helped to launch the careers of Elvis Blue, Dave van Vuuren and Khaya Mthethwa. He felt that the difference between Elvis Blue and Dave van Vuuren was that Elvis was willing to listen to advice, whilst Dave didn't really want to be a star and wanted to just perform his own songs, which weren't really radio friendly. Although Dave Van Vuuren had star quality he didn't really want to be a star. The secret to the success of Elvis Blue, and where Sony did not get it right, was that Universal struck while the iron was hot, and released an album shortly after he had been announced the winner of Idols. With Elvis Blue, Mr Mudie ran two recording studios simultaneously to deliver a finished album within 22 days of Elvis' crowning. This resulted in platinum sales of over 60,000 units of Elvis' debut album and a further gold award for his follow-up. He also signed and developed The Arrows whose single "Lovesick" was one of the most successful songs in 2010. He repeated this success with Khaya's "Move", the most played song of 2012.

In 2013 Mr Mudie had a heart attack and took four months off to concentrate on his health. On his return to the company in August of that year, disillusioned by what he saw as the dispassionate politics of the music business he decided not to renew his consultancy with UMG and exited the company.

He took some time out to contemplate his next move. After some vinyl records had been dropped off at his house by a family friend, he decided that he would get into the business of selling records online and eventually opened up a record store, Vinyl Junkie, coming full circle back to his first job in the early '70s. He now runs Vinyl Junkie, Fresh Music and a new business called The Songbook, in which he connects overseas

⁵ The Internet revolution was something that had been predicted by many record executives in the early 1990s including Mr Mudie, but something that was largely ignored by the major recording labels, who did not believe that it would have much of an impact on the bottom line. The Internet completely changed the trajectory of the music business and should have been adopted by the music business earlier, in this way we would have not seen the negative exploitation of artist's intellectual property in the way we have witnessed since the introduction of the Internet.

songwriters with South African artists looking for songs. When he finds potential talent, he will commission works from overseas songwriters and pairs it up with the relevant talent. He also presents a music show on 702 and works with his wife in her publicity and public relations firm TPW (The Publicity Workshop), which deals with the publicity and public relations of 15 clients such as Big Concerts, Hot 91.9, The Bra Guru and Fusionista.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

I think that it will produce a future executive that will be well versed in all the aspects of the music business. People who are employed in the music business are often employed without much knowledge about how the business operates. That is because employers are not able to tap into a pool of music business graduates, who have been empowered with knowledge of the business. They therefore resort to hiring people with a passion for the music business, who have very little knowledge of the inner workings of the business and even the jargon used within its structures, instead of hiring people with the substantive knowledge and understanding of the business. This is a major financial hindrance for the music business, as new employees are often thrown into the deep end, with very little understanding of what is going on, or how to communicate with the various stakeholders in the music business. This results in a slowing down of operations and high staff turn over, which is not good for the financial sustainability of music businesses. By creating an institution from which future music executives will emanate, it will allow the music business to more easily recruit future talent and consult academia as to what it is they require. This will have a positive impact on the music business and music education as a whole.

- 1.1. How will such a qualification impact graduating music business students?

I feel that music business graduates will more easily be able to integrate into various available positions within the music business, as they will have a good general knowledge of how the business works, based on the qualification that you have designed. This will therefore mean that they will be able to lead longer and more prosperous careers.

1.2. How do you think such a qualification will impact the music business?

Because music businesses will have a resource into which they can tap, which will deliver graduates with a greater understanding of how the music business works, they will be able to generate and deliver a more professional end product and as a result will be able to generate greater incomes. This will therefore ensure that music businesses are more sustainable and viable in the long run. Graduates will also be able to integrate more easily into the various music business structures, which will ensure the greater productivity and longevity of the various businesses. Because graduates are able to work from the moment they are employed, as opposed to what is happening now where people are learning on the job, the potential for income generation is maximised. The reality is that the music business is so fast paced, that the people employed in the music business do not have the time to train individuals coming into the system, this results in huge staff turn overs, which is a major hindrance to the music business. At least with the qualification you have presented, the graduates will more easily articulate into jobs in the music business.

2. What would your comments be on the duration of the degree?

I don't have a qualification, I dropped out of school in Standard 7, so I don't really know how to answer the question, but based on the content you have included in this qualification, it would make sense that the students would require four years in which to assimilate all the content presented. As a result I think four years is a suitable time period.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I wouldn't drop the entry level or increase the entry requirement for that matter. I think that the entry level for this qualification is suitable and will serve the purpose of attracting the right type of student. The only other thing a student will require in order to succeed in this qualification is a passion and curiosity for music and the music business.

3.1. Should this entry level be adapted or altered?

I wouldn't change anything in this regard.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

I think that the specialisations that you have included in this qualification cover all the major bases, the only other thing that I would consider is possibly adding a Media or Broadcasting specialisation as this is such a complex area of the music business, that almost needs to be represented separately. I understand that you

may have included this in other components of the qualification, but this, to me, is a stand-alone area. Media and Social media is becoming the way in which most people are consuming music nowadays. The current generation of music consumer is not really buying music, they are rather streaming it and as a result I would recommend that you address this as a separate area in your qualification.

- 4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

I think that it is important that the students remain within their area of specialisation in year three and four. Although I believe that it is important that the students have a broad understanding of how the music business operates, I am comfortable with the fact that this knowledge is covered in the core of the qualification and therefore feel that the specialisations in this qualification should not be amended and should run as prescribed.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

- 5.1. The aims and purpose of the qualification?

I believe that the knowledge contained in the elective streams compliment the knowledge in the core component of the qualification. I think that although this knowledge is generic, it is knowledge that the students will require in order to lead successful careers as music business leaders, entrepreneurs and creative artist managers. All students will require some sort of understanding of the human condition and artistic temperament (psychology), law, marketing and the management of a business in order to be successful at what they do.

- 5.2. The target market of the qualification?

I feel that students enrolling in this qualification would be interested in at least two of the four elective streams presented (psychology, law, management or marketing). Although they are not music business specific elective areas, they are areas in which music business students will most likely be interested.

- 5.3. Students' articulation from one year to the next?

I feel that it is important that students remain within their elective stream throughout their qualification. I wouldn't change what you have presented in the qualification; I would keep it as it is.

6. To what extent does the degree title and designation embody the aims and outcomes the qualification? (Explain your answer)

I think the title is perfect and says what it is trying to achieve. I wouldn't change it.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

I think the internship is critical. The students need hands on experience to ensure their long-term success in the music business. When I was working at WEA, TUSK and Universal I saw many people leave within the first

day of being employed, because they could not handle the pressure. Many of those employees were thrown in at the deep end of the operations, were given very little support and were expected to understand the jargon we were using, from the outset. As a result we lost a lot of potentially great talent to other industries. The truth is one can get amazing training as an accountant, but if a person does not understand how the music business works, they will probably not make it very far in the business, because it operates on a very different level to other businesses.

7.1. What is your opinion pertaining to the placement of the internship?

I would recommend that students be introduced to the music business, in the form of an internship, in year three. I feel that by then they may have enough music business knowledge to be able to “hold their own” in an internship environment and I also think that the earlier they are introduced to the music business the better it would be for them in the long run.

7.2. What is your opinion pertaining to the length of the internship?

I feel that it is fine. I wouldn't make it longer. The truth, however, is that the timing of the internship is crucial, there are times in which it would not be recommended for a student to be placed in an internship, e.g. November/December is the busiest time of the year in the recording industry and not a good time for an internship; January/February is the slowest time of the year and would also not be a good time for an internship because a student wouldn't really see the music business in action.

Although I have said that many people employed in the music business did not make it past their first day of employment, this should not deter you from including an internship in your qualification. The reason those people did not make it was because they had very little knowledge of the music business, they were not empowered and supported, they did not speak the language of music business and were therefore completely under-equipped to deal with the stresses of the jobs in which they were placed. I feel that the students you will be producing will have the requisite theoretical knowledge and understanding of the music business, which will give them greater insight into the institutional expectations of the organisations in which they will be placed. They will also only be interns and the level of expectation from an intern is lower than that of an employee.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I think that the content has been very carefully and meticulously compiled and structured and most certainly fulfils the objectives of creating future music business leaders, whilst also invigorating the music departments in which they will be hosted.

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I think this qualification is very well structured. The work has been meticulously crafted and I wouldn't change anything about this qualification. I like the way it flows and I think it will fulfil its objectives.

ADDENDUM T(ii): CORRESPONDENCE WITH MR MUDIE

11/21/2017

Gmail - PhD Interview Transcript



Sheldon Leal <time.leal@gmail.com>

PhD Interview Transcript

3 messages

Sheldon Leal <time.leal@gmail.com>
To: fresh@icon.co.za

Mon, Nov 20, 2017 at 10:14 AM

Hi there Mr Mudie

Thank you so much for granting me the interview for my PhD. I thoroughly enjoyed our encounter and I am in awe of everything you have done for the music business. You are most certainly a legend in your own lunch time and in general.)

Please find attached the transcript of our interview. I would really appreciate it if you looked through it and changed anything you wish. I would like the final product to be a true reflection of your feelings about the topic. I would also hate to have misrepresented you in any way, so if I have please feel free to change what you would like or add anything you may have forgotten.

I eagerly await your response.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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 **Benjy Mudie Interview Transcript.docx**
138K

Benjy Mudie <fresh@icon.co.za>
To: time.leal@gmail.com

Tue, Nov 21, 2017 at 6:23 AM

Hi Sheldon,

Only the bank manager calls me Mr Mudie hahahaha ! Great to meet you, I really enjoyed our chat and wish you all the best with your project, it is definitely needed. I have edited the transcript, hope you like it.

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=CS87NgUoRx4.en.&view=pt&search=inbox&th=15fde0d0a48e5e2b&siml=15fd87ea...> 1/2

11/21/2017

Gmail - PhD Interview Transcript

Cheers

Benjy

From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: 20 November 2017 10:15 AM
To: fresh@icon.co.za
Subject: PhD Interview Transcript

[Quoted text hidden]

 **Benjy Mudie Interview Transcript edited .docx**
29K

Sheldon Leal <time.leal@gmail.com>
To: Benjy Mudie <fresh@icon.co.za>

Tue, Nov 21, 2017 at 12:08 PM

Hi there Benjy

Thank you for doing this for me. It was a real honour to have interviewed someone of your caliber.

Hopefully I get this doctorate and move music education forward in South Africa:)

Yours sincerely

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

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[Quoted text hidden]

ADDENDUM T(iii): MR MUDIE LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 17 November 2017

INFORMED CONSENT:

Dear Mr Mudie

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Benjy Mudie

Age: 63

Expertise: Musician/Musical Director/Composer/Producer

Contact number: 082 490 2743

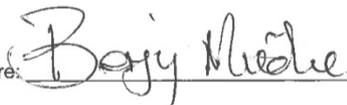
I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature:



Date: 17 November 2017

ADDENDUM U(i): MR LEROUX INTERVIEW TRANSCRIPT

Mr Andre Le Roux Interview

Executive General Manager Corporate Affairs

Conducted: 22 November 2017

Venue: Braamfontein, Johannesburg

Time: 12:30pm-2:30pm

Background:

Mr Le Roux was born in the Cape Town in an area called Manenberg. *Manenberg* is a township of Cape Town, South Africa that was created by the apartheid government for low-income Coloured families in the Cape Flats in 1966 as a result of the forced removal campaign by the National Party. He attended a school called Fairmount Senior Secondary School in Grassy Park, on the Cape Flats. Music was not an offering at his school, and it was a very expensive and elitist subject to pursue, if it was something a student was interested in, as it could only be done outside of school at one's own expense. Although he was very interested in music, he decided to pursue more of a theatrical path, with a focus on community Theatre.

When he graduated from high school he really wanted to attend the University of the Western Cape, predominantly for Coloured people, but was unfortunately not accepted at the university, rather being accepted at the University of Cape Town, primarily white at the time, where he enrolled in a Bachelor of Arts with a Law specialisation. After completing his degree he articulated into an Honours degree in Administration from the University of the Western Cape. This programme was linked to Harvard School of Governance in the USA and gave him a focus on government and policy.

At the University of Cape Town, he got involved in a theatre group, which was eventually approached by the civil society formations to develop cultural policy for the RDP process of the ANC, the City of Cape Town and the ACTAG and Westag, Arts and Culture policy development processes.

This eventually led to a position as part of the ANC (African National Congress) Cultural Desk, where he was integrally involved in developing cultural policy for the ANC and served on the ANC cultural desk with some eminent returning exiles and locals to develop policy.

Mr Le Roux eventually started running a community theatre project in the Cape Flats, BUWA Theatre Company, in which he aimed to uplift the community through theatre and the development of community policing forums, through the work of The Community Peace Foundation, working in Bonteheuwel, Khayelitsha and Mitchells Plein.

What he started noticing, whilst working in the organisation, was that the performers were not getting paid properly. He therefore organised protest action, a sit in, in which he went up against his bosses. The up side was that the performers eventually got paid. The down side was that his contract was terminated, because of

his 'insubordination' in the organisations view and activism in his view. He walked away from the position feeling like he had accomplished his goal, which was to get performers paid.

He was not out of work for long. He went on to start the Buwa Theatre Company, which was run at the Baxter Theatre in Cape Town. The problem with this position was that even though the artists were getting paid, through freelance work, he being office based wasn't. The head of the Baxter Theatre recognised all the good and hard work he was completing in the theatre company and decided to hire Mr Le Roux on contract at the Baxter as an administrator in marketing and public relations.

The first production he did marketing and publicity for at the Baxter was the Tony Award winning protect theatre production called The Island, with John Kani and Winston Ntshona, which was a huge success owing to all the hard work Mr Le Roux had put into the promotion of the show, through various engagements with different governmental organisations and agencies.

From the Baxter, Mr Le Roux got involved with IDASA (The Institute for Democratic Alternatives in South Africa), where he was involved in research for Community Participation in local government and public participation in developing cultural policy. This led to his first published article in a publication called Creating Action Spaces.

Whilst in this position at IDASA he got offered a position in the Eastern Cape Department of Arts and Culture in Theatre and Performing Arts. He relocated to a government position in the Eastern Cape from Cape Town. From there in 1998 he was moved into a National Government position, where he worked in events, his biggest event being the Deputy Covenor of President Thabo Mbeki's Inauguration but was eventually moved into Cultural Industries Unit, under Steven Sack and Monica Newton, specifically within the music division of Cultural Industries. As part of his position he convened and facilitated the Music Industry Task Team, the National Department of Arts and Culture's Music Industry Consultative Policy Process, which produced 37 cross government resolutions to unlock the music industry. Many of the findings made by this task team are still talked about within music business and policy circles to this day.

Mr Le Roux eventually left his position within the Cultural Industries and was moved into a position in the National Arts Council, where he served as an Executive Assistant to the CEO of the company/Company Secretary to the board and was heavily involved in strategy, international partnership projects, policy creation and administration. He eventually left the National Arts Council, in 2001, after uncovering corruption within the organisation, which resulted in the dismissal of the National Arts Council board, by Minister Pallo Jordan.

After leaving the National Arts Council, he started his own consultancy, IKS Cultural Consulting (2004-2006), in which he consulted for various governmental organisations and corporate clients on cultural policy and strategy. Some of his clients included Transnet, Department of Arts and Culture, the AIRCO, SAMEX, David Rattray's Fugitive's Drift Lodge, The Createsa Project, City of Johannesburg and SAMRO. He helped advise on the MOSHITO music conference, he helped create and establish the Association of Independent Record Companies and the South African - AIRCO and the SA Music Export Council - SAMEX. The problem with his consultancy was that he wasn't very good at billing his clients, which meant that he often didn't get paid or got paid late for work completed.

He was eventually employed by one of his clients, SAMRO in 2006 on 01st April, no joke. He was employed in the SAMRO Endowment for the National Arts, which was started in 1996. Between 2006-2010 he restructured the company and formed a new division within SAMRO, known as the SAMRO Foundation. The organisation was declared a foundation in 2011 and he was made Managing Director. In 2017 he was asked to assist in uplifting the marketing portfolio at SAMRO and was given the title of Executive General Manager of Corporate Affairs. He now serves as Managing Director of the SAMRO Foundation and the Corporate Affairs Manager.

Mr Le Roux has also served on various boards over the years, which include:

- Business and Arts South Africa (BASA): current Chairman of the board (2009-present).
- UNISA Music Foundation: Board member (2015-present).
- Music In Africa: Board member (2013 – present).
- MOSHITO: Chairman of the board (2007-2011).
- South African Coalition for Cultural Diversity: Chairman of the board (2009-2012).
- International Federation of Coalitions for Cultural Diversity: Board member (2010-2013).
- Arterial Network: Chairman of the board (2013-2015).
- Klein Karoo Nationale Kunste Fees (KKNK): Board member (2009-2016).
- Stellenbosch Music Centre: Board member (2015-2017).

In the future all the major music collection agencies and societies will be housed at SAMRO Place in Braamfontein: SAMRO; SAMPRA (South African Music Performance Rights Organisation); POSA (Performers' Organisation of South Africa); RISA (Recording Industry South Africa); CAPASSO (Composers Authors and Publishers Association); MOSHITO; MASA (Musicians Association of South Africa); FASA (Franchise Association of South Africa); Puku (book publisher); Zindala Zombili (African Music and Dance Festival); CASA (Composers Association South Africa); Concerts South Africa; and The Arts and Culture Trust.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

I feel that it is really important that there be strong relationships between higher education and the music business with the aim of moving education forward in this country. The reality is that higher education is facing major redundancy, not only in South Africa but the world. The institutions are struggling to remain relevant and with this Fees Music Fall campaign that has been playing out, students are really starting to question the value of a higher education.

I believe that if the degree you are proposing creates really substantial content and modules, those modules and knowledge could go on to feed various other programmes, not only the Bachelor of Music Business, but Certificate and Diploma programmes offered at institutions such as ASE (Academy of Sound Engineering).

I feel that your programme will have a very positive effect on music education in South Africa, if it done properly. It will assist in creating more relevant and progressive qualifications that will ultimately attract greater numbers of students into institutions of higher learning in the country.

- 1.1. How will such a qualification impact graduating music business students?

I think it will create well-rounded individuals who will more easily articulate into jobs in the music business. The secret to the success of this qualification, however, will rely on the content presented. If this is done properly then it will be of benefit many students.

- 1.2. How do you think such a qualification will impact the music business?

I feel that the research component of your qualification is probably the most exciting component of the qualification, because it will help generate and formalise knowledge about the music business. This will help to plug gaps that we are currently experiencing in the music business and it will also help to create a body of knowledge about the music business. This will help in pushing the music business forward and creating individuals who can lead more sustainable careers in the music business. One of the biggest challenges in the creative industries is Research and Development (R&D). There are very few individuals who understand the creative space, creative industries and who are able to conduct proper research. By creating people who can better conduct research it will assist in facilitating R&D, which will help push the creative industries forward.

2. What would your comments be on the duration of the degree?

I feel the qualification is too long. I also feel that students should be able to leave at different points in the qualification (year 1, 2, 3) with substantive knowledge and skills that will empower them to work in the music business. I don't see the point of an education if it purely focuses on learning lots of knowledge and theory if it does not articulate into the ability to do something. Higher education is very expensive and in order to justify its existence it is important that it be designed in such a way that it will impart invaluable skills to individuals, and will therefore empower them to find gainful employment. The reality is that the majority of students enrolled in first year will probably drop out of the qualification within the first three years of enrolment. Research shows that attrition rates in higher education is very high South Africa. It is therefore important that a qualification be

designed in such a way that students are able to exit at various points in the qualification with varying abilities and skills, which will ultimately ensure their employability.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I think that the entry level for new entrants is fine and will assist in attracting a greater diversity of students into music departments. But parallel to that there should be a very well thought out RPL (Required Prior Learning) policy that will afford music practitioners, currently practising in the music business, the opportunity to formalise their education.

- 3.1. Should this entry level be adapted or altered?

As I said, I think that it's important that a strong RPL policy be devised for this qualification that will afford music business practitioners the opportunity to formalise their music business knowledge. The reality is that there will be a strong contingent of people who will want to enrol in the proposed qualification, who are presently working in the music business. These people will want to formalise their knowledge of the music business and learn about different spheres of the music business, that fall outside of their area of speciality.

4. Regarding the areas of specialisation:

- 4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

I like the areas of specialisation and I think that they adequately address the biggest components of the music business. The only thing that I would add in this area is possibly a Digital Media specialisation. Also some of the knowledge contained in the areas of the specialisation, should be introduced at earlier points in the qualification: e.g. Live Music. This is quickly becoming an area in which musicians are generating their greatest income and therefore a very important area of the music business.

- 4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

I think that students should be able to cross over the different areas of specialisation and not necessarily have to stick to the same area over year 3 and 4. I feel that if some of the knowledge contained in the areas of specialisation were introduced at earlier points in the qualification, that this would be enough foundational knowledge that will empower students to be able to articulate across specialisations in year 3 and 4.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

- 5.1. The aims and purpose of the qualification?

I think that the knowledge contained in the elective areas would empower students to become stronger and more valuable creative leaders, entrepreneurs and creative artist managers. Although this knowledge is generic and not necessarily filtered through a music business perspective, it is invaluable knowledge that will facilitate the empowerment of students articulating into the music business.

5.2. The target market of the qualification?

Yes. I think that the type of student who would be attracted to your proposed qualification would be interested in at least 2 of the four elective streams (Marketing, Law, Psychology and Business Management).

5.3. Students' articulation from one year to the next?

I think that students should be able to tap into the knowledge contained within the various elective streams and should therefore be able to cross from one elective stream to the next over the four years they are enrolled in the qualification.

6. To what extent does the degree title and designation embody the aims and outcomes the qualification? (Explain your answer)

I think that Bachelor of Music Administration could be a better title for this qualification. The type of student that will naturally gravitate toward the qualification will be a student who will want to get involved in pushing the arts forward, being involved in creative industries advocacy and will therefore want to fulfil more of an administrative role. These students might want to get involved in social entrepreneurship or will want to work for an NPO (Non-Profit Organisation), such as SAMRO. By naming the qualification a Bachelor of Music Administration it will encourage course developers to develop content that will encourage more of an arts administrative mind-set. There are many people who will not necessarily want to be music business people, but who rather want to take on administrative roles within the music business and therefore the title Bachelor of Music Business might deter students from wanting to enrol in the qualification.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

I think that the internship is a critical component of the qualification. But I think that internships should be introduced at an earlier point in the qualification, it should be the genesis of the degree. Students shouldn't have to wait until the fourth year to be exposed to the music business.

By introducing shorter internships, at the beginning of the qualification, that will gradually become longer over the years, will assist students in acquiring invaluable skills that will allow them to find gainful employment in the music business, from the first year of education.

7.1. What is your opinion pertaining to the placement of the internship?

As I said I think that the internships should be introduced at an earlier point in the qualification. Students should have a two week internship in the first year, that could be split into one week earlier in the year and one week later in the year; a four week internship in the second year (split into two weeks at the beginning part of the year and two weeks later in the year); a six week internship in the third year and a six week internship in the fourth year (split into two sessions of three weeks one at the beginning of the year and an additional three

weeks in the latter part of the year). This is a total of 18 weeks over the four years. I believe that these students should build up working hours, before they articulate into the music business. Almost like flying hours. Students studying to be pilots need to acquire a certain amount of air miles before they are allowed to fly on their own.

7.2. What is your opinion pertaining to the length of the internship?

I feel that four-weeks is sufficient for the students to accomplish what it is that they are required to do in order to compile their final report and to gain the requisite experience in their field of specialisation.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I think that the content contained in this qualification will speak directly to the aims and purpose of the degree, but only if it is developed and disseminated properly.

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I think that the internships should be introduced earlier.

I also feel that there should be a greater focus on African music (not only Western Popular Music or South African genres) in the modules Popular Music Retrospective I and II and Understanding the Pop Song I and II.

Some of the knowledge contained in the areas of specialisation should be introduced at earlier points in the qualification.

The length of the qualification could be reduced and students should be able to depart from the degree in various years, their exit should be with the real knowledge and skills, that will allow them to gain access to the job market, related to their year of exit. I.e. more junior rolls in the music business if they exited in year one and two and more senior roles if they exited in year three of four.

I think that various types of contractual arrangements using real world examples should be introduced at the beginning of the qualification, this will allow students to gain a better understand the regulatory environment that persists in the music business.

Regarding Policy analysis, I don't think students should be able to analyse policy in depth but have very good understanding of the various government departments, policies, regulations and legislation, locally, at city level local government regulations specifically with an emphasis on live music, provincial level arts and culture and heritage policy, national education, trade, international and labour legislation and international level convention's and trade agreements with regard to trade and bilateral agreements. I think it's more important for them to be able to understand policy regulation and legislation and this knowledge should be moved toward the end of the qualification, as this is high level knowledge. Specialisation in cultural policy is already done at WITS at master's level and specifics in intellectual property and entertainment law is a legal

qualification. I also feel there should be the inclusion of a Digital Media specialisation, but some of this knowledge should also be included earlier in the qualification.

ADDENDUM U(ii): CORRESPONDENCE WITH MR LE ROUX

4/9/2018

Gmail - Andre Leroux



Sheldon Leal <time.leal@gmail.com>

Andre Leroux

3 messages

Sheldon Leal <time.leal@gmail.com>

Tue, Nov 7, 2017 at 10:09 AM

To: Charmaine Stander <standerc@artschool.co.za>

Hi there Charmaine

Hope all is well on your side.

You said you could maybe help me get Andre Leroux's details for my interviews. Can you still help?

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
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Charmaine <standerc@artschool.co.za>

Thu, Nov 9, 2017 at 3:33 PM

To: Sheldon Leal <time.leal@gmail.com>

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=andre%20le%20roux&qs=true&search=query&th=15fa16841a017809&>

4/9/2018

Gmail - Andre Leroux

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040-429-NPO



Realising Dreams through
Excellence in Arts & Academics



Winner of the 2014 BASA
"Increasing Access to the Arts" Award

From: Andre le Roux [mailto:andre.le.roux@samro.org.za]
Sent: 09 November 2017 15:22
To: Charmaine <standerc@artschool.co.za>; Naseema Yusuf <naseema.yusuf@samro.org.za>
Subject: Re: FW: Andre Leroux

Sure, I'd be happy to. I am away for the next week though.

On 09 Nov 2017 12:24 PM, "Charmaine" <standerc@artschool.co.za> wrote:

Good Morning Andre,

Great seeing you at the Orbit, like to ask a huge favour Sheldon Leal is one of my friend and is busy with his doctor's degree at is having to do interviews for his thesis, would you be kind enough to agree be interviewed by him.

Kindly let me know if you would be willing.

Kind regards

Charmaine Stander

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=andre%20le%20roux&qs=true&search=query&th=15fa16841a017809&>

4/9/2018

Gmail - Andre Leroux

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040-429-NPO



Realising Dreams through

Winner of the 2014 BASA

Excellence in Arts & Academics

"Increasing Access to the Arts" Award

From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: 07 November 2017 10:10
To: Charmaine Stander <standerc@artschool.co.za>
Subject: Andre Leroux

[Quoted text hidden]

image006.emz
3K

Sheldon Leal <time.leal@gmail.com>
To: Charmaine <standerc@artschool.co.za>

Thu, Nov 9, 2017 at 5:31 PM

Thank you so much Charmaine.

You rock

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
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Sport and Art Exchange
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<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=andre%20le%20roux&qs=true&search=query&th=15fa16841a017809&>



Sheldon Leal <time.leal@gmail.com>

Interview for PhD

3 messages

Sheldon Leal <time.leal@gmail.com>

Thu, Nov 9, 2017 at 5:40 PM

To: andre.le.roux@samro.org.za

Cc: naseema.yusuf@samro.org.za, Charmaine Stander <standerc@artschool.co.za>

Good afternoon Mr Le Roux

I feel so honoured that you have afforded me the opportunity to interview for my doctoral thesis.

The topic of my thesis is: Transforming tertiary music education through the creation of a music business degree.

I understand that you will be away for the whole of next week.

I don't know what your schedule looks like, but what do these days look like for you:

Monday 20 November (anytime after 10:00am)

Tuesday 21 November (anytime after 12pm)

Wednesday 22 November (anytime after 12pm)

Thursday 23 November (anytime after 9am)

Friday 24 November (anytime after 12pm)

I really look forward to meeting you and discussing my study and your reflections on a framework that I have designed.

I eagerly await your response and thank you once again.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
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Naseema Yusuf <naseema.yusuf@samro.org.za>

Fri, Nov 10, 2017 at 10:20 AM

To: Sheldon Leal <time.leal@gmail.com>

Dear Sheldon

Andre is available

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=andre%20le%20roux&q=true&search=query&th=15fa5076be142e7c&>

4/9/2018

Gmail - Interview for PhD

Wednesday 22 November (anytime after 12pm) at 12:30
Please let me know if this time will suit you.

Naseema Yusuf

SAMRO Foundation Administrator
T: +27 011 712 8417
www.samrofoundation.org.za

SAMRO Foundation NPC
20 De Korte Street
Braamfontein 2017
Johannesburg, South Africa

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[Quoted text hidden]

Sheldon Leal <time.leal@gmail.com>
To: Naseema Yusuf <naseema.yusuf@samro.org.za>

Fri, Nov 10, 2017 at 10:24 AM

Good day Ms Yusuf

That is perfect.

I will be there at 12:30.

Please thank Mr Le Roux for availing himself and thank you for facilitating the process.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
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<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=andre%20le%20roux&q=true&search=query&th=15fa5076be142e7c&>



Sheldon Leal <time.leal@gmail.com>

Invitation: Interview for PhD - Sheldon Leal @ Wed Nov 22, 2017 10:30am - 11:30am (Sheldon Leal)

2 messages

Naseema Yusuf <naseema.yusuf@samro.org.za>

Fri, Nov 10, 2017 at 11:00 AM

Reply-To: Naseema Yusuf <naseema.yusuf@samro.org.za>

To: time.leal@gmail.com, Andre le Roux <andre.le.roux@samro.org.za>

Interview for PhD - Sheldon Leal[more details »](#)

Good day Ms Yusuf

That is perfect.

I will be there at 12:30.

Please thank Mr Le Roux for availing himself and thank you for facilitating the process.

Yours sincerely,

When Wed Nov 22, 2017 10:30am – 11:30am Coordinated Universal Time

Where Samro, 20 De Korte St, Johannesburg, 2000, South Africa ([map](#))Video call https://plus.google.com/hangouts/_/samro.org.za/interview-for

Calendar Sheldon Leal

Who

- Naseema Yusuf - organizer
- Andre le Roux
- Sheldon Leal

Going? **Yes** - **Maybe** - **No** [more options »](#)Invitation from [Google Calendar](#)You are receiving this email at the account time.leal@gmail.com because you are subscribed for invitations on calendar Sheldon Leal.To stop receiving these emails, please log in to <https://www.google.com/calendar/> and change your notification settings for this calendar.Forwarding this invitation could allow any recipient to modify your RSVP response. [Learn More](#). **invite.ics**
2K**Sheldon Leal** <time.leal@gmail.com>

Fri, Nov 10, 2017 at 11:20 AM

To: Naseema Yusuf <naseema.yusuf@samro.org.za>

Hi there Ms Yusuf

On my side it says the meeting is at 10:30, is that correct?

Yours sincerely,



Sheldon Leal <time.leal@gmail.com>

PhD Interview

3 messages

Sheldon Leal <time.leal@gmail.com>
To: Andre le Roux <andre.le.roux@samro.org.za>

Thu, Nov 23, 2017 at 12:17 PM

Hi there Mr Le Roux

Thank you so much for affording me the opportunity to interview you for my PhD study yesterday. It was such an honour and a privilege and I really enjoyed our interaction and your suggestions.

Please find attached the transcript of our interview. Please read through it and adjust anything you wish, I want the transcript to be an accurate reflection of your feelings and I'm sure I got stuff wrong somewhere along the way...I mean I was writing rather quickly, I'm sure I missed something. Also feel free to add anything that you may have missed yesterday.

Once again thank you so much for you input and for your willingness to be interviewed for my study.

Hopefully I will bump into you on Saturday at the Copyright workshop.

P.S. I was looking at my past emails and saw that I spoke at the 2011 Moshito festival. It was such a rewarding experience. I spoke on 6 different panels and one of them was just myself and Ivor Haarburger (that was a really cool one for me).

Anyway...I digress...

I eagerly anticipate your response and I would like to thank you once again for your assistance.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

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 **Mr Andre Le Roux Interview Transcript.docx**
128K



Sheldon Leal <time.leal@gmail.com>

PhD Interview Transcript

7 messages

Sheldon Leal <time.leal@gmail.com>
To: Andre le Roux <andre.le.roux@samro.org.za>

Wed, Dec 6, 2017 at 10:02 AM

Hi there Mr Le Roux

Hope all is well on your side and that your son is feeling better after his injury.

I was wondering if you received the Phd Interview transcript I mailed you last week? If you are happy with everything I wrote you can just reply to this email and say you happy with everything.

I eagerly await your response.

Yours sincerely.

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
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Tel: 012 665 0289
E-mail: time.leal@gmail.com

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Andre le Roux <andre.le.roux@samro.org.za>
To: Sheldon Leal <time.leal@gmail.com>

Wed, Dec 13, 2017 at 3:24 PM



Hi Sheldon

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=andre%20le%20roux&qs=true&search=query&th=160554eef0e462c&...>

4/9/2018

Gmail - PhD Interview Transcript

I just sent some edits especially on the background. Read almost like a biography. Remember to save it for when I am no longer you can sent it to my family.

Warm regards
Andre Le Roux

Executive General Manager: Corporate Affairs

T: +27 011 712 8409
www.samrofoundation.org.za

SAMRO Foundation NPC
20 De Korte Street
Braamfontein 2017
Johannesburg, South Africa

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[Quoted text hidden]

Sheldon Leal <time.leal@gmail.com>
To: Andre le Roux <andre.le.roux@samro.org.za>

Wed, Dec 13, 2017 at 3:32 PM

Hi Mr Le Roux

Thank you for replying to my email.

Hope you enjoyed it :)

Hope you have an awesome holiday and I hope our paths cross at some point in the future.

Once again thank you for affording me the opportunity to interview you for my thesis.

Yours sincerely
[Quoted text hidden]

Andre le Roux <andre.le.roux@samro.org.za>
To: Sheldon Leal <time.leal@gmail.com>

Wed, Dec 13, 2017 at 3:36 PM



In retrospect I really enjoyed the interview. I just edited another one I did in Dakar and will send it to you as well. It's rough but you may like it.

Warm regards
Andre Le Roux

Executive General Manager: Corporate Affairs

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=andre%20le%20roux&qs=true&search=query&th=160554eef0e462c&:>

ADDENDUM U(iii): MR LE ROUX LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leaf	Research Supervisor: Dr. Matildie Thom Wium
P. O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	IB 36 Bloemfontein Free State
time.leaf@gmail.com	T: +27(0)51 4012757 thomwium@ufs.ac.za

Date 22 November 2017

INFORMED CONSENT:

Dear Mr Le Roux

I would like to invite you to take part in the following research project:

Transforming music education in South Africa through the creation of a music industry related baccalaureate.

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Andre Le Roux

Age: _____

Expertise: Managing Director of SAMRO Foundation

Contact number: (011) 712 8417

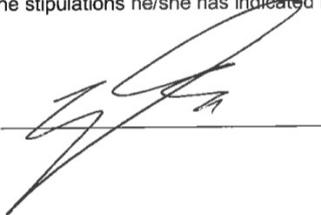
I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 22 November 2017

ADDENDUM V(i): MS SCHOEMAN INTERVIEW TRANSCRIPT

Ms Schoeman Interview

Profession: Music Educator/Arranger/Orchestrator: Director of Music at St Stithians College

Conducted: 22 November 2017

Venue: Peter Place, Johannesburg

Time: 3:00pm-5:15pm

Background:

Ms Schoeman was born in Craddock in the Eastern Cape. She went to a school where music was offered as a subject. The subject was, however, heavily under subscribed: there were only two pupils in her grade when she was at school. She was always very passionate about music and her main instruments are piano and the church organ. When she left school, she decided to attend university in the Free State. She enrolled for a BMus at the University of the Free State. She completed a BMus in Music Education with additional Jazz modules. After her BMus she articulated into an Honours degree in Musicology and continued pursuing her studies in Jazz. All in all she spent six years at university.

After completing her studies she was offered a job as the Head of Music at Grey College (1998-2006). When she originally arrived at the school she found a department that hadn't truly explored all available opportunities, all that was offered offered was some piano and vocal lessons, theory classes and there was a vocal group. One of the staff in the department was a cello teacher who was involved in the Musicon: a music centre in the area where many of the boys received their private instrument tuition. Together Ms Schoeman and the cello teacher endeavoured to turn the music department around. They initially started a cello group, which then became an ensemble and eventually became an orchestra. The orchestra played different genres of music from pop to classical music. They also built up a choir festival, which eventually became a music festival. For the 150th anniversary of the school, 2005, various music celebrities were invited to perform with the boys (Laurika Rauch, DNA Strings, Theuns Jordaan and Steve Hofmeyer) and the whole evening was capped off with a mass choir performance, where all the boys in the school performed (1200 boys) with a symphony orchestra. At the time the event cost about R600,000 to host. It was a great experience for the boys who got the experience of performing with some very significant and iconic South African musical talent. This festival has now become a major event in the school's arts calendar.

In 2006 Ms Schoeman left the school and decided that she wanted to move to Gauteng. She felt that she needed a new musical challenge. She moved away from education altogether and became a freelance musician, orchestrator and arranger. She worked with some very iconic South Africa talent: Karen Zoid, Nianel, Peter McLee and Richard Cock. She also occupied the position of Music Director at a subsidiary branch of her Bloemfontein church, which decided to open a branch in Pretoria: Christian Revival Church.

In 2011 a position opened up at St Stithians Boys College in Johannesburg and she was asked to interview for the position of Director of Music at the very prestigious private school. She accepted the position and has served as the Director of Subject Music and the Music School for the past six years. She now heads up a choir of over 100 boys and an award winning vocal ensemble known as The Dukes.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

I think that the qualification you are proposing will open up much greater career prospects for graduates. By making careers in music a more viable prospect, there will be a greater interest in enrolling in such a qualification, which will inevitably result in greater enrolments into music departments, making those departments more economically sustainable.

I find that there are very few students who pursue tertiary music studies. Even when I was studying, there were only about 20 students in my class. Because careers in music are not something people are generally aware of, this also affects the number of pupils who decide to pursue music as a subject in high school. At my school there are only between four to six pupils per class, between grades 10-12. Parents just don't see the viability of the subject, because they cannot see what their children will one day be able to do with the subject. A qualification such as the Bachelor of Music Business will therefore create more recognisable career pathways, which will encourage students to enrol in the qualification. I believe that this will inevitably filter down into high schools. Parents will start seeing the viability of a music career, which may encourage them to allow their children to pursue music studies at high school level.

I find that there is a big gap in tertiary music education. Currently there is a Masters in Business Administration in Creative Industries offered at Henley Business School. This qualification is pitched at a very high level and is very expensive, making it something that is beyond the reach of many people wanting to pursue a career in the

music business. Other than this MBA most qualifications offered at universities only prepare students for two realities: teaching or performance. If one is honest with oneself only about 0.1% of all students who study music will become successful career musicians. There is also a multitude of career possibilities in the music business and qualifications should be preparing students for these opportunities. The reality is that not everyone wants to be a musician and there should be some sort of qualification that will cater to these individuals. I almost believe that this category of student may outweigh the students who do want to be musicians. I also believe that some of the knowledge contained in the Bachelor of Music Business should filter down into high school education. At the moment high school education has been structured to allow pupils to articulate into a BMus, I feel that the education pupils are receiving in high school should be preparing them for something other than just performance and academia.

1.1. How will such a qualification impact graduating music business students?

Students graduating for the Bachelor of Music Business will have a very well rounded knowledge of the music business. I like that they get a taste of all the aspects of the music business. This will therefore mean that these graduates will be able to filter into a multitude of careers within the music business.

I also feel that there is a need for people who will be able to guide the careers of creatives/musicians. Musicians are just not motivated to think about career trajectories, they need someone who will guide them along the way. Musicians often have amazing ideas, concepts and content, but they are unable to monetise these ideas/content/concepts. I saw this personally with Karen Zoid. Karen has always had great creative ideas; she was just unable to implement them. Her new manager is an action person who has made some of Karen's creative ideas a reality. So my conclusion is that a good creative manager is the difference between a successful and a not so successful artist. I therefore feel that the Bachelor of Music Business will give musicians the ability to be musicians and will allow the people who want to guide the business the opportunity to do so. It will also give graduating students an awareness of what their possibilities are and will empower them with the knowledge to make a success of a career in the music business.

1.2. How do you think such a qualification will impact the music business?

I believe that this qualification is desperately needed in the music business. As I said above there are many creatives in the music business who need someone who will properly guide their careers. The problem is that there are not enough trained people who can offer musicians this level of guidance.

There are many super talented musicians who never make it in the industry, not because of a lack of wanting or trying to pursue a career in music, but because of a lack of guidance. I therefore feel that with the right guidance, more people will pursue music careers, which will therefore produce greater opportunities for creative managers, which will inevitably result in greater income generation and ultimately greater prosperity in the music business, making it a more valuable and sustainable industry. This is something that we are currently witnessing in the film industry. There are qualifications that cater to the business of film, this has resulted in greater prosperity in this industry and it is therefore incomprehensible that this has still not happened for the music business.

2. What would your comments be on the duration of the degree?

I feel that the qualification should be a little shorter, maybe three years. Because the qualification is quite practical, it may attract more practically orientated students, who don't necessarily want to be committed to a four year qualification, which will therefore make the length of a qualification a deterrent for some of the students considering enrolling in the Bachelor of Music Business. I therefore feel that you could reduce the qualification to three years and allow those students who want to take their studies to the next level, the opportunity of completing a fourth year, which will be an honours degree.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I feel that you would want to make this degree as accessible to as many people as possible and the entry level that you have selected for this qualification will open the doors to a greater number of students wanting to pursue music studies. The BMus will always serve a purpose, but it is quite an elitist qualification, for which only a limited few are eligible. The Bachelor of Music Business will therefore be a qualification that will attract a much greater number of students, based on the stated entry level.

3.1. Should this entry level be adapted or altered?

I don't think so. I think the entry level will serve the purpose of attracting greater numbers of students into music departments.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

I think that the areas of specialisation have been well selected and cover the largest spheres of the music business. The only thing that I am missing in this study area is some sort of specialisation in Digital Music or Music Technology. This is becoming a much greater component of the music business.

4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

I think students should articulate from one area of specialisation in year three to the same area in year four. I think that if the students intend to specialise in an area of the music business (as the study area is indicating by its title, Specialisation), then they need the depth of knowledge in that area (acquired in year three) in order to articulate into the internship in the fourth year. I am comfortable with the fact that the students are exposed to the remaining three specialisations throughout the course of their education (years 1-3), which means that if they are selecting one area of specialisation, it doesn't mean that they do not have knowledge of the other areas of specialisation. I feel that it's important that students specialise in one of the allocated areas so that they can be more effective within those spheres of the music business. It's like being a doctor, medical students specialise in different types of medicine and medical areas and as there are different areas of music business, students should be able to specialise in one of the different areas of the music business. I think that these areas of specialisation have been carefully thought out, designed and included in this qualification.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

5.1. The aims and purpose of the qualification?

I really feel that the elective streams selected for this qualification are spot on and will assist in creating music business leaders. Although the electives contain generic knowledge, I feel that they will give the graduating students the depth of knowledge that will ensure their career longevity and success.

5.2. The target market of the qualification?

I feel that the students articulating into this qualification will be very interested in the elective streams. I feel that the elective knowledge marries well with the core knowledge contained in this qualification.

5.3. Students' articulation from one year to the next?

I feel that the students should remain within their elective streams from one year to the next. They require the foundational knowledge in order to articulate into higher levels of knowledge as the qualification progresses.

6. To what extent does the degree title and designation embody the aims and outcomes the qualification? (Explain your answer)

I feel that the title of the qualification is perfect as it says exactly what the qualification is trying to achieve.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

I think that this internship is vital for this qualification. Students need to be able to put what they have learnt into practice and they need to see what it is they will encounter once they enter the job market. I feel that my BMus did not really prepare me for what I would eventually encounter once I graduated. I have become a manager and director of music in my career, and this is something for which I was not prepared. I had to develop my management skills as I progressed through my career. I had a completely different idea of what I was going to do whilst I was studying. I feel that if you decide to reduce the qualification, that the internship is the one thing that you should not get rid of. The internship is the crux of the qualification. The internship will give students invaluable knowledge, empower them with highly relevant skills, allow them to network with people that may assist them in finding gainful employment and give them the opportunity to develop a network of relevant music business stakeholders.

7.1. What is your opinion pertaining to the placement of the internship?

I feel that it is necessary for the students to have acquired all the foundational knowledge and skills, included in the first three years in order to ensure their success in the internship. By being empowered with the relevant knowledge and skills, students will be more able to assist in an internship and will therefore be more effective contributors to whichever organisation in which they are placed. I therefore feel that the placement of the internship is perfect.

7.2. What is your opinion pertaining to the length of the internship?

I feel that the four weeks indicated is perfect. I wouldn't change it.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I feel that the content contained in this qualification is balanced and very well thought out. I think there is a good balance between generic knowledge and music business specific knowledge. I feel that a student graduating from this qualification has a lot of exposure to the different components of the music business and will therefore graduate with a very good understanding of how the music business operates from various perspectives. The specialisations also give students a highly advanced understanding of a specific part of the music business (which ever part they decide to pursue).

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I feel that this qualification has been very well designed and conceptualised. I think that modules have been carefully considered and very specifically placed in the framework. The qualification flows well and contains invaluable content that will assist students in acquiring the skills they will need in order to ensure long-term career sustainability. The only things I would change would possibly be:

- **The length of the qualification (four years to three years).**
- **The inclusion of a Digital Media/Technology specialisation.**
- **I feel that the music theory can be done in one year, I don't think that the music business students need two years of music theory, one is sufficient.**

ADDENDUM V(ii): CORRESPONDENCE WITH MS SCHOEMAN

4/9/2018

Gmail - PhD Interview



Sheldon Leal <time.leal@gmail.com>

PhD Interview

9 messages

Sheldon Leal <time.leal@gmail.com>
To: nmuller@stithian.com

Wed, Nov 15, 2017 at 10:19 AM

Good morning Nola

It was so nice speaking to you yesterday.

Regarding the interview with your Director of Music: I have completed a bachelor of Music Business framework for my PhD, which I would like to get some feedback on. I am currently interviewing people from various music business backgrounds (Education, academia, record companies, publishing companies, societies etc) so that they can give me their opinion on my framework and would relish the opportunity to meet with your Director of Music.

Monday (20 November) would be a good day for me, I am available to meet from 10am. On Tuesday (21 November) I can meet from 12:30pm. Would any of these days work?!

I eagerly await your response.

Yours sincerely,

Sheldon Rocha Leal
Director of Culture Southdowns College

Nola Muller <NMuller@stithian.com>
To: Sheldon Leal <time.leal@gmail.com>
Cc: Yvette Schoeman <YSchoeman@stithian.com>

Wed, Nov 15, 2017 at 11:40 AM

Dear Sheldon,

It was good to speak to you too, thank you.

I've copied in my Head of Department, Yvette Schoeman, on this email.

She will be in contact with you further.

Best of luck with your interviews.

[Quoted text hidden]

Nola Muller
Teacher: Music
Boys' College

[St Stithians College]
St Stithians College | 40 Peter Place | Lyme Park | Sandton | 2191 | South Africa
switchboard 27 11 577 6000

NMuller@stithian.com | www.stithian.com

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Yvette Schoeman <YSchoeman@stithian.com>
To: Sheldon Leal <time.leal@gmail.com>

Wed, Nov 15, 2017 at 3:11 PM

Dear Sheldon

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=YSchoeman%40stithian.com&qs=true&search=query&th=15fe2371e4b>

4/9/2018

Gmail - PhD Interview

It will be my pleasure to meet with you. It sounds like a very exciting venture – you are brave!

Unfortunately I'm away on a strat planning session on 21 November, so we will have to do it on the 20th.

I'm available between 13:00 – 16:30. Let me know if that can work and how much time we will need.

Look forward to hearing from you.

Regards

Yvette

Yvette Schoeman

HEAD OF MUSIC



**ST STITHIANS
COLLEGE**

St Stithians College | 40 Peter Place | Lyme Park | Sandton | 2125 | South Africa
tel 27 11 577 6100 |
yschoeman@stithian.com | www.stithian.com

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[Quoted text hidden]

Yvette Schoeman
Head of Department: Music
Boys' College

 **St Stithians College**

St Stithians College | 40 Peter Place | Lyme Park | Sandton | 2191 | South Africa
switchboard 27 11 577 6000
YSchoeman@stithian.com | www.stithian.com

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Sheldon Leal <time.leal@gmail.com>
To: Yvette Schoeman <YSchoeman@stithian.com>

Thu, Nov 16, 2017 at 8:54 AM

Good day Ms Schoeman

Thank you so much for affording me the opportunity to interview you. I can't wait to meet you, heard so much about you.

Monday the 20th is cool with me. I will meet you at 13:00. Do you want to meet at the St Stithians music department?

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=Y Schoeman%40stithian.com&qs=true&search=query&th=15fe2371e4b>

4/9/2018

Gmail - PhD Interview

I eagerly await our encounter and once again thank you very much.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
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[Quoted text hidden]

Yvette Schoeman <YSchoeman@stithian.com>
To: Sheldon Leal <time.leal@gmail.com>

Fri, Nov 17, 2017 at 5:49 PM

Dear Sheldon

I am so sorry to let you know that something urgent has just come up at school which I have to attend to on Monday afternoon. Please accept my apologies!

My availability for the next week and a half:

Wednesday 22/11	12:30 – 16:30
Thursday 23/11	8:30 – 12:00
Friday 24/11	8:30 – 12:00
Monday 27/11	12:00 16:00
Tuesday 28/11	8:30 – 16:00
Thursday 30/11	8:30 – 16:00

I hope we will be able to find an alternative time. Again, so sorry for having to reschedule.

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=Y Schoeman%40stithian.com&qs=true&search=query&th=15fe2371e4b>

4/9/2018

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Regards

Yvette

Yvette Schoeman

HEAD OF MUSIC



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tel 27 11 577 6100 |
yschoeman@stithian.com | www.stithian.com

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From: Sheldon Leal [mailto:time.leal@gmail.com]
Sent: 16 November 2017 8:54 AM
To: Yvette Schoeman <YSchoeman@stithian.com>
Subject: PhD Interview

[Quoted text hidden]
[Quoted text hidden]

Sheldon Leal <time.leal@gmail.com>
To: Yvette Schoeman <YSchoeman@stithian.com>

Mon, Nov 20, 2017 at 9:48 AM

Hi there Ms Schoeman

I completely understand. I will work according to your schedule. After all you doing me a favour:)

The best time for me would probably be on Wednesday at 3pm.

Will that work?

Yours sincerely

I eagerly await your response.

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=Y Schoeman%40stithian.com&qs=true&search=query&th=15fe2371e4b>

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Gmail - PhD Interview

Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

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[Quoted text hidden]

Yvette Schoeman <YSchoeman@stithian.com>
To: Sheldon Leal <time.leal@gmail.com>

Tue, Nov 21, 2017 at 8:13 PM

Hi Sheldon

Yes, that's perfect. We could meet at the Higher Ground restaurant on our campus if you think that would be suitable? Otherwise I can book one of the boardrooms at school.

[Quoted text hidden]

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4/9/2018

Gmail - PhD Interview



ST STITHIANS
COLLEGE

Sheldon Leal <time.leal@gmail.com>
To: Yvette Schoeman <YSchoeman@stithian.com>

Wed, Nov 22, 2017 at 6:55 AM

Good morning Ms Schoeman

Wherever is best for you is fine with me, I can do the meeting wherever you want. I just need some paper and you.

Can you please send me your number in case something happens and I need to inform you of what is going on, or are you on your email all the time?!

See you later and thank you for doing this for me.

Yours sincerely,
[Quoted text hidden]

Yvette Schoeman <YSchoeman@stithian.com>
To: Sheldon Leal <time.leal@gmail.com>

Wed, Nov 22, 2017 at 7:32 AM

Hi there Sheldon

Let's meet at the Higher Ground then we can have a cup of coffee too.

My number 082 410 1935

Look forward to meeting you and I'm really happy to help!

Regards
Yvette
[Quoted text hidden]

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=YSchoeman%40stithian.com&qs=true&search=query&th=15fe2371e4b>



Sheldon Leal <time.leal@gmail.com>

PhD Interview Transcript

1 message

Sheldon Leal <time.leal@gmail.com>

Fri, Nov 24, 2017 at 10:52 AM

To: Yvette Schoeman <YSchoeman@stithian.com>

Good morning Ms Schoeman

Once again thank you so much for giving me the opportunity to interview you for my PhD study. It was an honour and privilege.

Please find attached the transcript of our interview. Please read through it and make any changes you wish. I was writing really fast so I'm sure I must of made a mistake somewhere along the line. I want this transcript to be a true reflection of your feelings about the topic. So if I got something wrong or if you have thought of something you'd like to change or add, then please do so and then return to me as soon as you can.

You are doing such a great job at St Stithians and I am so honoured that I can include someone of your stature in my study.

I eagerly await your feedback.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
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Tel: 012 665 0289

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 **Ms Schoeman Interview Transcript.docx**
83K

ADDENDUM V(iii): MS SCHOEMAN LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 22 November 2017

INFORMED CONSENT:

Dear Ms Schoeman

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,



Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related
baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Yvette Schoeman

Age: 44

Expertise: Director of Music St Stithians College

Contact number: 011 577 6100

I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: 

Date: 22 November 2017

ADDENDUM W(i): PROF. VAN NIEKERK INTERVIEW TRANSCRIPT

Professor Caroline van Niekerk Interview

Profession: Music Education Specialist

Conducted: 24 November 2017

Venue: Centurion/Cape Town

Time: 12:00pm-2:00pm

Background:

Prof. Caroline van Niekerk was brought up in Pretoria and went to school at St Mary's DSG in the capital city of South Africa. She was in the same school from Grade 1 to matric. She did not do music as a subject at school, but pursued her formal music education extra-murally. Both her parents were musicians, and there was an expectation that she would pursue a musical career path, with her mother hoping that she would pursue musical studies abroad, as she had done. Her father was, however, a medical doctor, by profession, and her mother is still a music teacher, at the age of 91 (vocal specialist). Her mother studied in the UK at the Royal College of Music in London.

Prof. van Niekerk completed her BA with majors in Music and English Literature at the University of Stellenbosch. Her main instruments are Voice, Piano and Pipe Organ. She also completed a Teacher's Diploma at the university. After completing her studies at Stellenbosch, she completed two licentiates from the University of South Africa: one in school music and one in the theory of music. After completing these studies she enrolled at the University of the Witwatersrand for her Masters in Music and eventually also completed a PhD in music at the same university.

She holds various other smaller qualifications in television presenting, leadership, negotiating skills, translating and editing. She is registered with SATI (the South African Translators Institute) as a translator and English language editor.

She retired in 2012 as a full Professor of Music Education from the University of Pretoria.

Prof. van Niekerk lectured at various institutions of higher learning (universities and teacher training colleges) including the Pretoria Technikon (now known as the Tshwane University of Technology) and the University of Pretoria, where she was the head of music education. Between 1991 and 1996 she was a Director in the South African national Department of Education.

As a professor she has authored, supervised and edited over 100 Masters and Doctoral theses. Prof. van Niekerk has also examined both locally and internationally and has spoken at various conferences held locally and abroad.

Between 1992-1996 Prof. van Niekerk was elected as a member of the board for the International Society for Music Education (ISME). She was elected the Vice-Chair of the committee that hosted ISME '98 conference,

held in Pretoria and was responsible for making all the arrangements and compiling the programme for the event. This '98 conference is considered one of the best ISME conferences ever hosted.

In 2000 Prof. van Niekerk became the first President of the Pan-African Society for Music Education (PASMAE), founded in Harare, Zimbabwe in August 2000. She was re-elected secretary general of the organisation for two successive terms, until she resigned in 2005.

Prof. van Niekerk has also been one of over 70 researchers involved in the AIRS project (Advancing Interdisciplinary Research into Singing), a committee consisting of researchers from around the world, and the CMS Ambassadors Programme between the American College of Music Society and ISME.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

Well, it depends on the extent to which any applicable institutions choose to implement what you have produced. But at least, if they don't do so, they can't claim that they didn't know how to and didn't have the ability/time/finance to do the necessary research.

- 1.1. How will such a qualification impact graduating music business students?

Hopefully they will feel equipped in ways that others in SA before them have not been able to feel. It will be for the workplace, in due course, to indicate how they are viewed in comparison with previous employees or they will have to say themselves, if entrepreneurs, how well they believe they are prepared for the realities of the marketplace.

- 1.2. How do you think such a qualification will impact the music business?

Again, relevant parties will need to express themselves on this point, in due course. But hopefully the feeling will be possible that (ex) students have had the opportunity to be appropriately equipped, and that they can't say that the necessary options do not exist within any formal avenues of study.

2. What would your comments be on the duration of the degree?

Academically there is a difference between a three and four year qualification. Three-year qualifications are more academic and four-year qualifications are more professionally driven. This qualification is obviously pitched at an NQF Level 8, which therefore means that students can articulate into a Masters programme. There is a LOT to learn when you consider all the musical/economic/legal and other facets to be taken into consideration, in this qualification and therefore I feel that a four-year duration is acceptable.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

This is the only appropriate entry level for a baccalaureate degree. Otherwise you have to completely rethink options, consider short courses and all sorts of other routes. Also, I doubt that you would want this qualification to be thought of as, in any way inferior to other B-degrees. What impact such a course may have on music departments and their enrolment figures will no doubt also depend on staff appointed – and that is an issue independent of the purpose of your study.

3.1. Should this entry level be adapted or altered?

Not if your end goal is a degree. I think the entry level adequately accomplishes what it needs to do.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

For me some of these are more critical than others, for reasons as discussed telephonically.

4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

This has been carefully structured, according to spelt-out norms.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

5.1. The aims and purpose of the qualification?

I think that some of the elective streams are a little more relevant than others, for example I don't quite see the relevance of the psychology elective, but something like the legal elective is very relevant and will fit well in the qualification. I think that some of the elective streams will adequately create future music business leaders, entrepreneurs and managers, whilst others might not, but that all depends on time and implementation.

5.2. The target market of the qualification?

As I said above, some people might be very interested in some of the elective streams and not so much in others. But over time you will be able to see what works and doesn't work, depending on enrolments, and then you can remove some of the electives and add other elective streams, depending on demand and the interest of enrolled students. I think that logistically the implementation of the elective streams might be problematic as all these elective streams come from different faculties and not all university's faculty's work fluidly together. This therefore works idealistically, but may not work practically.

5.3. Students' articulation from one year to the next?

You have thought very carefully about these aspects. To an extent, only time will tell in terms of what may happen going into the future, and that does not affect the value of what you place before us as part of a doctoral study.

6. To what extent does the degree title and designation embody the aims and outcomes of the qualification? (Explain your answer)

Sounds fine to me – and one can't in any case expect a title to encompass all such aspects. Again, time will tell, as indicated in the previous answer.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

I think that the internship idea is a good one. I think that students will develop very important networks that will assist them in securing a future career within the music business. Also I think that the students may even articulate from the internship into a job within the company they have been placed, because either they have been very good in their internship or because a need has arisen for a person with their skill set in the company. Generally I think the internship idea is a good one and one that you have very carefully thought out.

7.1. What is your opinion pertaining to the placement of the internship?

That all depends on the service provider, some companies may prefer students who have as much knowledge as possible before endeavouring to complete an internship, so that they can be as effective and useful as possible. For those companies, the internship as you placed it, in the qualification, is perfect. For other companies, they may want interns with as little knowledge as possible so that they can teach them as much as they can from scratch, and for those companies the internship would be better placed at the beginning of the qualification. It therefore depends on the organisation that will be hosting the interns.

7.2. What is your opinion pertaining to the length of the internship?

Once again all of this depends on the student and the service provider: Some service providers may want to have interns at their institution for shorter periods of time, as some of these service providers find interns to be a disruption and an inconvenience, so shorter periods of time maybe more beneficial. And then again it sometimes takes time for an intern to settle into an internship and benefit from the hands-on practical experience they receive, especially if they enjoy the internship and the company at which they have been

placed. This may result in the creation of valuable networks and a possible job and in this case the longer the internship the better for the student. The alternative is if a student is placed in an internship that is horrible and in which they are not happy, in this case the student will want the internship to be as short as possible. There may also be students who want to experience different parts of the music industry, to me this therefore means that maybe shorter internships in different spheres of the industry may be beneficial for the development of a students skills.

Therefore the answer to both of these sub-questions depends on the buy-in of those who will host the interns and on the interns themselves.

The idea is an excellent one, and you have clearly set out parameters, so it's not simply a question of leaving what happens during the periods to chance. But nevertheless, the chances are that some interns would have a more positive experience than others – that is an aspect, which is virtually beyond anyone's control, just as is the case with practice teaching periods.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I think that you've done a very good job of covering this, not only from all your examination of other qualifications but also from your own experience – and that is a winning combination, it's not, for example, a question of either just academic pie in the sky or personal bias, there is a real life application.

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I think that would be very hard to say until one could reconsider after several years of implementation. Experience does teach that often, when designing new qualifications, there is initially a tendency to try and include too much, and time then tells that content needs to be pared down or removed.

On an aside, as regards the specialisations and the electives: it may be true that you are thinking of possibilities and what could be important and are less worried about the logistics. But for someone assessing your proposals, even if they are only a "paper exercise", you do want them to come to the conclusion that you have adequately covered important aspects- and I think you should be safe on that score. On the other hand, thinking about the economics of hosting a qualification, I would not proliferate too much as it will not be economic to have students split up into too many groups of small students, with lecturers spread out too thin to take care of students in all these specialisations. I think that you have carefully considered all these aspects and I wouldn't be changing the qualification too much. It consists of the right balance of things, as it currently stands.

ADDENDUM W(ii): CORRESPONDENCE WITH PROF. VAN NIEKERK

4/9/2018

Gmail - Bachelor of Music Business



Sheldon Leal <time.leal@gmail.com>

Bachelor of Music Business

4 messages

Sheldon Leal <time.leal@gmail.com>
To: Caroline van Niekerk <caroline@mweb.co.za>

Thu, Nov 16, 2017 at 2:12 PM

Hi there Professor/Doctor/Mrs van Niekerk

Thank you so much for agreeing to be part of my study.

I would like to do a telephonic interview on the 24th of November at about 12:00pm, if that's fine with you, if it's not then we can do it another time that will suit you. Just through I would send you some documents for you to peruse before our meeting:)

Please find attached the following documents:

- Chapter 6 Addenda: This is a document, containing all the descriptions of the courses contained in the Bachelor of Music Business (I don't usually reveal this to the participants in my study, as it is too much information and I don't want to scare them away, but I thought you may be interested in the detail, I usually only refer to this document in my interviews).
- Bachelor of Music Business Organogram: This is a birds eye view of the qualification, which I generally give to my participants, it just summarises the qualification in one page.
- Bachelor of Music Business Framework: I don't usually give this to my participants. This is a breakdown of the qualification, without a description of all the modules, it just has the NQF Levels and credit breakdown
- Questionnaire: This document should actually be entitled Interview Schedule. This is the interview that I will eventually conduct with you telephonically. Just thought I would send it to you so that you can think about some of the questions I will be asking in my interview. But you don't need to look at it at all.
- Letter of Informed Consent: Finally this is the letter of informed consent. I would need you to sign, scan and return back to me. I have provisionally booked the 24th of November as a date for the interview, but if you can't make it then, then we can just change the date to when it suits you.

Thank you once again for doing this. I feel like this is a true full circle. You are the one that inspired me to travel down this path and to end with you is just perfect.

Thank you, thank you, thank you. I owe you so much.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=caroline%20van%20niekerk&qs=true&search=query&th=15ffe323e62a>

4/9/2018

Gmail - Bachelor of Music Business

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5 attachments

-  **Bachelor of Music Business Framework.docx**
20K
-  **Bachelor of Music Business Organagram.docx**
56K
-  **Chapter 6 Addenda.docx**
118K
-  **QUESTIONNAIRE FOR SAMPLE GROUP B.docx**
16K
-  **Prof. Caroline Van Niekerk Letter of Informed Consent.docx**
37K

Caroline & Peter van Niekerk <caroline@mweb.co.za>
To: Sheldon Leal <time.leal@gmail.com>

Thu, Nov 16, 2017 at 3:06 PM

Sheldon, I'll go through everything and be ready for 24th at 12. The only problem I foresee is that they might let us know that on that day we have to go and fetch my car from the panelbeaters in the Strand, about an hour's drive from here. We have to take it in on Monday morning first thing and they said 4-5 days. Of course once it's ready we have to get it and return the courtesy vehicle. OK if I then let you know at fairly short notice, e.g. on Thursday afternoon?

C

From: Sheldon Leal <time.leal@gmail.com>
Date: Thursday, 16 November 2017 at 14:12
To: Peter van Niekerk <caroline@mweb.co.za>
Subject: Bachelor of Music Business

[Quoted text hidden]

Sheldon Leal <time.leal@gmail.com>
To: Caroline & Peter van Niekerk <caroline@mweb.co.za>

Thu, Nov 16, 2017 at 3:08 PM

Prof that is perfectly fine. I will work around your schedule. I can even interview the next week.

Just send me a Whatsapp and we can make an arrangement.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=caroline%20van%20niekerk&qs=true&search=query&th=15ffe323e62a>

4/9/2018

Gmail - Bachelor of Music Business

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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[Quoted text hidden]

Caroline & Peter van Niekerk <caroline@mweb.co.za>
To: Sheldon Leal <time.leal@gmail.com>

Mon, Nov 27, 2017 at 5:56 PM

Scan of signed form to follow.

CvN

From: Sheldon Leal <time.leal@gmail.com>
Date: Thursday, 16 November 2017 at 14:12
To: Peter van Niekerk <caroline@mweb.co.za>
Subject: Bachelor of Music Business

[Quoted text hidden]

 **QUESTIONNAIRE FOR SAMPLE GROUP B.CvN.docx**
22K

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=caroline%20van%20niekerk&qs=true&search=query&th=15ffe323e62a>

4/9/2018

Gmail - FW: signed form



Sheldon Leal <time.leal@gmail.com>

FW: signed form

4 messages

Caroline & Peter van Niekerk <caroline@mweb.co.za>
To: Sheldon Leal <time.leal@gmail.com>

Tue, Nov 28, 2017 at 8:06 AM

 **Consent form CvN.PDF**
171K

Sheldon Leal <time.leal@gmail.com>
To: Caroline & Peter van Niekerk <caroline@mweb.co.za>

Tue, Nov 28, 2017 at 12:19 PM

Thank you so much for this

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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On Tue, Nov 28, 2017 at 8:06 AM, Caroline & Peter van Niekerk <caroline@mweb.co.za> wrote:

Sheldon Leal <time.leal@gmail.com>
To: Caroline & Peter van Niekerk <caroline@mweb.co.za>

Tue, Nov 28, 2017 at 1:15 PM

Hi Prof

Thank you so much for answering the questions posed in the interview schedule. I just need a little clarity on some of the points:

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=caroline%20van%20niekerk&qs=true&search=query&th=1600823920c>

4/9/2018

Gmail - FW: signed form

I was looking at your response to Question 3 and I just thought I would elaborate on why I asked this question (and it also inspired many of my other questions in my interview schedule). One of my rationales for the creation of this qualification is to facilitate the enrollment of greater numbers of students into music departments, therefore ensuring the sustainability and economic viability of Music Departments within current university structures. I'm not saying that BMus qualifications should be replaced, there will always be a place for them, what I'm saying is that we need to open up music departments, with the introduction of other courses. This therefore motivated the entry level, versus current BMus entry levels which not only require a matric exemption but also a Grade 6 Theory level and Grade 7 practical level, which therefore makes a music education inaccessible to a vast numbers of students. Therefore my question is thus: by dropping the entry level, to the level I have, do you think more students would be attracted into music departments, therefore reversing the current music enrollment trends?

and

Regarding the internship:

Do you think that the internship should be in the fourth year or do you think it should be earlier or do you think that it should be spread over the four years, in order to give the students greater access to the music business?

Regarding the Specialisations (Live Music/Recording Music/Music Publishing/Creative Artist Management): Do you think these areas will adequately prepare graduates for the world of the music business or would you add something else.

Regarding the electives (Psychology, Business Management, Law and Marketing): I remember you said that you thought that Law and Marketing were really important, but does that mean you don't think the other two are important, should they be changed with something else. I know you mentioned a concern that they were from different faculties and you weren't sure how that would work. But from my perspective I am suggesting a concept, which would be ideal in an ideal world, the logistics to me are not really part of my study. Do you think that these electives will support graduates in becoming music business leaders, entrepreneurs and creative managers? That is why I included the electives...Do you also think that the class of student that would be attracted to this qualification would be interested in the elective streams?

I eagerly await your response.

Sheldon Rocha Leal, Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: time.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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[Quoted text hidden]

Caroline & Peter van Niekerk <caroline@mweb.co.za>
To: Sheldon Leal <time.leal@gmail.com>

Wed, Nov 29, 2017 at 4:17 PM

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=caroline%20van%20niekerk&qs=true&search=query&th=1600823920c>

4/9/2018

Gmail - FW: signed form

Sheldon, as I see it you haven't really "dropped" the entry level, because a Matric is still required – you have just cut back on specific formal music requirements, because the focus of what you are concerned with is different.

So much of what you ask will require time to tell/the proof of the pudding to be in the eating. Regarding internships, for example – potential hosts may prefer candidates to have as much academic background as possible, before receiving them; on the other hand, they may feel that they would rather receive them in a less "contaminated" form – so that they can teach them on the job, as it were. They may prefer having them for shorter periods, so that their schedules are less interrupted, because a lot of working people don't like having interns around, and may regard them as a nuisance even more often than viewing them as useful skivvies. Sometimes it takes time for an intern to settle in and really start of benefit from hands-on practical experience, and especially if they enjoy a good placement they may want to stay there as long as possible, building up a relationship and making themselves invaluable, to the extent where they hope it might even lead to a future job. But if it proves to be a less good, and even disastrous placement – and the possibility is there for that – then the sooner it's over the better, and the prospect of another/different and better work study period, with several shorter options, may be the most attractive.

As regards the specialisations and the electives: it may be true that you are thinking of possibilities, and what could be important, and are less worried about logistics. But for someone assessing your proposals, even if they are only a "paper exercise", you do want them to come to the conclusion that you have adequately covered important aspects – and I think you should be safe on that score. On the other hand, thinking of practicalities, it will not be affordable for institutions to have a smallish cohort of students split up into too many groups, requiring different staff members to deal with them, so I wouldn't proliferate too much.

CvN

From: Sheldon Leal <time.leal@gmail.com>
Date: Tuesday, 28 November 2017 at 13:15
To: Peter van Nlekerk <caroline@mweb.co.za>
Subject: Re: FW: signed form

[Quoted text hidden]

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=Fq7UL-VHC6U.en.&view=pt&q=caroline%20van%20niekerk&qs=true&search=query&th=1600823920c>

ADDENDUM W(iii): PROF. VAN NIEKERK LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK JB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 24 November 2017

INFORMED CONSENT:

Dear Prof van Niekerk

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related*
baccalaureate

Researcher: *Sheldon Rocha Leal*

Name and Surname: Professor Caroline van Niekerk

Age: _____

Expertise: Music Education Expert

Contact number: 072 447 0321

I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

No problem!

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: *Caroline van Niekerk*

Date: 24 November 2017

ADDENDUM X(i): MS DINKWANYANE INTERVIEW TRANSCRIPT

Ms Dinkwanyane Interview

Profession: Media Industry Entrepreneur Publicist and Public Relations Expert

Conducted: 29 November 2017

Venue: Waterfall, Johannesburg

Time: 4:00pm-6:50pm

Background:

Ms Dinkwanyane is a media industry entrepreneur, publicist and public relations expert. She was featured on Forbes Africa magazine as one of the top 30, under 30 year old Africans of 2017.

She was born in Polokwane and raised in Pretoria. Her mother is a teacher and her father is a music academic who used to lecture at the University of Pretoria and named her after the musical term, Allegro. She was therefore surrounded by music from a young age and knew that a media career was something she wanted to pursue, with a special focus on music.

She graduated from Derek Kobe Secondary School. Her subjects at high school had a very strong science focus and her mother assumed that she wanted to pursue a career in the sciences. She attained four distinctions in her matriculation year and was offered a scholarship at WITS University, but decided that where she wanted to be was at the University of Johannesburg (UJ), where she wanted to pursue studies in media and communications. This was a decision that had major financial repercussions on her family as her mother was forced to pay for her tertiary education, when she had been offered a full scholarship at WITS. She was highly inspired by Oprah as a child and therefore wanted to pursue a career, as an entrepreneur in the media. Oprah's use of her name spelt backwards as the name for her media corporation, HARPO, inspired her to name her own company after her own name spelt backward (Orgello), a decision she had already made when she was 16 years old.

Ms Dinkwanyane studied at UJ between 2009-2011, where she attained a Bachelor of Arts in Journalism with a major in Communications and Philosophy.

At university she immersed herself in anything she could find that would help push her career forward, she was a DJ on UJ FM, she wrote for the UJ Observer and Campus Life. She went from having a segment on UJ FM to hosting and producing her own show, whereby she commented on celebrity culture in Johannesburg and the world. One of her first major celebrity interviews on the show was with Mi Casa, as they launched their first album. It was the band's first media interview. It was then that Ms Dinkwanyane realised, that breaking new talent was something for which she had a particular aptitude and passion.

She knew from the beginning of her studies, that being employed was something she did not want for herself, she wanted to own and run her own business, rather opting to pursue an entrepreneurial career path. She

eventually launched her company on the radio station. Because her university was so close to the SABC, she endeavoured to walk to the SABC to find a mentor. At the corporation she found Carol Manana (Tshabala), a sports commentator, that worked at Radio 2000 and SABC Sports channel, who went on to become her mentor. Whilst shadowing Ms Manana, Ms Dinkwanyane learnt many things about how television and radio works, from the logistics to the technical components of putting on a show. Whilst studying she was also offered an internship at BBC Africa, where she interned for about a year. Ms Dinkwanyane made it a point to find herself some sort of internship opportunity whilst she was studying. The point was to explore different aspects of media, throughout the duration of her studies, so that she could graduate from university with an armoury of skills that would empower her to start her own business.

In 2012 Ms Dinkwanyane graduated from UJ and using UJFM as a springboard launched her celebrity blog. She interviewed different celebrities and commented on various celebrity events and award ceremonies. Her blog became very successful and corporates started advertising on her blog. This was the incentive she required to start her own business.

In 2013 Ms Dinkwanyane started Orgello as a media, communications, marketing, publicity and public relations firm. Many of her friends from university who were now entering careers in entertainment, were asking her to do publicity and marketing for them in order to promote their careers in the business. One of her first clients was the recording artist, Donald. She was integrally involved in the creation process with Donald. She knew that she had a good ear for music and for what works and does not work. Sometimes artists cannot be objective about the music they create, and Ms Dinkwanyane ensured that she was Donald's "reality check" advising what would sell best and promoted the "Donald" brand.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

There is most definitely a gap in the South African higher education environment for a qualification of this sort. Unlike in places like the USA, in which qualifications of this nature are commonplace, in South Africa we presently have an MBA that indirectly deals with this subject matter. The problem with the MBA in Creative Industries hosted at Henley Business School are threefold: the cost of this qualification is exorbitantly expensive, the entry level is very high (pitched at a Master's level) and the subject matter only superficially deals with issues within the music business. This therefore precludes many students from pursuing an education in this area of study.

A qualification such as the one you are proposing therefore fills a gap in the market and will allow students to more easily articulate into a qualification such as the Master's in Creative Industries.

The thing is that most of us get into the music business by accident, it is not something for which we can train and therefore we are forced to learn while we work. Also South African law is based on the British legal system, but the way in which the music business is run in South Africa is based on US models, as this is where most recording industry models originate, so there is a disconnect between what is taught at universities and what is happening in reality. There is also very little case law that can guide the regulation and inner workings of the music business and it is very difficult to find information on the music business in South Africa. So even if someone completes an LLB with a Media Law specialisation, it is still not really going to serve him or her very much as the reality of what happens on the ground is different from the legislation that regulates the music business. This type of qualification will cut to the heart of the matter and give students a more realistic expectation of what is happening on the ground.

1.1. How will such a qualification impact graduating music business students?

Musicians do not realise that they are a brand and that as such they need to conduct themselves accordingly. A qualification such as the Bachelor of Music Business will train individuals to impart this type of knowledge to musicians and to help them become more aware of the commerciality of their offerings both as an artist and in their intellectual property. I feel that the impact for graduating Music Business students will be highly positive, but the reality is that the music business is currently not as big as one would assume. Revenue from recorded music is not what it used to be, income from live music is growing and surpassing recorded music and once needle time income streams kick in, new opportunities will be created and a variety of job opportunities will present themselves. In the future many companies are going to need specialists that can handle the new opportunities that are created (administering and collecting Needle Time for example) in the business and the people graduating from the Music Business degree will be armed with the skills and knowledge to fulfil these new roles. That's why I like the fact that the Bachelor of Music Business is quite broad, as it will prepare graduates for a plethora of opportunities available within the music business and it doesn't limit them to specific areas.

1.2. How do you think such a qualification will impact the music business?

The truth is that the music business needs new blood and new ways of looking at things. The business needs people who will inject new ideas into the business. For the first time there will be people articulating into the

business of music who are schooled in the business and who are able to critically and objectively analyse and interrogate the established structures, whilst also determining the future trajectory of the business. This will in turn result in **greater formality in the business and growth, which will result in the creation of greater job opportunities.**

2. What would your comments be on the duration of the degree?

I personally feel that the qualification is too long. I would rather make it a three-year degree, at which point students are able to exit the qualification. I then think that students can opt to complete the 4th year as an honours degree. The reality is that students should be able to start generating money as soon as possible and being stuck in a four-year qualification is a major investment financially and from the perspective of time. This was one of the reasons I personally decided to change direction in my tertiary studies from a BProc to a BA with a Law major.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I think that it will attract a **greater number of students and a different demographic of students into music departments.** I almost feel like it will become the default music qualification, replacing the BMus as the current default music qualification offered at higher education. I believe that this qualification will go a way, to transforming the elitist label that currently colours people's perceptions of music qualifications. Which I think is partially created because of an overreliance on classical music within these programmes. The reality, however, is that there are pros and cons to the **greater influx of students into a system from a logistical and organisational point of view.**

3.1. Should this entry level be adapted or altered?

I think that the entry level is pitched at a good level. I would not reduce the level any further. The problem in South Africa is that we expect too little from our students and the less we expect the less they deliver. Conversely I do not think that there too many people who are passing matric with a Bachelor's pass designation. I feel that the target audience is quite small and that maybe there should be the creation of a qualification, which will reside under the Bachelor of Music Business, a Diploma in Music Business, which will be accessible to a greater target audience. This lower level qualification will cater to those students who don't make the university grade; it will be a more practical qualification and will result in a quicker turn around for enrolled students. These students may then articulate into a Bachelor of Music Business at a later stage, if this is what they wish to accomplish.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

The specialisations are comprehensive and cover the most important aspects of the music business. I like the fact that they are quite broad. What will ensure their success is the content contained within each area of

specialisation. I wouldn't really add any other areas of specialisation, as these are the most important areas within the music business.

- 4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

I think that the students need to articulate from year three into year four in their area of specialisation, as they will require the foundational knowledge provided in year three in order to be able to complete their internship and research report (based on their internship) in the fourth year.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

- 5.1. The aims and purpose of the qualification?

I believe that the electives selected for this qualification are synergistic and compliment the core music business knowledge included in this qualification. Initially I thought that you should maybe drop the Management elective stream as most of this knowledge is covered in the core component of the degree, therefore making the stream redundant. But after reviewing the progression of the Management stream over the four-year period of the degree, I feel that this stream contains invaluable knowledge, which would empower a music business leader and would assist a graduating student to articulate into a management degree, if this is something they wish to pursue outside of the music business degree structure.

- 5.2. The target market of the qualification?

I think that the target market for this qualification, i.e. prospective music business leaders, entrepreneurs and managers, would be interested in the content contained in the elective streams.

- 5.3. Students' articulation from one year to the next?

I think that the students should articulate from one year to the next. This will give students the ability to articulate into other qualifications either during or post their completion of the Music Business degree.

6. To what extent does the degree title and designation embody the aims and outcomes the qualification? (Explain your answer)

I think it's an attractive title that embodies the spirit of the qualification.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

It gives the students practical experience within the environments, which they have selected in which to specialise. The students will be able to put into practice all the theory to which they have been exposed in years three to four. I think it's a good way of giving the students hands on experience of the music business

and I like the fact that you say that the university will be the ones that place the students into an internship. This will mean that there will be greater dialogue between academia and the business, which is essential for the growth of the music business and in fulfilling the needs of the music business.

7.1. What is your opinion pertaining to the placement of the internship?

It is always prudent to have an internship at the end of a qualification, once a student has acquired all the theoretical knowledge they will require in order to be able to complete such work integrated learning.

7.2. What is your opinion pertaining to the length of the internship?

I feel that four-weeks is sufficient for the students to accomplish what it is that they are required to do in order to compile their final report and to gain the requisite experience in their field of specialisation.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I feel that it is broad enough to allow students to articulate into various spheres of the music business. I think you have specifically designed the qualification in such a manner to empower students to not only be employable, but in order to create more diverse entrepreneurs, who will be able to tackle different matters arising, from different spheres of the industry.

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I like everything about the qualification and I will not say that there is anything that needs to be changed with regard to the content. I think that the qualification is well structured. My only comments are that I feel that it should be a three year qualification, as opposed to four, with an honours offering as an additional opportunity for those students who want to articulate into Masters studies (which is basically the fourth year) and I think that there should also be a Diploma qualification designed and created for those students who are unable to gain entry into the Bachelor of Music Business, therefore establishing a full bouquet of music business offerings (Diploma, Degree, Honours and Masters).

ADDENDUM X(ii): CORRESPONDENCE WITH MS DINKWANYANE

1/16/2018

Gmail - Interview Transcript



Sheldon Leal <time.leal@gmail.com>

Interview Transcript

4 messages

Sheldon Leal <time.leal@gmail.com>
To: allegro@orgellaonline.com

Fri, Dec 1, 2017 at 2:33 PM

Hi there Allegro

Thank you so much for agreeing to be interviewed for my study on Wednesday. I thoroughly enjoyed our interview. You have done some exceptional work. Sorry it took so long.

Please find attached the Interview Transcript of our interview. Please read through it and change whatever it is you would like. I want the transcript to be a true reflection of your opinion on the topic. I'm sure I got stuff wrong, I was writing really fast after all, so feel free to change anything you would like.

If you don't want to change anything just respond to my email saying you're cool with everything.

I eagerly await your response.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289

E-mail: time.leal@gmail.com

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 **Ms Dinkwanyane Interview Transcript.docx**
29K

Allegro Dinkwanyane <allegro@orgellaonline.com>
To: Sheldon Leal <time.leal@gmail.com>

Mon, Dec 11, 2017 at 2:30 PM

Hi Sheldon,

Apologies for the late response.

I've read the the document, all is in order.

I'm glad I could be of assistance. All the best.

Kindly find attached my profile for further info.

[Quoted text hidden]

Kind Regards,

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=pkG7biCEwPU.en.&view=pt&search=inbox&th=1604b3978a972fed&siml=16012113...> 1/2

1/16/2018

Gmail - Interview Transcript

Allegro Dinkwanyane
E-mail: Allegro@orgellaonline.com
Cell: 081 291 1124
Mobile: 081 291 1124
www.orgellamedia.com
Tel: 081 291 1124 / 081 291 1124
Fax: 081 291 1124 / 081 291 1124



 Please consider the environment before printing this email.

 **Allegro_D Profile.pdf**
1325K

Sheldon Leal <time.leal@gmail.com>
To: Allegro Dinkwanyane <allegro@orgellaonline.com>

Tue, Dec 12, 2017 at 7:26 AM

Dear Allegro

Once again thank you so much, you were and are amazing. May you have a wonderful festive season and I'm sure 2018 will be a rocking year for you.

Hopefully we cross paths sometime in the future. I'll send you a copy of my completed thesis.

Yours sincerely
[Quoted text hidden]

<Allegro_D Profile.pdf>

Allegro Dinkwanyane <allegro@orgellaonline.com>
To: Sheldon Leal <time.leal@gmail.com>

Tue, Dec 12, 2017 at 4:55 PM

Thank you and likewise.
[Quoted text hidden]

ADDENDUM X(iii): MS DINKWANYANE LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matildie Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2059	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.leal@gmail.com	thomwium@ufs.ac.za

Date 29 November 2017

INFORMED CONSENT:

Dear Ms. Dinkwanyane

I would like to invite you to take part in the following research project:

***Transforming music education in South Africa through the creation of a music industry related
baccalaureate.***

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time

stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,


Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Allegro Dinkwanyane

Age: 27

Expertise: CEO and Founder of Orgella Communications (Public Relations and Marketing Specialist)

Contact number: 072 697 8458

I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: _____



Date: 28 November 2017

ADDENDUM Y(i): MS RAUCH INTERVIEW TRANSCRIPT

Ms Laurika Rauch Interview

Profession: Entertainer (singer)/Recording Artist

Conducted: 29 December 2017

Venue: The Hills, Pretoria East

Time: 11:00pm-2:00pm

Background:

Ms Rauch was born in Cape Town and brought up in Pinelands (a suburb in Cape Town). She is the youngest of three children (older brother and sister). Her father was a public relations manager at Old Mutual and her mother was a trained social worker, who performed many different functions throughout her career, including eventually editing a magazine entitled Die Huisvrou. Ms Rauch's mother identified her musical talent from a young age and was one of the people that encouraged her to pursue her musical talent and studies.

Ms Rauch started playing piano at the age of 5 and played the instrument until she completed high school. She took music as a subject at school from Grade 10 (standard 8) to matric. She matriculated from Jan van Riebeeck High School, attaining a Grade 8 in piano from UNISA when she was 16. She also sang alto in Oom Hannes Uys se Kindersangkring, for 10 years, and received elocution lessons. She only pursued professional vocal training as a university student and professional performer.

After matriculating she enrolled at the University of Stellenbosch, where she completed a Bachelor of Arts in Drama in 1972. When asked why she didn't pursue university studies in music she says that her passion for music was suppressed in her senior high school years and decided to pursue a different field of creative study at university, which stood her in good stead for her performance career.

Between 1972-1974 she taught Afrikaans at the Roggebaai Training College and started a Higher Diploma in Teaching, which she completed, at UNISA, once she had relocated to Johannesburg in the late 1970s.

In 1974 Ms Rauch moved to Melville, Johannesburg and initially worked as an actress at PACT (Performing Arts Council of the Transvaal), under Robin Malan, performing prescribed works to high school pupils. After her contract expired in 1976, she completed various jobs to make ends meet: amongst others she was a part-time teacher at Riverlea High School; a voiceover artist (dubbed Afrikaans dialogue over foreign shows brought into South Africa for the fledgling TV programmes in the 1970s by the SABC); she was a waitress in the evenings at Mike's Kitchen in Greenside, Johannesburg and did informal shows.

She started building up a good reputation in theatre circles and amongst the people with whom she worked at the SABC and started getting booked for more gigs. In 1978 she was offered a part-time position as a teacher at Sandown High School, in Sandton. At the same time Katinka Heyns (director) and her husband, Chris Barnard (writer) were working on an Afrikaans language television series entitled "Phoenix en Kie". The

production team felt that they needed a strong singer to perform as a ghost vocalist for the lead actress in the show and after bumping into Ms Rauch at Mike's Kitchen the one night, and being recommended by Jana Cilliers, the lead actress in the show, the team decided to call in Ms Rauch as Ms Cilliers' ghost vocalist. They then approached Ms Rauch to record a new song, "Kinders van die Wind", by famous Afrikaans musician and poet Koos du Plessis. Ms Rauch was later told that the song would be used as the theme song for the show.

In 1979 she continued working as a teacher, forgetting that she had even recorded the songs and was offered a full-time position at Sandown High School. After "Phoenix en Kie" was aired, "Kinders van die wind" became a major hit, peaking at No1 on Radio 5 and Springbok Radio. Ms Rauch was offered seven recording contracts. She eventually signed with RPM records, as it was the recording company with whom her collaborator, Anton Goosen was signed.

In October 1979 Mr Goosen asked Ms Rauch to join him on tour as an opening act. Ms Rauch applied for unpaid leave from Sandown High School, received it, but because of the success of "Kinders van die Wind", the recording contract and the tour with Mr Goosen, she became a really busy performer, and decided to give up teaching in order to give her music career a chance.

In 1984 Ms Rauch married Christopher Torr, at the time a lecturer of economics, eventually to become a Professor of Economics. Ms Rauch soon discovered that her husband had a knack for writing music, which he started doing for his new bride. This was a fortunate coincidence, considering that many of the people with whom Ms Rauch had originally collaborated had moved on to pursue their own solo career paths, which meant they were reluctant to part ways with compositions that they had written. Her husband wrote one of her biggest hits: *Stuur Groete Aan Mannetjies Roux* and many other great songs, such as *Hot Gates*, *Die Gang* and *Stille Waters*. Chris would later write a musical by the same title (*Stuur groete aan Mannetjies Roux*), which was originally staged in 2011 at the Atterbury Theatre in Pretoria. The musical was a major success and was performed at Artscape in Cape Town, Emperor's Palace in Johannesburg and the Sand Du Plessis Theatre in Bloemfontein.

Prior to Ms Rauch's rise to fame, popular Afrikaans music consisted mainly of translations of songs performed in other countries, especially old German and Dutch songs. Many of Ms Rauch's contemporaries, known as the leaders of 'Die Nuwe Afrikaanse Lied' - people like Anton Goosen, Ms Rauch, Koos Du Plessis, Coenie de Villiers, Louis van Rensburg and Lucas Maree - introduced a new generation of Afrikaans music to enthusiastic audiences. Some of Ms Rauch's earlier songs are musical adaptations of famous poems, similar to the Folk music scene popular in the United States in the 1960s, spearheaded by the likes of Bob Dylan, Joan Baez, Judy Collins, Carole King and Joni Mitchell. Many of her earlier performances emulated the performances of the latter artists, seeing Ms Rauch perform in small ensembles, which included vocals with guitar accompaniment. Ms Rauch credits Sonja Herholdt as one of the pioneers of the new Afrikaans music in South Africa - someone who paved the way for artists such as herself.

Ms Rauch has released 26 solo albums in her career and has won or been nominated for various prestigious awards and honours:

- SARIE Award for most promising singer, 1980
- DALRO nomination for best performance in a musical, Encore! Brel
- Gallo award for best performance in a musical for 'Van Berlyn tot Bapsfontein'
- Octave award for Stuur Groete Aan Mannetjies Roux, 1990. The album reached Platinum status (50,000 units). This was also the first CD in Afrikaans, recorded by a female artist.
- SAMA Award for Hot Gates, 1995.
- 19 Treffers Van 21 Jaar, 1999, her greatest hits album, is her biggest selling album to date, 120,000 units (three times platinum).
- Huisgenoot Lifetime Achievement Award, 2006.
- She has 5 Ghoema Awards (Afrikaans music equivalent to the SAMA awards).
- Order of Ikhamanga Bronze Award from the South African government for her contribution to South African music.

Transforming tertiary music education through the creation of a music business baccalaureate.

In this series of interviews, interviewees will be enlightened as to the structure and rules of engagement of the constructed Bachelor in Music Business and informed about the process that led up to the construction of the qualification. This series of interviews has been devised to gain greater clarity, from the assembled sample group, as to the final manifestation of the Bachelor in Music Business.

The Bachelor in Music Business is a 4 year, 480 credit qualification pitched at an NQF Level 8 which aims to: create future music business leaders; make music departments more accessible to a wider audience; attract greater numbers of students into music departments; create a greater diversity of opportunities for people wanting to study music. The purpose of the qualification is fivefold: create a degree that will adequately prepare graduates for leadership, entrepreneurial, management and promotions careers; give graduating students an in-depth understanding of the inner workings of the music business and various available career opportunities; empower graduates to start their own businesses; prepare students for lifelong learning; give graduates an understanding of the music creation process.

1. How do you think the proposed music business baccalaureate will transform higher music education in South Africa?

It will create a new area of study in music education and put it on a new level, giving more people greater career opportunities. Many people on the administrative side of the music business have not had a formal music education and even those who have been exposed formally to music, have very little initial knowledge of the inner workings of the music business. Whatever most of us have learnt about the music business has been by trial and error, on the job and through our experiences. This is not really an ideal situation and Sheldon's proposal for this new study stream can change that.

- 1.1. How will such a qualification impact graduating music business students?

Students graduating from such a qualification will have a holistic understanding and knowledge of the music business, the qualification will save them time, empower them to achieve skills on various levels in the industry and ensure their long-term career prospects and income generation. I believe that the content included in this framework will not only facilitate the creation of great music business leaders, it will also empower graduates to achieve skills in some (ostensibly) non-related disciplines that are universally essential for the success of any business.

1.2. How do you think such a qualification will impact the music business?

Currently artists and creatives are in a position where they are at a loss as to whom to approach for legal, ethical and career guidance. There are very few people in the music business, who have an intimate understanding of how it works. By having a qualification that will generate research and graduates with invaluable knowledge and music business skills, it will help the music business to evolve to the next level in South Africa.

That being said, there are many intricate and complex concepts included in this qualification, which will take students years to master. I believe that graduates might not initially grasp all the links and knowledge conveyed in the programme and that they will only be able to assimilate the knowledge once they have entered the job market. As one of my lecturers said: only once you finish your formal studies you really start studying.

Finally this new breed of graduate, who not only has intimate knowledge of the music business, but also of the music creation process, will be able to facilitate communication between creatives and the music industry.

2. What would your comments be on the duration of the degree?

I like that it is a four-year degree that articulates into a Masters after the fourth year. I think that the students would need all four years to be able to master the content contained therein. I do however feel that students should have the option of leaving the degree at the end of third year with some sort of useful qualification, i.e. a Bachelor of Music Business at the end of year 3 and maybe a Bachelor of Music Business, Honours at the end of year 4, with the possibility of some sort of grant system that will allow them to complete the fourth year.

3. The entry level for this qualification is a matric certificate with a Bachelor's pass. What impact do you think this entry level will have on enrolments and music departments?

I think that the entry level is appropriate. You don't want the qualification to be elitist and preclude people from pursuing their vocation. I would suggest that there should be some sort of screening process (e.g. panel interview and/or a psychometric test) included as part of the admission process.

Although we know that the music business is a business, it is important that the students, who are accepted into this qualification, understand that they will be dealing with creatives and that a strong ethical and compassionate ethos should be instilled. The creative psyche is unique and needs to be given the space, freedom and a positive environment in which to be fully productive.

3.1. Should this entry level be adapted or altered?

The only thing I would probably add (see above) would be some sort of effective screening process.

4. Regarding the areas of specialisation:

4.1. What is your opinion pertaining to the areas of specialisation on offer in this qualification?

By looking at what you have presented it seems that you have covered all the major components of the music business in the specialisations (Live Music/Recorded Music/Music Publishing/Creative Artist Management). This qualification is very comprehensive.

4.2. What is your opinion pertaining to the articulation of a student from one year to the next in their area of specialisation?

The students could articulate from year 3 to 4 in their selected area of specialisation. The students need to learn as much as they can in that field and that an ethos of focus and excellence be cultivated in not only the music business, but in everything they do. The nice thing is that the students have been exposed to the knowledge contained in the other specialisations in various other modules in years 1-3. The specialisation therefore just gives them the opportunity to delve deeper into their areas of interest.

5. To what extent do you believe the elective streams, in the proposed qualification address the following:

5.1. The aims and purpose of the qualification?

I think that this area is well thought out and will assist in creating good music business leaders. We want people to graduate from this course with a grander world view and understanding of how the music business functions. I feel that the electives will assist in achieving the latter.

5.2. The target market of the qualification?

I think that students selected to study in this degree will most definitely be attracted to at least two of the four elective areas: Psychology, Marketing, Law or Business Management.

5.3. Students' articulation from one year to the next?

I think they should articulate from one year to the next in their elective stream. One grapples with, assimilates and implements the knowledge in a specific area over time. Therefore, if they are only exposed to an elective stream for one year, they will not get the opportunity to do this.

6. To what extent does the degree title and designation embody the aims and outcomes of the qualification? (Explain your answer)

I think it's a catchy title and it explains what the degree is setting out to achieve.

7. Of what benefit do you think the internship, contained in this qualification, would be for graduating music business students?

I think that the internship is a brilliant addition to this qualification. It brings it in line with other professions, which also expect a level of experiential learning before students are allowed to enter the profession. With the inclusion of the internship not only are you creating an academic, but you are also creating someone who has hands on experience of how the business works before he/she enters the field

7.1. What is your opinion pertaining to the placement of the internship?

I would spread out the internship over the four years and increase the intensity of their exposure over the term of the qualification. Example: in the first years I wouldn't be making the students do anything material in the internship, it would be more observational and the time period would be shorter. In the latter years I would expect that the students become more materially involved in the functioning and organisational elements of the institutions in which they are placed. I think that the sooner students have exposure to the music business the better it will be for them.

7.2. What is your opinion pertaining to the length of the internship?

I would spread it over the 4 years and maybe increase the duration year after year.

8. To what extent do you think the content included in this qualification fulfils the aims and purpose of the qualification?

I think that the qualification is very comprehensive and that it will create good music business leaders, entrepreneurs and/or creative managers. This qualification will require people who will be able to live up to the scrutiny, hard work, ethics and compassion that will be required of them. They will also be required to have the insight, ultimately, to outsource to the appropriate specialists for services, such as up to date financial advice. (They cannot possibly be fully qualified in every field of expertise required of them once they have finished the course.)

9. How could this qualification be restructured to more efficiently fulfil the aims and purpose it set out to attain?

I think it is a really good qualification. It is very well thought out and compiled. I hope that someone takes this qualification on and rolls it out, as it will give greater numbers of people the opportunity to get a music education, therefore dispelling the elitist label placed on music education. It will also assist in creating a much stronger music business, which will therefore ensure greater prosperity and longevity for everyone involved. These prospective music business leaders will know how to treat creatives, keep themselves, the creatives and many other people, employed for many years and create a space and environment conducive to work of high quality all round.

ADDENDUM Y(ii): CORRESPONDENCE WITH MS RAUCH

1/16/2018

Gmail - PhD interview



Sheldon Leal <time.leal@gmail.com>

PhD interview

6 messages

Sheldon Leal <time.leal@gmail.com>
To: laurika@laurikarauch.com

Thu, Dec 28, 2017 at 5:56 PM

Good afternoon Ms Rauch

Hope all is well on your side and hope the festive season has been treating you well.

Just to tell you that I'm back in Gauteng and really looking forward to our meeting tomorrow at 11:00. Hope all is still in order for our meeting.

See you tomorrow.

Yours sincerely

Sheldon Rocha Leal

Laurika Rauch <laurika@laurikarauch.com>
To: Sheldon Leal <time.leal@gmail.com>

Thu, Dec 28, 2017 at 7:19 PM

Good afternoon Sheldon

I am ready for tomorrow, but the painter comes again tomorrow, so I want to suggest that we meet for coffee at Carlita's at The Hills (where we live).

(https://www.google.com/maps/place/Carlita's+Restaurant/@-25.8591517,28.3493255,15z/data=!4m5!3m4!1j1!1j0!1j28.3493255!1j25.8591517!1j28.3493255)

I am not sure how long the interview will be and what kind of questions you will be asking. **Would it be possible to send me some pointers in advance please.**

Also: I am virtually certain that all your other subjects would also have requested this, **but can you please give me the assurance beforehand that I will have access to the interview before you publish**, so that I can correct any factual mistakes.

i include the GPS codes for our estate:

25° 52 min 18.1 sec South

28° 21 min 37.2 sec East

Our address is
The Hills Eco estate
Garstfontein Rd
The Hills

You pass the Mooikloof Glen Gate and The hills is the next gate on your left.

I have sent you an entrance code so long. They should not have to phone us if you have the code, but if anything goes wrong, please ask for Chris Torr Erf 891 and we will let you in.

i will meet you at Carlita's at 11 am in any case. Once you are through the booms, you turn left at the T-junction, and carry on for a while, maybe 2 KM. Carlitas is on your right on the dam. There are signs up all the way.

Kind regards and I hope to hear from you still

Laurika
[Quoted text hidden]

Sheldon Leal <time.leal@gmail.com>

Thu, Dec 28, 2017 at 8:03 PM

https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=pkG7bICEwPU.en.&view=pt&search=inbox&th=160bb735dab8df41&siml=1609dd6f... 1/4

1/16/2018

Gmail - PhD interview

To: Laurika Rauch <laurika@laurikarauch.com>

Good evening

That's perfect. I will endeavor to find it.

Regarding the interview: the questions are about the qualification that I have designed. Don't worry I will go through everything with you tomorrow. The questions don't really make sense without the information about the qualification. But please find attached.

Regarding the interview process: I will conduct the interview, once I get back home I will transcribe everything, then send you a draft for your approval. You are welcome to change anything or add anything you wish on that transcript, I will then use your final approved transcript in my study. At the end of the day it's your name in the interview, so I want you to be completely happy with the end product.

See you tomorrow

Yours sincerely

On 28 Dec 2017, at 7:19 PM, Laurika Rauch <laurika@laurikarauch.com> wrote:

Good afternoon Sheldon

I am ready for tomorrow, but the painter comes again tomorrow, so I want to suggest that we meet for coffee at Carlita's at The Hills (where we live).

(<https://www.google.com/maps/place/Carlita's+Restaurant/@-25.8591517,28.3493265,15z/data=!4m5!3m4!1s0x0:0x283f658e0062e47b18m713d-25.85915174m28.3493265>)

I am not sure how long the interview will be and what kind of questions you will be asking. **Would it be possible to send me some pointers in advance please.**

Also: I am virtually certain that all your other subjects would also have requested this, **but can you please give me the assurance beforehand** that I will have **access to the interview before you publish**, so that I can correct any factual mistakes.

I include the GPS codes for our estate:

25° 52 min 18.1 sec South

28° 21 min 37.2 sec East

Our address is
The Hills Eco estate
Garstfontein Rd
The Hills

You pass the Mooikloof Glen Gate and The hills is the next gate on your left.

I have sent you an entrance code so long. They should not have to phone us if you have the code, but if anything goes wrong, please ask for Chris Torr Erf 891 and we will let you in.

I will meet you at Carlita's at 11 am in any case. Once you are through the booms, you turn left at the T-junction, and carry on for a while, maybe 2 KM. Carlita's is on your right on the dam. There are signs up all the way.

Kind regards and I hope to hear from you still

Laurika

On 28 Dec 2017, at 5:56 PM, Sheldon Leal <sheldonleal@gmail.com> wrote:

Good afternoon Ms Rauch

Hope all is well on your side and hope the festive season has been treating you well.

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=pkG7bICEwPU.en.&view=pt&search=inbox&th=160bb735dab8df41&siml=1609ddf6f...> 2/4

1/16/2018

Gmail - PhD interview

Just to tell you that I'm back in Gauteng and really looking forward to our meeting tomorrow at 11:00. Hope all is still in order for our meeting.

See you tomorrow.

Yours sincerely

Sheldon Rocha Leal

 **attachment 1.docx**
16K

Sheldon Leal <time.leal@gmail.com>
To: Laurika Rauch <laurika@laurikarauch.com>

Tue, Jan 2, 2018 at 7:24 PM

Good evening Ms Rauch

Please find attached the transcript of our interview.

Once again, thank you so much for honouring my request for an interview and for being so professional and gracious.

I eagerly await your response. Please feel free to change anything or add anything you may have thought of after our interview, at the end of the day I want the interview transcript to be a true reflection of your feelings on the topic.

Yours sincerely,

Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: sme.leal@gmail.com

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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Sheldon Rocha Leal, *Dip Sound; Dip Mus; HDip Mus; B.A. (Law)(Psych) (UNISA); BMus Hons: Music Education (Cum Laude) (UP); MMus: Musicology (Cum Laude) (UP)*
Director of Creative Arts Southdowns College
Head of Operations S.A.M.
Director Of Music Southdowns College

Tel: 012 665 0289
E-mail: sme.leal@gmail.com

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=pkG7bICEwPU.en.&view=pt&search=inbox&th=160bb735dab8df41&siml=1609dd6f...> 3/4

1/16/2018

Gmail - PhD Interview

Sport and Art Exchange
John Vorster Drive Ext
PO Box 3 Irene 0062

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[Quoted text hidden]
[Quoted text hidden]

 **Ms Laurika Rauch Interview.docx**
88K

Laurika Rauch <laurika@laurikarauch.com>
To: Sheldon Leal <time.leal@gmail.com>

Wed, Jan 3, 2018 at 9:54 AM

Hi Sheldon

Thanks for this. I would like to do some editing. I will try to do it asap - just busy with another deadline at the moment.

Regards

Laurika

[Quoted text hidden]
[Quoted text hidden]
<Ms Laurika Rauch Interview.docx>

Sheldon Leal <time.leal@gmail.com>
To: Laurika Rauch <laurika@laurikarauch.com>

Wed, Jan 3, 2018 at 11:56 AM

Good morning Ms Rauch

That's perfectly fine. I'll eagerly await your final draft.

Yours sincerely
[Quoted text hidden]

1/16/2018

Gmail - Re: PhD interview - edited



Sheldon Leal <time.leal@gmail.com>

Re: PhD interview - edited

2 messages

laurika@laurikarauch.com <laurika@laurikarauch.com>
To: Sheldon Leal <time.leal@gmail.com>

Sat, Jan 6, 2018 at 7:39 AM

Hi Sheldon

I have spent some time on this, as I felt that I wanted to remove unnecessary repetition, think about things a bit more clearly and then express it in a way that made sense to me, sometimes removing phrases that I would not necessary use (this said; at the end of the day etc) so that it sounded more like me talking, and edit heavily on the biography, I hope this meets with your approval. I include a PDF version and a Word version for you and have, mostly, indicated in blue where I have 'meddled' with the original!

Once again, thank you for the opportunity to be part of this. You are, of course, welcome to edit even further, while still keeping what is left over in context.

All the best, and I am looking forward to receiving your thesis. I know I will find it very interesting.

Kind regards

Laurika

On 03 Jan 2018, at 11:56 AM, Sheldon Leal <time.leal@gmail.com> wrote:

Good morning Ms Rauch

That's perfectly fine. I'll eagerly await your final draft.

Yours sincerely

On 03 Jan 2018, at 9:54 AM, Laurika Rauch <laurika@laurikarauch.com> wrote:

Hi Sheldon

Thanks for this. I would like to do some editing. I will try to do it asap - just busy with another deadline at the moment.

Regards

Laurika

On 02 Jan 2018, at 7:24 PM, Sheldon Leal <time.leal@gmail.com> wrote:

Good evening Ms Rauch

Please find attached the transcript of our interview.

Once again, thank you so much for honouring my request for an interview and for being so professional and gracious.

I eagerly await your response. Please feel free to change anything or add anything you may have thought of after our interview, at the end of the day I want the interview transcript to be a true reflection of your feelings on the topic.

Yours sincerely,

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=pkG7biCEwPU.en.&view=pt&search=inbox&th=160d43a9bd21c281&siml=160c9fb1...> 1/8

1/16/2018

Gmail - Re: PhD interview - edited

On 28 Dec 2017, at 5:56 PM, Sheldon Leal
<time.leal@gmail.com> wrote:

Good afternoon Ms Rauch

Hope all is well on your side and hope the festive season has been treating you well.

Just to tell you that I'm back in Gauteng and really looking forward to our meeting tomorrow at 11:00. Hope all is still in order for our meeting.

See you tomorrow.

Yours sincerely

Sheldon Rocha Leal

<Ms Laurika Rauch Interview.docx>

2 attachments

 **NEW-Ms Laurika Rauch Interview.pdf**
118K

 **NEW-Ms Laurika Rauch Interview.docx**
153K

Sheldon Leal <time.leal@gmail.com>
To: laurika@laurikarauch.com

Mon, Jan 8, 2018 at 7:24 AM

Dear Ms Rauch

Thank you for getting back to me so quickly. I will use your interview transcript as you have presented it.

You have been amazing and so professional. Thank you for being so gracious.

I will send you a copy of the thesis once I've passed.)

Yours sincerely,

[Quoted text hidden]

<NEW-Ms Laurika Rauch Interview.pdf>

<NEW-Ms Laurika Rauch Interview.docx>

On 03 Jan 2018, at 11:56 AM, Sheldon Leal <time.leal@gmail.com> wrote:

Good morning Ms Rauch

That's perfectly fine. I'll eagerly await your final draft.

Yours sincerely

On 03 Jan 2018, at 9:54 AM, Laurika Rauch <laurika@laurikarauch.com> wrote:

Hi Sheldon

<https://mail.google.com/mail/u/0/?ui=2&ik=34d70c985f&jsver=pkG7biCEwPU.en.&view=pt&search=inbox&th=160d43a9bd21c281&siml=160c9fb1...> 4/8

ADDENDUM Y(iii): MS RAUCH LETTER OF INFORMED CONSENT

Researcher: Sheldon Rocha Leal	Research Supervisor: Dr. Matilde Thom Wium
P.O. Box 1086 Mulbarton Ext3 Johannesburg 2058	46A 118 University of the Free State MUSIEK IB 36 Bloemfontein Free State
T: +27(0)51 12 665 0289 M: +27(0)51 83 375 9887	T: +27(0)51 4012757
time.lead@gmail.com	thomwium@ufs.ac.za

Date 29 December 2017

INFORMED CONSENT:

Dear Ms Rauch

I would like to invite you to take part in the following research project:

Transforming music education in South Africa through the creation of a music industry related baccalaureate.

This study is about how tertiary music education in South Africa can be transformed to better prepare graduates for careers in the music industry.

You have been selected to participate in this doctoral research project because of the knowledge and gravitas you will bring to the study. As part of sample Group B, you will be expected to comment and give your input regarding a proposed music programme that has been designed with the intention of diversifying higher music education offering at universities.

This study will aim to determine if there is a space in South African music education for music industry degrees or majors within existing music qualifications. The project will also aim at determining what such qualifications should look like in South Africa, through the investigation of existing music industry qualifications in other countries such as: the USA, UK and Australia.

The possible risks to you in taking part in this study are that some of the matters that will be dealt with in this study could be contentious and as a result you may not want your identity to be revealed as a participant. Provision has therefore been made in this letter of informed consent, for you to decide on whether or not you would like your identity to be revealed in the resultant thesis that will be written based on information you have disclosed to the researcher. Whilst your input is really important to the study we undertake not to reveal your identity, if you so wish. We will therefore use the information gleaned from this interview and we will store the resultant interview data in our archives, but your identity will not be revealed in the ensuing thesis.

I am sure you will benefit from this study as the results of the study could lead to developments that will not only enhance and strengthen music academia in this country, but will also assist with the strengthening of the music industry, as a whole, in South Africa.

While I greatly appreciate your participation in this important study and the valuable contribution you can make, your participation is entirely voluntary and you are under no obligation to take part in this study. If you do choose to take part, and an issue arises which makes you uncomfortable, you may at any time stop your participation with no further repercussions. The duration of the interview will be approximately an hour.

Yours sincerely,


Sheldon Rocha Leal

Please fill in and return this page. Keep the letter above for future reference

Study: *Transforming music education in South Africa through the creation of a music industry related baccalaureate.*

Researcher: *Sheldon Rocha Leal*

Name and Surname: Laurika Rauch

Age: _____

Expertise: Entertainer/Recording Artist/Activist/Entrepreneur

Contact address: laurika@laurikarauch.com

I do not wish my identity to be disclosed in the resultant thesis:

Yes

NO

- I hereby give free and informed consent to participate in the abovementioned research study.
- I understand what the study is about, why I am participating and the risks and benefits associated with the study.
- I give the researcher permission to make use of the data gathered from my participation, subject to the stipulations he/she has indicated in the above letter.

Signature: Laurika Rauch

Date: 29 December 2017