

A Business Model for Arts Education in a Non-Formal Context

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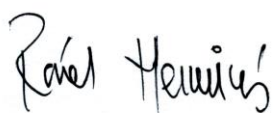
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South Africa

Declaration

I, Aletta Petronella (Ronél) Henning, declare that the research dissertation herewith submitted for the master's degree qualification *Master of Development Studies* 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.

A handwritten signature in black ink, appearing to read 'Ronél Henning'.

Aletta Petronella (Ronél) Henning

30 November 2020



This research is dedicated to my dear mother, Letitia,
and my Ladybird 'family'.

And to Bunny, who mentored us all for life.



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Abstract

Inspired by the positive outcomes of the non-formal education (NFE) approach experienced during the twelve years on the music staff of the Drakensberg Boys' Choir, the researcher initiated the Ladybird International Arts Academy (Ladybird), based on this footprint in 2003.

The leading research question of the study, *Why would the Ladybird business model be feasible and viable to use in non-formal arts education as a trade initiative for the South African market?* aligns with the primary objective, which was to explore the successes of Ladybird and evaluate whether it is feasible and viable to comply as a non-formal arts educational trade opportunity in South Africa.

An interdisciplinary approach was chosen for this research, due to the nature of the topic which involved both the exploration of business (Economic and Management Sciences), and non-formal arts education (Humanities). Underpinning the Deweyan educational focus of the study on the non-formal context of the business model, a pragmatist stance was chosen, with a mixed methods approach to the case study of arts business, rooted in a constructivist paradigm.

The study showed the Ladybird business model to be a relevant academic contribution to the fields of business development and arts education in the non-formal sector. The apparent insufficient research and publications regarding the process and outcomes of non-formal arts education revealed a need for more academic research to be done to explore this learning approach. Arts educators and entrepreneurs in South Africa will be able to use the business model as a guideline to enhance their arts departments in formal schools or set up their own enterprise, using this model. Hypothetically, this study can initiate opportunities for exploring the possibilities of franchising the business model. The heuristic value of this study is embedded in the challenge on how private non-formal initiatives can network to create collaboration, worthy of the attention of the formal education sector, possibly in the direction of the mutual advancement of the education of arts-talented learners.

Key terms: business model; business environment; non-formal education; democratic education; lifelong learning; artistic citizenship; living theory

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Acronyms and Abbreviations

ABRSM	Associated Board of the Royal Schools of Music
BRICS	Brazil, Russia, India, China, and South Africa
Covid-19	Coronavirus disease
EU	European Union
MS	Microsoft
NFE	Non-formal education
NFP	Not-for-profit
NGO	Non-governmental organisation
NPO	Non-profit organisation
OHRC	Ontario Human Rights Commission
SAQA	South African Qualifications Authority
STEEPLE	Social, Technological, Economic, Environmental (natural), Political, Legal and Ethical
SWOT	Strengths, Weaknesses, Opportunities, and Threats
UFS	University of the Free State
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
UNISA	University of South Africa

Chapter 1

Background and rationale, problem statement, research methodology and design

1.1 Background and rationale

1.1.1 Introduction

Worldwide, there are many schools with boys' choirs. However, the Drakensberg Boys Choir (hereafter the Choir) of South Africa, along with the American and Vienna boys' choirs, are unique in that they are globally known as the only three independent boarding schools with the single purpose of nurturing education through choral singing (De Beer 2008:vi). The approach to music education embraced by the Choir, culminates in the many alumni entering the international music world successfully, thereby justifying and affirming the influence of "South Africa's Singing Ambassadors" far beyond local borders (De Beer 2008:vi).

The researcher had the privilege to serve on the staff of the Choir for twelve years (May 1990 to March 2002), where she worked as a teacher in piano, theory of music and composition, and was the accompanist to the music director up to 1997. During this time, she also held the positions of national projects manager and festival director. From June 1997 to June 2002, she served as the full-time marketing manager of the Choir. She consequently performed, recorded, coordinated, and marketed extensively on both national and international levels with and for this group. The experience gained in the spheres of education, music performance, project, event and tours coordination, as well as business management and marketing – at this unique workplace of international stature, as stated by De Beer (2008:13) – formed the basis of the manner she has directed her own arts education business in Ladybrand, South Africa, called the Ladybird International Arts Academy (Ladybird), since its inception in 2003.

The Drakensberg Boys Choir School (hereafter Choir School) is a formal¹ sector educator, as defined by its academic programme, and one of the registered independent schools in South Africa (De Beer 2008:39). However, the Choir – as an ‘international performer’ – was run on educational learning principles with a more non-formal educational² approach. De Beer (2008:13) commented regarding this ‘undocumented’ educational mode, by saying that the success and influence of the Choir “can be contributed to the *unwritten* philosophy of *education through music* and choral singing”. In his article, *Music Education as/for Artistic Citizenship*, Elliott (2012:2) referred to this pragmatic approach by stating:

When music is ethically guided – we teach not only in music (i.e. to do music) and about music, but also (and crucially) through music – we empower people to pursue what many philosophers throughout history consider to be the highest human value.

Artistic citizenship achieved through music education, along with flexible thinking, is some of the skills derived from this *experiential* stance (Elliott 2012:22; Mak 2016:2).

During her time at the Choir School the researcher has found that one of the ‘secrets of success’ of this famous choir’s international music-making standards was rooted in the non-formal approach to learning that the young boys received under the leadership of Christian Ashley-Botha the director of music; a position he held from 1981 to 2006, which subsequently constituted his life’s work. Ashley-Botha is considered a mentor, not only for the boys but also for many who worked under his leadership and guidance (De Beer 2008:96; South Africa: Book of Awards Ceremony for National Orders [hereafter Book of Awards] 2006:20). He received many national and international awards throughout his lifetime, of which the *President’s Order of Ikhamanga* by the South African government, in the opinion of this researcher, was the most significant for the major contributions he has made to education through music globally. He “[shares] his artistry unselfishly and [champions] music as a peaceful encounter that potentially brings people of a country and the world together in good spirit” (Book of Awards 2006:21). The vast number of boys he inspired during his 25 years at the Choir School, to attain noticeable international stature and

¹ Formal learning occurs within an “organized and structured context” is based on a “curriculum (structured in terms of learning objectives, duration, content, method and assessment)” and aims for specific knowledge and skills with regard to artisanship (Mak, 2016:2). It may lead to formal recognition (diploma, certificate) and is usually funded by a government (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2006:39).

² Non-formal education (NFE) is a learning approach embedded in planned, organised and sustained activities that are outside formal educational institutions. It is intentional from the learner’s point of view (UNESCO, 2006:39).

fame³ today stands, not only as a testimony to his work (De Beer 2008:61,69; Book of Awards 2006, 21 20), but is, in the view of the researcher, proof of the success of the educational principles he embraced.

Apart from capitalising on the unique 'outdoors farm' setting of this Choir School in the magnificent beauty of the Drakensberg mountains, Ashley-Botha inspired the boys in learning and performing their music while travelling by bus, in the hallways, under the trees in the gardens of the Choir School, concert halls of the world and just about any place⁴ or any time. Whether on stage, or in terms of the general conduct of these young leaders and performers in their daily lives, he guided them firmly towards becoming good citizens⁵ of the world in which they live. The researcher, consequently, came to realise that the educational process he followed to achieve this, was of a non-formal nature.

The researcher resonated strongly with this learning style embraced by Ashley-Botha at the Choir School, and the decision to initiate Ladybird at her home – an 'unintentional' parallel with the Choir School that was initiated by John Tungay as a privately-owned school in the homestead on the farm Cathkin Peak in 1967 (De Beer 2008:31) – came as a logical decision. The subsequent organic process of incorporating these NFE ideas into the vision, mission, and objectives for Ladybird, developed into the approach on which this researcher intentionally established its learning stance. The interrelation, as crystalised by Dewey's (2001) naturalistic democratic educational philosophy of the three rudiments, namely interaction with the environment, interests, and experiences of learners, as the foundation for NFE prevailing to the development of the ethos of Ladybird.

The researcher believes the essence of the arts education offered at Ladybird, as seen in the enjoyment learners experience and the successes of alumni, is due to the NFE approach. Choosing to embrace this approach, which has flexibility as one of its core characteristics, assists in nurturing the ability to innovative thinking into the ethos for their lives. Not only does this approach affect their view of themselves as

³ Noticeable international musicians of the Drakensberg Choir School include the Bala brothers, Zwai, Loyiso and Phelo; the late Deon van der Walt; William Berger; Barry Coleman; Dawid Kimberg; Nicholas Nicolaides; Jacques Imbraillo; Mark Nixon, Clint van der Linde, and Vaughan van Zyl (De Beer, 2008:69).

⁴ According to Romi and Schmida (2009:258), the NFE "learning process is restricted neither by time nor location", and later affirmed by Mok (2011:11), citing Coombs and Ahmed (1974) as "learning regardless of where, how and when it occurs".

⁵ Both Pring (2016:7) and Elliot (2012:25) constituted citizenship development through the arts, to be features of non-formal learning.

individuals, but also helps to postulate their positive attitude toward the world in which they live today. The successes of both the aforementioned institutions, due to the influence as well as the impact of NFE, seems to have motivated and broadened her perspectives in this regard – despite the unusual or alternative settings of homesteads as part of the infrastructure – as flexibility and innovative thinking clearly seems to be one of the vehicles by which both these businesses are guided.

1.1.2 Cultivating innovative thinking

One of the many reasons why Ladybird embraces non-formal learning, is that it provides the skills needed for artists (music, visual arts and dramatic arts) to find innovative outcomes for themselves in order to survive and flourish in this industry (Mak 2016:1), if they wish to choose one of the arts as a career. In this postmodern⁶ era, it is imperative that arts educators seek to encompass and instil lifelong learning processes into our approaches for tuition to keep up with trends, and the ever-evolving times we live in (Mak 2016:1; Romi & Schimda 2009:259-260,266; Wright 2015:361). The researcher believes the ultimate reach to superstar status and world fame, especially in the music industry, has created exciting and challenging market visions for young artists today. Not only should their educational or academic background meet these challenges, but flexible reasoning, along with a mindset for entrepreneurship, is pivotal for success.

Arts educators are experiencing an increasing responsibility to meet the challenges of this era with more effective learning approaches in order for young artists to function adequately in this continuously changing environment (Jorgensen 2003:43; Mak 2016:1; Nevhutanda 2005:1), ensuring outcomes “to equip people not only with the ability to adapt to change, but also with the ability to shape the directions of change with their transformed thinking” (Mak 2016:1). Furthermore:

In terms of learning processes, it would imply adapting then to individuals’ needs and reformulating the teacher/learner relations to an active interaction promoted by support, counselling and guidance services to facilitate the creative [flexible and innovative] use of knowledge (Mak 2016:1).

⁶ “Postmodernism is an intellectual paradigm that breaks radically with traditional Enlightenment beliefs in causality, objective certainty, rationality, and universal narratives. Postmodern thinkers reject one of the most cherished claims of modernity that most Westerners today still accept on pure faith: they reject the belief that science is the highest form of human thought” (Elliot, 2001:34).

Knowledge management, in the postmodern era, has therefore become a new frontier for learning, and arts educators are striving to embrace methodologies to utilise and satisfy exploration for alternative thinking (Elliott 2001:40). To this end, the usage of the non-formal learning approach in arts education should be explored and researched more, to see if it provides a pathway to harness the changes needed.

1.1.3 Brief description of the non-formal learning context

As the primary learning concept embraced by Ladybird, NFE merits an introductory discussion regarding its context and origins. NFE is the ideal learning approach for nurturing young artists to understand and cognitively develop their creative thinking. This pragmatic approach anchors arts learners in the know-how to embrace and encapsulate the ‘thrilling tools’ made available by the technology in this era of constant change. Globally, it is evident that education sectors are utilising the NFE approach – mainly due to its elasticity – through online learning to combat the impact of the “coronavirus” (Covid-19) pandemic on education, for survival since its outbreak in 2019 (Burgess & Sieverten 2020:1). Ensuring continuity in education, desperately needed to steer humanity through this crisis, the arts sector is navigating, collaborating, interconnecting, as well as expanding through NFE to distinctive new virtual realms (Coleman & MacDonald 2020:1; Schaffhauser 2020:1).

Since its inception, as a learning mode aimed at poor rural populations deprived of formal education, NFE has expanded to reach a much more diverse range of people. Today, it has lost its singular identity as a service for underdeveloped countries, as this concept “has become a diverse segment in our modern society” (Romi & Schmida 2009:257). Coombs and Ahmed (1974) were the first to use the term *non-formal education* with the aim of alleviating rural poverty in Third World countries (see also Mok 2011:11). Learning is no longer confined to “time-bound and place-bound” (formal) school settings or quantified years of exposure, and “could be equated with learning regardless of where, how and when the learning occurs” (Mok 2011:11). This inherent flexibility gains great support from the vast potential it offers globally, especially through technology and digital communications today (Romi & Schmida 2009:266).

Using the classical scheme of categorisation, non-formal learning belongs to the education genre (Romi & Schmida 2009:258). Compared to formal and informal⁷, the unique essence of NFE lies in the flexibility it develops and instil in the lives of learners (Romi & Schmida 2009:258). *Non-formal* is an ambivalent word, meaning a-formal or not formal and has a negative connotation, implying a lack of formality. Another major challenge in the promotion of NFE is its lack of recognition compared to that of formal education (Ardouin, 2020:3). Formal education can be quantified and described due to it being structured and easy to assess both quantitatively and qualitatively (Dumitrescu 1999:7). In comparison, despite the – as yet – nebulousness surrounding it, NFE challenges this status quo with its alternative stance of elasticity and openness to change, as well as innate “transversal competences” for the benefit of the learning society (Ardouin, 2020:3).

According to Romi and Schmida’s (2009:262-263) comprehensive review of NFE in the postmodern era, Dewey is considered the forerunner of this learning theory. There are three distinct pathways that developed through his seminal works, *Democracy and Education* (1916/1966) and *Experience and Education* (1938/1963), which became the foundations for the philosophy of NFE as we know it today.

Romi and Schmida (2009:261) explained that Dewey, from a democratic point of view, first proposed that formal education expands its boundaries and relies on “the multitude and variety of communal resources”; therefore, promoting *interaction with the environment* and drawing from its sources. The theory of *interest*, in which he suggested that individuals connect with the “objects and materials with which they are involved, and with the means required to reach the aims of the activities which they serve”, is the second layer in Dewey’s conceptualisation. Dewey’s third distinction, aimed at lifelong learning experiences, puts forward that educational plans and projects follow a pragmatic approach, given that knowledge becomes the method by which *experiences* are made accessible by giving meaning to a society’s well-being. In this way, educational standards are achievable, meaningful, and relevant. The three layers mentioned above are interconnected within his theory of

⁷ Informal learning involves the processes by which people learn in the context of their homes (families) and workplaces (peers and job experience) outside the realms of formal education and training (UNESCO, 2006:39).

oneness, which implies an agreement between education and life experiences, as well as formal and non-formal modes of education.

Romi and Schmida's understanding of NFE in relation to Dewey's educational theory is, furthermore, a perfect fit for a chosen selection of democratic ideas. Arts education is seen as an investment and as an effective measure for the promotion of active citizenship and as fundamental to healthy social integration (Dumitrescu 1999:1,3; Mak 2016:1; Romi & Schmida 2009:260; Wright 2015:358). In drawing on the historical analysis of Brubacher's (1947) approach grounded in the idea that learning has developed from meaningful daily to formal practices, which is "distant from relevant life experiences", Romi and Schmida (2009:262) put forward that education and learning at best are "inseparable from real-life experiences". They concluded that the NFE approach has historically and theoretically assisted learners with real-life problems.

In the same tenor, Elliott (2012:22,27) suggested a notion of artistic citizenship that aims for human well-being and flourishing of self and others by way of artmaking. Artistic citizenship, as an integral part of education, embraces three interconnected topics whereby educators should teach artmaking to their learners, first, as an intrinsic experience "putting their art to work for the betterment of other people's lives, and social well-being"; secondly, by conceiving and practice as 'ethical action' for social justice; and, third, they "should aim to infuse [it] with [the] ethic of care for oneself and the social health of the community in which they live" (Elliott 2012:22).

Similarly, Wright (2015:358) postulated that the arts have been shown to contribute through an array of processes to a range of positive social, emotional, and prosperous outcomes in times of change. Bowman (2002:63), from an ethical perspective, highlighted that "music [the arts], and therefore the education in it, is crucial to human flourishing". This researcher, therefore, argues that theorisations such as these, set the stage for non-formal learning as an essential development in an era marked by the "high demands of an ever-changing geo-political landscape of hyper-complexity" (Wright 2015:357).

According to Romi and Schmida (2009:257), all individuals at all times are through lifelong learning engaged in one or more of the three modes of education, "[creating] their unique configuration of identity", depending on their socio-economic level,

gender and ethno-religious identity. It follows that a definition of NFE could be formulated as “the active participation of individuals in the life of their surrounding community with which they communicate directly and where they acquire appropriate habits of doing, thinking and feeling” (Romi & Schmida 2008:63) This conceptualisation answers the application of holistic education as action, experience and culture. It also relates to the situated praxis of Ladybird and will be discussed as such.

Governments and relevant role players (such as parents) are beginning to realise the value of arts education in a non-formal setting in order to acquire and maintain the skills, abilities and dispositions needed to adapt to the ever-changing environments that need the input of a workforce who can think imaginatively, or uniquely and creatively (Dumitrescu 1999:1; Jorgensen 2003:44; Mak 2016:1; Wright 2015:358, 360).

1.1.4 Motivation for initiating Ladybird

One of the main motivations for initiating Ladybird was a yearning from the researcher’s high school years for such a business, ‘dovetailing’ with what she perceived as a gap in the market around 2002, due to various factors. The main chain of events leading to this decision are discussed below.

Historically, arts tuition in the South African formal educational sector, specifically in schools in small towns or rural areas, has generally not been privileged by the presence of trained teachers (Kierman 2009:43; Voges 2016:4,6). In some schools, if there was a music teacher at work, the piano along with music theory – and in this researcher’s experience, to a lesser extent the guitar and recorder – were often the only instruments on offer (Kierman 2009:43; Rijdsdijk 2003:13,91; Voges 2016:4 20). Visual arts and dance teachers where the researcher grew up in the Eastern Cape, were mostly locals who were either practicing artists or individuals who did ballet as children and offered private classes. The annual play or musical, utilising the school choir (Devroop 2012:409; Rijdsdijk 2003:90), served as the culmination of the ‘arts programme’, usually coordinated by a local music teacher at work in the community (Jansen van Vuuren 2011:7; Kierman 2009:43; Voges 2016:4).

Before 1994, the positions for music and visual arts teachers in the formal education sector, of South Africa were funded by the government (Drummond 2015:1). The introduction of outcome-based education in 1997, which was later replaced by the Curriculum and Assessment Policy Statement syllabus in 2011, in terms of Arts and Culture as a subject for learners in South Africa (Devroop 2012:7; Drummond 2015:1), resulted in either non-existence of fine arts education in terms of individual tuition in most departmental schools, or it is funded by the governing bodies of a particular school (Voges 2016:6). The few qualified music teachers still to be found working at rural schools were retrenched (Barker Reinecke 2007:115,116; Rijsdijk 2003:13; Voges 2016:4), resulting in the worsening of the state of formal arts education in South Africa (Rijsdijk 2003:13,36), especially individual instrumental tuition.

Voges (2016:5) pointed out that the subject Arts and Culture, aimed at developing learners' creativity by way of music, dance, drama and visual arts from Grade R to Grade 9, unfortunately showed a profusion of noticeable paucity in the arts programmes at formal schools. Likewise, and pivotal to this research which addresses arts education in a non-formal setting, the roll-out of the compulsory learning area, Creative Arts (as it was renamed in 2012) typically shows "very little expertise and specialisation in music". Voges (2016:5) summarised Devroop's (2012:409) reflection as follows:

Because of the lack of infrastructure, resources and music teaching skills, the teaching of the Creative Arts in marginalised communities and rural areas centres on music theory and vocal music, with school choirs often being the only exposure learners get to music education.

Drummond (2015:ii) concluded that a lack of resources and structured teaching approaches, as well as ineffective policymaking with regard to the teaching of music to diverse learners, characterised the formal education space for the last twenty years. On the contrary, the priority for independent schools in South Africa has always been to embrace arts education, either incorporated into the school programmes or as extracurricular activities (Barker Reinecke 2007:17,231). Along with sport, trained teachers in one or more of the arts hold permanent positions. These independent schools are exclusive to learners who usually come from families with a high income and affluent socio-economic background, in contrast to the many

learners in South Africa, coming from all walks of life, who has no choice but to frequent formal public schools. They are therefore excluded from the privilege of having the opportunity to study one or more of the arts as part of their general pre-tertiary or career education (Barker Reinecke 2007:231).

There is a current trend in South Africa, of private initiatives heralding a booming era for entrepreneurs in arts education (Jansen van Vuuren 2011:64). Several categories can be observed to this effect to accommodate arts education, namely private schools, studios or academies specialising in one or more of the arts; schools registered as non-governmental organisations (NGOs), academies, programmes or centres in one or more of the arts, and schools or academies in one or more of the arts funded by corporate or private donors.

It is against this backdrop and context that the Ladybird International Arts Academy was initiated in 2003. As stated, the business was an aspiration the researcher has had since her high school years. Her aim was to offer an opportunity to students in a small rural town to receive music tuition in more than just the usual piano and, if possible, to embrace the other arts in time, namely visual arts, dramatic arts and dance. These opportunities were a privilege she yearned for, growing up in the small town of Aliwal North, a rural settlement in the Eastern Cape in South Africa, where she attended the local departmental primary and high schools between 1966 and 1977. Her perception at that time was that the trained tutors for the arts were at work in the urban formal sector or independent schools in South Africa. Therefore, many of her friends who could afford to attend these schools, had the privilege of being tutored by trained arts teachers.

As stated in the discussion above, regarding the motivation for establishing Ladybird, it was perceived that in both the formal and NFE sector there were not enough qualified professional arts educators. There also seemed to be a lack of work opportunities, mostly in the rural areas of South Africa. Parallel to this then was the lack of opportunity for interested learners (children and adults) or parents who wished to expose their children or themselves to the arts. Today, insufficient infrastructure and financial support from the government in the formal educational sector continues to contribute to this general gap in the market (McLaren & Chifunyise 2002:4-7; Voges 2016:4,6).

This 'gap in the market' is affirmed by McLaren and Chifunyise (2002:8-9), in terms of the present research, as an effort to contribute to clarifying and solving the prevailing challenge:

[The] tendency of private initiatives to be small and working in isolation, conducting programmes similar to those conducted by others, should not be overlooked. For many diverse reasons it would be in the interest of the informal and non-formal sector to come together with solutions in terms of business planning and networking.

Fellow arts educators, specifically music educators in South Africa, often ask the researcher's guidance as to how they should go about setting up and structuring their own business, either as a department at established formal schools or in a community, to counteract the above-mentioned constraints. In sympathy with McLaren and Chifunyise (2002:14), "arts educators not working in the formal scene, should not only teach, but also research and publish on how they teach".

1.1.5 Synopsis of the founding and development of Ladybird

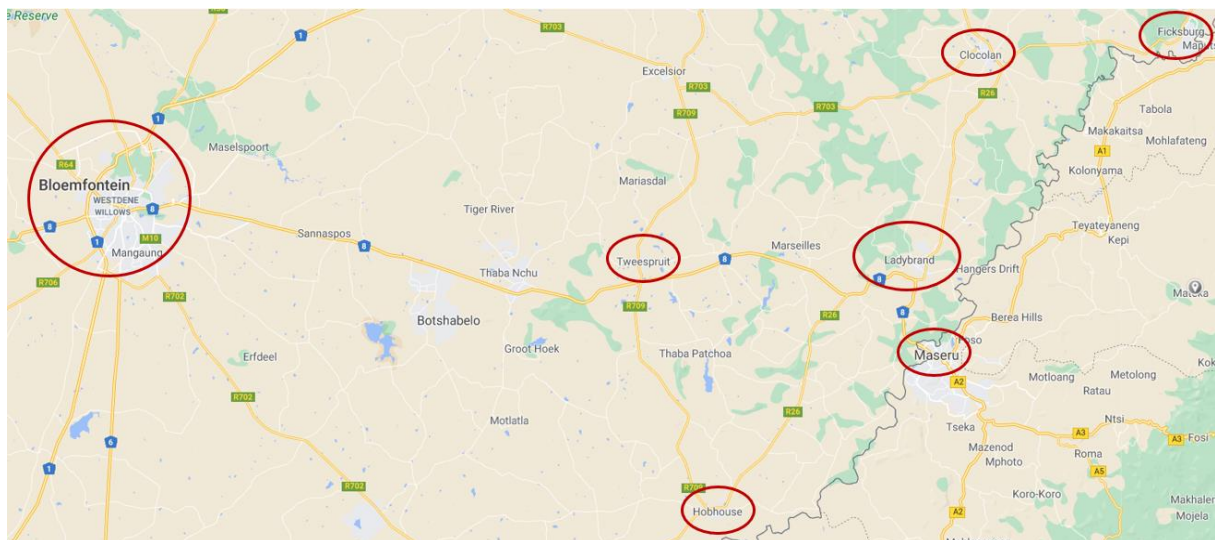
As already stated, initiating Ladybird was an aspiration fostered since the researcher's high school years. It was further motivated by a quest – inspired by her NFE experiences and outcomes of this learning approach at the Choir School – to serve the market in a small rural community by striving to bring arts education to their doorstep and serve the unmet consumer needs identified in the market.

The Ladybird Music Academy was registered as a closed corporation in 2002 and opened its doors after six months of market research, with 25 officially enrolled students. With the written consent of the local authorities, Ladybird opened in January 2003 on the premises of 13A Prinsloo Street in Ladybrand, Eastern Free State, South Africa. The idea from the beginning was to host the Academy inside her home. This researcher believed at the time that in this informal setting, arts tuition could be nurtured and embraced in a similar manner as on the farm and homestead setting of the Choir School. She, consequently, welcomed families and adult learners in the name of The Arts into her private home space.

The trade name of the business changed to the Ladybird International Music and Visual Art Academy, after a visual Art department was added into the tuition programme in 2011. With the inception of a Dramatic Arts department in 2013, the

trading name of the business made a final change to the current name, The Ladybird International Arts Academy. The historic John Brand Masonic Lodge at 13B Prinsloo Street, adjacent to her home, was purchased when it came on the market in 2007. This building houses concerts, exhibitions, workshops, and outreach projects to enrich the community of the region and beyond through the arts.

As a town on the Lesotho border, Ladybrand was ideally suited to open the business, with both students and tutors not only coming from the immediate surrounding areas, but also from various international locations (Figure 1.1). This was mainly due to the many so-called ex-pats favouring to work contracts for various reasons, namely humanity missions, Chinese-owned factories and foreign diplomatic staff serving in Lesotho. Over the last fifteen years, Ladybird has had the privilege of receiving students and staff from 28 different countries who chose to make use of our service as arts educators, therefore carrying the word *international* in the name of the business. At the time of this research over 300 students have been officially enrolled at Ladybird.



Source: Adapted from Google Maps (2020)

Figure 1-1: Map showing the location of Ladybrand and its surrounding areas

Parents home schooling their children favour using Ladybird for their children's arts education and seize the opportunity of participating in evaluations by various national and international examining bodies, such as the Associated Board of the Royal Schools of Music (ABRSM), Rockschooll, Trinity College and the South African College of Speech and Drama. Ladybird collaborates with these external partners to

evaluate and offer accredited certificates to clients. Students who have achieved the final international and national grades or levels in music offered at the Academy (and accredited by their participation in the exams of the above-mentioned boards) are able to audition or apply for enrolment to study a degree or diploma in music at a tertiary institution of their choice – both nationally and internationally – provided their academic work is on the required standard (ABRSM 2020). Some of these advanced levels are also recognised by the South African Matriculation Board (ABRSM 2020).

Ladybird currently offers an opportunity to learners in a wide variety of instruments, visual arts, dramatic arts, theatre, graphic design, public speaking, creative writing, photography, cooking, and personalised apprenticeships in one or more of the arts. Children from four years old to adults can enrol for studies at Ladybird. Over the past years, Ladybird has cultivated and delivered students to various sectors in both the national and international arts industry and academe, including Arts Cape, Maseru Strings, Basel Hochschule für Musik, tertiary studies in music, art and drama, lecturing positions at universities, postgraduate studies in the arts, musical conducting, solo performing, orchestral playing, managing positions in the arts, architectural professions, fashion design, graphic design and ownership of private arts initiatives.

The context of NFE is fitting for Ladybird as an institution for flexible and lifelong learning:

The non-formal approach to arts education ... can provide a safe and secure place for adolescents [children and adults] to experiment with their freedom and experience steps toward independence and adulthood without necessarily facing the retributions of the more confining formal educational system (Romi & Schmida 2009:266).

1.2 Research problem statements and objectives

1.2.1 Research problem

The research problem of this study is a culmination of the following multiple factors: There is both a shortage of work opportunities, as well as qualified arts educators in South Africa, especially in rural areas. These two shortages opened-up gaps in this niche market in the NFE sector for entrepreneurs (Beckman 2010:87) to serve and satisfy the needs. The shortage of arts educators makes for the loss of prospective

artistically talented learners to the industry (Jansen van Vuuren 2011:2). They have no opportunity to access an institution where they can learn the fundamentals needed for enrolment in tertiary studies to be able to qualify and pursue a career in the arts. Insufficient infrastructure and financial support from the government in the formal educational sector also contributed to this general problem (McLaren & Chifunyise 2002:4-7; Voges 2016:4,6).

1.2.2 Statement of purpose

The purpose of the research, therefore, was to address the above-mentioned challenges, by being able to offer a sustainable business model – utilising a case study of Ladybird in its NFE context – for arts educators or entrepreneurs to use as a guideline to establish and direct either their privately owned enterprises or to implement as arts departments at existing formal institutions.

1.2.3 Critical questions

The leading research question arising from the above statements to guide this study was formulated as follows:

Why would the Ladybird business model be feasible and viable to use in non-formal arts education as a trade initiative for the South African market?

According to Yin (2003:20-23) the sub-questions should address a solution for the initial research question and should be perceived as units to define the main aim of research.

The sub-questions arising from the main research question were the following:

1. Why is the Ladybird business considered to be a success?
2. What factors from the business environment are influencing Ladybird as a non-formal arts educator?
3. Why are the Ladybird alumni, who chose one of the arts as their career, working and achieving in the national or international fields?
4. What is unique about Ladybird as a *Living Theory*?

In support of the main question and subsequent sub-questions of the research, the primary and secondary objectives grounding this study are introduced next.

1.2.4 Primary and secondary objectives

The primary objective was to explore the Ladybird business model to evaluate whether it complied as a feasible and viable non-formal arts education centre.

The secondary and supporting objectives to enhance the primary objective were the following:

1. To investigate the feasibility and viability of the Ladybird business model in its non-formal context.
2. To determine what are the business environmental factors influencing the model as an arts education centre.
3. To examine the outcomes of non-formal education at Ladybird.
4. To discuss Ladybird as a so-called Living Theory.

1.3 Methodology and research design

1.3.1 Introduction: Interdisciplinary approach

An interdisciplinary approach was chosen for this research due to the nature of the focus of the study involving both the exploration of business (Economic and Management Sciences), and non-formal arts education (Humanities). Conducting this study in conjunction with both the Centre for Development Support within the Faculty of Economic and Management Sciences and the Odeion School of Music within the Faculty of The Humanities at the University of the Free State (UFS), was in keeping with this new approach to research in the postmodern academic era (Hagoort 2008:15). Working toward seeking equivalences to positively ensure interactive thinking and to effectively bridge the diversity of the academic borderlines of the two faculties in order to address the problem in this research (Rhoten 2004:6), challenged the researcher to think in a renewing manner. According to Hagoort (2008:14), interdisciplinary research should not be endorsed on due to “the need or wish for cooperation, but because of its focus”.

1.3.2 Methodology and design

1.3.2.1 Research philosophy

Underpinning the Deweyan educational focus of the study on the non-formal context of the business model, a pragmatist stance was chosen. According to Westerlund (2002:84), pragmatism mirrors the outcomes or consequences and at the same time illuminate possible views of the future. This approach reflects the mixed methods inquiry in which both qualitative and quantitative results were possible and suitable for the study. Another appealing consequence of choosing this stance, was that the subjective opinions and experiential stance of the researcher could be accommodated, along with the collected data, and incorporated into the conclusion of the study. Pragmatism circumvents a situation where the researcher embarks on senseless reasoning regarding the actual and factual. This philosophical stance also offers an unusual connection between global perspectives on positivism and constructivism (Davis 2014:78), therefore considered valid and appropriate.

1.3.2.2 Research design and approach

A mixed methods investigation was selected, with a case study strategy rooted in the constructivist⁸ paradigm. The constructivist approach appropriates reality as polygonal, interactive, and jointly involved social experience, as explained by individuals (McMillan & Schumacher 2001:396). Constructivist approaches in research are concerned with the singularity of a specific situation (Nieuwenhuis 2012a:50).

This study used a mixed methods approach, which allowed the researcher to collect data from the population in their natural settings, to be able to add depth and detail to the findings. A qualitative inquiry is concerned with the associated meanings of phenomena, and to deepen the understanding of specific phenomena within this context, by establishing cause and effect toward personal interpretation (Nieuwenhuis 2012a:50); whereas the analysed outcome of quantitative data is commonly in the form of numbers, which implies measurements (Kabir 2016:203).

⁸ Developments in the diversity of contemporary constructivist stances show connections to the pragmatism philosophy. According to Reich (2009), it includes suppositions of rudiment constructivist and diverse approaches, especially interactive constructivism, and Dewey's ideas on pragmatism. "Contemporary constructivist stances waver between German methodical constructivism and culturalism, social constructionism, pragmatist constructivism, situated cognitive constructivism, and interactive constructivism" (Reich, 2009:39-55).

Regarding the NFE context of the business model, the researcher's perceptions and interpretations became part of the study for a subjective and interpretive orientation to flow throughout the inquiry. According to Harrison et al. (2017:6), subjectivity can be openly acknowledged and managed by embracing a reflexive stance within the study, to support this position.

A mixed methods approach to facilitate and achieve the aim of constructing data will include in-depth interviews, administering questionnaires to respondent groups, its archives, a STEEPLE⁹ (social, technological, economic, environmental, political, legal and ethical) and SWOT¹⁰ (strengths, weaknesses, opportunities, and threats) analyses of the model's business environment. These will be employed to discover meaning and develop an understanding of the experiences by the chosen participants of Ladybird as a business within the NFE context.

The only non-interactive design for this study was the use of the narrative method, as it had the potential to document the history (Mouton 2001:108) of Ladybird in chronological order. The researcher aimed to use this selected method in the interpretation of the description of the historical analysis of Ladybird, by using records of press clippings and newsletters from 2003 to the present day.

1.3.3 Sampling design

The mixed methods, as the selected approach of the case study, allowed for subjectivity by the researcher. In this study the researcher, as the owner of the Ladybird business, therefore, also became one of the research instruments (Nieuwenhuis 2012b:79). For this research, the sampling was structured according to non-probability and stratified purposive sampling, which allowed for smaller, "more flexible sample sizes, until no new themes emerge from the collection process" (Nieuwenhuis 2012b:79). A purposive sample was first drawn in order to deliberately choose who or what would form the samples (Pascoe 2014:142), concerning preselected criteria of the target groups relevant to a particular research question (Nieuwenhuis 2012b:79). This selection choice has sound judgement with openness

⁹ STEEPLE is an acronym for the seven common macro-environments of a business: Social, Technological, Economic, Environmental (natural), Political, Legal and Ethical.

¹⁰ Environmental factors internal to an organisation can usually be classified as strengths (S) or weaknesses (W), and those external to the organisation can be classified as opportunities (O) or threats (T). An analysis of the strategic environment of an organisation is therefore referred to as a SWOT analysis (Ommani, 2011:9448).

and orientates the information gathered to secure qualitative responses to the research questions (Njie & Asimiran 2014:35). According to Mutinta (2013:10), this more lenient sampling, alternately named non-random selection of the population, ensures qualitative sampling and is therefore not only a convenient, but also an effective method.

The target population, according to Quinlan (2011:143), is every person or entity which can provide information about the study. The participants' contact information was available on an electronic database of the Ladybird International Arts Academy. The researcher collated the necessary names and contact details and shared this information with the mediator via the specifically created Gmail address. The mediator then proceeded with the distribution and further communications to and from the participants.

For this case study, the following groups were selected, as they constituted the core of the Ladybird role players to be used as respondents:

1. Response Group A: Ladybird alumni who had made one of the arts their choice of profession – Twelve out of twelve of the population were sampled.
2. Response Group B: Ladybird patrons – Fourteen out of fourteen of the population were sampled.
3. Response Group C: Ladybird learners, older than eighteen, and parents (past and current) – a selection of hundred were randomly sampled.
4. Response Group D: Respondents for this sample were purposively selected for interviews, due to their current interactive status with Ladybird and their positioning in the market – Five were selected.
5. Response Group E: The Ladybird teaching staff – Eight out of eight were selected.
6. Response Group F: The management team, consisting of the Director, Deputy Director, Heads of Dramatic Arts, and Visual Arts – four out of four were selected.

1.3.4 Data collection strategy

Both primary and secondary sources, guided by the research questions, were used as methods to collect data, and enhance triangulation (Yin 2003:40-41). The primary sources for data collection were the following: electronic questionnaires, semi-structured interviews, STEEPLE and SWOT analyses, first-hand experiences, personal conversations, and practical angles to gather details for concise data.

The secondary sources for data collection were the following: documents, photographs, videos, press clippings, records, letters, advertisements, posters, publications, public artworks, and archives of the Ladybird business. Electronic questionnaires were used to collect data for sampling from respondents of the chosen groups, while ensuring that these questionnaires would not be too long, too easy to answer, or cluttered. The researcher avoided incomplete questionnaires, taking into consideration the multiple realities of the role players with open and close-ended questions. The Likert scale¹¹ was used for some of the close-ended questions to obtain prompt responses. The questionnaires were provided with a cover letter for introduction, a section for the demographic information of the respondents and the last section encompassed the questions. The list of structured questions was guided by the study's problem statement. To eliminate subjectivity, for instance due to dependency of the respondents to the researcher as the owner of the Ladybird business, the researcher was not involved in the first step of the collection process. A pre-selected mediator was used to communicate with participants via a specifically created Gmail address. The mediator anonymised the data prior to sending it to the researcher. This eliminated any dependency with the researcher as the owner of the business model.

For the current Ladybird staff, Focus Group E, a SWOT analysis was conducted by an external facilitator for getting a better understanding of the strengths, weaknesses, opportunities, and threats of the business. An outside source was used to gather objective information from this focus group, due to the researcher also being the owner and director of Ladybird, which might have had undesirable subjectivity in the process. This information was analysed, and the interpretation of

¹¹ The Likert scale is widely used and provides an ordinal measure of a respondent's attitude, whereby most commonly responses are to agree or disagree with a statement. Mostly four to seven response categories are used. Scales are intended to help researchers discover the strength or feeling the attitude of respondents (Maree & Pietersen 2012:167).

the data worked into the Ladybird business model. The conclusive aim was to create a sustainable business model, aspiring to solve the problem of the research, as stated.

Semi-structured one-on-one interviews via Skype or cellular phone were conducted by the mediator with Focus Group D, to get a detailed idea of the function of Ladybird as an arts educator in the non-formal context. The respondents in this sample were a group of persons selected due to them having first-hand experiences of the business, and their responses would be valid for qualitative analysis of the case. The data collected via the interviews was anonymised by the mediator. The anonymised data was then shared with the researcher via a specifically created Gmail address.

A contract was drawn up and signed by both the researcher and mediator, indicating the following:

For the mediator:

1. The nature and procedure of participating in this study facilitating a SWOT analysis with the staff of the Ladybird International Arts Academy.
2. Acting as a mediator to invite and collect data, as well as to conduct the interviews with the chosen participants for this research.
3. Background information provided in the information letter.
4. Voluntary participation and free to withdraw at any time. No direct professional interest in the Ladybird International Arts Academy.
5. Will receive no payment for assisting the researcher with the capturing of the empirical data, but direct costs will be covered.
6. Findings for this study would be anonymously processed into a research report, journal publications and/or conference proceedings.

For the researcher:

1. Inform the mediator of the names, email addresses of the chosen participants, for him to be able to communicate and handle the data collection.

2. The mediator will be the only person to communicate with all the participants during all the stages of the research and that he will anonymise all data before sending it to the researcher for analysis.

A letter of invitation and information leaflet will be shared with the respondent groups via the mediator from the specifically created Gmail address. All the leaflets and information letters have been modified to this effect and attached. The information leaflet or invitation letter will indicate that this would be a voluntary process and the participants need not respond if they so wished. The mediator would therefore manage all communications to and from all participants. The researcher would only receive the anonymised data from the mediator via the specifically created Gmail address. This would ensure that there was no dependent relationship between the researcher (owner of the business model) and all participants during this research. Therefore, the mediator would share no identifiable data with the researcher.

As stated by Stake (1995:50), gathering data for a study can begin even before the commitment to do research. Since the inception of Ladybird in 2003, an archive was kept of newspaper clips, posters and adverts of Ladybird events, concert programmes and photographs. The study allowed the information derived from these early impressions of Ladybird, to be refined and developed as a contingent for richness and depth (Njie & Asimiran 2014:35-36) in concluding the topic. This formed part of the secondary sources for data collection.

1.3.5 Data analysis

The data analysis varied according to the different types of instruments or data gathering techniques followed. It included scanning, organising, and representation of the data to be able to make sense of the accumulated information and to draw a clear picture of the Ladybird business model within the non-formal arts education context. This clear picture would further “represent an emotive terrain or mind map with adherence” (Mouton 2004:73) of the Ladybird case to the mixed methods approach.

The aim of the analysis (Mouton 2004:73) was to enhance the various integral elements, through evaluation of the relationships between concepts, to see whether there were any patterns or trends that could be identified or isolated for establishing

the themes and categories from the gathered data. To reach this aim, the researcher planned to employ various strategies to analyse data, namely, to construct graphs, tables and figures showing the data collected, ascertain patterns, compare literature with findings and identify trends from the data collected.

1.3.6 Research ethics

Quinlan (2011:18) indicated that ethics is the process of reasoning in terms of the right thing to do. In accordance with Louw (2014:269-272), the researcher therefore undertook to procure honest research, aim for results with integrity, make non-biased conclusions, and to use appropriate methods to ensure trustworthy outcomes.

Before communicating the questionnaires to the various focus groups, the researcher – through the mediator – explained the purpose and process of the study to the participants and why participation and contribution were important. Written consent was obtained from all participants of the posed questionnaires. Ethical considerations were guaranteed to the respondents by specifically stating assurance of anonymity and confidentiality of the responses, as well as the significance of their contribution and participation to the outcomes of the case study. To respect the rights of the participants, the researcher strove to refute dependency due to subjectivity enhanced by the relationship with the researcher/owner of the business by stating in the cover letter that respondents would be under no obligation to participate in the research and that they may withdraw at any time during the process. No incentives would be offered to the participants. However, a written note of thanks was added to the cover letter beforehand.

The respondents were requested to send their questionnaires to the email address of the pre-selected mediator, who will send it back to the researchers' terminal without the names of the respondents indicated. This would be done to ensure the anonymity and confidentiality of the respondents, due to their relationship with the researcher as the owner of the business, as stated above. Data gathered from the research would be securely data-based and filed (Yin 2003:36-38).

In terms of refuting subjectivity during the collection or interpretation of the data, due to the researcher being the owner of Ladybird, the researcher undertook to have

frequent discussions with the supervisors of the study on this matter in order to eliminate any such challenges.

Approval to conduct this empirical research was obtained through an official application for ethical clearance to the ethical committee of the Faculty of Economics and Management Sciences of the UFS. A proposal of the study, outlining the background, rationale, problem statement, methodology and design, was offered to this committee via the Information Management System¹² (RIMS) of the UFS for gaining ethical clearance. The ethical clearance¹³ was acquired on 17 July 2018, and written permission was granted. (The ethics clearance approval letter is attached as Appendix G.)

1.3.7 Limitations of the study

The research instruments strove to measure the development of the theories and concepts encompassed. This served as the boundaries to the case study, as well as set the parameters for the research. A limitation in the sampling was the accessibility of the Ladybird data base of alumni and past staff, as it was not kept up to date.

The study was, furthermore, limited in that it was not a comparative study between Ladybird and similar private arts educational businesses. Sourcing from the national or international pool of similar businesses would have revealed the views of a much wider population to sample from in terms of NFE.

Another constraint was that no sampling from the population of the Ladybird marketplace – communities of Ladybrand and immediate region (Maseru, Clocolan and Hobhouse) – was made. This leaves a gap in terms of finding out if and how Ladybird interacted with the formal educators and arts communities in this region. This was affirmed by McLaren and Chifunyise (2002:8,9), in terms of making efforts to contribute, clarify and solve the challenge of informal and non-formal educators to come together with solutions for working together.

¹² RIMS is a digital platform supplied by the UFS to registered students to apply for ethical clearance for their research.

¹³ Ethical clearance number UFS-HSD2018/0564.

1.4 Theoretical and conceptual framework

A particular learning theory was utilised as a vehicle to explain the application of the NFE as context for the Ladybird business model. John Dewey's philosophy of democratic learning through life experiences, as the founding theory for the NFE learning approach formed the conceptual crux of this research. The NFE outcomes of the concepts, lifelong learning, artistic citizenship, leadership development, and social entrepreneurship, were specifically investigated.

The development of the above theory was considered as the boundary to this case study and set the parameter for the business model. The statements derived from the theory was tested in terms of trustworthiness, credibility, conformability, and data dependability to be able to achieve the objectives.

According to De Beer (2008:15) and Yin (2003:40-41), a unique case can be a valid study, and in the research of Ladybird as a case in a NFE context, as discussed above, attention was given to all the different parameters to enhance all the necessary views on the topic (Springer 2009:168). Ladybird is indeed a unique *Living Theory* as the ethos of this NFE business in the arts 'permeated' from the learning experiences of the researcher in the performing, education and business milieu, wherein she has lived and worked throughout her entire professional life. According to Whitehead (2008:104):

A Living Theory is an explanation produced by an individual for their education and influence in their learning, in the learning of others and in the learning of the social formation in which they live and work.

This 'theory' is discussed in the final chapter and forms part of the conclusion for the sustainability of the business model.

1.5 Layout of chapters

Chapter 1: The first chapter is an introduction and observes the background and rationale of the topic under discussion. Furthermore, it contains an explanation of the underlying problem, research and sub-questions, primary and secondary objectives, proposed methodology and design, theoretical and conceptual framework, ethical considerations, possible value, and limitations of the study.

Chapter 2: The concept of a business model for arts education is discussed in this chapter. This includes the business environment.

Chapter 3: The concept of non-formal arts education is outlined and discussed in detail as seen in the literature.

Chapter 4: This chapter entails a detailed discussion of the design and methodology of the research.

Chapter 5: Results obtained from the data collected and the subsequent analyses, the findings and interpretation are discussed to be able to provide answers to whether the arts business model is feasible and viable for a South African market.

Chapter 6: The interpretations of the main findings are utilised to evaluate whether the Ladybird business is sustainable as a workable trade opportunity for arts education in a non-formal context in South Africa. This final chapter is a culmination of the research and briefly views the Ladybird model as a *Living Theory*. Recommendations and further considerations are put forward in closing.

1.6 Value of the research

To conclude, the outcomes of this research can serve the market for non-formal arts education, as well as entrepreneurs on a national level. This is in line with the mission of the UFS Centre for Development Support (2017), at the time when the researcher started with the study, as well as its current vision of identifying, leading, serving and supporting entrepreneurs and business development in the public, NGOs and private sectors of Southern African countries (2020).

The study aimed to show that the Ladybird business model, due to its feasibility and viability, can be a relevant and academic contribution to the fields of business development and arts education in the non-formal sector; thus, cultivating and nurturing the arts as a beacon for civilisation and culture. More businesses, based on the Ladybird business model can, possibly, create opportunities for adults and children to study and enjoy the arts, especially in the rural areas of South Africa.

The apparent insufficient research and publications regarding the process of non-formal arts education – especially a case that can serve as a typical and marketable example thereof – opens up the need for more academic research to be done to

explore this concept of learning (Romi & Schmida 2009:261). It further stands that most research reports on NFE are no longer related to specific countries, or the poorer Third World countries, to solve the education of masses of populations, especially adults (Romi & Schmida 2009:261). However, this learning approach underpins worldwide democratic educational trends of lifelong learning (Hanemann 2016:47), artistic citizenship, as well as the development of innovative thinking and flexibility as life skills.

The research can hypothetically turn out further opportunities for exploring the possibilities of franchising the business model culminated in this study, by turning colleagues and aspiring young arts entrepreneurs into future clients.

The heuristic value of this study lies in the challenge on how private non-formal initiatives can network to create an interest in collaboration, worthy of the formal educational sector's attention, possibly towards the mutual advancement of the arts education of their learners. Interrelationships and interdependencies are important in classrooms and schools if the aspirations are for a true democratic spirit to prevail through arts learning (Drinkwater 2017:5).

Chapter 2

Concept of a business model for arts education in a South African market

2.1 Introduction

Business models have been an organic part of the trade industry since late pre-classical times¹ (Savic 2016:8; Zott et al. 2011:1022). However, it is only in recent times in the history of economics that the term has emerged as concept and research field (Osterwalder et al. 2005:11; Zott et al. 2011:1022). The term was first used by Paul Timmers in 1998 for the electronic markets (Osterwalder & Pigneur 2010:14; Ranerup *et al.* 2015:7; Rodriguez 2016:4,12). Worldwide, interest in the development and rapid exploration of technology, especially for the purpose of information and communications during this era, resulted in a relook at the role of the concept (Casadesus-Masanell & Ricart 2011:1; Savic 2016:9).

Renewed thoughts on the usage of business models, derived from the IBM Institute for Business Value's biannual Global CEO Study, emerged in 2006 (Casadesus-Masanell & Ricart 2011:1). The development for most organisations was to analyse and reconsider the essentiality of business models for the strategic focus and stance assumed by senior executives. By 2009, most companies were either endorsing on business model innovation or modifying their business models (Casadesus-Masanell & Ricart 2011:1; Rodriguez 2016:4). Due to globalisation and driven by technology there is, however, a continuous evolvement of business models (Osterwalder et al. 2005:7; Savic 2016:9).

To be able to have answered the main question of the study, which is to determine if the model of the rural arts business² under research, is feasible and viable to roll out to a South African market, this chapter reviews literature to establish what the

¹ The late pre-classical times in the history of economics are commonly seen as the period between 1500 and 1776 (Landreth & Colander 2002:27; Mills 2002:6). Sometimes also referred to as the period spanning the beginning of the pre-industrial times of mercantilism up to the times of the physiocrats, a leading group of thinkers and writers in France during the years leading up to the French Revolution (Landreth & Colander 2002:46,51,59; Mills 2002:54-55).

² The arts business referred to is the privately owned Ladybird International Arts Academy situated in the South African rural town of Ladybrand on the Eastern Free State border region to Lesotho.

concept means, and what its business environment entails. The components of the business model and its business environment are the supporting first and second secondary objectives of the study. The chapter therefore commences by briefly clarifying the concept *business model*; aiming to give the meaning of the semantics of the two words *business* and *model*, and then research an appropriate definition of the concept *business model*. This is followed by a discussion on the business environment for an educational arts organisation in South Africa. Explaining the terminology of the macro-, market and microenvironments, as well as broadly looking into the general national status of these landscapes. The chapter strives to provide the necessary background information regarding the concept of a business model for a South African arts educational market, to be able to assess the feasibility and viability of the model of the arts business under research in the conclusive chapter of the study.

2.1.1 Defining a business model

The interpretations of both the words *business* and *model* are well-explained by Osterwalder et al. (2005:2): Business is “the activity of providing goods and services [to consumers] involving financial, commercial and industrial aspects”, whereas they interpret the word *model* as “a simplified description and representation of a complex entity or process”. In adding the two words together, they conclude that the purpose or role of a business model is to be “a conceptual tool of objectives” for crystallising the value of an organisation (Osterwalder et al. 2005:3).

However, the concept *business model*, widely used since the late-1990s in both the corporate and non-profit arts and cultural sectors (Rodriguez 2016:12), is challenging to explain and define (Savic 2016:10). First, due to an existing vagueness between the concepts of a business model, business plan and business strategy (Osterwalder et al. 2005:7; Rodriguez 2016:16). Second, paucity in research of the concept to be able to reach academic consensus on a clear definition (Osterwalder et al. 2005:7; Rodriguez 2016:12; Zott et al. 2011:1020,1023).

One of the widely used definitions for the term *business model* was proposed by Osterwalder and Pigneur (2010:14) as “the rationale of how an organisation creates, delivers and captures value”. Rodriguez (2016:12), however, interpreted the general meaning as the value organisations offer to their customers by harnessing the

capabilities and resources to create, market and deliver value and sustainable revenue streams for the business. Casadesus-Masanell and Ricart (2011:3) as well as Rodriguez (2016:12) cited Joan Magretta (2002) who assumed that business models are “at heart, the logical stories that explain how enterprises work”.

The many definitions and efforts to describe what a business model is, i.e. by Amit and Zott (2001:4), Linder and Cantrell (2000:1-2), Rappa (2000:3-8), Rajala and Westerlund (2005:3) and Timmers (1998:4), all concluded that a successful model should encompass the following aspects of an organisation: Line up with the corporate statements – vision, mission and objectives; constantly be reinforced by innovation and sustained by all its components; have adequate vigour and flexibility to transform and adapt to new situations at any time; and uphold a core or an increasing number of secure value propositions founded on the relevant requirements of all the role players (Casadesus-Masanell *et al.* 2011:5,6; Rodriguez 2016:13-16).

A different angle by Savic (2016:10) and Zott *et al.* (2011:1023-1034) on what the essence of a business model should be, enhanced the fact that there is not yet conclusive consensus on what defines the concept. Their research on the recent developments showed that the business models used by organisations in modern economics comprises of the following three aspects: the use of information technology; strategies to create value, enhance competitive edge and performance; as well as continuous innovation (Savic 2016:10; Zott *et al.* 2011:1023). Stating that the incorporation of technology as a core ingredient of a business model, excludes all non-electronic businesses from their research, and makes for a constricting and non-flexible stance. On the other hand, since the inception of the so-called *Age of Information*,³ there is hardly any business after 2006 not endorsing the use of technology one way or the other in the business models of their organisations, such as distribution channels (Savic 2016:1).

To follow is a discussion on the preferred types, components and canvasses used for the research, as well as the characteristics and role of a business model. Thereafter, a brief look at social entrepreneurship, business model innovation and a

³ The *Age of Imagination* heralded the digital trends in the twenty-first century, characterised by the most current information to be used remotely (Kosta *et al.* 2017:1).

few notes on the difference between a business model, revenue, strategy, and plan. The Swiss, Alex Osterwalder, were the first to take an academic stance by clearly identifying nine components – building blocks or elements – of which a business model comprises, and thus conceptualised the term for organisations to use (Osterwalder et al. 2005:10).

2.2 Business model concept

There is a myriad of business model types to be studied in the literature in respect to the concept. However, the section to follow discusses the three types of business models that influenced the quest for seeking to identify the model of the arts business under research.

2.2.1 Types and components of business model canvasses

From the literature reviewed, the following three business model canvasses were selected to morph the canvas of the arts business under research: The suggestions of, first, Osterwalder *et al.* (2005); second, Osterwalder and Pigneur (2010); and third, Rodriguez (2016). The three canvasses will be discussed briefly, to reason why a hybrid of all three influenced and inspired the emergence of the virtual canvas for the Ladybird model.

The first model considered, was the Osterwalder, Pigneur and Tucci 2005 *Business Model Canvas* as indicated in Table 2.1. The concept for the proposed business model by Osterwalder *et al.* (2005:10) indicates the positioning of the nine components into the business plan as building blocks or elements over the four pillars: product, customer interface, infrastructure management and financial analysis. As shown in Table 2.1, the four supportive pillars for the nine components make structural sense in terms of explaining and enhancing the organic sensibility in this business model canvas. The problem, however, is that this model depicts service, which is the purpose and value propositions of the business as the top priority, and not the customers who should be at the heart of an organisation. It is, however, for the very reasons of its simplicity and elasticity, that this canvas was suitable to adapt as the ‘rudiment canvas’ for the purposes of this research.

Table 2.1: Business model canvas

Four pillars	Nine components	Description
Service	1. Value proposition	Postulates the spectrum of products and/or services on offer to create value for a particular customer segment.
Customer interface	2. Target customer	Describes the segments of people a business aim to reach and serve value to.
	3. Distribution channel	Outlines the various channels and methods of how to get in touch with and reach its customers to deliver value proposition.
	4. Relationships	Describes the types of relationships a business establishes between itself and its different customer segments.
Infrastructure management	5. Value configuration	Describes the arrangement of assets required to make the model function.
	6. Core competency	Outlines the most important things a business must do to make its model work.
	7. Partner network	Portrays the network of suppliers and partners that support to make the model work.
Financial analysis	8. Cost structure	Describes all the costs incurred to operate and monetary consequences of a business model.
	9. Revenue model	Postulates the manner of making money through its revenue streams.

Source: Osterwalder *et al.* (2005:10)

The second canvas contemplated, was the adaption of the 2005 *Business Model Design Canvas* by Osterwalder and Pigneur in 2010, as indicated in Table 2.2.

Table 2.2: Adapted business model design canvas

Key partners 8	Key activities 7	Value proportions 2	Customer relationships 4	Customer segments 1
	Key resources 6		Channels 3	
Cost structure 9			Revenue streams 5	

Source: Osterwalder and Pigneur (2010:18,19)

This *Business Model Design Canvas* by Osterwalder and Pigneur (2010:18,19), consisting of the customer segments – value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partners, and cost structure – serve to clarify the nine key components for this model. The main

difference with the canvas provided in Table 2.1, is that the customer segment is structured as the first component, and not the service. The components are straightforward to assimilate and are commonly and effectively used by organisations worldwide (Osterwalder & Pigneur 2010:11; Rodriguez 2016:24). Following the reasoning of Osterwalder and Pigneur (2010:14), that a business model should reveal how an organisation operates to encapsulate value, a further exploration of the above nine components – building blocks or elements – were imperative for the purposes of this study.

A synopsis explaining the nine components of a business model according to the adapted 2010 canvas of Osterwalder and Pigneur (2010:18,19) are, first, the customer segments, commonly referred to as the customers served by an organisation. There are usually one or more customer segments. Second, the value propositions, of which the role is to find solutions for challenges, ensuring positive outcomes for the demands and requirements of the customer segments. Third, channels, which is the communication, distribution and selling to be able to deliver value to customers. Fourth, customer relationship, which is the mutual trust and respect aspects for securing and nurturing each customer segment. Fifth, the revenue streams, which are the culmination of the value propositions and tangible proof of successful services delivered to customers. Sixth, the key resources or assets required to offer and deliver all the above components. Seventh, the key activities, which are the arrangement of activities and resources. Eighth, key partnerships, which are the outsourcing and co-working of some assets to preferred entities outside of the organisation. Ninth, the cost structure, which is the conclusion, culmination and final outcome of all the business elements (Osterwalder & Pigneur 2010:16,17).

The third model canvas considered was Rodriguez's (2016:28) suggestion of a more customised canvas for arts and cultural organisations. Table 2.3 shows his *Customised Business Model Canvas* as developed for non-profit arts and cultural organisations.

Table 2.3: Customised business model canvas for non-profit organisations

WHY? OUR PURPOSE		
Purpose Mission	Desired impact Legacy Vision	Success metrics
FOR WHOM? OUR PEOPLE		
Artists Audiences	Beneficiaries Students	Customers Parents Arts students Staff
WHAT? OUR WORK		
Needs Wants	Value proposition	Channels
Value chain and key activities (the set of activities)		Cost structure
HOW? OUR REVENUE MODEL		
Income streams Income earned		
Mission related		Mission non-related

Source: Rodriguez (2016:28)

The model is motivated by Rodriguez's stance on the outcomes for non-profit arts and cultural organisations. He claimed that there should not be much difference between for-profit and non-profit trading in respect to administration and financial management. However, the outcomes of for-profit social enterprises are basically the same as for most arts and cultural non-profit organisations (NPOs) in terms of service delivery. Lines between sectors have, therefore, become blurred (Rodriguez 2016:4,8). According to Rodriguez (2016:24) there are, however, disparity on the user-friendliness of the Osterwalder and Pigneur 2010 *Business Model Design Canvas* for NPOs. Rodriguez (2016:24) claimed that there should not be a difference between non-profit and for-profit organisations, and therefore, it is concluded that this canvas can be considered a fit for the requirements of both.

Although the arts model under research is a for-profit business, the correlation with Rodriguez's reasoning above, is that this canvas can also be valuable to review. The services provided by NPOs, are dictated by different market dynamics as

beneficiaries and customers are not necessarily corresponding. However, the market segments of learners, audiences, parents, and arts educators, are the same as for profitmaking arts educational organisations. For this reason, the researcher studied this model as an inspiration. The above model is also clearly a configuration derived of the Osterwalder and Pigneur 2010 *Business Model Design Canvas*.

There are more types of business models, as seen from the literature studied on the topic. However, for the purpose of this research, the idea of the graphical layout of the canvas of Osterwalder *et al.* (2005) due to its simplicity, the Osterwalder and Pigneur (2010) and Rodriguez (2016) was all moulded into a 'perfect fit' for the model of the arts business as it emerged from the findings. For the arts business model, the customer segment (as indicated in both the 2010 Osterwalder and Pigneur concept, as well as the 2016 Rodriguez hybrid) was the top pillar and component of the models and, subsequently, the number one priority of the business.

According to Rodriguez's (2016:17) stance, both the model and plan should be imperative and dynamic management instruments, to be continuously revised for allowing organisations to adapt strategies for sustainability (Rodriguez 2016:17). To be able to stay 'on top of it' and culminate the success of an organisation, the effectiveness of a business model is clearly defined by its characteristics, which is therefore discerning factors to its function or role.

2.2.2 Characteristics and role of an effective business model

Zott *et al.* (2011:1033) stated that the design of a business model with unique characteristics are important to fully realise the latent viability for an organisation. General characteristics of an effective business model is that it should align with the organisation's corporate statements (vision, mission, and objectives), be self-strengthening, and vigorous (Casadesus-Masanell & Ricart 2011:5-6). It should therefore focus away from organisation-centred to customer-centred as one of its characteristics (Osterwalder & Pigneur 2010:128; Savic 2016:14). The distinctiveness of the vision, with matching values, of an organisation is consequently a determining key for the role of the business within its market, and core to its micro-business environment (Rodriguez 2016:17). The policies, tangible resources, and governance of any arts educational organisation will determine whether the

outcomes of the business model are flexible or rigid. The outcomes of these choices are pivotal to the role of a business model (Cassadesus-Masanell & Ricart 2011:4).

Another assumed function of a business model is that it should be a strongly theoretical as well as visionary instrument. The ultimate role of a business model for all types of organisations is that it should serve to produce, provide, and encapsulate value (Rodriguez 2016:8). According to Savic (2016:12), a business model should be a crux tool for the innovative growth, and therefore assuming a role for determining the feasibility, viability, and sustainability of the organisation.

The current era's rapid changes in social, economic, and technological development are resulting in volatile and dubious business milieus for all types of organisations (Eira 2020:1; Rodriguez 2016:8). It is, therefore, imperative to briefly discuss the business concept of social entrepreneurship, and its positioning in the fast-changing growth of the arts industry, including arts education.

2.2.3 Social entrepreneurship and business development

Entrepreneurship is, according to Oprica (2013:664), Tukamushaba *et al.* (2011:282) and Weerawardena and Mort (2006:21), a term in social science, as yet, in a stage of seeking a concise theory to define it. This nebulous status is perceived in both social practice and the trade industry (Kraus *et al.* 2013:1). According to Esfeld (2003:19) "social practices are seen as determining the conceptual content of our beliefs", therefore, embracing the arts and education.

An entrepreneur is broadly defined as an individual who make rational decisions to take the risk to seize and create value from scarce resources. In a similar vein, and as early as 1989, Hébert and Link (1989:47) posited that an "entrepreneur is someone who specialises in taking responsibility for and making judgemental decisions that affect the location, form, and the use of goods, resources, or institutions". Social entrepreneurship is a relative recent innovative field of scientific research, which according to Kraus *et al.* (2013:2), is fast becoming recognised as a 'dominant discourse' within the social field of research. It is said that "social entrepreneurship is emerging as an innovative approach for dealing with complex social needs, especially in the face of diminishing public funds" (Peredo & McLean 2006:56).

The modern entrepreneur, in contrast to the classical counterpart, over the last few years revealed the trend to working self-imposed seamless hours at any place, and often unstructured (Lloyd 2020:1). The profile of the current entrepreneur is to assume a proactive stance, with resourcefulness and competitive angles. Furthermore, resilient and setting their own parameters for sustainability. Therefore, maximising with self-control the 'newest horizons' in the field of state-of-the-art technology to capture value and sustainability (Boldureanu *et al.* 2020:3-4).

Social entrepreneurship is commonly associated with not-for-profits and NGOs; consequently, motivated by the competitiveness inherent to this market environment (Peredo & McLean 2006:60-61; Weerawardena & Mort 2006:21). However, the creation of fresh ideas and initiatives are influencing the process of building links between governments and not-for-profits or NGOs, as well as attracting commercial providers to markets traditionally served exclusively by NPOs (Oprica 2013:665-667).

Weerawedena and Mort (2006:33) stated that an effective business model suitable for social entrepreneurs to use should therefore be multidimensional and embrace social value as one of its main objectives. This is affirmed again in 2020, by Martinez (2020:6-7) in his master exposé on the topic. The possibility that the strategy and operations of organisations – albeit for-profit or not-for-profit or NGO – can support social entrepreneurs, embracing a mindset aimed at innovation, proactive thinking, and risk management. In the competitive market of arts education for entrepreneurs, there is likely to be competition between organisations aimed at creating profit and to serve social value creation.

In accordance with the Global Entrepreneurship Monitor (Herrington *et al.* 2002:3; Le Roux 2005:1), there was – during this time – a growing consciousness regarding the validity and importance of entrepreneurship in South Africa. However, an insubstantial number of potential entrepreneurs with the necessary skills and qualities are resulting in the retro state of the country's economy since the 1990s (Le Roux 2005:1; Pahn 1993:5). South Africa, as with many developing countries, has a shortage of entrepreneurs, especially in the formal sector (Allan Gray Orbis Foundation 2019: Online). The 2019/2020 Global Entrepreneurship Monitor stated that the status for entrepreneurs in South Africa is a current driving force for start-

ups. However, this robust sector for job growth of the national economy is still in a development phase in comparison to its global counterparts (Bowmaker-Falconer & Herrington 2018:3).

Regardless of profit orientation, social entrepreneurs are constantly identifying gaps and opportunities to solve social challenges. Neck et al. (2009:13) stated that entrepreneurs, since the beginning of the 2000s can be seen as providing strong, revolutionary, and visionary services, with a social as well as capitalistic thrust as aim. Final observations from the literature studied, underlined that opportunities in the private education sector is designated to create market opportunities for entrepreneurs to identify and conquer. Dlodla (2016:1) aptly used the term *edupreneurs* for this new field of social educational entrepreneurs; a term worth observing, as it encapsulates this market well. Arts *edupreneurs* should furthermore strive to understand, adapt, and implement business models to be feasible.

Innovation of a business model is a prerequisite for any organisation to stay on top and relevant for sustainability (Casadesus-Masanell & Ricart 2011:1; Demil & Lecocq 2010:228; Rodriguez 2016:4; Savic 2016:1). Gonzalez (2020:1) goes further by stating that business models, because of the current traumatised 'Covid-19 markets' – and consequently a drastically changed reality – the so-called 'new normal' – should be 'reimagined' to ensure sustainability.

2.2.4 Business model innovation

Motivated by a spirit of natural inquisitiveness to explore and improve, innovation has been with humanity since the beginning of times (Rodriguez 2016:30). The economic science defines it as the action of resolving challenges, to be able to make an impression on the social practices of the communities in which a business operates (Savic 2016:9). Embodiment of innovation necessitates creative thinking in the process of developing ideas that are unique, futuristic, and groundbreaking to increase value (Bhardwaj 2009:1; Savic 2016:21). According to Rodriguez (2016:30), the German economist Joseph Schumpeter – a “precursor of innovation and entrepreneurship” – developed a theory in 1942, explaining why innovation is critical for economic growth and change in most capitalist economies. The search for value creation and the threat of competition, motivates entrepreneurs and companies to continuous innovation in a process he called 'creative destruction'. This theory by

Schumpeter is considered the 'essence of capitalism' and described as "a process of industrial mutation that is incessantly destroying the old and creating the new" (Rodriguez 2016:30). Rodriguez (2016:30) furthermore perceived innovation as rudiment to the making of history and stated that entrepreneurs are the "agents that drive innovation and economic development by doing things that are already being done, in a new way" (see also Cantwell 2001:3-4).

According to Rodriguez (2016:30-34), Schumpeter advocated innovation as a process consisting of the interaction of the factors, *invention*, *innovation*, *diffusion*, and *imitation*. The creation of fresh concepts and ideas stem from acting on the aspect of *invention*. Development of freshly created concepts and suggesting them to a market as new products or services is the essence of *innovation*. The potential market will first assimilate the products or services brought by innovative creation, and thereafter *diffuse* them, before being *imitated* by competitors (Cantwell 2001:3-11; Rodriguez 2016:30). Rodriguez (2016:31) defined innovation as the process of creating uniquely fresh ideas to be able to offer new or improved services. Innovation, consequently, "improves, renews and disrupts". This is particularly clear from the current era's adage of the 'swifter than the wind' technological developmental and crucial changes in respect to this (Nieminen 2020:1).

Arts and culture should infuse fresh ideas for service development as part of the innovation process, as well as to be able to create distinctive and workable strategies to stay viable. This includes the continuous analyses of both the external and internal aspects of a business environment and should become part of the arts business recruitment strategy for its customer segments, that is, the 'distribution' of cultural services can potentially be vastly opened-up by harnessing technology. Value creation should be suggested to a society with careful consideration of developing unique business models for cultural or arts markets (Rodriguez 2016:32; Zott *et al.* 2011:1033).

A brief note regarding the imitation of competitors at the point of diffusing new innovations needs clarity, as uniquely fresh ideas for products and services are often part of intellectual property of either an organisation or individual, as in the instance of the arts business model investigated. The activities of external innovators – collaborators and partnerships – can possibly develop into multiple competitors and

should be perceived and managed as such, even if a segment of a complimentary market (Savic 2016:17; Zott *et al.* 2011:1033).

Zott *et al.* (2011:1030-1031) deliberated that financially vibrant and viable organisations are perceived to underline the continuous innovation of their business models. They confirmed that there is a definite correlation between business model innovation and an organisation's overall feasibility, growth, and sustainability. As discussed, one of the focus areas for business model innovation should be on collaboration with external partners to become more effective. Keeping in mind the Schumpeter innovation process, involving the aspects of imitation after diffusion, which could lead to competition. Osterwalder and Pigneur (2010:10) summarised business model innovation as a strategy to provoke and defy conventionality with the objective to renewing models for recruiting new or exposing hidden requirements of clients.

Business models ideally should consequently be rigorously innovative and 'evolve' to be able to sustain growth and stay abreast and relevant in the marketplace (Savic 2016:23). Lang (2020:1) perceived the evolvement of business models during the Covid-19 global crisis in 2020 as imperative to adapt for thriving in the post-crisis economy. And, for the current era, technological innovation will be the crucial catalyst for value creation (Nieminen 2020:1), and therefore integral to a 'reimagined' business model. Lang (2020:2) affirmed this, by stating that the swift adaption and new ways for navigating life – the 'new normal' – will be pivoting factors for an upswing in the South African economy. While adapting to changed circumstances for survival, businesses will have to transmogrify their business models for sustainability.

In the next section of this chapter, the terms and concepts often equated and confused, will be discussed, specifically, exploring the difference between models for revenue, strategy, and planning, and how these are positioned to function as components of a business model. A well-structured business model will include a clear and tailor-made revenue, strategy, and plan (Savic 2016:21).

2.2.5 Business model, revenue, strategy, and plan

A business model comprises all the elements of revenue, value proposition and network of relationships or customer interface in a combined context (Zott *et al.* 2011:1028). In the traditional revenue model of an organisation, the end users of a product or service are usually the ones paying for it (Zott *et al.* 2011:1024). However, more complex value propositions and, subsequently, relationships are in play, where children are the end users, although they have no buying capacity. The parent(s) who are paying for the service are, therefore, the 'indirect' beneficiaries, as in the case with the arts business for this research. This factor, consequently, is an important determinant of the marketing philosophy for the business (Yoon 2020:1). According to Rodriguez (2016:17) and Pereira and Da Silva (2003:2), this rather complex scenario for the revenue model of arts organisations are not unusual and commonly addressed as multisided or third-party funded for the business model of a specific organisation.

This adds a dimension to the revenue model by dividing the traditional customer interface into two distinct segments: First, the beneficiaries, who are the customer segment the business is providing its services to, but do not pay directly to get the service. Second, the buyers, who are a third-party customer segment, namely the parents who pay for the services offered, for the business to achieve its service providing objectives which involve the end-users (the children) who are the actual beneficiaries (Pereira & Da Silva 2003:2; Rodriguez 2016:19). Both these customer segments should be carefully considered in the revenue design of a business model for arts organisations, as in the case of the arts business researched.

The strategy of an organisation has various definitions as well as explanations as to how it fits organically into the business model. However, there are indubitably nuances that ascertain the differences. Rodriguez (2016:19) stated that the role of the business model is to contemplate the general strategy of an organisation. A strategy, on the other hand, is the unique plan of a business to achieve its mission and objectives for positioning it in the market. Together with the strategy, the business model forms the nucleus of an organisation for creating and delivering value (Rodriguez 2016:16).

Furthermore, the business plan and business model of an organisation is not synonymous. The business plan is the step-by-step strategic actions that continuously emerge from the macro-, market and microlandscapes of the business to sustain its viability. The business plan is fully dependent on the business model, and not the other way round. The model is a conceptual tool, while the plan observes the economic issues concerning the strategy of the organisation. The kind of plan and model is determined by whether the focus of the business is on selling products or services (Rodriguez 2016:17). Business models and business plans should motivate a robust management ethos that are constantly revised to empower organisations to transform, if and when necessary for sustaining the creation of value (Savic 2016:21).

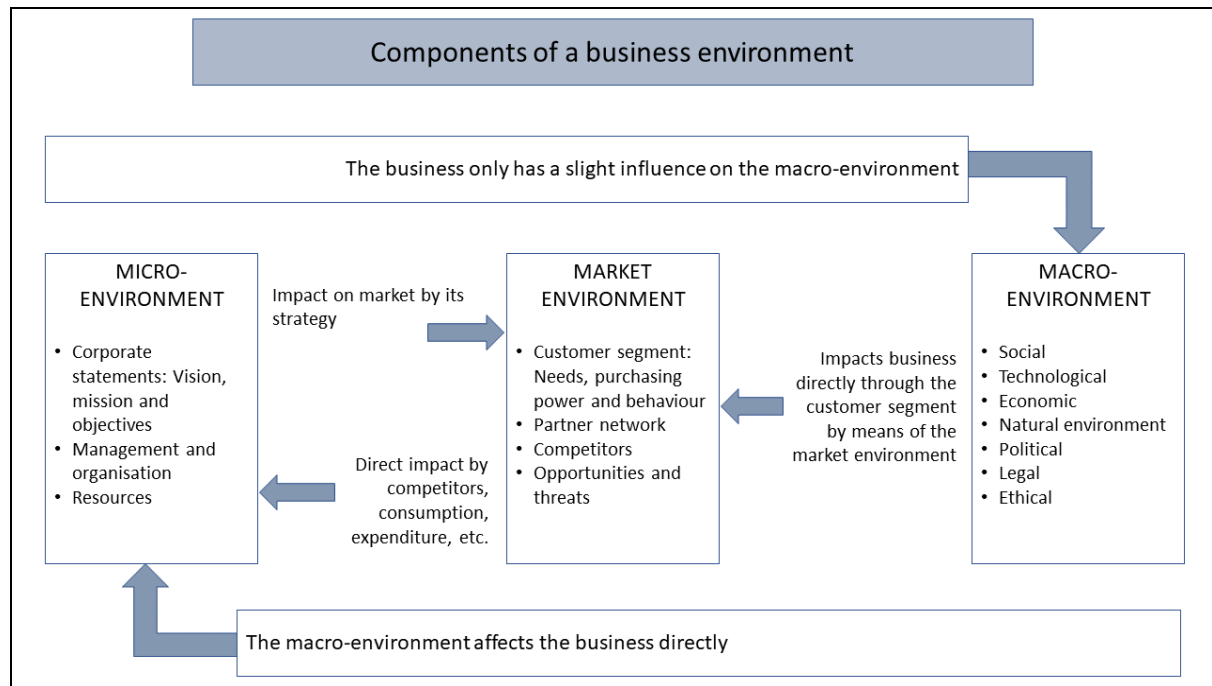
A business model should aspire to be integral to the culture or ethos of the organisation (Farooq & Sethi 2008:1; Rodriguez 2016:17), and organically stem from a comprehensive research and insight into the business (macro, market and micro) environment. A discussion of the business environment, pertaining specifically to the milieu for an arts educational business based in rural South Africa, is consequently valid to position the model for this research.

2.3 Business environment

Business organisations are considered as feasible commercial or economically viable activities, with the primary goal of creating value to be successful as well as sustainable in their unique operational environments (Eruemegbe 2015:478; Pîndiche & Ionita 2013:327). This operational landscape, called the business environment, is multifaceted, vigorous, shaping the attitudes and vision of the organisation by placing catalysts or constraints on the various components (Eruemegbe 2015:478; Basil Hans 2018:67). Consequently, encompassing all the external and internal landscapes of a business (Basil Hans 2018:67).

The business environment of a model can be identified through three landscapes, namely macroenvironment, market environment and microenvironment (Surbhi 2015:1). Basil Hans (2018:67) described this environment – which does not necessarily denote physical surroundings – as the conclusion of all the aspects that

latently impact on the marketing of the service (or products) offered. Cant *et al.* (2009:36) depicted the flow and interaction of the business environment as follows:



Source: Adapted from Cant et al. (2009:36).

Figure 2-1: Components of a business environment

Addressing the current challenge of the global changes in arts education, all the respective environments (macro, market and micro) affect not only the creative capacity, but also the possibility of realising and developing the latent potential of the arts sector through the education of individuals (Joubert 2008:11). Furthermore, knowledge and keeping track of the most recent developments by educators regarding the educational environment in which they work, will anchor their focus in order to achieve the necessary skills and methodology to increase intellectual aptitude (Joubert 2008:14). An example is the 2020 Reimagine Education Virtual Conference scheduled for 9 to 11 December for 'educational innovators' around the globe to debate the way forward for 'reimagined' learning in a post-Covid-19 dispensation (QS Reimagine Education 2020).

Likewise, the specific business environment of an organisation should be investigated to form an overall or holistic view to be able to establish it as feasible and viable, or as a failure. Factors influencing the business landscapes of an organisation are in a continuous state of instability and uncertainty, and therefore

variable (Basil Hans 2018:67). The post-Industrial Revolution⁴ markets, are characterised by increased competitiveness and continuous changes of business environments, generally constraining global economies, and resulting in more free-trade structures (Minbashrazgah et al. 2017:267). Free-trade market structures are integrated entities and strive to embrace sustainability, especially for developing countries (Duarte 2020:10). This is appropriated to the ethos of the organisation, with the aim of long-term sustainability in the competitive market environment (Chandler 2002:35). The development goals for long-term sustainability are clearly set out by the United Nations for the current free markets (Zhenmin 2020:7).

Educational organisations, like all businesses, operate in a continuous and varied business environment, such as the Covid-19 pandemic, which has irrevocably changed the learning landscape globally (Tam & El-Azar 2020:1). A discussion of the seven macro-business landscapes for an arts educational centre positioned in a rural area of South Africa, is imperative for a deeper perspective and interpretation of the findings of the data analysed for achieving the objectives of the study.

2.3.1 Macroenvironment

As stated above, the macroenvironment is grounded in the external components of a business. Basil Hans (2018:67) postulated that these factors of the external environmental variables both influence and drive the outcomes for a business. The status of customers and competitors in the market, connection with suppliers and partners, sociocultural, political shifts and various other variables existing in the macro-landscapes, will sometimes pose a threat or catalyst to the success of an organisation, or alternatively, pose a favourable condition with positive marketing scopes (Eruemegbe 2015:478). Basil Hans (2018:67,69) affirmed that the macroenvironment influences the variables that directly or indirectly exert catalyst or constraining faculties on the business and its market and microenvironments. These variables, therefore, constitute the uncontrollable forces in the macroenvironment, sometimes referred to as megatrends. The macroenvironment pivots on the factors, which constantly change the business landscape. Cant *et al.* (2009:34) claimed

⁴ The outcomes of the so-called post-Industrial Revolution is characterised by a society who transcended from a manufacturing-focussed economy to a client-orientated, therefore service-inclined philosophy (Crossman 2019:1).

'change' to be an arduous term, simply meaning to alter the *status quo* of a business.

To follow is a discussion on the seven macroenvironments of a business, with special reference to the international and national arts educational landscapes for the South African market.

2.3.2 Sociocultural environment

The sociocultural environment includes the social behaviour of the culture(s) as members of a global or multicultural society. Their languages, religious beliefs and values are seen in their demographic composition and geographic locations (Krüger 2018:363). The rapid pace of change in the sociocultural landscape and, consequently, the demographics thereof (Minbashrazgah *et al.* 2017:270), are also having a noticeable influence on services, markets, and consumers globally. Van Aardt and Van Aardt (1997:28) argued that trends in these environments are shaping the way we live, work, produce and consume. Therefore, the component most affected by all the other variables – particularly by technology and the economy – is the sociocultural environment (Minbashrazgah *et al.* 2017:270), in which arts and education is classed.

People are the sociocultural products of the community in which they live (Azevedo 2016:29). Acceptance and assimilation of the language, values, faith, expectations, laws and customs are at the core of a human's sociocultural environment (Bogomolov 2005:1244; Cant *et al.* 2009:51). These core values have a significant influence and impact on the individual's lifestyle and is the sum-total of the way of life of a group of people or cultures. However, culture is a variable and not static, as it changes over time in terms of values, expectations, lifestyles, and customs (Minbashrazgah *et al.* 2017:270). The sociocultural shifts or demographic change, the changing role of women, consumerism and societal pressure are significant potential factors or catalysts that can have an impact on the viability of a business.

South Africa, as part the macroenvironment of the non-formal arts educational business studied in this research, is positioned within the digital era of the current global trade milieu. Insight into the South African government's department of Arts and Culture, as well as the national arts education environment is important, to be

able to pin an understanding of the model's business environment in the conclusive chapter.

Next, a fleeting perspective is provided on the international and national educational landscapes of any art learning business in South Africa, as part of its macrosocial environment.

2.3.2.1 International arts milieu

The affluency and development of a country's economy is determined by the export of its products and rely on the level of competitiveness of the performance of the products offered to the international business landscape (Badenhorst & Waugh 2014:283). Over the past decade, the global fusion of cultures has become a trend, resulting in dramatic changes of the macroeconomic trade landscape for, especially, cultural commodities (Tindowen *et al.* 2017:1). The role of globalisation and the development of the current digital society⁵, are culminating in boundless new economies emerging with a challenging future, which is expected to critically influence contemporary organisations (Korsten *et al.* 2008:48; Savic 2016:1). From this current perspective, living in a 'remixed hybridity' is therefore obligatory, and not a choice, since it is rudiment for effective participation in a networked and connected "global culture" (Tindowen *et al.* 2017:2).

The importance of this postmodern trend is, however, encapsulated in the perception of the limitations thereof. Verheij (2006:23) summarised some recent ideas since the 2000s as "ethnocentric [and] also the enunciation of boundaries of a range of other dissonant, even dissident history and voices – women, the colonised, minority groups, the bearers of policed sexualities". Because of the symbolic value of music and the arts in general – even if it is in mass production – with the globalisation of culture as a result, for some countries it is a strong motivation to protect and nurture their heritage and culture by monitoring the inpouring of foreign commodities (Azevedo 2016:ix; Verheij 2006:23).

Verheij (2006:23) stated that there is currently a trend "dictated through digitalisation by postmodernist ideas of moving away from arts education as exclusively an

⁵ "The notion of *digital society* reflects the results of the modern *society* adopting and integrating information and communication technologies at home, work, education and recreation. *Digital* innovations are reshaping our *society*, economy and industries with a scale and speed like never before" (Libre Research Group 2018:1).

aesthetic expression, to a more experiential development of skills in order to enjoy the process toward performance and art-making”. This move is either in combination or partnership with the academia and the science thereof. A constant need for change in thinking about how the market – audiences and consumers – therefore wants to experience services, provided by (arts) organisations, is imperative (Rodriguez 2016:4).

Assessing students’ outcomes is one of the best ways to measure the effectiveness of an arts educational business and to see if it promotes and assists learners to understand becoming globally competitive through the acquisition of twenty-first century skills, despite learning through non-formal approaches. It can be concluded that the importance of students’ engagement in the macroenvironment by developing twenty-first century skills are at the forefront of educational reforms (Tindowen *et al.* 2017:4).

2.3.2.2 National arts education

In South Africa, across a broad spectrum of disciplines, the focal point has moved since the 1960s, from that of individualised social behaviour to sociocultural interaction between people (Beukes 2016:37; Binsbergen 2016:7). Especially since the 1980s, this pivot⁶ has become noticeable in arts education and basic learning programmes. Arts learning, therefore, moved away from performance tuition for individuals, to mainstreaming as group learning, therefore, toward a more social focus (Bamford 2008:18; Binsbergen 2016:7).

The vastly changed arts educational environment in South Africa, experiencing a chain of transformations at all levels from the 1990s, is generally known (Besharati 2015:1). The African Renaissance⁷ and the birth of a democratic dispensation and society strengthened this pivot, by harnessing arts education for sociocultural and nation-building purposes (Binsbergen 2016:7), therefore changing its role. This changed thrust of the governmental sector on arts learning, was furthered by

⁶ In education, a pivot postulates the realisation that the learners’ “social environment and real-life experiences are no longer detached from the leading pedagogies” (Bamford 2008:18).

⁷ The spirit the African Renaissance is embedded in the restoration and recognition of Africa as a contributor to, as well as benefactor of the realisation of human civilization (Mbeki 1998:77). The word was first used by Cheikh Anta Diop in a series of essays and became a blueprint for the concept titled *Towards the African Renaissance: Essays in culture and development, 1946–1960* (Mangu 2007:147).

reintroducing Arts and Culture for all formal schools with the inception of Curriculum 2005, which later became the 'outcomes-based education' system (Beukes 2016:43; Voges 2016:4).

The Curriculum and Assessment Policy Statement of 2011, therefore, established a new national 'identity of the arts', by aspiring to change its function. This change was done by, first, the learning-name of the subject from *Arts and Culture* to *Creative Arts*; second, by accentuating personal creativity within groups, and third, by putting the perspective of 'basic arts education for all' as an important rudiment (Beukes 2016:46,47; Binsbergen 2016:9). In the private sector market since 2000, the landscape for independent (and private) educators has changed dramatically with a vast increase of interest by consumers in favour of non-formal structures currently abounding (Immelman & Roberts-Lombard 2015:3).

The discussion of the digital or technological environment to follow, will highlight the impact of technology in the context of global living through mass media – trade and education. Defining lines between the macro- and micromilieus are becoming vague and challenging for (arts) education, due to the rapid development of technology (Verheij 2006:23). Nordmark (2018:2) presented the nature of this learning approach as multimodal and seamless.

2.3.2.3 Technological environment

The technological environment of a business encompasses the most present growth through innovation of the most recent 'know-how', abilities and advances required for the sustainability of a country (Krüger 2018:364). The shifts in the technological or digital environment are revolutionising industries, forging a multitude of opportunities and threats to the diverse business organisations in the business landscape (Basil Hans 2018:68; Dias dos Santos 2016:1). Constant change in this variable of the macroenvironment is consequently, predominantly due to constant technological innovation. On the other hand, various market attitudes, such as shorter life cycles, miniaturisation, automation, and digital art sales, have mutually influenced the development of this environment. According to Chandler (2002:40), urban areas in South Africa, in terms of technological progress, are in stark contrast to the slower development and access for consumers in rural areas. Either way, technological change influences almost all sectors of the business environment. Social change, in

which the introduction of a new product results in revolutionising people's way of life, also influences technology, in that the process of innovation are becoming pressured for constant and continuous change (Chandler 2002:40).

Due to the globalisation via technology and social media communications, information can be accessed on any level by anybody connected digitally at any time (Dias Dos Santos 2016:1; Slavova 2014:13). Consequently, currently, any arts educational business situated in a South African rural setting, will experience the macroenvironment can denote that the microenvironment of a small business is not confined anymore by place or time. Rodriguez (2016:4) confirmed this perception, that through digitalisation, the macro- and microenvironments have become intertwined for delivering service to create value. This is an important and valid discussion for any business, as it transcends physical boundaries, which is one of the core characteristics of non-formal learning. It can happen anywhere, any place and at any given time (Norqvist & Leffler 2017:235). The idea of local (market) to global (macro), or global to local, has therefore changed in virtual terms through technology by merging as one virtual environment (Verheij 2006:23; Rodriguez 2016:6). This is clearly seen in the Covid-19 pandemic experiences in 2020, which are shifting the way organisations are using technology for sustainability strategies (Jacobides & Reeves 2020:1,2), as well as the vastly changing landscape of education (Tam & El-Azar 2020:1).

Verheij (2006:23) stated that digitalisation is crystallising a postmodern trend, whereby arts education as a purely aesthetic expression is becoming obsolete. Praxial development of skills to enjoy the process of experiencing performance and artmaking (Rodriguez 2016:4), is needed in combination or partnership with the academia. A constant need for change in thinking about how the market – audiences and consumers – therefore wants to experience services provided by organisations is imperative (Rodriguez 2016:4).

One of the critical issues challenging business organisations in South Africa today, is the 'fissure' on the technological front, between First World countries and developing countries. Therefore, in developing countries, African managers should strive to be proactively innovative, and refrain from taking a reactive stance to this rapidly changing variable for sustaining their businesses (Duarte 2020:10; Maritz 2002:4).

South Africa, as part of the macroenvironment of the Ladybird non-formal arts education business, is positioned within this digital arts trade milieu. Insight into the South African government's arts and culture and arts education environments are important to discuss a focus for the strategic environment of the Ladybird business.

Comprehension of the South African business environment from an international perspective are viewed through a perception of the African continent. Despite efforts from various national sectors in all the domains, negative publicity is impacting on currency, inflation and subsequently, investors' confidence (Badenhorst & Waugh 2014:283; Chandler 2002:53).

Following is an insight from literature reviewed on the economic environment.

2.3.2.4 Economic environment

The economic environment of a business involves the economic pursuit conducted by the government, public and private sector's businesses, or organisations of a country to fulfil the demands and needs of a society for trading (Krüger 2018:363). For a long time, the despondent status of the South African economy has resulted in major currency devaluations that are commonly known, and the current so-called Covid-19 economy is impacting the national markets even further (Baissac 2020:1). Chandler (2002:41), however, supported the argument that South Africa has a unique situation, in that First World economic and marketing principles are applied to an environment, which is predominantly Third World in nature. An important impetus is the perception of the changed fibre of the country's sociocultural structures in terms of lifestyles, values and expectations, with a surge of Afro-centricity dominating the economic and business landscapes over the past decade (Cant *et al.* 2009:34).

Prior to the Covid-19 pandemic, the expenditure analysis for the Medium-term Strategic Focus, 2014 to 2019, of the National Development Plan presented and emphasised a vision of South Africa entailing improved education, and a transformed and united country. This vision is expressed in terms of various outcomes, of which the first is quality basic education, and Outcome 14 is a diverse, socially cohesive society with common national identity (South African Government, Arts & Culture Vote 37 2018:793-796; South Africa, National Planning Commission 2012). Over this

period, the South African Department of Arts and Culture aspired to focus on developing the arts, culture and heritage infrastructure; positioning the culture and creative industries as drivers of economic growth and job creation; and contributing to social cohesion and nation building (Parliamentary Monitoring Group 2018:795). Due to the 2020 pandemic, is it however, not yet clear whether the above strategies have been or will be acted on.

Over the past decade, the global fusion of cultures has become a trend, resulting in dramatic changes of the macroeconomic trade landscape for cultural commodities (Verheij 2006:23; Tindowen *et al.* 2017:1). The role of globalisation and the development of the current ‘digital society’⁸, are culminating in boundless new economies emerging with a challenging future, which is expected to critically influence contemporary organisations (Savic 2016:1). From this current perspective, living in a ‘remixed hybridity’ is therefore obligatory, and not a choice since it is rudiment for effective participation in a networked and connected global culture (Tindowen *et al.* 2017:2). The importance of this postmodern trend is, however, encapsulated in the perception of the limitations thereof. Verheij (2006:23) summarised the current ideas as “ethnocentric [and] also the enunciation of boundaries of a range of other dissonant, even dissident history and voices – women, the colonised, minority groups, the bearers of policed sexualities”. Due to the symbolic value of music (and arts in general) – even when mass-produced – with globalisation of culture as consequence, is for some countries a strong motivation to protect and nurture their heritage and culture by monitoring the inpouring of foreign commodities (Verheij 2006:23).

The data on the rapid growth of the cultural and arts industries in the global arena, especially as set out in the recommendations by the UNESCO Framework for Cultural Statistics (2009), on methodologies how to quantify, systemise and classify statistics regarding the value of these commodities. This is one of the most significant developments in the macro-business environment of this era (Hadisi & Snowball 2017:1). The EU–Eastern Partnership Culture and Creativity Programme (2015-2018) differentiated between the two industries, cultural and creative.

⁸ “The notion of *digital society* reflects the results of the modern *society* in adopting and integrating information and communication technologies at home, work, education and recreation. *Digital* innovations are reshaping our *society*, economy and industries with a scale and speed like never before” (Libre Research Group 2018:1).

However, due to the inherent difference in cultures globally, different countries contribute different values through these industries on the macro-business level.

The Capstone Report of the South African Cultural Observatory (2020:5), also reported on the non-market macroenvironment goals, other than the growth of cultural and creative goods in international trade of South Africa for the period 2008 to 2018. These include the nurturing of cultural identity through national heritage and social solidarity by harnessing the education sector.

Statistics regarding the export of cultural goods for the previous period, 2007 to 2018 showed 0.46% for the total of South Africa's commodity exports, while imports showed 0.66% for the total commodities (Cattaneo & Snowball 2017:1). This report further emphasised the importance of more ardent marketing of South Africa's cultural commodities with trading partners globally. "Cultural industries can be defined as those whose major outputs have some symbolic value of the economies of many African countries and has the potential to create higher value-added employment" (Cattaneo & Snowball 2017:6). This report further provided a clear understanding of the trend in the country's cultural goods trade over the past decade.

The effect of this ardent marketing is clearly seen in the South African Cultural Observatory's 2020 Capstone Report (2020:26), which shows the cultural goods exports up to 0.47%, and imports to be down to 0.5% for 2018. This Report (2020:26-27) indicated major exports partners to be the North American Free Trade Area, the rest of the African continent, Brazil, Russia, India, China, and South Africa (BRICS), and the European Union (EU). Major partners for importing cultural goods are indicated as EU and BRICS, with commodities coming in from China and India, the largest.

The UNESCO 2019-report came forth with the Thematic Indicators for Culture in the 2030 Agenda. The UNESCO Director General, Azoulay (UNESCO 2019:1), stated it to be the first time that this international Agenda recognises the importance and 'power' of the cultural sector for work creation, economic growth, counteracting inequalities, preserving of the natural environment and the building of inclusive societies. All this information should serve as motivation for arts educational

businesses, as it shows the positive impact that this macro-landscape can potentially have on the organisation for healthy international trading.

The following is a short overview of the environmental landscape of the business environment. The environmental decline of the natural environment should be at the heart of the strategies and planning objectives, for value creation as well as sustainability of businesses.

2.3.2.5 Natural environment

The natural and physical environment of an organisation comprises of the basic resources from which raw materials are procured and waste dissipated for human sustainability (Chandler 2002:44; Lauesen 2013:1). Preservation of the natural environment should be priority and nurtured by a long-term strategy in conservation plans for increased production. Short-term aims and disrespect for the quest of conservation, are putting this environment in jeopardy of, for instance, pollution. A population should therefore be guided to take responsibility and assume a nurturing attitude towards the natural environment as their heritage and legacy. This should be at the core of an organisation's social responsibility toward this macro-marketing environment.

South Africa is an environmental advantaged land in terms of a large proportion of globally strategic resources, compared to the pressure experienced on the macro level, worldwide, with a noticeable declining supply (Chandler 2002:45). Preservation and conservation need to be given top priority and should permeate through to grassroots strategies for all businesses to evoke sustainability.

Another dimension of the physical environment of a business is the actual premises and variables contributing to determine the specific atmosphere of the organisation, namely the exterior, general interior, décor, furnishings, design, and layout. These are commonly referred to as the atmospheric variables likely to stimulate and affect the behaviour, attitude, and brand loyalty of consumers (Messaoud & Debabi 2016:22). Care for the natural environment has been a priority for the Ladybird arts business since its inception. The first step the Ladybird arts business took towards conservation was to recycle and upcycle vessels and paper for visual arts classes, as well as teaching dramatic arts learners to upcycle décor and costumes. The

second step was to eliminate the use of paper by digitisation most paperwork. Minimising the 'footprint' of the business on its natural environment is, however, an ongoing process.

2.3.2.6 Political environment

The political environment includes the activities of all the political parties in a country (Krüger 2018:363). A country's political climate have a constant influence on the decision-making of the management of organisations, especially pressures by the government and its institutions in the business environment (Cant 2010:39; Minbashrazgah *et al.* 2017:270). As a variable component of the macroenvironment, the politics of a government influences a business, primarily due to its regulatory power (Cant 2010:39; Minbashrazgah *et al.* 2017:270). The trade policies of the South African government are based on maintaining a free-market system, private ownership, freedom of vocation and public advocacy of equality, while the democratisation of the economy and public service is, according to Cant (2010:39), 'in full swing'.

A further discussion of the components of the macroenvironments for arts educational businesses in South Africa will now be followed by a perspective on the legal landscape.

2.3.2.7 Legal environment

The legal environment, along with the political environment, encompasses the regulatory and governmental concerns, as well as the pressure groups that influence the operation or performance of business organisations and individuals through the creation of variable limits or catalysts (Minbashrazgah *et al.* 2017:270).

All arts education offered by the formal sector in South Africa stand under the legislation of the national government, South African Schools Act, Act 84 of 1996. This includes the independent schools. Many arts learning in formal schools are initiated by their governing bodies, and use peripatetic tutors on a private basis, with their services paid for by the parents of individual students (Voges 2016:5). Non-formal educators are generally registered as NGOs (usually non-profit) and private initiatives, which are generally unregistered businesses, trading freely in a chosen

space and place and often ‘fly-by-night’ enterprises. This is yet an uncharted terrain for arts education in South Africa, as there are no laws or legal aspects, other than the private agenda and personal ethics of the owner of the business.

In terms of arts education legislation for accreditation of national certificates in South Africa, the Government established clear guidelines through the *National Qualifications Framework, for Education and Training* with the aim of delivering and protecting a framework for quality learning for all learners in the *formal* educational sector in South Africa. The primary role players in this framework are the *South African Qualifications Authority (SAQA)*, the *National Standards Bodies*, the *Standards Generating Bodies* and the *Education and Training Quality Assurers*. Private arts educators generally use external bodies for assessment of music, drama and dance, such as Trinity College, the ABRSM, Rockschooll, Unisa, South African College of Speech and Drama as partners to give legal and credible stature to qualifications offered.

There is currently no known existing external partner network for examinations to assess and accredit visual arts communications. However, the *Visual Arts Network of South Africa* was initiated in 2003, with support as well as an information base for artists and arts organisations. The main aim of the organisation is for partnering South African contemporary art with local, continental, and global arts networks. It features an educational footprint, however, does not offer examinations with accredited certification for learners to partner with (Visual Arts Network of South Africa 2020: Online).

2.3.2.8 Ethical environment

Academically, the ethical environment of a business is usually derived from various disciplines, which include ethics, psychology, legal, political philosophy, public legislation, and economics (Moriarty 2016:2). Moriarty (2016:2) reasoned that unethical conduct permeates one or more of the areas mentioned above for restitution of behaviour. Businesses are perceived as moral or ethical agencies with morality, duty, behaviour, and integrity in all spheres (Bhasin 2020:7). In general, however, business ethics are commonly perceived as the code of conduct according to the belief systems of organisations, designed to guide the actions of the target customer. This includes both customer and employees (Bhasin 2020:7; Moriarty

2016:1). Therefore, business ethics enacts and preserves the guiding values, rules, standards, principles and 'codes' of morality or ethics in the business's interaction with its stakeholders or target customer (Lloyd *et al.* 2014:569,570). Elements of the ethical environment comprises the commitment and governance by the top management of a business to its codes of conduct or guidelines for core values (Lloyd *et al.* 2014:572).

According to Rossouw and Van Vuuren (2020:5), ethics justify moral actions, based on an ethical code, which is the compass for the interaction of 'good, self and other' segments of a business. Business ethics in developing countries, such as South Africa, differ from First World thinking (Rossouw 1994:10). In South Africa, the ethical environment for top management to follow are guided mostly by the King Reports (King I to IV). The King I was published in 1994, King II in 2002, King III in 2008 and King IV in 2016. These reports encompass the codes or principles for organisations to guide their practices and conduct, in cognisance of the social impact of the business (Lloyd *et al.* 2014:572). Elements of the ethical environment comprises the commitment and governance by the top management of a business to its codes of conduct or guidelines for core values and standards, as well as external governance mechanisms (Lloyd *et al.* 2014:571). The external mechanisms are the guidelines or rules and practices followed by a board of directors to ensure accountability (Lloyd *et al.* 2014:572).

All ethical issues are important; however, serious considerations for businesses in the current environmental landscape necessitates guiding principles of conduct to support protection. This includes smaller organisations (Blackman 2018:1). Areas to be considered are energy saving, packaging, waste, pollution, and transportation (Blackman 2018:3-8).

A perspective on the market environment will be briefly explored and argued as a component of the business landscapes.

2.3.3 Market environment

Farooq (2018:1) perceived that the *market* of a business refers to the buyers whose needs are served by the means of satisfying them to create value. On the other hand, the *market environment* – sometimes also called task environment – is an

external component of a business, and comprises the following key variables found outside the business organisation: consumers or target customer, competitors, intermediaries and suppliers (Cant 2010:32; Cant *et al.* 2009:37). According to Cant *et al.* (2009:46), the market environment involves the interaction between an organisation and its suppliers, target customer and competitors for mutual benefits. These interactions can result in opportunities and threats for a business. Marketing management should be aware of shifts in the market environment for opportunities and threats to be harnessed proactively and timeously to create strategies for creating value.

The market environment is, consequently, relevant, and valid for businesses to note, as it determines the nature and strength of the competition (Cant 2010:39). The attitudes of the target customer segment, competitors, intermediaries, and suppliers reveal attitudes or trends, which in turn serve to expose specific opportunities and/or threats for a business. Marketing management should, therefore, aspire to adjust strategies accordingly.

This section is not a discussion about marketing *per se*, but rather a view of the immediate environment of the actual market of a business, meaning the consumers, consumerism, and competitors. Where the function of the marketing of an organisation should aim to achieve the vision, mission and objectives, the market environment describes the actual identification, needs, buying power and behaviour or consumerism, of the target markets and the competitors of the business (Chandler 2002:38). The understanding of the market environment is necessary to provide input for development and innovation of the business's marketing model, plan, and strategy (Basil Hans 2018:68).

Literature studies on the aspects of a business's market environment to follow in the next section on consumers and consumerism.

2.3.3.1 Consumers and consumerism

Consumers are at the core of the market environment and empowered with specific buying needs and behaviour in a market (Cant 2010:39). Customers are served best, by satisfying sales based on their needs, interests, behaviours, and lifestyles. For arts educational organisations, customers are preferably called audiences, parents,

and learners, with the primary driving factors of entertainment performance skills, personal attainment, learning and or social involvement (Rodriguez 2016:14).

The consumer, since the turn of the century, has become the 'true capitalist', the 'self-made man', excelling in both financial and on social level as a self-proclaimed success (Beder 2004:45). Current consumerism is trending, despite a continued 'social hierarchy with wealth at the top'. Ordinary people may participate and enjoy the same products, goods, and services that the wealthy and affluent at the top does (Beder 2004:47). The status of ordinary workers is therefore elevated through their consumption behaviour (Beder 2004:46).

Consumerism can consequently be seen through the consumption of the needs and wants of people (Roach *et al.* 2019:5). Advertising, which lies at the root of marketing, should constantly reconsider the needs of consumers, in lieu of the wants created by the mass production by big corporations, constraining the consumers' democratic freedom of choice in self-identifying solutions for their needs (Beder 2004:46). Advertising is therefore a powerful tool for creating today's 'consumer society', dictating consumerism through the many communication channels available today. Consumers are playing a key function in legitimising a socio-economy to the advantage of the business and top management with extraordinary high incomes, in comparison to that of the everyday worker. Ordinary workers have the expectations of experiencing apparent affluence and see the outcome of their hard work in terms of short-term investments, such as television sets, vehicles, stereo sets, computers, and cell phones. According to Slavova (2014:17), there should be a healthy interaction between consumerism, innovation, and new product development for business organisations to be effective and sustainable.

A feature of contemporary markets is perceived in the way new technologies cause the empowerment of customers through innovation to create enhanced consumerism (O'Brien 2016:1). The current demand for top-end new or contemporary products and services – high-tech, luxurious and health – are therefore, globally, an important driver for consumerism (Slavova 2014:9), and subsequently of major significance to the highly competitive market environment (Bhardwaj 2009:1).

Besides the consumers or target customer segments and competitors in the market environment, intermediaries or suppliers have a crucial function in bridging the gap

between the manufacturer and the consumer, creating place, time and ownership for creating value (Cant *et al.* 2009:47). Intermediaries compete against each other for handling the products or services of business organisations, or strive to handle only those of competitors, in order to fill the gap in the market environment (Cant 2010:39).

2.3.3.2 Suppliers and partners

A business not only offers a product or service to the market, but also needs to capture input from the market environment, which includes raw materials, equipment, energy, capital and labour provided by suppliers (Cant *et al.* 2009:44). Nearly all products and services purchased by the consumer are the outcome of the extended process of value creation in which the suppliers play a vital role (Pîndiche & Ionita 2013:328).

For arts organisations, partnerships play a vital role as suppliers of services with accredited certification as outcome, either on national or international level. The benefits of strategic partnerships are widely known for arts businesses, employees, and customers. Partners can both expand and increase the relevance of the business in its market environment. Partnerships can also be in the form of collaborations, with the positive outcome to strengthening relationships between complementary organisations to ensure longevity, allowing companies to offer services and solutions to customers for improved success (Parisi 2017:1-3). Commonly used partners by arts educators in South Africa for accredited services⁹, are the following national and international examination boards: ABRSM (UK, Trinity College (UK), Rockschoool Awards (UK), Unisa (SA) and the South African College of Speech and Drama.

Establishing and attaining a long-term competitive edge, as well as sustainability have become progressively exigent in today's dubious market environment (Bhardwaj 2009:1). This will be discussed in the following section.

⁹ The international partners are all accredited by Ofqual, while the national boards are accredited by SAQA.

2.3.3.3 Competitors

Competitors, as one of the variables in the market environment (Cant 2010:39), are entities in the market environment of a business that constantly strive to maintain or improve their position. These include existing businesses, new or potential competitors and intermediaries who compete against each other to handle business services or wish to also handle those of their competitors (Cant *et al.* 2009:43; Pîndiche & Ionita 2013:329). Frequent analysis by Basil Hans (2018:71) are a prerequisite for investigating and development of competitor orientation. Basil Hans (2018:69) further stated that businesses should continuously analyse their competitors to be able to assess their positioning in the shared marketplace. Strengths and weaknesses should be identified for suggesting strategies to strengthen competitive advantage. The gathering of competitor and benchmarking data is but the first step of developing competitor orientation. Having gathered information about other providers in the market, or key competitors, the next stage is to manipulate it to the advantage of the business. Competitor advantage is created by data gathered on competitors, which could potentially represent a major source of a competitive advantage that a business has over its rivals in the contending market environment (Pîndiche & Ionita 2013:330).

Contrary to the above view of head-on competition in today's marketplace, is the so-called *blue ocean strategy* to counteract competitors. The current red ocean strategy – highly competitive – versus blue ocean strategy – uncontested market space – in the current congested industries or 'oceans', merits a brief discussion as this is the marketing stance adapted by the arts business under research in this study. In the so-called red oceans, business organisations try to surpass rivals for dominance of the existing demand in the market (Kim & Mauborgne 2007:70).

To unravel and impede this postmodern philosophy on competitors in the market environment, Chan Kim and Renée Mauborgne was the first to write about this concept in 2004. An article, *Blue Ocean Strategy* that featured in the Harvard Business Review (2007:69-79), gives their insight on non-competing in the market environment by embracing the so-called *blue ocean strategy*. Grounded in a movement towards creating an incontrovertible market, is at the core of this fresh reflection of an old concept: "Competing in overcrowded industries is no way to

sustain high performance. The real opportunity is to create blue oceans of uncontested market space” (Kim & Mauborgne 2007:71) In blue oceans, business organisations should strive to innovate and encapsulate new demands, offering customers more value for money, while streamlining the overall expenses of the enterprise to secure an outcome for profit, growth and brand equity that aim to “last for decades while rivals scramble to catch up” (Kim & Mauborgne 2007:70),

The reasoning supporting the logic of the blue ocean strategy, according to Kim and Mauborgne (2007:70), is ‘counterintuitive’ – not resulting from technological innovation, not necessary to venture into ‘distant waters’ to create blue oceans, and not required to use competitions to benchmark the business organisation. The best way to drive profitable growth is to stop competing in the concentrated or red market. Blue oceans are rarely the consequence of technological innovation, due to the fundamentals of digitation already in pre-existence. Blue ocean creators connect to what customers value, creating from within, not beyond, toward the red oceans of existing industries. Business organisations, therefore, often create blue oceans within their core businesses (Kim & Mauborgne 2007:70). The first consideration in blue ocean strategy development should be restraint from using competition for benchmarking, but instead declare the competition negligible by forging value for both the customers and business organisation. The second consideration in the blue ocean strategy is to simultaneously reduce costs and offer customers increased value for their spending (Kim & Mauborgne 2007:70).

Despite the new terminology, the concept and philosophy of uncontested marketplaces has always been part of the marketing landscape, albeit as unconscious strategies (Kim & Mauborgne 2007:72,79). For the future Kim and Mauborgne (2007:72), claimed that blue oceans “will remain the engine for growth”. They further stated that probabilities in most of the established market spaces – red oceans – are steadily declining. Rapid technological and digital development have made a considerable impact on industrial productivity, creating an unprecedented aggregation of products and services for suppliers to utilise in the market (Kim & Mauborgne 2007:72). Trade border between countries and regions are currently becoming less tangible, with information on the prices of products and services instantly and globally available (Kim & Mauborgne 2007:72). Demand created through innovative market strategies in the blue ocean, rather than engaging with

rivals in the red ocean, result in increased advantageous opportunities for rapid growth and profit for business organisations (Kim & Mauborgne 2007:72).

Kim and Mauborgne (2007:79) concluded that blue and red oceans have been existing parallel for a long time and will continue to so do. Consequently, businesses should strive to understand and embrace the logic of this marketing philosophy. They further argued that in the current competitor market, red oceans are dominating the strategic field in both theory and practice, even as an intensified quest by business organisations continue to establish blue oceans. Business organisations should capture value from assimilating a blue strategy to even out the scales for better balance between efforts across the oceans (Kim & Mauborgne 2007:79).

All the variables in the market environment discussed thus far, can potentially create opportunities or threats for a business organisation (Cant 2010:39; Strydom 2007:32), and merit a brief discussion.

2.3.3.4 Opportunities and threats

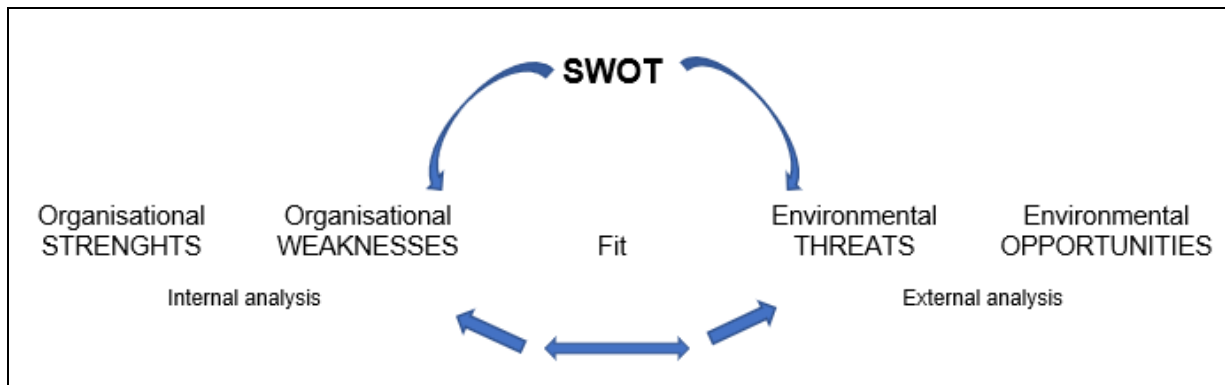
Opportunities and threats are on the external axel for identifying the competencies and are usually identified as part of the SWOT analysis of a business (Wiid *et al.* 2017:131). Opportunity, as defined by Cant *et al.* (2009:46), are the positive or favourable variables in the external or market environment of a business and are identified for the purposes of creating beneficial strategies for growth and sustainability. The potential inherent to opportunities should, however, reflect in the framework of the business organisation's resources and capabilities, as a prerequisite to be utilised. The successful outcome of an organisation in making positive use of opportunities, is dependent on its aptitude to satisfy its specific market.

A threat is also an external condition in the market environment and a negative or unfavourable variable. The threats can be catalysts resulting in the failure of the business; however, proactive effort by management can implement counteract strategies to salvage and stabilise the market (Cant *et al.* 2009:46) It is, therefore, the responsibility of management to pinpoint such threats and to develop a counteracting strategy for the contingency of the organisation (Wiid *et al.* 2017:131, 132).

Marketing management can affect the outcome of certain variables by adapting its strategy. However, marketing management cannot control the variables in the marketing environment to dictate the influence on the success or failure of an organisation (Cant 2010:39). Analysing the components of the external market environment by means of a detailed audit is important to examine the competencies of the organisation. This will entail the process of a detailed audit of the business organisation's most recent marketing activities and comprehensive performance or achievement of marketing aims. A marketing audit is a time-consuming process and can put substantial pressure on the organisational resources, if conducted on an annual basis. However, businesses should refrain from conducting this marketing procedure only when facing a crisis, as more planned and regular audits can counteract such a dire phase.

Capturing the needed data through a marketing audit in advance, will effectively aid in dealing with crises and catalysts that might be prevailing, through development of a counteractive strategy (Basil Hans 2018:71). The data captured through a marketing audit are only of value to a business organisation if the marketer interprets the opportunities and threats revealed by the external environment as variables, and then structures the assessment as part of a strategy. To this end, a SWOT analysis (the variables of strengths, weaknesses, opportunities, and threats of the business organisation) can be simply derived from the data collected during the marketing audit and interpreted under the four headings. Filtering of the collected data is important to secure factors that are most relevant to assimilate in the development of a marketing strategy (Ommani 2011:9448).

The main goal of an internal SWOT analysis is for the business organisation to establish a suitable strategy to use as embedded internal capabilities (strengths and weaknesses) and the opportunities and threats, introduced by the external or macroenvironment (Ommani 2011:9449; Wiid *et al.* 2017:131). A SWOT analysis (Figure 2.2) supports the focus of management in identifying shortcomings in their knowledge or areas where there are notable levels of concern to be counteracted in the marketing strategy plan (Basil Hans 2018:71).



Source: Adapted from Wiid et al. (2017:131).

Figure 2-2: Graphic depiction of a SWOT analysis

A SWOT analysis empowers a business organisation to develop strategies to be able to utilise and capitalise on the latent opportunities offered in the marketing environment and to minimise the likely consequence of any weaknesses or threats discerned, as indicated in Figure 2.2 above. The outcome of an internal SWOT analysis should strive to give thrust to the development of suitable and appropriated marketing objectives for a business to achieve its organisational vision for long-term sustainability (Basil Hans 2018:67).

2.3.4 Microenvironment

The components comprising the microenvironment in the business landscape, is the organisation, its customers, social values, finances (support and sponsors) suppliers and resources (Chandler 2002:37). Cant *et al.* (2009:36, 37) described the microenvironment to be the internal environment of the organisation, comprising of the following components: the business organisation itself, which is the corporate statements, managements structure, resources and culture or ethos. Cant *et al.* (2009:31) defined the microenvironment of a business as “consisting of the forces close to the business that affects its ability to serve its customers”.

Sargeant (1999:46) based the philosophy of internal marketing on the concept of one simple premise, namely “satisfied employees are satisfied customers”. The recruitment and maintenance of a motivated workforce are of incalculable value to a business organisation, as they carry with them a deep understanding of the mission, as well as the needs and wants of its external customers. The argument holds that positive improvement in the quality of service provided by those employees to their

customers are the result of the deeper understanding of the philosophy concerning internal marketing. Moreover, employees should ideally be encouraged to view fellow employees in the service chain as 'their customers' and treat them with the standards of care usually reserved for engaging external customers (Sargeant 1999:46). The overall levels of morale usually are strengthened as everyone within the business organisation start to perceive being advantaged by the quality of service provided for them by fellow members of their staff. Sargeant (1999:46) affirmed that the result is to be perceived as a 'customer-driven' culture.

Cant *et al.* (2009:36) maintained that marketing management is the internal task landscape of an organisation. The following four basic management decisions should be given priority in order to secure the success of a business organisation, namely, to determine and oversee, the basic line of business – product or service; set the vision and objectives of the organisation; determine the role of marketing management; and other management functions in reaching the overall goals.

A STEEPLE¹⁰ analysis is a strategic tool used by the top management of a business to assess its positioning in the marketplace. An analysis of the macro or external landscape points to the exact influences and impacts thereof on the business. The determining factors are usually either catalysts, constraints and/or opportunities which can possibly be harnessed by counteracting strategies to minimise risk and support sustainability. It is commonly used in conjunction with a SWOT analysis of the business, for gaining in-depth data to set up strategies for sustainability (Bhasin 2020:1).

2.3.4.1 Corporate statements

A business is anchored by the corporate statements, functional activities, and resources innate to its microenvironment (Darbi 2012:97). The corporate statements, centred in the vision, mission and objectives of an organisation, are articulated by both the strategy and model of a business, and therefore vitally important (Rodriguez 2016:16). The marketing plan of any business organisation should be anchored by the corporate statements to secure the focus and give stature to the organisation's position (Darbi 2012:95). Good corporate statements have the magnitude to guide

¹⁰ STEEPLE is the acronym for the five landscapes of the business environment of an organisation. Therefore, its sociocultural, technological, economic, environmental (natural environment), political, legal, and ethical landscapes (Bhasin 2020:1).

and direct the organisation's strategy and ensure that the use of valuable marketing resources is optimal (Darbi 2012:95).

It is important to analyse the corporate statements of the business for better understanding of the role each component has in the purpose and direction of the organisation. The core ideology of the corporate statements embraces the spirit and ethos of a specific business organisation (Darbi 2012:95; Taiwo *et al.* 2016:127). It is what a business stands for, it is unchangeable, and can be considered the DNA or essential culture of the organisation (Farooq & Sethi 2008:1). The vision and mission statements can be used to establish a common and shared sense of purpose and work as a channel by which the focus of the employees is moulded (Darbi 2012:95; Taiwo *et al.* 2016:127).

A founder's initial 'dream' for a business is the essence of the vision statement evoking powerful and compelling images of the desired future of the organisation (Darbi 2012:96; Taiwo *et al.* 2016:127). Vision statements are supposed to be inspirational and ambitious, yet workable enough to evoke employees' ingenuity as far as its realisation is concerned (Darbi 2012:96; Taiwo *et al.* 2016:127). The vision, therefore, inspires and motivates not only the future of the business, but that of the environment in which the organisation aspires to create a change (Johnson *et al.* 2008:163; Taiwo *et al.* 2016:129).

Brand positioning are an important aspect of the corporate image of a business, as it will iterate how customers think about the organisation (Edema & Ezute 2014:49). It is a challenging concept, as the choice of a single-minded position should be pursued throughout the process of branding the image of the product or service to its customers (Andrusia & Haskins 2000:76, 77; Edema & Ezute 2014:50).

According to Taiwo *et al.* (2016:127), any type of business – albeit private, public, profit or non-profit, multinational, or small, medium, or large scale – is not defined by its name, status, or articles of incorporation. It is defined by the business's mission statement. Only a clear definition of the mission and purpose of the organisation defines the realistic business objectives possible and is vital for the strategic management process of any organisation (Strydom 2007:27; Taiwo *et al.* 2016:127). The survival of a business organisation is dependent on its corporate statements to

secure knowledge to guide the products or services on offer to the future and success (Darbi 2012:95; Taiwo *et al.* 2016:128).

The objectives of the organisation state the value, affirm the reason for the business's existence and are linked directly to the mission statement (Darbi 2012:96; Strydom 2007:28). Objectives are statements of specific goals that are to be achieved. Objectives, in both the corporate and at the small business sector, are often articulated in financial terms. They could be the expression of desired sales or profit levels, rates of growth, dividend levels or share valuations. However, business organisations may include market-based objectives, many of which are quantified as targets, such as market shares and customer service (Johnson *et al.* 2008:164).

Conclusively, there is unanimity that the corporate statements of a business organisation are communication tools for both the internal and external stakeholders in terms of its strategic purpose (Basil Hans 2018:68; Darbi 2012:97). These statements and objectives carry the nexus of the core values, ethos, organisational image, and uniqueness in terms of ownership, resources, and environmental circumstances (Darbi 2012:97).

2.3.4.2 Functionality and organisation

Common functional activities of the business organisation include sales, marketing, finance and accounting, customer service, human resources, research and development, production, and distribution. The marketing instruments are directed for decision-making by the marketing management of the organisation, and are identified as the following seven variables: the *product and/or service* on offer; the *price* of the product should reflect its value to customers, and also concerns the relative price versus quality level that the product maintains against competitors; *place*, which refers to making the product available to customers through distribution; *promotion* concerns the marketing communication method used to inform the target market of the product; *people* refers to employees who deliver the service, customers at whom the product is targeted and other customers that impact on a particular customer's experience; the *process* refers to all the service delivery mechanisms required to perform a service; and; lastly, *physical evidence* refers to the service environment in which a particular service is performed (Strydom 2007:31-32). These seven variables – often referred to as the marketing mix – are combined

in the market offering, which the customer may choose to buy should the product or service answer to needs or wants supplied by the organisation (Strydom 2007:32).

2.3.4.3 Resources

The internal resources of the business determine, dictate, and govern the capability of the business organisation to manipulate external opportunities, or withstand threats that has been identified. The resources persuade and affect the exploitation and manipulation for both the external opportunities and threats. The resources are statured in the funds available and the skills needed to create effective organisational structures in which employees can function successfully within the hierarchy of the business (Bennet & Strydom 2001:31). Resources, therefore, encompass the marketing skills required to be successful in the marketplace (Bennet & Strydom 2001:31).

2.4 Conclusion

The development, implementation and operation of chosen business models for arts education organisations, as for any enterprise, are guided by the external and internal factors as seen in the macro-, market and microenvironments of its marketing landscape pertaining to the specific business. Ignorance or resistance of this environment can result in increased risks of falling behind competitors, resulting in possible internal challenges for survival (Basil Hans 2018:67-68). A business model, therefore, uniquely operate and organise under the impact of its business environment. This environment plays a key role in defining the strategies for utilising opportunities as objectives to development, grow profitability or just survive. Businesses should aspire to have the best possible perception and knowledge of the all the components of each environment to be viable and sustainable (Pîndiche & Ionita 2013:327).

In South Africa, during recent times, the choice of parents for their child(ren) or adults to enrol at any basic education institution of their preference are vast (Immelman & Roberts-Lombard 2015:8). For consumers living in rural areas, the choices are limited in terms of basic education; however, very slim to non-existent arts educational opportunities as offered by the arts business researched in this study. It is therefore imperative in these times of the Covid-19 crisis, for all

organisations to position itself into the 'new normal', by revamping business models to create strategies for surviving the crisis, but also flourish in the post-crisis world (Jacobides & Reeves 2020:9).

Chapter 3

Non-formal approach as context for democratic arts education

3.1 Introduction

Non-formal education (NFE) as a context for learning in general, but specifically the arts, is an approach that still needs to be investigated in more depth. This approach is perceived as both an alternative for or complementary to formal education, and especially underpins democratic learning. Paucity of academic information is one of the prevailing issues among researchers in the NFE domain due to terminology often obscuring or confusing the approach with informal learning (Masoud 2014:13; Rogers 2005:72). There are noticeably too few studies in the published literature that address the above academic investigative gap regarding NFE (Elfert 2019:544). Therefore, the investigation conducted in the present study makes a much-needed contribution to the ongoing debate on the topic, especially in terms of the non-formal arts educational landscape, and specifically in South Africa.

Emerging from the research problem statement, the main question is whether the Ladybird¹ business model could be feasible and viable to use in non-formal arts education as a trade initiative for the South African market. This involves an inquiry into the trade aspect of the art business as well as the educational experiences with respect to the non-formal context of the business case studied – a rural community-based educational practice owned by the researcher. NFE is a structured learning approach rooted outside formal educational institutions (Ardouin 2020:3; Moldovan & Bocos-Bintintan 2015:338; Siil 2018:2). It is conscious and premeditated from the learner's perspective (UNESCO 2006:39). An in-depth inquiry, reviewed from relevant literature on the topic of NFE will be put forward in this chapter, culminating in a discussion and reflection on the approach with the aim of clarifying the context for the art business model explored. This information will be relevant for achieving the primary objective of the study in the conclusive chapter, which is to evaluate whether the Ladybird business model is feasible and viable to roll out as a non-formal arts education centre for the South African market.

¹ Ladybird refers to the arts business explored in this research, which is the Ladybird International Arts Academy (Ladybird), situated in the South African rural town of Ladybrand on the Eastern Free State border region to Lesotho.

The aim of the first section of the chapter is to provide an overview on NFE as an educational approach to contextualise the case study. Identifying the distinct NFE characteristics, outcomes and showing relevance in terms of the preferred Deweyan theoretical framework, as embraced by the arts educational business examined, is of paramount importance to answering the research questions. The second section of the chapter, therefore, considers the educational philosophy and theories of John Dewey (1859–1952), to show the relevance of his connection and influence on the development of the NFE approach.

To broaden the understanding of NFE as a pedagogy, the two aspects of lexical semantics and definitional challenges should be considered. The discussion will further provide a perfunctory introduction to the yet unfolding educational approach. To date, NFE is still in a process of development in terms of a final definition (Blakey 2015:1). Therefore, the development of NFE in general, along with a brief outline, will be given of the history and emergence as perceived in the various shifts or periods perceived from literature. Information on the NFE context within the broader learning spectrum, as one of three known educational approaches, will be described and compared to the other two perspectives. A comparison, especially to find links between the formal² and non-formal³ approach, along with informal learning, are relevant to gauge the importance of NFE as an emerging trend in the current era. This current trend is, therefore, highlighted, with cognisance of the postmodernist thinking on arts education as one of the human languages, due to its symbolic attributions regarding anthropology. The various configurations or manifestations of NFE are discussed to show possible variants for this educational context, within the current changing landscape of basic education. The information derived from this insert is intended to reveal a possible conclusive type in which the case being studied can be categorised. To conclude this section, the role and significance of the non-formal approach, with specific reference to South Africa, are briefly explored.

At this point, it is important to take note of the role and importance of a relevant philosophy in grounding any educational undertaking. Süzen and Mamur (2013:261)

² The formal learning approach is considered as a highly coordinated context based on a curriculum. It is organised in terms of educational goals, “duration, content, method and assessment” and aims for specific knowledge and skills outcomes (Mak 2016:2). It may lead to formal recognition or accredited certification and is usually state funded (UNESCO 2006:39).

³ Informal learning involves the continuum by which people learn in the context of their homes (families) and workplaces (peers and job experience) contrary to the formal schools for education and training (UNESCO 2006:39).

stated that philosophy is essential for humanities' quest for truth, which conforms to reality. Westerlund (2010:5) postulated that it goes far beyond the mere seeking and presenting of truths, as it also concerns the inquiry and reflection on fresh perspectives, as well as delivering critique on current cultures. Süzen and Mamur (2013:261) aptly described the importance of a philosophy in the following words: "Special sciences [i.e. the arts and education] are the trees in the domain of knowledge, while philosophy is the soil that makes forests exist." Westerlund (2010:3) posited that a philosophy of music (arts) education is essential in understanding the influence thereof, and a determining aspect for making decisions in praxes. Westerlund (2010:3) aptly concluded that the role of philosophy is to affirm the needed boundaries for the self-understanding of both the 'practice and profession'.

The answer to the main question, of why the Ladybird business model would be feasible to use in non-formal arts education as a trade initiative for the South African market, is guided by Dewey's philosophical 'map-making' and theory on democratic education. His theory hinges on three pivots for learning: First, interaction between the learner and the environment. Second, the connection between the learner and chosen objects and materials of interest derived from the environment. Third, the diverse layers of knowledge becoming attainable through the lifelong experiences, which are conducive to embracing social freedom and flourishing of the learner (Romi & Schmida 2009:262; Sikandar 2015:192-194). These three layers are interconnected to merge as a 'theory of oneness', which further suggests an accord between education and life experiences, as well as formal and non-formal approaches (Romi & Schmida 2009:262; Sikandar 2015:194). This embedded holism allows for learners to enjoy the democratic freedom to fulfil their educational needs, within the parameters of their unique personalities and environments (Sikandar 2015:194-195). Prior to the deliberation on his three interwoven educational theories, brief information on Dewey's background is provided, as well as a list of some of his relevant works and thoughts on pragmatism. The last part of this section will indicate Dewey's connection and influence on the development of NFE.

The nature of non-formal learning, as the one of interdisciplinary fields of this study, persuaded the selected holistic theory of Dewey and served to anchor the

researcher's philosophy. The above-mentioned three distinct layers or phases for the learner of interaction with the environment, interest and experience, embedded in his democratic pedagogical beliefs, were chosen as appropriate theory for this study, as it is closely connected to the philosophy of NFE and applicable for defining the learning context.

Dewey is considered the forerunner of NFE as a learning approach and has left a legacy as well as a footprint for education and educators to follow for the future (Romi & Schmida 2009:262; Sikandar 2015:198; Williams 2017:93). His progressive and holistic thoughts on education justify the NFE stance as suitable for grounding the qualitative feasibility and viability of the non-formal arts business studied in this research. His interwoven three-layered educational theory is child- (learner-) centred and closely related to the core characteristics of the NFE approach (Romi & Schmida 2009:262; Sikandar 2015:191-192), namely (1) that learning should be closely connected with democracy; (2) that the curriculum should consider the interest of the learner within the context of their unique environment; and (3) the acquisition of knowledge and skills by means of learning experiences. These aspects reveal Dewey's contribution to the development of the non-formal approach (Romi & Schmida 2009:262) and are explored in this chapter to show relevance with his educational theory underpinning the study.

As such, Dewey's ideas are opposing traditional thoughts on learning (Bulle 2018:575; Luntley 2016:1; Perez-Ibanez 2018:19-20; Pring 2016:13; Romi & Schmida 2009:262-263; Sikandar 2015:191; Williams 2017:91-92). He rejected traditional thinking that learning outcomes should only be represented by a formal curriculum, which indicates centrality of the teaching subject over the actual process for the learner, thus implying subject-centred education. Dewey challenged these notions by uniting the formal and non-formal approaches in order to benefit individuals and society with the unique advantages of both, thereby creating a balanced educational experiential continuum (Gross & Rutland 2017:1; Romi & Schmida 2009:262). There are numerous advantages to both approaches. However, the accreditation, certification or qualifications honed by qualified educators in the formal approach, as well as funding provided by the state institutions or governments, make this conventional approach a safe choice for parents and learners.

NFE, on the other hand, is a democratic and tailor-made stance, adapts to the individual needs of the learner – which are flexible, elastic, open, relates to real life – has no specific entry competencies, is open to all ages, fills gaps in formal education, and can lead to proper certification (Siil 2018:2). This aligns with Dewey's idea that all learning should be representative of real-life experiences (Williams 2017:92).

The next section on NFE intends to provide a broader and more detailed view of this educational context.

3.2 Non-formal education as an educational approach

In order to review NFE as an important emerging concept, distinct from formal education and informal learning, it is important to note that, according to Romi and Schmida (2009:257) the approach is yet to be explored more broadly as an independent entity. Perceived as an alternative to the formal school sector, NFE challenges the status quo, as it does not represent educational programmes within existing political legislations in most countries (Masoud 2014:14; Zepke & Leach 2006:513). One of the perceptions of NFE is that it is a negative descriptor, which is akin to “defining a car by saying it is a non-horse, non-airplane” (Masoud 2014:14). The result is that non-formal learning has yet to be fully understood and accepted as a valid educational approach with worthy outcomes (Masoud 2014:15).

To further conceptualise and understand the meaning of NFE, an enquiry into the lexical semantics and definitional issue of the term will be briefly outlined. With respect to the spelling of the term, much of the literature studied spelled non-formal with a hyphen, therefore differentiating it from nonformal, without a hyphen. According to the Merriam Webster Dictionary (2019), ‘non-’ is a prefix which means “reverse of, absence, unimportant or lacking the usual, especially positive characteristics of the thing specified”. Masoud (2014:4), however, pointed out that NFE is not contrary to formal education, with various characteristics in convergence. For this research, non-formal will be used, as both spellings have been equally used in the literature reviewed on the topic, and could therefore be taken as apt.

The following section is a brief synopsis of the history and emergence of NFE, to understand and construct how these periods of learning or shifts can assist to bring more clarity within the ongoing debate.

3.2.1 Historical timelines for the emergence of non-formal education

The term *non-formal education* was initially used in 1947 in a report by UNESCO on the so-called underdeveloped countries (Colley *et al.* 2006:62). Coombs and Achmed (1974:3) postulated “that the concept arose in response to clear recognition that formal schooling was, in countless cases, an almost totally ineffective tool for accomplishing the educational goals of development programmes”. The competitive world market after World War II, necessitated the affirmation to rapidly expand learning for building the emerging nations of the postcolonial era (Masoud 2014:28). During this period, however, NFE as the suggested appropriate approach did not endure, as it appears to have had an impact to the contrary by not achieving the promised economic growth, but rather accelerated and strengthened the socio-economic inequalities (Colley *et al.* 2006:63).

Considering the historical emergence and development of NFE from the literature considered, a definite series of timelines or shifts are perceived. To argue for lifelong learning⁴ as one of the recent shifts in the history of education and the subsequent emergence of NFE (Norqvist & Leffler 2017:235; Siil 2018:2; Rogers 2007:4-5; Rogers 2019:2), a brief discussion on the general development of the non-formal approach, and how it fits into the wider spectrum of education follows here.

Global economic and social changes, mainly due to the rapid evolution of technology since the twentieth century, necessitate a keen discernment of the history and background of NFE. Rationales guiding global education policies are, therefore, becoming multi-focussed, “interdependent, interconnected, mobile” and no longer focused only on individual nations (Tawil 2016:23). This sets valid parameters for pinpointing how the policymaking of governments postulates education or learning to become crucial functions for social change and to facilitate economic growth globally

⁴ Lifelong learning has deep roots in the history of education and refers to “life-wide, voluntary and self-motivated pursuit of knowledge for not only personal, but professional” purposes. It reinforces social inclusion, active citizenship, and development of the learner; however, strengthening competitiveness and employability of the individual (Ates & Alsai 2012:4092). In its most simplistic terms, lifelong learning takes place during a human’s life – from “cradle to grave” – meaning, early childhood through to adulthood (Romi & Schmida 2009:259; Hinzen & Schmitt 2016:9).

(Masoud 2014:31; Smith 2002:2). Masoud (2014:31) stated that these transformations manifest through both the legislation and financial control of governments. Preference is, therefore, given to job-related non-formal training programmes. NFE is seen as an important bridge to enhance this development process (Hoppers 2006:40), in accordance with international perspectives.

A brief historical development on NFE aims to give a suitable background on how the concept was first observed and is still in a process of 'mutation'. NFE is currently widely used and recognised globally as an important approach complementary to formal learning (Ardouin 2020:1). The initial role, however, was vastly different. This is indicated in forthcoming sections on the historic shifts, periods, or timelines of this still developing learning context. The following periods of shifts were identified in the literature.

3.2.1.1 First historic shift (c. 1947 to c. 1970)

According to Brubacher (1947:124) and Bock (1976:343) the first shift took place as early as 1947. Formal education was not compulsory, but existed alongside informal learning, stemming from everyday experiences through the social interaction of families (Masoud 2014:26; Hoppers 2006:33; Romi & Schmida 2009:261). Colley *et al.* (2006:61) claimed the origins of NFE to have started from the time before the Industrial Revolution, where basic schooling was not yet institutionalised by the state. The development of mass education in Britain, following the 1944 Education Act, resulted in the first visible emergence of NFE as a contrasting approach to formal learning (Colley *et al.* 2006:62).

NFE was initially used by global organisations to advance the rural areas of developing nations, demanding fresh educational approaches to fulfil the requirements of basic learning (Coombs & Ahmed 1974:3; Romi & Schmida 2009:257). Most of the literature researched, therefore, points to a growing interest in NFE due to the original role it embraced; either as an alternative approach to formal schooling, or supplying the basic educational needs of individuals, especially in poor and marginalised communities. One of the various values and initial attractions of NFE was that it could be harnessed to embrace learning for all ages and all literacy levels. This made for a fresh awareness of the impact NFE could potentially have on

empowering societies, as well as the capacity to enrich formal learning practices (Romi & Schmida 2009:1,260).

3.2.1.2 Second historic shift (c. 1970 to c. 1980)

Due to the rapid global growth of populations, specifically in the Third World countries, the demand for cost-effective, non-elitist learning approaches for reaching the masses continued to increase (Grandstaff 1976:296; Masoud 2014:27). The 1970s marked the era in which radical changes were needed for the multitude of people in the developing world. The quest was for new learning approaches to acquire skills and knowledge, aiming to substitute ‘colonial mentality’⁵ and bring forth economic growth (Masoud 2014:28); consequently, resulting in a second development shift of the non-formal learning approach. A decrease in the funding by the affluent West of the NFE programmes of the developing countries was motivated by a fear of supporting the very cultures who could, when educated, potentially become major competition for the world markets; therefore, resulting in even further marginalising the poor and underprivileged (Colley *et al.* 2006:64; Masoud 2014:28). This stance was pivotal in crystalising a clear focus for policymakers and motivate interest for further sustaining the implementation of non-formal learning for basic education, especially for countries in the South (Coombs & Achmed 1974:4).

3.2.1.3 Third historic shift (c. 1980 to c. 2000)

From the 1980s, the expansion and creation of workable new educational systems for nations globally, were underlying factors to maintain authority and a competitive edge in the world market (Masoud 2014:29). This stance heralded the third shift or development period of NFE. During this time, a differentiation between formal, non-formal and informal education as three distinct approaches emerged, with a renewed interest in NFE as an alternative or complementary context. NFE with the inherent characteristic for flexibility by the learner to be innovative to achieve more than basic learning outside the formal system, was perceived as a liberating instrument for education and skills development; therefore, a determiner in creating better lives of

⁵ A “Colonial mentality” is an internalised attitude resulting from the so-called Colonisation period (mainly by European countries) of underdevelopment countries. The lands of these various ethnic or cultural groups were invaded and ruled in such a manner that a feeling of inferiority, sustained by the superior attitude of the governing or invasive group, are still prevailing today (David & Okazaki 2006:1; Morente 2015:7).

individuals and subsequently resulting in the growth of economies (Hoppers 2006:32; Masoud 2014:29). The process of globalisation, flowing from the 1980s and driven by the marketability of learning, resulted in the renewed and growing interest of NFE (Colley *et al.* 2006:65; Masoud 2014:29). Policies in various countries, however, constrained this educational development period of non-formal learning by focusing on the “formalisation and codification of knowledge”, through the introduction of competency-based assessment and qualification authorities (Colley *et al.* 2006:66). Noticeable during this shift in the emergence of NFE, is that the approach was no longer seen in the singular role of serving underdeveloped countries and deprived segments of society (Masoud 2014:30).

In the formal educational arena of the 1990s, after the ‘Jomtien era’⁶, governments and private initiatives demonstrated only a slight interest in the NFE approach – with a noticeable deviation by initiatives concerning underprivileged children and youth in general, such as the United Nations International Children’s Emergency Fund (UNICEF) and Save the Children Fund (Hoppers 2006:13-14; Inter-Agency Commission 1990). During this time, debates concerning the status of NFE on governmental level regarding educational policies of numerous countries, were non-existent or insufficient. Often criticised by public organisation and educationalists, are the neglect reflected in the evident lack, during the post-Jomtien Conference (1990) era, on discussions regarding NFE as existing and valid learning context (Hoppers 2006:13-14; Inter-Agency Commission 1990).

The marked extent of NFE initiatives, aligned with the current keener perception of lifelong learning, increased despite endeavours to outline formal basic education for all (Masoud 2014:30), particularly in the awareness resulted from the Dakar Conference of 2000 (Hoppers 2006:13; World Education Forum 2000). The consequence being a claim by a wider spectrum of educators, that the NFE is valid to be incorporated into educational sectors to be able to accommodate, serve and satisfy the diverse demands in postmodern learning; along with the further need by governments and global organisations for making clear strategies, and financial provision for NFE in their educational systems (Hoppers 2006:14; Masoud 2014:30).

⁶ The Jomtien Conference (March 1990) was held by the member states of the United Nations, where a World Declaration on Education for All was accepted as the Framework of Action to meet the basic educational needs required for achieving the set objectives for global learning (Wright & Govinda 1993:167).

The decade after the Dakar Conference of 2000 was pivotal for the NFE approach and captured more attention from the various diverse groups, organisations, governments, and institutions with a renewed and vested interest (Hoppers 2006:14). Programmes called either non-formal or informal, were initiated globally by numerous governments, with the main aim of serving the 'previously disadvantaged' or 'excluded' communities (Hoppers 2006:14-15). The increasing involvement with and co-working of public organisations in numerous countries, with the planning and development of educational programmes, resulted in a significant adjustment in attitudes of community involvement and decentralisation of basic educational approaches, as well as embracing more similarities or links between the formal and non-formal approaches (Hoppers 2006:15). The growing interest and discussions on NFE have been steadily growing stronger since Ahmed and Coombs first introduced the concept in the 1970s. However, while there was a stronger recognition of the relevance of the multitude educational initiatives outside the formal system, there was also a quest for positioning the approaches within the various educational contexts (Hoppers 2006:15).

Focus on human rights issues in relation to social inclusion and cohesion have become prominent since the twentieth century (Hanemann 2016:47; Mareva 2018:153). At the transition from the twentieth to the twenty-first century, comprehensive views on the NFE context in the transformation and development of the educational milieu, as previously stated, sought to redefine it for a wider society and as lifelong education (Fennes & Otten 2008:7; Masoud 2014:30; Rogers 2007:4; Rogers 2019:1-2). However, the practicalities of managing these (lifelong) learning initiatives between all the relevant role players proved to be challenging (Hoppers 2006:16). The limited academic research to date is not adequate to support these fresh NFE initiatives and developmental strategies for countries worldwide (Hoppers 2006:16).

3.2.1.4 Fourth historic shift (c. 2000 to date)

Since 2000, a new generation of NFE thinking is being associated with other discourses, created to serve political interests and aspirations of institutionalising knowledge through technology (Eisner 2002:7; Mareva 2018:153; Romi & Schmida 2009:266,269). The constant changes due to rapid digital development and

globalisation resulted in (postmodern) education to merge learning spaces into a seamless status (Bødker 2017:1; Nordmark 2018:2). The actual status of the NFE initiatives, currently aspiring to support the multitude of learning needs of a relatively large population of humanity, is that with all the apparent diversities, it is growing into a 'green print' for meeting their lifelong learning needs (Ardouin 2020:1). Amid the first impacts of the Covid-19 pandemic on arts education, non-formal learning through online portals have been keeping the global wheels rolling. Necessitating new pedagogy for a – yet unknown – new demand (Contact Nord 2020:3).

The Europe 2020 strategy acknowledges the fact that NFE is currently quite widespread in Europe as lifelong learning and, therefore, 'mutating' as a tool for empowerment of youth and individuals globally (Masoud 2014:5). Consequently, this strategy considers non-formal as lifelong learning to be the core aspect for a long-term sustainable plan (Shala 2016:119). This is decidedly to the advantage for arts learners in a non-formal context, who choose this genre of the humanities as a leisure activity or possibility to pursue as a future career. However, due to affordability, access to NFE (or lifelong learning) in the educational marketplace, is strongly dependant on the socio-economic status of the parent or adult learner (Du Bois-Reymond 2003:6; Hill 2016:xi).

Despite the variance of definitions (to be discussed later in this chapter in section 3.2.2), NFE is aimed to advance and enhance education (Tabacaru 2018:229), thereby potentially transforming societies by overcoming challenges and motivating people to active citizenship within the context of their learning (Du Bois-Reymond 2003:6; Pring 2016:7; Romi & Schmida 2009:269). Irrespective of historic development, educational outcomes since the inception of NFE – of the different interpretations or types of activities it may involve – is becoming the chosen approach of governments globally for empowering marginalised individuals (and consequently socio-economic growth) (Ardouin 2020:1; Rogers 2019:1-5). In a time when economic and social transformation is happening on a global scale, understanding the history and background of NFE sets the parameters for identifying how educational strategies and states play a determining role in transmitting these changes to society (Ardouin 2020:1). It also embraces transformations wrought through the power that governments have in both decision-making and funding control.

Literature constantly posits that NFE has relevance as support or complimentary to formal learning, by reaching marginalised individuals in communities who do not have the opportunity of basic education. However, this is highly dependent on funding and resources; therefore, the contradiction is becoming significant in that a broader scope for NFE is presumed possible in developed countries where funding is not a challenge (Masoud 2014:19). Therefore, due to funding constraints, NFE is currently challenged in the poorest developing countries, while by contrast, in developed countries this educational approach is affluent and prospering in a remarkable variety of roles (Masoud 2014:19). Rogers (2019:5) predicted that the future of non-formal learning will entail collaborative programmes between all the educational role players – governmental, non-governmental and private sector.

Next follows a discussion on the relevance of NFE in terms of its positioning in the wider learning scope.

3.2.2 Lexical semantics and definitional challenges

In the aspiration to find if there exist common and clear borders defining NFE, factors influencing a meaning are explored in the next section. However, this study does not embrace any specific definition for NFE, as such a definition is yet to be identified and recognised globally (Ardouin 2020:2; Blakey 2015:1; Kedrayate 2012:12; Romi & Schmida 2009:258).

3.2.2.1 Factors influencing a definition

The growing awareness of the concept of the NFE context globally, is paralleled by a continuous contention regarding a definition for the term (Kedrayate 2012:12; Masoud 2014:4; Rogers 2019:1-2). Arguments for attempting an unambiguous definition for NFE have resulted in various descriptions and interpretations (Fennes & Otten 2008:11; Masoud 2014:5). This depends on various aspects, such as region and culture as part of the historical context from which the term emerged. However, for the purpose and extent of understanding NFE, it is apparent that various challenging and diverse aspects, according to Sefton-Green (2012:19), should be considered prior to crystalising a concise definition. Both Masoud (2014:6) and Sefton-Green (2012:19) divided the factors to influence a definition for any educational approach into the aspects of context, learner, and knowledge.

Context is the first factor identified by Sefton-Green (2012:19) due to the history of the three educational approaches, formal, non-formal and informal, being linked with the function of place, milieu, environment, therefore, context for learning. According to Fennes and Otten (2008:10) and Sefton-Green (2012:22), studies on non-formal learning are frequently related to the particularities of context as it indicates the pathway for understanding the various approaches in which learners reflect, mirror and assimilate information to gain knowledge. Context is applicable in the cultural differences between developing and developed countries; consequently, the implementation of NFE varies between nations (Masoud 2014:6; Sefton-Green 2012:5).

South Africa, as a context for arts education, stand as an example of the influence under the domination by the so-called protagonists of European origin, often resulting in existential challenges for artists to express themselves (Klein 2014:1352). Romi and Schmida (2009:258) wrote that the context of NFE programmes also depend on the organisational features in which NFE is classified, which means that there are different activities with different functions, designed for specific target groups in different countries. A flexible context, however, makes for an important distinguishing factor and is one of the attractive attributes of the NFE approach (Adouin 2020:1; Kedrayate 2012:15; Romi & Schmida 2009:266; Shala 2016:120).

Context and learning environment, therefore, have an essential role in the learning process, of which the individual learner forms an integral part (Masoud 2014:8). Sefton-Green (2012:35) affirmed that, without understanding and taking note of the learning environment, there is a risk of subjective assumptions and distorted preconceptions. In other words, the learning environment is linked to defining the context of an educational approach. Pillai (2004:3) stated that, for information and experience of an arts programme to succeed, consideration of the quality of the context or environment and the relationship of the learner to specific objects and materials are determining factors for qualitative and quantitative education.

The second factor to be considered, according to Sefton-Green (2012:35) and underwritten by Masoud (2014:9), in striving to come to a conclusive definition for a learning approach, is the learner. In other words, the individual learner is the core

focus of the educational process. In the non-formal approach, the learner's self-motivation and will is imperative and therefore opposes the philosophy of pure theoretical constructs for learning as seen in formal learning (Sefton-Green 2012:23). The level of intention and choice from the learners' perspective, goes hand in hand with intrinsic motivation and goal-driven priority of the individual and is also important in the non-formal learning process (Masoud 2014:10). Therefore, the inner motivation and needs of the learner should be mentored (by the parents or teacher) for positive outcomes in the NFE process (Masoud 2014:12; Sefton-Green 2012:24). Factors concerning the learner for NFE are the successful outcomes due to the learner-centred approach, the well-organised and planned curricula, along with the execution thereof, with the support of the teacher (Gross & Rutland 2017:2; Masoud 2014:11). This resonates with Paulo Freire's 'culture circle' whereby students and educators, through mutual respect and understanding, generate learning themes relevant to the life and context of the individual (Rugut & Osman 2013:23,25). Freire's aspiration that educators should "treat learners as co-creators of knowledge", is perceived as an outcome of freedom in learning-in-practice (Shih 2018:64). His thinking on freedom and authority underlines the conflicting issues between these entities (Ardouin 2020:4). Like Dewey, he argues for an unprejudiced and free approach through which both learner(s) and teacher (as authority) are considered integral to the learning process (Gross & Rutland 2017:2; Perez-Ibanez 2018:22-23; Shih 2018:65).

The concept of knowledge, according to Sefton-Green (2012:26) and affirmed by Fennes and Otten (2008:10), is the third factor affecting the complexities of defining an educational approach. Knowledge in the arts often manifests in a 'spiritualist' manner, as it is perceived to be contained within the individual learner who is the aspiring artist (Pillai 2004:2). In other words, "what counts as knowledge is often hidden and embodied or enacted in the doing, [and dissimilar to] the manipulation of symbolic languages, as is so often the case of formal school tests" (Sefton-Green 2012:25). Knowledge, as a broad concept and further diversified by social structures, hence, cannot be separated as a factor for clarifying the definitions for learning approaches (Masoud 2014:11). The imminent challenge is that education, and in particular formal programmes, are institutional spaces implemented by society for

the creation and communication of information gained for its future sustainability (Masoud 2014:11).

This leaves an inquiry as to whether NFE programmes are effectively focused on the intake and distribution of knowledge as a role set by society, or on acquiring knowledge with universal value for learners as individuals. Due to the impact of technology, a so-called knowledge society is currently striving to be pivotal in the process of the international economy and social development (Aguerrondo 2009:4; Contact Nord 2020:3). Since learning is a process and knowledge usually instilled throughout, experiential learning⁷ – which differs from the mere cognitive processing of information – has become significant in obtaining knowledge (Ardouin 2020:4; Gross & Rutland 2017:1). One of the challenges of the NFE approach is, therefore, that it tends to become result-orientated, or as in the case of arts education, product, or performance orientated.

Sefton-Green (2012:25) stated that learning is a *process* through which knowledge is acquired. Process, consequently, remains within the explanation of the term, involving active participation to gain new knowledge (Kedrayate 2012:13; Masoud 2014:12). However, the challenge is that the knowledge content or curricula for NFE are often shaped by political discourses, as well as an agenda for maintaining global competitiveness to achieve certain socio-economic aims.

Present-day post-industrial societies, primarily due to the rapid technological development, consider lifelong learning to be imperative for functioning successfully and foster healthy economies. However, due to this, boundaries between learning, working and leisure in the current era are becoming blurred, which necessitates a challenging quest for new approaches to education (Bødker 2017:1-2). Bødker (2017:1) stated the change in boundaries, where work and life – private and public spaces – merges, are due to ‘seamless technology’s’.

As indicated earlier in this chapter, no consensus has been reached, mainly due to lack of academic research and the changing historic landscape of education, regarding a conclusive definition for NFE (Du Bois-Reymond 2003:9; Rogers

⁷ Experiential learning is hands-on learning, beginning with a concrete experience, followed by reflection about that learning and, therefore, connected to broader concepts and life experiences (Cote 2019:1).

2019:1). It is, however, essential to attempt to provide a workable definition derived from literature studied, for the three (tripartite) approaches – formal, non-formal and informal – and not just NFE, in order to appropriate a sensible comparison, which could provide clarity for the meanings of the three different approaches.

3.2.2.2 Definitions for formal, non-formal and informal education

In the following section the factors *context*, *learner*, and *knowledge* will be shown as significant in clarifying the meanings for the three approaches *formal*, *non-formal* and *informal education*. The importance of these three influencing factors on a definition, therefore, supports to crystallise clear meanings for the three approaches.

Coombs and Achmed (1974:8) were the first to deliver literature of significance to provide definitions for the three education approaches. These early definitions by Coombs and Achmed (1974:8) are presented in Table 3.1, parallel with the definitions as researched by the EU Commission thirty decades later in 2000, assimilated for the purposes of the Europe 2020 Strategy (cited by Masoud 2014:17). The table indicates the distinguishing connection, interaction and differences between the meanings attributed to the three approaches, compared between the early efforts in 1974 and the 2000 definitions set for the 2020 EU planned strategy.

Implicated in the Table 3.1, therefore, are the three factors – context, learner, and knowledge – for referring the type of educational approach. The three factors, as suggested by Sefton-Green (2012) and later Masoud (2014), can be clearly seen in both the Coombs and Achmed (1974) and Europe Strategy 2020 definitions of the educational tripartite. In all three the approaches it is implied that learning is a process involving a learner acquiring and accumulating knowledge as outcome. However, the context in which the learning takes place is a key determining factor as to whether the type of approach is formal, non-formal, or informal. It is therefore to be concluded that the context of learning, which has a broader meaning as discussed earlier in this chapter, is a key to typify an educational approach.

Table 3.1: Definitions of tripartite educational approaches: 1974 and 2000

Coombs and Achmed in 1974	Europe 2020 Strategy in 2000
<i>“Formal education, is the highly institutionalized, chronologically graded and hierarchically structured education system, spanning lower primary school and the upper reaches of university.”</i>	<i>“Formal learning takes place in education and training institutions, leading to recognized diplomas and qualifications.”</i>
<i>“NFE is organized, systematic, educational activity carried on outside the framework of the formal system, to provide selected types of learning to particular the populations, adults as well as children. Therefore defined, NFE includes, for example ... adult literacy programs, occupational skill training given outside the formal system, youth clubs with substantial educational purposes, and various community programs of instruction in health, nutrition, family planning cooperatives, and the like.”</i>	<i>“Non-formal learning takes place alongside the mainstream systems of education and training and does not typically lead to formalized certificates. Non-formal learning may be provided in the workplace and through the activities of civil society organizations and groups (such are youth organizations, trade unions and political parties). It can also be provided through organizations or services that have been set up to complement formal systems (such as arts, music and sports classes or private tutoring to prepare for examinations).”</i>
<i>“Informal education is the lifelong process by which every person acquires and accumulates knowledge, skills, attitudes and insights from daily experiences and exposure to the environment – at home, at work, at play. Generally, informal education is unorganized and often unsystematic; yet is accounts from the great bulk of any person’s total lifetime learning – including that of even a highly schooled person.”</i>	<i>“Informal learning is a natural accompaniment to everyday life. Unlike formal and non-formal learning, informal learning is not necessarily intentional learning, and so may well not be recognized even by individuals themselves as contributing to their knowledge and skills.”</i>

Source: Coombs and Achmed (1974:8); Masoud (2014:17)

It can also be derived from the definitions in Table 3.1, that not only one type or approach to education is valid for learning. Both Masoud (2014:16) and Romi and Schmida (2009:269) affirmed that the different educational approaches at best should complement each other for the benefit of the learner. This resonates strongly with the educational philosophy of Dewey who advises that not only one approach should be embraced for learning. (This is discussed in more detail in section 3.3 of this chapter.) It was clear from the literature studied on the topic, that music (arts) educators, for example, often alternate between the different learning approaches during the different phases of development for the benefit of individual learners (Wright et al. 2016:2). Furthermore, from the above definitions of the tripartite educational approaches, the issue arose as to whether NFE is perceived as an

alternative, complementary, or supplementary to the formal and informal learning approaches. This concern is discussed in the forthcoming section 3.2.3 under “Positioning of NFE within the broader educational spectrum”, and another angle on the matter in section 3.2.4 on the ‘Configurations of NFE’.

The definitions in Table 3.1 for NFE by both Coombs and Achmed and later the EU Commission, for the initiatives of the European 2020 Strategy, resonate strongly with the concept of lifelong learning. This can be seen in the historical development of the NFE concept, especially from the twentieth century (Elfert 2019:537-538,550-551; Hinzen & Schmitt 2016:9). Parallel to this stance is that the term *education* is replaced more recently by the preferred term *learning*, heralding another debate on terminologies (Elfert 2019:543; Fennes & Otten 2008:9; Mok 2011:12; Rogers 2019:1,3). In the process of replacing the term *education* with *learning*, NFE has been ‘relocated’ and, consequently repositioned (Rogers 2019:1-2). The following section is a brief discussion on the repositioning, which resulted in redefining NFE since the twentieth century.

3.2.2.3 Redefinition of non-formal education

The 2009 UNESCO definition of non-formal *education*, ‘mutated’ and subsequently the approach is referred as non-formal *learning*:

Non-formal learning is not provided by an education or training institution and typically does not lead to certification. It is, however, structured (in terms of learning objectives, learning time or learning support). Non-formal learning is intentional from the learner’s perspective (Rogers 2019:3).

Rogers (2019:3), however, concluded that reference to ‘lifelong learning’ today assumes to be the same as the “concept of non-formal learning and the practices that go with the concept”. In 2018, UNESCO acknowledged the core characteristics of this approach as highly relevant for future globalisation of education (Rogers 2019:2). The position of NFE as an approach ‘outside’ or opposing formal education, is therefore, currently rather seen as being part of the process for continuance of learning. Rogers (2019:2) stated that the approach is perceived to be somewhere between formal and informal learning. Rogers (2019:2) further described NFE as being currently in a “second-generation – something rather different from the first articulation as an education provision outside the formal system”. Educational

policies have started to make provision in legislation for all three learning approaches; however, the results in issues still needs to be resolved, such as recognition, validation, and accreditation of NFE (Ardouin 2020:3; Rogers 2019:2).

Following in the next section is an outlook on the definition challenges from a South African perspective, to further explore the NFE context of the arts educational business being studied.

3.2.2.4 South African perspective on definitional challenges

NFE was illuminated in South Africa by the change of government in the 1990s. Due to this recentness of events, there is consequently still a lack of research and literature available which can be referred to (Mkhize 1996:14). Legislative policies regarding the NFE approach in South Africa are included in the Constitution of the Republic of South Africa, 1996, which in clause 29, section 1(a) protects, the right for all citizens to basic education and further education. The National Education Policy Act, Act 27 of 1996, underpins the indemnity of human rights, such as the right of every individual to basic education and equality.

From a South African perspective for defining non-formal learning as one of the three known educational approaches, it has been acknowledged by the Department of Education's policies since the early 1990s (Aitchison 2007:1). According to Aitchison (2007:2), the South African government defines NFE as follows:

[A]ny education [learning] carried on outside [the context of the] formal school and higher education system, except vocational training; any education that is not certified; and, education that is delivered in a non-formal or informal style, but which may be quite formal in the system for accredited certification [of the knowledge gained].

Forthwith a discussion on the relevance of NFE, in terms of its positioning in the wider learning scope.

3.2.3 Positioning within the broader educational spectrum

In 2009, Romi and Schmida (2009:260) came up with a description of NFE, that corresponds to most of the above definitions, and position it within the broader educational spectrum. They expanded on previous definitions by stating that "NFE aims to enhance active social involvement for the benefit of the community, and to

express the needs of individuals, especially those concerning leisure activities”. Within NFE we can, therefore, identify settings and organisations that have unique attributes, typical contents, and characteristic methodology. It can be concluded from the above description that NFE represents a diversity of learning activities, dissimilar to the traditional formal education and more closely linked to informal learning practices (Masoud 2014:18; Smith 2002:4), as discussed later in this chapter (section 3.2.5), and as seen in the South African government’s stance on NFE.

In cognisance of the above three determining factors (discussed in section 3.2.2.1), defining the educational approaches – context or environment, learner’s unique interests and knowledge gained – it is relevant to look into whether these aspects are pointers in distinguishing the main features for each approach, in order to position NFE within the tripartite. These features or characteristics, as derived and compiled from the various and countless arguments found in the literature on the educational tripartite. Table 3.2 gives a sample comparison of the tripartite, clearly indicating the parameters for differentiation, similarities and commonalities of each in terms of context, learner and knowledge (Ardouin 2020:3; Coombs & Achmed 1974:8; Blakey 2015:3; Dumitrescu 1999:2; Jaliwala 2017:5; Mak 2004:1-4; Mok 2011:12; Radakovic & Antonijevic 2018:1-2; Romi & Schmida 2009:257-267; Shala 2016:120).

The comparison in Table 3.2 shows that the aspects of context, learner, and knowledge, influencing a definition for the learning approaches, support to crystallise function and role as well. In terms of learners, the comparison (with age as factor excluded) intentionally do not give indications of culture, race, or gender as this is irrelevant for the juxtaposition of the education tripartite for this research. The characteristics, as indicated in Table 3.2, therefore, distinctly shows the parameters for comparing the three educational approaches in terms of context, learner, and knowledge.

Table 3.2: A sample comparison establishing parameters for the tripartite learning approaches adapted, interpreted, and compiled from the literature

Factors	Formal learning	Non-formal learning	Informal learning
Context	Provided by a conventional learning centre	Not provided by a conventional learning centre	Through life experiences
	Rigid and closed	Flexible, elastic, and innovative	Open and free
	Embraces undemocratic education	Embraces democratic learning	Embraces many learning philosophies
	Intentional – from state, parent, learner perspective	Intentional – from learner, parent perspective	Non-intentional
	Mostly full-time	Mostly part time	Part of living
	Abstracted from real life	Relates to real life	Is real life
	Offered by tertiary qualified educators	Not necessarily tertiary qualified educators	No qualifications needed to be an educator
	Compulsory	Voluntary	Necessary
Learner	Age specific	All ages	All ages
Knowledge	Graded or cycled in programmes	Tailor-made, adapted to the needs of the individual learner	Highly related to personal learning drives and motives of the individual
	Leads to recognised accreditations/ certifications/qualifications	Can lead to recognised accreditation/certifications/ qualifications	Does not lead to recognised certifications or qualifications
	Structured/curriculum-based – in terms of learning objectives, duration, content, method, assessment, support, and time	Sometimes structured/ curriculum in terms of learning objectives, duration, content, method, assessment, support, and time	Not structured – learning activities resulting from daily life situations
	Acquisition of competencies specific for the profession	Acquisition of generic skills related to the specific profession	Acquisition of practicalities
	Required specific entry competencies / literacy levels	No specific entry competencies needed	No competencies needed

Source: Adapted from Ardouin (2020:3); Coombs and Achmed (1974:8); Blakey (2015:3); Dumitrescu (1999:2); Mak (2004:1-4); Mok (2011:12); Radakovic and Antonijevic (2018:1-2); Romi and Schmida (2009:257-267); Shala (2016:120)

As posited in section 3.2.1.4, while learning today is no longer confined to the periods of childhood or early adulthood in a formal approach, regulated and in an institutional context, it is now recognised that through the non-formal approach, learning has become a lifelong process (Mareva 2018:154; Rogers 2007:4-5). This learning approach is characterised as an experiential learning or pragmatic premise,

whereby engagement is characterised 'with' and 'by' individuals, not 'to' and 'for' them by the educator (Wright *et al.* 2016:6), Instilling lifelong learning is a valuable and significant ongoing educational process. Emerging from this continuum, NFE needs clarification of its current stance regarding lifelong learning.

3.2.3.1 Non-formal education and lifelong learning

The idea of lifelong learning has deep roots in the history of education. Traced from Plato via Comenius and Condorcet in the seventeenth century to the early sixties of the twentieth century, learning throughout one's entire life was considered important in conjunction with formal education (Mkhize 1996:15; Vidmar 2014:1). The 'rediscovery' that education should be lifelong is mainly due to the accelerated pace and change, brought on by the rapid development of technology since the start of the twentieth century (Mkhize 1996:15). Due to this, the argument that the term *non-formal education* is in a process of repositioning, impedes clear challenges and final definitions of all three the learning approaches, formal, non-formal and informal (Rogers 2019:1-3; Romi & Schmida 2009:260). As a result of this ongoing emergence of a conclusive definition, basic education policies often refer to NFE as lifelong learning, especially as a referral to all extracurricular activities (Roger 2019:2), under which the arts are categorised. However, it seems that most persons involved with education, including parents and learners, appear to understand the NFE approach for what it is, and what it means to them (Hill 2016:2; Hoppers 2006:21).

Lifelong learning is, therefore, an important stream in postmodern thinking on education, as seen in both the non-formal and informal approaches (Ardouin 2020:3; Latchem 2014:7). It has become one of UNESCO's visions as a leading aspect for democratic education (Elfert 2019:539). With the rapid progress of the so-called information society, mainly through technology in our current era, learning environment and opportunities have widened to proportions, seamless and without borders, as well as being instantaneous (Norqvist & Leffler 2017:235; Romi & Schmida 2009:266). Learners can acquire information on any topic, skills, and competencies in vast proportions, making for an open-ended and flowing learning process. In comparison, the traditional or formal systems are marginalised by closed-ended and rigid procedures (Shala 2016:120; Romi & Schmida 2009:266).

As already frequently stated, non-formal learning can happen anywhere (Coombs & Achmed 1974:8; Mok 2011:11; Romi & Schmida 2009:258,267), for example, from the workplace through to organised service providers online, the internet, mobile devices and e-learning portals. This flexible factor opens up non-formal and informal learning for any individual, albeit intentional or unintentional, to embrace a lifelong process or chain of life-enriching, life-wide and transforming experiences from topics of interest in any given environment or context (Ardouin 2020:1; Norqvist & Leffler 2017:235). The concept of lifelong learning is the result of the collective thinking, exchange of ideas and experiences between educators, researchers and administrators of nations and organisations, advocating globalisation in education (Carbonnier *et al.* 2014:7; Rogers 2019:1-2). Despite this effort, various countries around the world are seen to embrace their individual perception of the term (Benavot & Quan 2016:2).

In South Africa, the following definition of lifelong learning appears in the September 1998 White Paper No. 4, *A programme for the transformation of further education and training: Preparing for the 21st century through education, training, and work* of the Department of Education (1998:50):

[O]ngoing learning through a continuously supportive process that stimulates and empowers individuals to acquire and apply the knowledge, values, skills and critical understanding required, to confidently and creatively respond and rise to the challenges of changing social, political and economic environment.

The document further states that lifelong learning can therefore take place through 'virtual' institutions, in the work milieu, community programmes and in private homes – therefore, literally in any suitable environment (Department of Education 1998:29). This postmodern trend of learning by using the internet or other providers via technology, is one of the main characteristics of new open learning systems and an integrated educational approach to participate in a globalised world (Tindowen *et al.* 2017:1). It yields possibilities for all people to learn what they choose, when they choose to do so, as well as in any place of their choice. The purpose of the lifelong learning, therefore, aims to support and enhance the individual's quest for their sense of culture, personal development, and other aspirations (Aitchison 2007:4). It has become a perpetual and significant aspect of twenty-first century learning, rooted in democratic values (Hanemann 2016:47).

A comparison, establishing the relationship with formal education is significant for understanding the influence of NFE on the development of formal education, as well as sociopolitical aspects and dynamics of the non-formal approach. The following section discusses this relationship, and the subsequent synergy between the learning approaches.

3.2.3.2 Relationship and synergy with formal education

As stated by Carron and Carr-Hill (1991:5) and affirmed by Masoud (2014:5), NFE since its emergence, was linked with the formal sector of a particular country. Voids in the formal education system, continuously supplemented by non-formal approaches, have become even more aligned with the global goals for learning. This is clear from the current demand and scope for basic learning required for satisfying the interests of employers and the various policymakers. Formal schooling is therefore, no longer considered the only effective approach to learning (Masoud 2014:6). However, this initiates a debate as to whether NFE can be detached or abstracted from formal education, due to its current repositioning as learning approach; complementing formal learning, while retaining its value as independent educational classification (Carron & Carr-Hill 1991:11; Masoud 2014:7). This is clearly seen in the various configurations (types or mutations) of NFE, to be discussed later in this chapter (section 3.2.4).

Stemming from the historical conditions in each country, it is noticed that NFE activities are carried out and tailored according to the socio-economic, cultural and political contexts in the various countries, with functions differing accordingly (Masoud 2014:7-8).

As frequently stated, the emergence and development of NFE, resulting in the relevant pedagogical discussions concerning the essence of the status and relation with formal education, resulted in the continuing global debate on the issue (Hoppers 2006:40; Romi & Schmida 2009:269). The shaping of an educated humanity through the formal programmes of various governments worldwide, has generally been dissimilar to the academic thoughts on the experiential outcomes of NFE (Westerlund 2003:45).

One of the contrasts between the formal and NFE approaches is the latent social outreaching capacity and potential of NFE as educational context in most countries (Ardouin 2020:3). Education, mainly due to the flexible non-formal curricula for learners (Khasnabis *et al.* 2010:3; Shala 2016:120), who are either school-dropouts, unemployed (marginalised, disabled persons) or who are finished with tertiary studies, could possibly contribute to the successful establishment of low-cost living, especially in rural regions, where most people in developing countries reside.

The various configurations or types of NFE (discussed next in section 3.2.4) relate to formal education in diverse manners. Some NFE types are retaining a rather remote, but positive association, while others coexist in a more connected manner with their formal partners. Some paraformal NFE types of programmes are often direct replacements for basic primary education, and the management of these programmes strive for a cohesive and cordial relationship with formal or governmental education. Despite variances of type or connection with the chosen formal educational counterparts, the NFE is a confirmed, and therefore, distinct pedagogical context (Du Bois-Reymond 2003:12-13).

NFE has careful consideration for collaborating and working in consensus with the formal approach, irrespective of independent educational programmes and initiatives, communities embracing the NFE approach for learners, and irrespective of non-acceptance and criticism of the formal systems (Du Bois-Reymond 2003:13). To this end, the NFE aim would be for the recognition and accreditation of certification to the learners traversing both approaches, in order to offer a secure and legitimate service to clients, recruited from the formal market (Du Bois-Reymond 2003:13-15). This is one of the main issues of contention between NFE and formal education as shown in the UNESCO report by Wright and Govinda (1993), as the achievement is usually challenging to certify (Council of Europe 2020:1).

The need of formal education for important basics in the development of individuals is captured by NFE initiatives and opens a market for programmes supplying the demand to fill the gaps. To this end, specialised fields, such as arts education with the vision of embracing the needs of individuals within a specific sociocultural milieu, are captured by NFE initiatives (Hill 2016:2; Pillai 2004:8). The growing interest and demand for NFE are rooted in its potential to solve the discontent with the

educational success of formal governmental institutions and the belief in the value of the NFE approach as a substitute for learning in terms of certification (Bock 1976:357-363). The possibility for governments to support NFE initiatives becomes relevant for the provision of all education, in order to release state financial constraints, by rewarding social and economic positions within a society or community (Hill 2016:2; Hoppers 2006:43). Therefore, to this end, NFE could potentially avoid social disparity regarding deprived resources.

A review on NFE will not be comprehensive without including thoughts on postmodern learning, as well as locating anthropology within the epistemology.

3.2.3.3 Non-formal education and postmodern learning

NFE is considered a recent and prominent trend for learning in the postmodern world (Ardouin 2020:1-4; Romi & Schmida 2009:257,266). The philosophical and theoretical suppositions of NFE, far from being the supplementary education or extracurricular activities, are developing into a worldwide independent, individualistic and unique educational industry, to meet the needs of a new generation of thinking (Ardouin 2020:3; Masoud 2014:30).

Postmodernism is an intellectual paradigm that breaks radically with traditional Enlightenment⁸ beliefs in rudiments that are objective, rational, and universal statements. Elliott (2001:34) posited that postmodern beliefs reject one of the most cultivated claims of pure faith by a vast majority of modern Westerners in their dismissal that science is the highest status of human philosophy. Primarily due to the rapid technological development, present-day post-industrial societies consider acquiring knowledge to have a significant function to foster healthy economies. However, as stated in section 3.2.2.1, boundaries between learning, working and leisure in the current era are becoming vague (Bødker 2017:1), which necessitates challenging the quest for new approaches, such as NFE, as an alternative to formal learning (Ardouin 2020:3; Du Bois-Reymond 2003:6; Tindowen *et al.* 2017:2).

⁸ The Age of Enlightenment, or also known as the Age of Reason, was a philosophical school of intellectuals dominating the late seventeenth and eighteenth centuries (c.1685 to c. 1815) in Europe, and later North America, by questioning the traditional roles of authority of the Middle Ages, and reflected on humanity through scientific reorientations (Roberson 2016:246).

3.2.4 Configurations of non-formal education

Configurations to classify the types of non-formal programmes are primarily derived from heuristic perspectives on the approach, regardless of the market (Hoppers 2006:32). This prepositions policy planning and development as dependent on the region and country in question (Hoppers 2006:32). The various types are discussed as manifestations, broadly seen in the literature on this topic for the South. The types of NFE detailed in the following section are those pertaining to the case studied for this research.

Table 3.3: Types of non-formal education configurations

Type of configuration	Characteristics
Paraformal The term <i>paraformal</i> pertaining to NFE, was first used in Argentina (Gallart 1989:15), and generally used in programmes to enhance formal educational policies (Tabacaru 2018:229; Hoppers 2006:23).	This type of NFEs were • guided by organised bodies and structured organically alongside full-time educational programmes, with a tendency of being loosely structured, as extracurricular programmes (Carron & Carr-Hill 1991:21; Hoppers 2006:23); • sponsored by educational authorities to co-exist with the governmental institution in question (Carron & Carr-Hill 1991:20); • educational programmes delivering an alternative to enhance basic education (Tabacaru 2018:229; Hoppers 2006:24); and • after-hours programmes, including tuition in literacy, distance education programmes, private coaching (i.e. arts), Islamic schools, forms of mobile schools and homeschooling (Hoppers 2006:23).
Popular education This type of NFE approach is the most similarity to the initial concept and ideas of thinkers from the late 1960s and 1970s. In recent years popular education retained inter-dependence with social development programmes of governments to enact change; however, in a more collaborative spirit than before (Carron & Carr-Hill 1991:23).	Popular education is another type of NFE, encompassing and perceived as • studies for personal development and professional training; • serving the underprivileged for lifelong learning with distinctive flexibility, which could constantly adapt to the needs of individual learners; and • a joint effort by various educational initiatives; usually negotiated by individuals or responsible groups in communities in collaboration with local governments, fitting to the sociopolitical environment in question (Carron & Carr-Hill 1991:23-24).

Type of configuration	Characteristics
Personal development This type of NFE has been proliferate in numerous countries (Carron & Carr-Hill 1991:25).	Seen and aimed as • development initiatives in education to embrace a wide spectrum of learning; coordinated by cultural bodies aiming to serve and promote leisure time and extracurricular programmes (Aitchison 2007:16; Hoppers 2006:27); • market-friendly services for direct sales to clients or as investment for social responsibility by corporate enterprises (Carr-Hill <i>et al.</i> 2001:348); • mostly for adults from a poor socio-economic or underprivileged background; and • a variation from vastly individualised, privatised and often non-permanent programmes (Carron & Carr-Hill 1991:25-27).
Vocational and professional training	Professional and vocational training, as one of categories of para-formal education, extends to • learning outside the formal and non-formal approaches specifically formulated for achievement of certificates recognised and accredited by national or international bodies (Carron & Carr-Hill 1991:27); • be inclusive of on-the-job learning, apprenticeships for artists or any informal training fields, and all in-service skills development programmes (Carron & Carr-Hill 1991:28); • the learning process of improving and developing the skills of workers (toward becoming more flexible and innovative in their workplace) (Aitchison 2007:15, 16; Hoppers 2006:27); and • recognised diplomas, including the various industrial, commercial, or artistic programmes offered by private institutions – whether legally registered or of the ‘fly-by-night’ type (Hoppers 2006:27). This is clear from the South African Department of Education discussion document on <i>Lifelong learning through a national qualification framework</i> (1996:28).
Literacy with skills development	Literacy with Skills Development is a combined type of NFE for literacy and skills by NGOs of state local governmental departments • specialising in lifelong learning, especially for adults or disadvantaged youth (Hoppers 2006:28, 29); • who recently has engaged governments to serve the vast number of youths who lacked the opportunity of formal education, are too old for assimilation in the regular system and from severely constrained backgrounds; and, • benefits from this type of NFE usually require specialised programmes for basic education, combined to cultivate skills, as well as citizenship. Arts literacy and skills can be categorised within the parameter of this type of NFE approach.

The NFE service providers in the South African education milieu are mostly hybrids of the above types, and supported by the government on national, provincial, and local legislative level (Aitchison 2007:6-7). However, in practice, this is somewhat removed from the reality in South Africa's formal educational sector, where a superficial or non-cognisance of the NFE approach prevails. Corporate and private enterprise in South Africa continues to engage in funding initiatives for non-formal training, to supply the workforce of the country with basic education and skills development (Aitchison 2007:6-7).

Concise statistics for outcomes of NFE in South Africa are often inadequate and not accurate. NGOs offer contractual NFE programmes, either funded by the Departments of Education, Labour or by corporate donors, connected to income generation. These programmes take in consideration, as part of the vision, the high unemployment levels in South Africa, by offering an educational service package with the outcome for functional living via acquiring basic literacy, numeracy and rudiment skills (2017:107; Voges 2016:154).

Forthwith a discussion on the relevance of NFE in terms of the potential, aims, role and challenges, as focal points to highlight the significance and value in terms of its positioning in the wider learning scope.

3.2.5 Role and significance with specific reference to South Africa

According to the so-called fourth shift in the historical development of NFE (discussed earlier in section 3.2.1.4), there is a noted change in the role for this approach, from being aimed as an alternative to basic education, to becoming a supportive or supplementary approach for formal programmes in (lifelong) learning, tailor-made for individuals within their unique contexts (Ardouin 2020:3-4; Mayombe 2017:107; Siil 2018:2). Especially in the light of the ongoing growth of technological innovations and changing requirements in the global markets, NFE is becoming an integral ingredient of lifelong learning, not offered by current formal educational systems (Masoud 2014:19). As pointed out, in some countries such as South Africa, the term *lifelong learning* in the educational legislation is used in the same context as NFE.

Narrowing the global vision on the development, role and significance of NFE to the South African national peripheral context is appropriate, as the arts business investigated in this study is situated within the educational context of this country. The development of NFE, both as concept and approach in South Africa, was generally accepted as a positive impetus to education for this young developing democracy (Aitchison 2007:1). This stance was postulated in the Human Sciences Research Council's *Investigation into education* in 1981 (known as the De Lange Report). The commission perceived the rapid, flexible, and more profitable approach of NFE to develop and update South Africa's traumatised formal education system to more current international trends, and especially to reach previously disadvantaged individuals. Financial surety, encouraged by the corporate sector, made this an attractive prospective (Aitchison 2007:1).

The De Lange Report (cited by Aitchison 2007:1) articulated NFE as "educational activities planned for adults that took place outside of the formal system of schools and tertiary education institutions and which did not lead to formal certification". The report further perceived NFE as a continuance and complementary for both the formal and informal approaches – the latter defined by the Commission as "learning that the individual gained from daily experience", as cited by Aitchison (2007:1). In South Africa, NFE was perceived as a flexible approach allowing for individuals to move between, link up or move across into the formal system, despite concerns regarding certification. The reform process incorporating NFE of the De Lange Report, however, was soon abolished, with various recommendations regarding NFE, for instance, to complement and connect or link up with the formal approach, to be equal (including certification) and to allow learners to traverse between the approaches, the need to address job-related learning requirements and to share expenses with the corporate sector, NGOs or community organisations (Aitchison 2007:1; Voges 2016:91-92).

The 1991-discussion document on the Education Renewal Strategy (South African Department of Education 1991:26) for South African education, as with the NFE definition, reasoned that the "planned, structured education provided at or by any institution to obtain a qualification *other* than a degree, certificate of diploma instituted by or under any law for formal education" to be most valid, as well as in sympathy with vocational training. However, according to Aitchison (2007:1), the democratic

body's National Education Policy Investigation report on Adult Education rejected adopting the NFE terminology, because of its technical approach to 'modernising apartheid'. However, Aitchison did see it as an important approach in basic adult education and training provision. The 2004-government elected in South Africa implemented education and training legislation and strategies, introducing a national qualification framework in order to set standards via an organisation called the South African Qualification Authority, a number of boards to control standards, as well as committing to lifelong learning as part of the system (Aitchison 2007:1,4).

The lack of opportunity for learners to basic formal arts education over the last two decades in South Africa, could be seen in the same way as the deprivation of basic education to all 'the poor and underprivileged' in Third World countries. Pillai (2004:1) affirmed this by saying that "arts are treated as service subjects", only to enable the formal school to compete, campaign or as part of school functions. The formal sector for basic education in South Africa no longer incorporates performing arts education for individuals, such as solo instrumentalists and visual artists, in the curricula. Therefore, parents who aspire for their children to endorse in arts education, for various reasons, but especially performance tuition for individuals, need to be in the position to afford the services of private providers outside the formal school system (Pillai 2004:1; Voges 2016:v).

This status of the arts education in formal schools, as excluded from the humane subjects, therefore, resulted in the lost elitist status of the performing arts. Formal schools tend to, generally, promote participation and excellence in sports and broad arts education for all programmes, rather than individual tuition and nurturing of young performing artists. Arts education is further repressed by the current threadbare curriculum for all the arts, with the main aim to involve and encompass all the learners in South African government schools and not the development of individual creative talent (Voges 2016:4-5). It therefore stands to reason that, if not for private arts educational initiatives and NGOs, many innumerable individuals would have been lost for the arts industry.

Since South Africa's Department of Education has moved away from embracing individual arts tuition in the curricula to group learning, some governing bodies of formal schools took the initiative to implement a more non-formal approach to offer

some or all of the arts as part of their extracurricular programmes over the last two decades. These arts educational initiatives are usually funded directly by the parents of the individual learners, or by the governing board of the formal school (Voges 2016:6). However, the polarisation between the formal and private initiatives, including the independent schools, are resulting in a growing fissure between the sectors, stimulated by a competitive edge that is not conducive to innovative arts education (Voges 2016:13). Due to the blurred distinctions between formal and non-formal learning (Williams 1997:16), an ongoing debate was initiated regarding cooperation for enhancing arts education between the various learning approaches that could result in a mutually beneficial scenario for artists and institutions in South Africa (Voges 2016:13).

The following is a discussion of the educational philosophy and theories of Dewey, with a synopsis of his background, literature, as well as his philosophy on education and pragmatic thoughts. The discussion will conclude with his theory on democracy and oneness of this research and strives to show (in section 3.4) his influence on the justification for, and connection to NFE. It will be argued that his thinking on arts and education substantiate an educational philosophical basis for NFE as was proposed in the introduction of this chapter.

3.3 Educational philosophy and theories of John Dewey

NFE is currently in a fourth shift and gaining momentum to becoming a prevailing method of real-life teaching and lifelong learning, due to its flexibility as well as the innovative capacity to adapt to the challenging educational changes needed in the postmodern era (Masoud 2014:30). The approach is now related to the concept of lifelong learning, which is about recognising the validity of education, learning and training happening outside formal institutions (Ardouin 2020:3; Masoud 2014:1,30), expanding the increase of educational and learning opportunities for life to the choice of each individual, irrespective of country or creed. Dewey's early and widely acknowledged vision of the school, not just as 'miniature community' or 'embryonic society', implicates the inclusion of interactional processes as well as individual experiences in processes of learning (Westerlund 2002:15-16).

Through the literature of Dewey, it is apparent that his democratic philosophy on both the aesthetics and the experiential part is constructed in art making and learning as part of daily life within the appreciation pull of the individual artist and learner's social environment, therefore not abstract or transcendental, but embraced by a chain of real-life experiences (Leddy 2016:4-5; Väkevä & Westerlund 2007:101). His theory, stemming from his pragmatist philosophy, challenges the contemporary experiential version advocated by David Elliott⁹ who, according to Westerlund (2002:1), is distancing us from the social context of educational endeavours. A new breed of enactive cognitivists¹⁰ leaning on the theories of Dewey, in fact, argued that human beings do not passively 'process' information, but that learning experiences are based fundamentally on the "participatory nature of human beings" and on how "reflection-as-experience implicates and determines our most fundamental sense of identity" (Van der Schyff 2017:ii) This ecological philosophy postulates how body, mind and spirit are interconnected, and how the subjective sense of self is transformed by social interaction of the learner and leads to holistic learning (Van der Schyff 2017:ii).

3.3.1 Background information

As key figure in the pragmatist¹¹ thought, John Dewey is considered one of America's philosophers of stature and prominence. Pragmatism is an approach he embraced as a credo for comprehensive views on economic, social, cultural, and political orders (Neubert 2009:33). His work, albeit highly considered during his life, fell from rank in the immediate decades after his death (Neubert 2009:33). However, since the renaissance of pragmatism in the early 1980s, a rediscovery and renewed awareness abounded regarding, specifically, the educational philosophies and theories of Dewey in the United States of America (USA) (Leddy 2016:1; Neubert

⁹ David J. Elliott is a musician and academic, and current professor of music education at the Steinhardt School of Culture, Education and Human Development at the New York University. His works, *Music matters: A new philosophy of music education* (1995) and *Praxial music education: Reflections and dialogues* (2005), are considered important scholarly literature on the topic of music education (Steinhardt School of Culture 2019). His thoughts on music learning are in contrast with the aesthetic stance, in that he advocated a praxial approach whereby practical and mental skills are integrated for the development of performers (Elliott *et al.* 2016:11).

¹⁰ The ethical and practical implications for enactive learning are grounded in "possibility, imagination, and interactivity, rather than conformity to standardized practices and conventional ways of thinking" (Van der Schyff, Schiavio & Elliott 2016:1).

¹¹ Pragmatism is a philosophical approach that started around the 1870s in the United States of America (USA) and can be ascribed to the philosophers Charles Sander Peirce, William James and John Dewey from this era (Hildebrand 2018:1). Pragmatic thoughts culminate in practical or experiential outcomes, whereby humans are involved in acting and testing of ideas to solicit solving and acting out life experiences by using the instruments of words and thought (Hildebrand 2018:1). Thoughts are therefore not only reflected by description and representation.

2009:34). Today, among educational academia globally, his work as a philosopher is considered as of pioneering significance in the twentieth century (Fernandes *et al.* 2018:1; Hermann 2011:2; Neubert 2009:30; Romi & Schmida 2009:262; Sikandar 2015:198).

3.3.2 Academic and philosophical literature

The thirty-seven volume *Collected Works of John Dewey*, published by the Centre for Dewey Studies located at the Southern Illinois University in Carbondale, initially under Hickman (1998), and later Neubert (2009), has set fresh perspectives and counts today as a rudiment reference for Dewey scholars worldwide (Neubert 2009:34). Of these academic and philosophical literature pertaining to his reflections on education, and noted as relevant for this review, are *The School and Society* (1899), in which Dewey provides an account of the pedagogical work in his Laboratory School founded at the University of Chicago in 1896; *Democracy and Education* (1916); *Human Nature and Conduct* (1922); *Art as Experience* (1934); *Experience and Nature* (1938a); *Experience and Education* (1938b); and *Freedom and Culture* (1939).

From the above list of works – and there are more – it is apparent that Dewey's contribution to the academic repertoire is notably more than just on the topic of education. His works encompass a diversity of subjects, perspectives on social action, freedom, culture, aspects of human nature and science, culminating in the essence of his thoughts on continuity, interaction and connection with the natural *environment*, with objects of *interest*, *experienced* as knowledge merged as one learning stance (as pointed out in the introductory section 3.1). His philosophies on pragmatism are rudimental to understanding his thoughts in the domains of politics, sociology, and the economy, but specifically in terms of education.

3.3.3 Pragmatic philosophy

Integral to and underlying his perspective regarding social action (of which education and learning is an aspect), is Dewey's pragmatic philosophy, which he systematically applied to his reflections on the economic and political domains as well (Hermann 2011:2). His inquiry constitutes an important philosophical view in sympathy with reality, and in opposition to the transcendental, striving to be an investigation of his

experiential theory, embracing the aims, values and challenges of the individual human life (Hermann 2011:2; Hildebrand 2018:3). This individualistic stance, from a holistic point of view – through actions, feelings, values of life-experiences – is applicable to his reasoning on democracy and participation (Hermann 2011:2; Romi & Schmida 2009:263). Dewey's pragmatism was, therefore, intended as a theory of truth, experiences, and values.

His theory of democracy is considered one of the core characteristics of his educational philosophy (Fernandes *et al.* 2018:1; Oelkers 2016:1) and is briefly outlined below.

3.3.4 Theory of democratic education

Dewey's thoughts and theory on democracy can be clearly seen in one of his early books and his *magnum opus* in education, *Democracy and Education* (1916) (Fernandes *et al.* 2018:1; Oelkers 2016:1; Romi & Schmida 2009:262). His perspective on democracy, however, is also clear from a succession of political writings, he embraced it until the very end of his life (Neubert 2009:28).

His sociopolitical insights, first, reflect the idea of participatory democracy, which means that democracy is not just a form of government or a set of institutions (Fernandes *et al.* 2018:5). However, it means a way of life that relies on comprehensive participation in the goods, values, and interests of a society, as well as in all the areas of associated living (Hermann 2011:2; Neubert 2009:28-29; Sikandar 2015:192). Second, it implicates the idea of a pluralistic democracy (Hermann 2011:2; Neubert 2009:28-29). This means that the diversity of populations, communities, cultures, or societies constitutes an advantage for democracy (Fernandes *et al.* 2018:5; Sikandar 2015:192). Dewey (1916:87) stated unimaginable.

Dewey, therefore, related democracy to much more than politics, by considering all domains concerning interpersonal connections, such as family, work, and other social relations, included in the concept (Allsup & Westerlund 2012:125; Fernandes *et al.* 2018:5,15). This broadening of the meaning of the concept is then expanded by his theory with respect to the ethical experiential or participative aspects of

collective life, as well as human activities related to a productive life (Hermann 2011:4; Sikandar 2015:192-193).

Dewey's philosophy and theories for democratic education stem from his thoughts on pragmatism, as part of the evolving history of learning, and are, therefore, of paramount significance (Sikandar 2015:195). Herewith a short discussion on his philosophy and theory regarding education.

3.3.5 Philosophy of education and theory of oneness

Dewey (2001¹²:339-340) defined his philosophy simply as the theory of education:

Since education is the process through which the needed transformation is accomplished and not a mere hypothesis as to what is desirable, we reach a justification of the statement that philosophy is the theory of education as a deliberately conducted practice.

Dewey's *The School and Society*, first published in 1899, is a description of the pedagogical research in his Laboratory School, founded at the University of Chicago in 1896 (Neubert 2009:30). This work is the initial thematic draft of his theory for this school and revered by educationalists of this era, who were interested in the reformation and reconstruction of formal school systems. Dewey's fresh and unique thoughts on fundamental and continuous social changes during the late nineteenth century – mainly due to the Industrial Revolution and urbanisation – were both needed and necessary for a renewed connection between theory and practice of school and society (Neubert 2009:30). Dewey's vision of the school as a small social microcosmos or 'embryonic society' became famous. He argued for a shift of the centre of gravity to the learner, a pedagogical revolution comparable to the Copernican shift in astronomy¹³ (Miovskas-Spaseva 2016:210; Sikandar 2015:197). In respect of this shift, Dewey (1899:23) stated that "the child becomes the sun about which the appliances [applied experiences] for education revolve; he is the centre about which they are organized". This underpins his stance of experiential learning, whereby connection and priority are given to the interaction between learners and

¹² First published in 1916.

¹³ Copernican shift in astronomy, as part of the Copernican Revolution is the paradigm move from the Ptolemaic model of the heavens, describing the cosmos as having the earth as the nucleus of the universe, to the heliocentric idea with the sun as core (Dersley 2015:99).

their (natural and sociocultural) environment, innate to his philosophy of education (Bulle 2018:579; Sikandar 2015:197).

As postulated in the first chapter, and earlier in this discussion, education, according to Dewey, is seen as a constant, therefore lifelong, process of experiences derived from the environment, channelled incidentally or deliberately, through the intercourse of adults and youth, with the outcome of affecting social continuity (Dewey 2001:330). This process was seen to involve control and growth of the individual via connection with objects and materials of interest inspired or motivated by interaction with the community in which the learner lives (Dewey 2001:330).

Romi and Schmida (2009:262) explained that Dewey's child-centred educational theory, from a democratic stance, expands its boundaries and uniquely encapsulates the three interconnected layers through an experiential process Dewey (1938a:23) wrote that "unless there is a breach of historic and natural continuity, *cognitive* experience must originate within that of a *non-cognitive* sort".

Field (2008:4) has done an apt interpretation of the three phases as a distinctive process: The first phase starts with a non-cognitive, therefore, "practical and existential, problematic situation where instinctive or habitual responses of the human organism [learner] to the environment are inadequate for the continuation of ongoing activity in pursuit of the fulfilment of needs and desires." This interactive process with the environment is, therefore, based on experiences, and dependent on the choice of object matter or data and materials the learner makes, which leads to 'activating' the second phase. The second phase of this experiential process encapsulates the data, defining the parameters according to the interest of learners and then reconstructs the 'captured' information to address the problem. During the reflective third phase the experiential process culminates in cognitive solving of the initial problem through abstracting the information and material into a workable solution to become part of human living (Field 2008:4). According to Sikandar (2015:193), and affirmed by Gross and Rutland (2017:2), Dewey perceived the role of the teacher (or parent) as facilitator for planning of the material and support the learner to cognitively engage and shape the experience to gain knowledge.

The three layers of the theory, namely environment, interest, and experience, are discussed separately in the following subsections.

3.3.5.1 Environment

According to Dewey, education should be concerned with the learner's experiences in school and natural environments outside the school (Dewey 1934:1): "Experience occurs continuously throughout life, because the interaction of the live creature and enviroing conditions, involves the very process of living." As stated earlier in this theoretical discussion, Dewey's pragmatic educational philosophy embraces direct experiences or interactions from the natural environment of the learner. Knowledge or information is experiential and relates directly to the lived experience (Gross & Rutland 2017:2). Therefore, learners are led to engage in activities of personal interest and choose, from a democratic stance, to connect within their ever-changing natural environment to gain knowledge (Allsup & Westerlund 2012:125; Hildebrand 2018:1).

There is a dual process in experiential learning as the learner mutually understands as well as influences the environment (Sikandar 2015:194). Whitehead (2008:104) referred to this process of legacy building as the 'Living (Educational) Theory' of an individual. According to Westerlund's (2003:46) interpretation, it is "a matter of quality of interaction in context and not a universal property of an object". Dewey, consequently, characterised experience by the two criteria of continuity and interaction or participation in the natural environment of the learner (Hermann 2011:5; Neubert 2009:19). However, in accordance with Dewey, the teacher's role for securing educational experiences should include planned, conscious, and intentional aims for supporting and enhancing the learner's worldview and values (Gross & Rutland 2017:2).

Neubert (2009:27,31) observed that, for Dewey, "the school [as environment], above all, must be open to life in order to be a place for learning". For Dewey, school, as a place or environment for learning, should strive to be organised after the model of the 'laboratory' (as metaphor), which involves opportunities for learning through collaborative participation, experimentation, observation, construction, testing, discussion, and creative (artistic) expression with fellow learners (Romi & Schmida 2009:262).

The engagement between learner and educator is a social construct of interaction within a specific and unique environment (Sikandar 2015:197). The learner,

especially children, is inherently curious, social, and constructive, and possesses the natural ability to develop through the guidance of a mentor or teacher. It is through the mentorship of the educator that a constructive landscape is created for the learner with positive outcomes for living. Such educational landscapes or environments are collaborative, as they constitute healthy relationships between educators and learners, where effective methodology makes for self-reliant, independent, and flourishing humans within their social environment (Allsup & Westerlund 2012:127; Sikandar 2015:197).

3.3.5.2 Interest

From a democratic point of view, learners gain knowledge for building their worldview through experiences. Learners are guided to connect with objects and materials, derived from their socio-ecological sphere or environment, through self-chosen (non-formal) and or instructed (formal) experiences (Sikandar 2015:194-195). In Dewey's Darwin-based thinking (Hildebrand 2018:3), experience is based on the chosen interests, enhanced through the anthropological, psychological and socio-philosophical perspectives, and attributes of the learner, "like an organism searching for stimuli" (objects of interest) in order to thrive (Sikandar 2015:195).

Dewey's belief in interdisciplinary or multidisciplinary curricula, whereby the learner focuses on choosing to democratically connect with multiple materials, in order to freely or democratically move in and out of educational environments as they pursue their interests and construct paths for acquiring and applying gained knowledge (Sikandar 2015:197). Dewey's expansion on his concept of the aesthetic experience of art is discerned in his work, *Art as Experience* (1980/1929), and according to Neubert (2009:23), Dewey's perception and thoughts on the aesthetic aspect of art, is that it is an interest manifested within. A work of art means more than the expressive object; it is epitomised by the process of interest in the object and of the experience by either the artist or appreciator (Neubert 2009:23). The latent perception (interest) of the value and role of a work of art involves both, as Neubert (2009:23) aptly postulate, "creative and poetic potentials".

Experience – discussed in the next section – is undoubtedly the consolidating factor of the three layers of Dewey's educational theory to merge as one (Dewey 1934:214). It can be considered the 'glue' which cohesively weave the learners'

chosen materials or objects of interest, freely chosen from their experiences and interaction with their environment, in order to serve lifelong and service learning for a truly democratic society.

3.3.5.3 Experience

Experience, previously mentioned as one of the key layers, is at the heart of Dewey's educational theory of oneness, and best described in his later works, *Art as Experience* (1934), *Experience and Nature* (1938a), and *Experience and Education* (1938b), whereby he postulates the close connection between his idea of experience and his cognisance of nature (Hermann 2011:3; Neubert 2009:19-20). He does not follow the conventional understanding of these terms in the traditional Western philosophy, but with a fresh perspective and with a more expanded vision. Naturalism, according to Dewey, does not refer to an understanding of nature as something that represents a fixed order of things, beings, or species (Hildebrand 2018:1; Westerlund 2003:46). He follows Darwin's anthropology regarding nature, implying a transparent, robust and continuous process in which identities and relationships emerge as the actualisation of natural potentialities in the context of evolutionary interactions (Fernandes et al. 2018:4; Hildebrand 2018:1,3; Neubert 2009:20; Sikandar 2015:195). According to Dewey (1934:214), experience "act[s] in its full development as a connection between doing and undergoing", wherein meanings are actively constructed. This underlines his belief in establishing experience as the factor functioning to converge the three layers of his theory into one.

In terms of the role of communication as an experiential 'device', Neubert (2009:23) stated that for Dewey it is "at the same time means and end". For Dewey, authentic communication endorses and channels the creative as well as the latent educational potential of experiences or participation (Neubert 2009:23; Perez-Ibanez 2018:27). *Art as Experience* (1980/1934) is regarded as a further significant contribution of Dewey's philosophic thoughts on communication since he perceived art as an ultimate form of aesthetic communication (Neubert 2009:23; Westerlund 2003:46).

The previous sections (2.2 and 2.3), aim to contextualise NFE and view the Dewey democratic theory on learning as backbone to solve the problem of whether the arts education business model under research, is suitable and merits rolling out in the

South African market. The following section, therefore, strives to consolidate the chosen theory with the defined characteristics of the learning context, not just to affirm Dewey as forerunner of NFE, but to show how organically connected his relevance is.

3.4 Dewey's influence on and connection to non-formal education

Dewey's firm belief in the importance of the interaction of learners with their natural and sociocultural environments, is one of his most significant contributions to the evolving history of educational philosophy (Neubert 2009:31; Fernandes et al. 2018:17). His conception of democracy – which he posited to be more than a form of government – is in essence a social opportunity for humanity to flourish (Luntley 2016:1). His pragmatic perspective is a perfect 'fit' for the aims of this research and are implemented as such.

3.4.1 Democracy: Environment, interest, and experience

Dewey's key connection to NFE, as stated in section 3.1.2, lies in his concept of democratic education and in his holistic theory. Learners has the freedom to choose for themselves the learning materials from the unique social environment in which they are interested in. Furthermore, to then participate or interact with this chosen material to gain knowledge through a chain of lifelong experiences, is at the heart of his democratic philosophy relating to NFE (Field 2008:2; Hermann 2011:1; Romi & Schmida 2009:262, 263).

3.4.2 Artistic citizenship

Dewey's thoughts on the concept of citizenship are embedded in his beliefs in a democratic culture of service-learning by participating in and contributing to the prosperity of a community; therefore, implying active social engagement as an important part of his experiential learning theory (Dewey 1916:4). Although the philosophical roots for this thinking hail from the classical conception by the Greeks and Romans (Pring 2016:9; Romi & Schmida 2009:263), Dewey assimilated this in his educational theories regarding citizenship (Dewey 1916:81) in his reference to education as, "[a] social function securing direction and development in the immature through their participation in the life of the group in which they belong". He stated

(1969:4) earlier in *Democracy and Education* that “[m]en live in a community by virtue of the things they have in common” to form a society where certain aims, beliefs, aspirations and knowledge should form a common ground. Elliott’s (2012:22) understanding of Dewey’s thoughts on artistic citizenship implies that the learners’ interest – via one or more of the arts as chosen force – permeates through an active endorsement to become part of living within his/her socio-environment. For Dewey, the essence of (artistic) citizenship was interwoven in the fabric of a dynamic socio-experiential educational approach and therefore, permeates all aspects of living (Elliott 2012:25; Pring 2016:7).

3.4.3 Collaboration, flexibility, and innovation

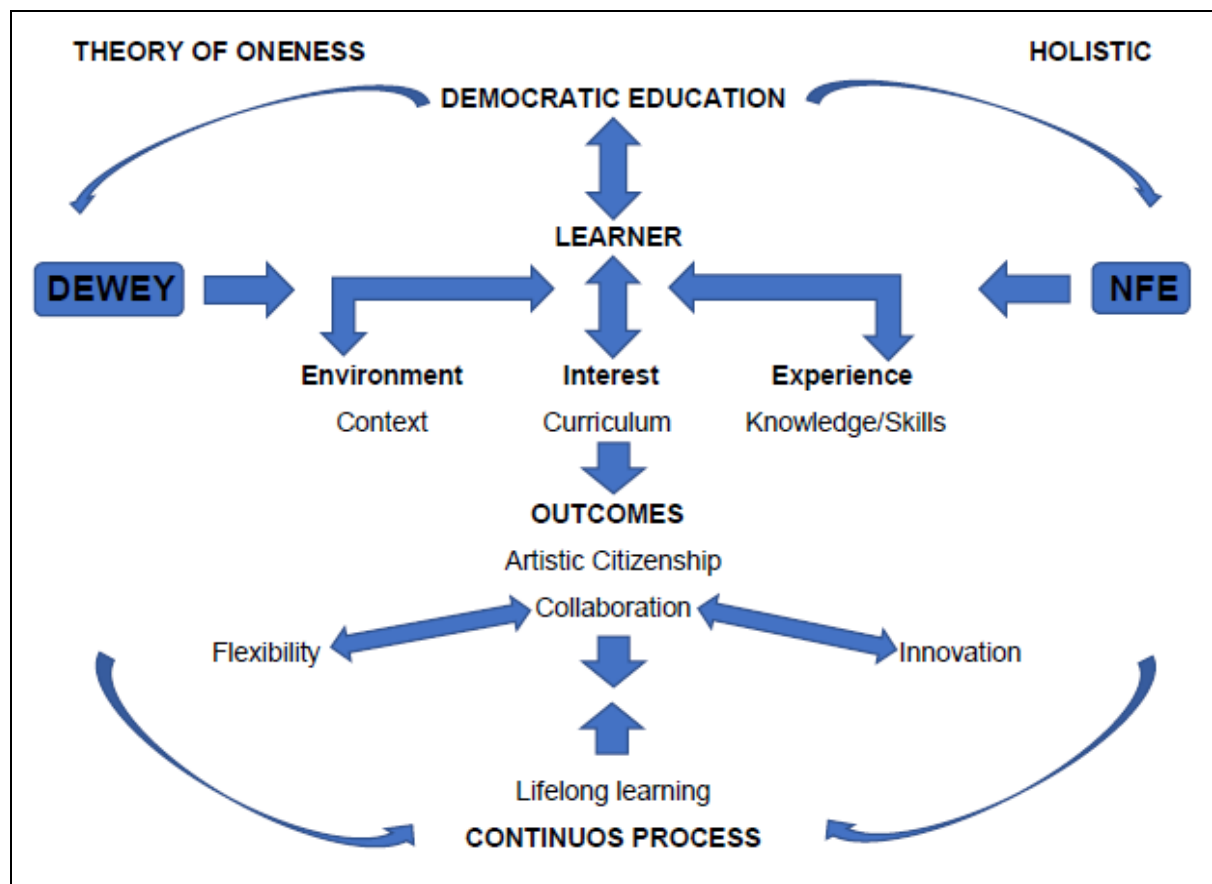
The holistic essence of Dewey’s educational philosophy is present in the fact that NFE providers, today, are seen to enhance existing pedagogy through collaboration and creating closer links between formal academic curricula and extracurricular activities (Mareva 2018:155; Tabacaru 2018:229). The impetus created by this interaction, consequently, aims to improve the quality of general education within a broader labour market and nurtures more innovative thinking in both formal and NFE streams (Ardouin 2020:3). NFE providers are increasingly perceived as key partners in formal educational delivery, especially in the view of their innovative methodologies and flexibility to serve the need of individuals (Ardouin 2020:3; Mareva 2018:155). Various types of synergistic collaborations are currently emerging at all levels of the educational spire, from primary, secondary, and vocational to higher levels (Mareva 2018:156).

3.4.4 Lifelong learning

Since the start of the twenty-first century, NFE has been steadily integrated globally into formal schooling sectors through lifelong learning programmes, to improve serving the aspirations, needs and expectations of diverse learning groups (Dada *et al.* 2006:27; Rogers 2019:1). Today, therefore, there is a growing awareness of the value and expertise outside of the formal academic disciplines, commonly recognised and acknowledged by societies as gaining of knowledge, which vastly upgraded the status of NFE (Ardouin 2020:3). As posited in section 3.3.5.2 of this

chapter, this significance directly aligns with Dewey's theory of learning as a natural and continuous or lifelong process (Hildebrand 2018:3).

The flowchart in Figure 3.1 aims to reflect aspects gained from both the literature studied, as well as the personal empirical experience of this researcher as a non-formal educator, on the influence of Dewey's educational philosophy and theories, showing the connection with the NFE approach.



Authors own creation (2020)

Figure 3-1: Alignment of Dewey's democratic educational theory with non-formal education

The purpose of the above flowchart is to serve as extrapolation of the focal principles of the study as perceived by the researcher from the literature studied; however, as stated, inclusive of personal experiences on the topic. The flowchart is meant as a graphic representation consolidating the following: Dewey's learner-centred theory of oneness as depicted by his thoughts on democratic education as core to the three aspects *environment*, *interest* and *experience* permeating the process to culminate in the learning outcomes. The outcomes of (artistic) citizenship, collaboration by flexible and innovative thinking become a continuous process of lifelong learning.

The holistic character of NFE – stemming from the factors *context*, *learner* and *knowledge* (discussed in section 3.2.2.1) defining a learning approach – points to the role and positioning of the learning approach and conforms to or align with the Deweyan aspects of *environment*, *learner* and *experience* (explored in section 3.3.5). The outcomes are then the same as for the Dewey educational theory, indicating an organic connection with NFE, confirming his status as ‘forerunner’ who influenced the emergence of this approach as part of the evolving history of education.

3.5 Implication and conclusion

In this chapter, several key points related to NFE as a context for the arts education business, were reviewed and discussed, deconstructing the inter-disciplinary research focus for this dissertation to expose the value this approach can play in democratic arts learning. Special attention was given to the educational principles of John Dewey as the theoretical framework for this study. The connection between Dewey’s democratic educational theory of oneness and the NFE approach, based upon a common holistic understanding of human beings and their democratic learning experiences, is significant to anchor this approach as the chosen milieu for establishing the feasibility and viability of the arts educational business under question in the conclusive chapter of this study.

The development of skills – including, according to Wright et al. (2016:6), non-cognitive skills, such as “responsibility, empathy, support for others, creativity and improvising to find solutions” – is perceived as a ‘global currency’ in the current century, and arts education will have to meet this demand in order to ‘fuel innovation’ and for a vibrant future economy and society to transpire (Haseman & Österlind 2014:409). Policymakers are making an invigorated effort to stimulate and affirm the importance and significance of the skills developed through NFE for innovative (and flexible) thinking (Bamber 2012:6), especially for arts education in the rapidly changing socio-economic (and technological environments) and therefore, the arts industry (Haseman & Österlind 2014:409).

As stated in the first chapter, it is imperative in the current era for arts educators to seek, encompass and understand the role of the NFE and learning process as an

approach to keep up with trends requiring innovation and flexible thinking, for the enrichment of societies through lifelong learning in the rapidly evolving current times. Today's learners are active participants rather than passive spectators and view themselves as agents in the process of creating information and new ideas. The implication, therefore, is that non-formal educators and arts educational businesses, today, should strive to continue giving impetus to the Dewey ideal, regarding the role and purpose of arts educational development in concrete local contexts, by putting learners' individual needs at the heart of a democratic learning process. The twenty-first century's "pedagogical principles of personalization, participation and productivity" (Scott 2015:2) align strongly with Dewey's educational beliefs. NFE, therefore, proves to be a relevant approach for the learning climate in current times, as it can be successfully applied in any context. For this reason, it serves as an appropriate context for the rural arts education business studied in this research.

Chapter 4

Research design and methodology

4.1 Introduction

Research is a specific thought process of investigation and inquiry (Graciano & Raulin 2000:1), implying a systematic collection and analysis of data for the specific purpose of answering the research questions to solve the problem (McMillan & Schumacher 2001:9). For this study, emerging from the research problem statement, the main question was whether the business model investigated would be feasible for use in non-formal arts education as a trade initiative for the South African market. This involved an inquiry into both the trade aspect and non-formal education domain of the arts business – a rural community-based educational practice owned by the researcher. This chapter, therefore, comprises a detailed discussion of the research design and methodology for the study, after the initial, brief introduction thereof in the first chapter. The methods employed will be explained as relevant for solving the primary objective of the study, which was to explore the Ladybird business model to evaluate whether it complies as a feasible and viable non-formal arts education centre.

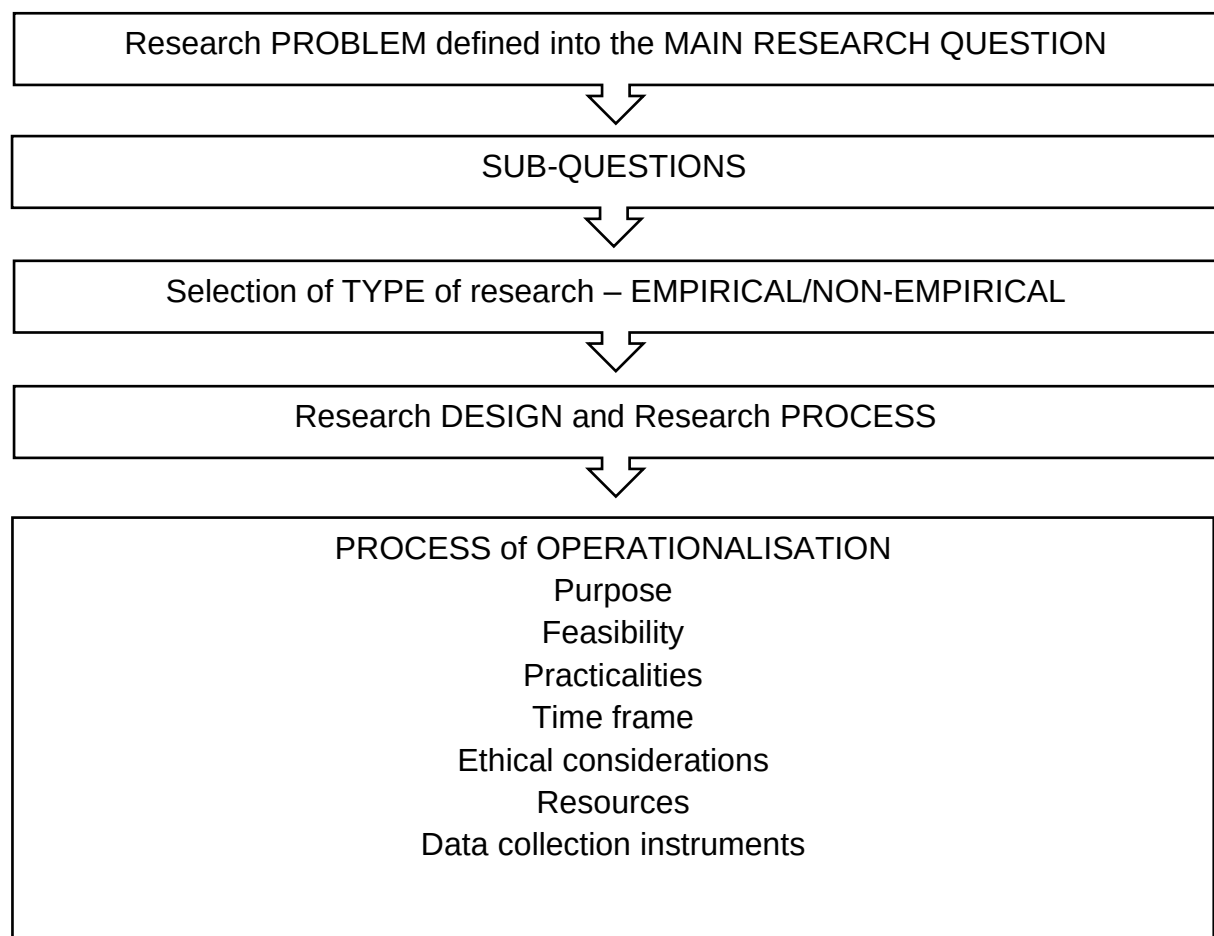
The chapter begins with a short explanation of the research design and preferred approach, which includes the concept of interdisciplinary research and the chosen mixed methods inquiry paradigm. A discussion on the ethical considerations serves as a prelude for discussing the sampling strategy followed. This included the population sample frame, data collection tools, communications, mediator¹ and mixed methods data collection, followed by the analysis strategy, comprising the analysis procedure that harnessed the interpretation for solving the problem in the conclusive chapter. Strategies implemented to confirm trustworthiness conclude the discussion on the design and methodology of the research.

The initial step in formulating the research problem was to identify a topic of interest pertaining to the specific researcher's field(s) of proficiency (Gay & Airisian 2000:40).

¹ For the purposes of this research an appropriate mediator was appointed to act as intermediary or go-between the researcher and participants for the data collection process. This appointment was necessary for ethical and validity reasons, due to the researcher being the owner of the arts business under study.

Flowing from the problem of the topic researched, the main question and sub-questions crystallised to guide the research process. Cohen *et al.* (2000:246) stated that the operationalisation of a study depends on the research question(s); therefore, positioning and anchoring the definite and researchable features of the data to be collected.

The flow chart in Figure 4.1 shows a graphic sequence of how the research problem was defined and resulted into the research process.



Source: Beukes (2016:73)

Figure 4-1: Research problem to the research process sequence

4.2 Research design and approach

The research design can be explained as the scheme, proposition, or 'blueprint' to be able to visualise and frame the ideas in which the research is to be conducted (Mouton 2004:73). However, according to Cohen *et al.* (2000:73), "there is no single blueprint for planning research. Research is governed by the notion of fitness for

purpose". For this study, therefore, the carefully considered design that fitted best with the intended research was an interdisciplinary case study, which implies a mixed methods stance. Best and Khan (2003:249) postulated that case studies are a means of "organising social data for the purposes of reviewing social settings". Mixed methods research is an approach to inquiry that purposefully combines or associates both qualitative and quantitative forms for data collection. This design method provides investigation across disciplines, with a rigorous approach to answering research questions (Shorten & Smith 2017:74-75).

According to Cohen et al. (2000:89), the function of a research design plan is to give a concise indication of the strategic process of the chosen methodology required to implement the plan. The subsequent chosen design plan and methodology ensued to collect, organise, analyse, and interpret data, aim to make a thorough inquiry for the illumination of the research problem (Graciano & Raulin 2000:1). De Vos et al. (2005:312) posited that the essence of the research questions, the available resources in the chosen field, as well as the investigating skills of the researcher are important aspects underpinning a research design.

The following design plan was applied in the research process for this study:

1. Appropriate literature was reviewed to find a research topic and formulate the research problem. This discussion, in the form of a research proposal, expostulated the rationale of the research, and was offered for approval to the relevant authorities of the UFS business economics and music domains for the study to commence.
2. A procedure was developed to investigate the problem. This procedure involved literature reviews on both the disciplines of business and (arts) education, whereby the concept of a business model and the non-formal education context were investigated and anchored by suitable and preferred theories. The procedure was guided by the researcher's decisions regarding the design approach and preferred methods for gaining insight into finding the answers to solve the problem.
3. Data was collected and prepared for analysis, according to the preferred sampling strategy. This strategy involved selecting the role players from the

population of the business, ethical considerations, data collection tools, and communications for sampling.

4. The data capturing process followed the collection of the data.
5. The captured data was analysed in accordance with a plan which involved organising and identifying the emerging themes, categories, and gaps in a coded form to crystallise in graphic and narrative format.
6. Thereafter, the findings in terms of the themes and categories were interpreted, triangulated, and connected to the theories of the research, in consideration with the research questions and objectives.
7. In the conclusion of the study, the problem of the topic was solved by answering the research questions for achieving the objectives of the research. In this final chapter, the gaps identified in the findings led to new questions arising to be solved.

The research approach, type, design, and methods are discussed according to the appropriate and preferred choices the researcher have made to find answers for the research problem and will, therefore, be discussed in detail in this chapter. There is an “inseparable connectedness between the research problem and the research design” (Tuckman, 1999:235.) Tuckman (1999:235) further stated that the development and successful implementation of a design plan depends on the reliability and practicality of such a plan to enhance validity of the study.

4.2.1 Interdisciplinary

The music (arts) education, performance and musicology background, along with first-hand business management experience of the researcher are representative of the typical research skills needed to strongly motivate the sourcing information by ‘pollenating’ rather than specialising in the various diverse subject fields (Rhoten 2004:8). Furthermore, according to Rhoten (2004:9), interdisciplinary research has yet to culminate in a firmly established approach with clear guidelines. However, it was a logical choice for this research, as it encapsulated the diverse perspectives of both arts education and business and was practical to use for the broader spectrum of problem-solving (Metzger & Zare 1999:642). It offered a preferred and more holistic perspective on the research challenges, as well as showed up relevant and

applicable results for addressing the particular social gap for this study (Rhoten & Parker 2004:2046).

Therefore, an interdisciplinary approach was used for this research due to the nature of the focus of the study involving both the exploration of business (Economic and Management Sciences) and non-formal arts education (Humanities). Conducting this study in collaboration with both the UFS Faculty of Economic and Management Sciences (Centre for Development Support) and the Faculty of Humanities (the Odeion School of Music), was in keeping with this new approach to research in the postmodern academic era (Hagoort 2008:15).

The chosen interdisciplinary approach proved to be a pro-active stance and supported to enhance and harness equivalences between the two diverse academic fields. It ensured positive interactive thinking to effectively bridge the diversity of the two faculties' academic borderlines, for addressing and solving the problem in this research. Rhoten (2004:6) stated that this approach challenges the researcher to think with fresh angles for finding a solution. According to Hagoort (2008:14), the main aim of interdisciplinary research should not be endorsed on because of the need or wish for collaboration, but rather due to the focus thereof. The worldview honed from the music (arts) background and experiential commerce background of the researcher, affirmed both disciplines as the style guides for the interdisciplinary study.

4.2.2 Mixed methods mode of inquiry

The thematic layout of ideas, encapsulated by an underlay of a mixed methods or multi-methods approach, were used as mode of inquiry in this case study. This was organised through both the qualitative and quantitative paradigms for the interpretations to be made from the analysed data on the topic in the conclusive chapters. Maree and Van der Westhuizen (2012:3) stated that this strategy supports findings that 'add depth and detail' to the findings for a research. These modes of inquiry steered the data collection and supported validity to crystallise the integrity of the information gained for the research findings (McMillan & Schumacher 2001:428-429).

4.2.2.1 Qualitative approach

According to the literature, there are diverse definitions and meanings for a qualitative inquiry. Nieuwenhuis (2012a:51) defined this paradigm as a methodology “concerned with the understanding of the processes, as well as the social and cultural context which underpin various behavioural patterns”. Patton (2000:19) stated that qualitative research focuses on the “daily lives, opinions and viewpoints of individuals or groups”, who is directly affected by the phenomena being studied. The Ontario Human Rights Commission (OHRC 2010:5) affirmed this stance, by stating that qualitative inquiry provides the “rich descriptive detail that explains the human context in numerical results”.

The qualitative aim of this study was therefore to research an in-depth understanding of the experiences and viewpoints of the selected role players in terms of their personal interpretations of the arts educational business within its non-formal paradigm. This resonates with OHRC (2010:5), stating that qualitative methods are centred at depicting a specific paradigm in a broad contextual manner, by attempting to understand the underlying motivation for the behaviour, thoughts and feelings of the respondents. Therefore, each role player who participated in this research was consequently seen as uniquely filled with thoughts and emotions, as well as meaningful life experiences. This supported the researcher in establishing the appropriate measures to respect and protect their personal stories, as well as embrace the experiences the participants had been exposed to through their engagement with the arts business. The chosen qualitative approach, consequently, contributed to give depth, understanding and richness to the study.

The empirical design, in which both interpretivist² and constructivist³ approaches were chosen, centred the non-formal context of the arts educational business. The researcher used this insider’s stance as departure point to capture – from both the arts educational context and business perspective – the needed angle to determine the viability of the business. Therefore, a detailed engagement with the research

² Interpretivists believe reality is subjective, multiple and socially constructed. Therefore, data relates to the context and as such “promotes the generation, discovery or construction of knowledge” (Dean, 2018:3). Dean further stated that for the interpretivists’ reflexive insight, the “entanglement” of the researcher with the topic under investigation should be unique (2018:3).

³ The core of the constructivist approach is that people construct their own and novel understanding and knowledge of the world through experiencing and then reflecting on these life-experiences. This approach emphasises that constructivism is both culturally and socially rooted (Adam *et al.*, 2016:1-9; Fernando & Faiz, 2017:11-111).

object, relatively small samples, an open and mixed methods approach using multiple data sources with a flexible design feature, accommodating adaption when needed (Babbie & Mouton 2001:279; Dean 2018:3), were followed for this empirical research.

4.2.2.2 Quantitative approach

The analysed outcome of the quantitative data is commonly in the form of numbers, which implies measurements (Kabir 2016:203; OHRC 2010:5). Sampling or analysis units upon which measurements are made, to be used for the interpretation of this research, are for example, demographics of the populations selected, as well as statistics from both the populations and archives (Pietersen & Maree 2016:146,147). Unique numbers were derived and identified from the questionnaires posed to the participants and the statistical data captured from the archives of the arts business.

According to the report of the OHRC (2010:5), it is imperative to note that all quantitative data is rooted on qualitative discernment. Therefore, for this research, the quantitative numerical measurements were not interpreted by themselves, but in cognisance with the underlying suppositions as emphasised in the qualitative data. Using quantitative data gives credibility and reliability to the qualitative data and is seen as an objective and unbiased method. It is easy to summarise, organise and compare, especially large amounts of information (OHRC 2020:6). For example, the archives of this case study, which spanned a period of eighteen years, was one of the preferred research paradigms. Another strength of quantitative data, therefore, was that it underpinned the measurement of feasibility and viability which is at the heart of the main objective for this study. The quantitative approach applied in this research, consequently, highlighted the identification of certain trends for determining to what extent the arts business studied was viable and sustainable as a model.

4.3 Sampling strategy

The mixed methods approach selected as research strategy for collecting data from the case under study, allowed for a subjective perspective by the researcher. In this study the researcher of the arts business under investigation, therefore, became one of the research instruments. The sampling was structured according to non-

probability and stratified purposive sampling, which allowed – within the constructivist paradigm – for smaller and flexible sample sizes to be analysed, as previously stated, until no further new information emerged. A purposive sample was first drawn to select who and what will form part of the samples in relation to the preselected criteria relevant to the specific research questions. This selection had sound judgement with openness and orientated the information gathered, ensuring that the problem-solving secured qualitative responses to the questions.

4.3.1 Primary data

Primary data is an involved process, which refers to samples gathered first-hand by the researcher in real time and therefore, in raw form (Kabir 2016:204). The primary data was therefore specifically collected for the purpose and specific needs of the researcher (Ajayi 2017:2,3). The primary sources for data collection for this study were selected from a base of role players, whose contact information were still active on the electronic database or has retained ongoing social contact with the arts business. In terms of feasibility and viability, the primary data for this research – which is usually expensive to gather (Ajayi 2017:3) – was cost-effective as it was electronically available for collection and, therefore, done at minimal cost. The participants selected from this wide population ‘produced’ the ‘crude’ primary data needed to be able to solve the problem of the study. These populations were divided into smaller groups, each with a specific and unique focus, to give the necessary and diverse angles for thoroughly answering the research questions.

4.3.1.1 Population – sample frame

A sample population is the actual group(s) of role players the researcher identifies to contact in some way or another for data collection (Kabir 2016:250). Six groups of role players were identified and used as respondents from the population of the arts business under research, to serve as sample frame. These populations were identified from the various unique social contexts as important role players in the arts business.

The role players selected from the populations or the arts business under research, were categorised to form the following five response groups of the sample frame:

1. The alumni who made one of the arts offered at the arts business their choice of profession or career were divided into Group A. This customer segment was, therefore, chosen for the value and relevance of the data they supplied as direct beneficiaries of the services rendered by the arts business.
2. The patrons, as key partners of the business, were purposely selected for Group B. This response group provided data relevant to the infrastructure management components of the partner network, value configuration and core competency of the business.
3. For Group C, the learners (older than eighteen) and parents formed the largest segment of the customer interface for sampling. This data collected furnished the researcher with significant insight into the stances of its customer segment toward the value proposition, distribution channels and relationships of the business.
4. The alumni who chose arts as profession, were practicing in the field and had an ongoing and interactive social status with the arts business was selected as Group D. They were chosen for the value and relevance of the data they supplied as direct beneficiaries of the services rendered by the arts business. Therefore, as living proof of the success of the arts business they were purposefully selected as interviewees with their positioning at the heart of both the customer interface and as one of the key resources. The data gained from this sample, therefore, served to support answering of all the research questions and to achieve the stated objectives for solving the problem. Mainly due to their connected nature with the topic, this sample also supplied data of notable depth and richness, which opened a paradigm for further questions in the conclusive chapter.
5. The staff at the time of data collection formed Group E. As one of the customer segments and key resource of the arts business, this response group provided worthy data from the diverse angles of the strengths, weaknesses, opportunities, and threats of the business.
6. The management team of the arts business formed Group F. This group was the nucleus of the administrative staff, and the driving force of the arts

business. They were also, along with the owner-director, the main decision-makers for future strategies.

It is therefore clear that purposive or purposeful sampling was applied to select the above response groups, whereby a focused number of participants were selected from the role players to maximise the information obtained. A diverse range, in cognisance with the broad geographic spread from the national, continental and international role players selected, ensured that the samples represented the multiple perspectives of the larger population of the case under research (Babbie & Mouton 2001:166-167; Creswell 2013:147,151; Kelly *et al.* 2003:265). However, Gay and Airasian (2003:115) commented that “the main weakness of purposive sampling is the potential for inaccuracy in the researcher’s criteria and resulting sample selections”.

The response groups will be discussed in terms of each of their unique social contexts as one of the tools for collecting data as discussed in section 4.3.1.3.3.

4.3.1.2 Ethical considerations

Prior to conducting this empirical study, the researcher applied for ethical clearance from the ethical committee at the UFS. The clearance committee was presented with the research proposal via the university’s electronic platform, as part of the required process to apply for ethical clearance. The ethical clearance for this research was obtained on 17 July 2018 through the UFS Faculty of Economics and Management Sciences, and permission was granted by the respective ethical committee of the university to proceed with data collection via the appointed mediator. (See Appendix G for the ethics clearance approval letter.)

The following standard ethical considerations for a mixed methods research were applied in this study:

- First, the participants completed an informed consent form in which all the elements of the research were outlined (Leedy & Ormrod 2013:105).
- Second, the participants were made aware that they were under no obligation to participate and could withdraw at any point of the research if they wish to do so (Leedy & Ormrod 2013:105).

- Third, due to the researcher being the owner of the arts business being studied, an appropriate mediator was contracted, who also facilitated the SWOT⁴ analysis of the arts business with Group E as participants. This person was for ethical reasons, therefore, appointed to liaise all the communications with the participants during the first phase of the data collection process. Data gathered from the research was securely data-based and filed after collection by the mediator and then sent electronically to the researcher via a specifically created Gmail address. In terms of further refuting subjectivity during the collection or interpretation of the data, due to the researcher being the owner of arts business, the researcher had frequent discussions with the supervisors of the study on this matter, in order to eliminate any such challenges (Leedy & Ormrod 2013:105).
- Fourth, ethical consideration was given to using secondary data from the archives of the arts business, as it implies passive participation with no face-to-face involvement with the role players in terms of confidentiality. Sherif (2018:7,8) argued that although datasets are usually anonymised of revealing the background and experiences of these passive role players, the secondary data may still receive data involving vulnerable populations without even their knowledge of participating in the research. For example, for this research, the national or international examination results of the children younger than eighteen years were used as datasets, derived from the archived data to, for instance, establish some quantitative aspects of performance of the business in terms of its core competencies.

The ethical aspects considered during the research process are indicated in Table 4.1.

⁴ SWOT analysis is an acronym for strengths, weaknesses, opportunities, and threats. It is a structured tool for evaluating these four micro-elements of a business or project (Arslandere & Öcal, 2016:3438; Ommani, 2011:9448).

Table 4.1: Ethical considerations during the research process

Consideration	Explanation
Informed and voluntary consent	- Participants were informed of their rights, in terms of choice for participation or withdrawal at any stage of the research. - Permission by the relevant ethical committee to conduct the research, granted prior to the research, were communicated in an information leaflet. - A signed consent was received from each respondent who participated.
Confidentiality	Participants were informed that throughout the process all data would be anonymised and kept safe to assure the participants of the confidentiality of their participation.
Protection against harm	As the process was negotiated via email, the participants made their responses from any safe place of their choice.
Researcher's role	The researcher preserved all the ethical considerations throughout the investigation process.
Mediator's role	The mediator, who also facilitated the SWOT analysis, ensured that all communications and data collected from the participants were kept confidential and anonymous throughout the process.
Reflexivity	The research process, which included the data collection, was adapted as and when necessary.
Gain	The mediator and respondents consented to act for no gain.
Anonymity	Anonymity was observed during the data collection process by both the researcher and mediator to protect the integrity of the research process and the participants.
Bias	- To refute partiality, the researcher, as owner of the case being studied, had frequent discussions with the supervisors regarding the matter of subjectivity. - Electronic and non-personal (cellular phone) communications were used a preferred method.

Source: Author's own creation (2020)

To further secure ethical integrity and verify originality, the researcher obtained clearance of plagiarism⁵, before the study was submitted for review. For assessment of originality, the electronic portal of the UFS plagiarism service provider, Turnitin, was used. The report verifying authenticity of this research was approved on 21 November 2020 (see Appendix H).

4.3.1.3 Data-collection tools

The data-collection tools used for the mixed methods approach for the primary data were: Electronic questionnaires, interviews, SWOT, and STEEPLE analyses. For the

⁵ For no plagiarism to be detected, the approval report similarity index should show less than 15%.

secondary data: The archives collected and databased over the 17-year period (2003 to 2018) of the existence of the business.

4.3.1.3.1 Electronic questionnaire design and compilation

Electronic questionnaires were selected as the preferred data collection technique for the primary sources, who were participants not only living all over South Africa, but also internationally. The questionnaires for the various groups were similar, however, they differed according to the type or participants of the groups (Appendix A1, Appendix B1, Appendix C1). These questionnaires were conducted via email for cost and time efficiency as suggested by Creswell (2014:193). Both the concepts of non-formal arts learning, and the finance side of the business were considered in the questions asked to response groups A, B and C. Group D received a short questionnaire, requesting demographic information to be responded to (Appendix D1), as well as a separate set with main and sub-questions of the research (Appendix D2). Group E received a letter with the background information on the research and the questions for the SWOT analysis (Appendix E).

4.3.1.3.2 Cover letter and consent form

A letter of invitation, which was also the information leaflet (Appendices A2, B2, C2 and D3) were shared with the respondent groups via the mediator from the specifically created Gmail address. All these leaflets/information letters were modified to this effect and sent as attachments with an email request for participation. The information leaflet or invitation letter clearly indicated that this was a voluntary process, and the participants did not need to respond if they so wished. It also provided background information about the research project with the intention of developing trust and protecting the integrity of the study (Creswell 2014:92; Kelly *et al.* 2003:264). The mediator managed and handled all communications to and from the participants. The researcher received the anonymised data from the mediator via the specifically created Gmail address as and when the responses came in for the duration of the collection. The timespan of the data collection process conducted by the mediator was one month. The mediator ensured non-dependent relationships between the researcher and the participants during the process of raw data collection to prevail. Therefore, no identifiable data was shared with the researcher by the mediator.

The cover letter communicated the contact details of the UFS and the two supervisors and provided comprehensive background information on the research topic. It clarified the ethical clearance obtained from the university's ethical clearance committee, indicated that participation was voluntary and that no reward (financial or otherwise) was on offer for taking part in the research. The participants were assured of their privacy, anonymity, and the confidentiality of responses in the research process and were invited to indicate whether they would like to be informed of the research results after completion of the study. Informed consent, explained in a cover letter, were obtained from the participants by means of a consent form (see attached Appendices A3, B3, C3 and D4) and signed by all participants to confirm their voluntary contribution. The elite interviewees (response group D) received a booking form as part of the interview protocol, on which they had to indicate when they would preferably be available for the voice-recorded cellular phone interviews (Appendix D4).

4.3.1.3.3 Response groups

The following role players participated as respondents, as they constituted the core of the arts business' population or universe.

1. Group A: Alumni were selected as respondents who have made one of the arts (music, visual arts or drama) their choice of profession, mainly due the non-formal arts educational service they have received from the business. This small group of participants were important role players, as they represented, by their choice to make one of the arts their career, the achievement by the arts academy of its mission, vision, and objectives. These individuals were not only inspired by their experiences of the business for their own professional career choice, but also on the required academic standard in their chosen art genre, at the end of their time spent there, to be able to engage successfully in tertiary education. These role players represented the number of learners in the history of the business, who gained from the non-formal approach to arts education to such an extent that it opened a career opportunity in their chosen art field. Therefore, through their pragmatic experiences, the business supplied the necessary service to satisfy their needs. Twelve alumni over the span of the 17 years in the business's history,

in this way, made the choice for an arts career and were therefore, valid role players for gaining insight for their angle of the phenomenon. Twelve out of twelve of this population were sampled.

2. Group B: All the patrons were selected as participants, as they did not constitute a large number. They were willing non-members, invited by the owner-director from time-to-time, due to their expertise and influence in the arts field (on both national and international levels), as well as interest and connection with the business. These role players served as the core of the arts business's top support structure in that they served as a strong and intellectual body, especially to and through the owner. Through their personal and individual interaction with the owner they served as pillars for the arts business. These individuals were not a governing body, neither did they replace the role of a governing body. The role of the Patrons did not include making any financial support to the business. However, they rather served as 'archangels' when the need for their support, guidance, and protection in all aspects were required, which included lending their names to the organisation. As such, their insight into the arts business were, therefore, of incalculable value and formed an important part of the data sampling. Fourteen out of fourteen of this population were sampled.
3. Group C: Learners, older than eighteen, as well as past or current parents, were randomly selected as respondents and sampled. This response group were selected due to the various perspectives they represented of the customer interface. This encompassed national, continental or international geographic distribution, multicultural, age diversity (eighteen years old to high seventies), homeschoolers versus governmental schoolers, learners who spent many years doing arts learning at the academy versus those who did not, those who did arts in the earlier years of the business through to the current clients. This selection was marginalised in that the contact information of many ex-clients and alumni were lost or not updated, especially those in the early years of the business. Hundred participants were sampled for participation.
4. Group D: The respondents for this sample were all alumni who also benefited from the arts educational services offered by the business. Due to the service

received by the business, they were able to study one of the arts at tertiary level. They were, therefore, all full-time and qualified professionals in the arts field, either nationally or internationally. They worked as performers, conductors, educators, composers, or managers in the field. The difference with the alumni of Group A, is that participants of response Group D has kept in close contact with the arts academy, and therefore could supply much more in-depth information on the topic. From time to time, these role players offered their assistance by offering some of the classes to current learners just for fun and interaction. They also supported by conducting the ensembles or choir during public productions offered by the arts academy, kept the management informed of their professional progress in the field or, in general, visited to spend social time at the academy. For these reasons, this response group were purposively selected for participating in the elite interviews. Five out of five were interviewed.

5. Group E: The consulting staff of 2018, who were under contract to teach arts at the time of the data collection for the study, were participants in the SWOT analysis. The purpose for the SWOT analysis was not only to assess or motivate employee engagement (Suyanti & Yeni 2018:336), but for the valid information gained from the perspectives and perceptions by this group of role players, of the internal and external strategic environments of the arts business. Seven out of eight participated in the SWOT analysis.
6. Group F: The management staff of 2020, consisting of the director, deputy director, heads of Dramatic Arts and Visual Arts. This team participated in the STEEPLE analysis to determine the applicable factors and catalysts from the macroenvironments of the arts business.

4.3.1.3.4 Elite interviews

Non-random sampling, also known as judgemental sampling, is a common method used to collect data in qualitative exploratory studies. This method was used for the intentional selection of the participants in Group D; therefore, targeting specific individuals for the elite interviews (Pietersen & Maree 2016:198). These participants were selected by the researcher, because of the knowledge and experience every

individual in the group had as the most suitable 'instruments' to answer the research questions (Gay & Airasian 2000:115).

Interviewing was used as one of the data collecting tools or techniques to gain understanding of the underlying reasons and motivation from the selected group of role players' stance and dispositions toward the topic (Ajayi 2017:4). The respondents in this sample were a group of individuals who were selected due to their first-hand experiences of the business, for their continuing interactive and connectedness, as well as being practicing professionals in the arts arena. As such, their responses were of incalculable value for the analysis of the case.

Semi-structured one-on-one interviews via cellular phone were conducted by the mediator with Group D, whereby more detailed perceptions of the functioning of the arts educational business in the NFE context were gained. Other than the cover letter (Appendix D3) and a questionnaire regarding their background information (Appendix D1), the participants in this group received the main as well as sub-questions of the study prior to their appointed interviews for the purpose of preparing their responses (Appendix D2). The data collected via these interviews were anonymised by the mediator and then shared with the researcher via the specifically created Gmail address.

The elite interviews required careful planning by the researcher, to position and empower the mediator to be able to conduct the conversations in practice with ease and to ensure positive outcomes for the data collection. The mediator, as interviewer, therefore, were equipped beforehand and given insight into the material being researched, to be able to have a good command when the conversations would be conducted. The open-ended main and sub-questions of the research (Appendix D2) allowed the interviewees to freely respond in their own unique terminology or preferred language, and to explain and qualify their responses. De Vos *et al.* (2005:343) recommended open-ended questions for interviews, as it is conducive to spontaneous responses. Three interviews were conducted in Afrikaans, and two in English. The data collected via the research questions formulated, were therefore, overarching perspectives and valid for solving the problem of the research. As such, the rationale behind conducting the interviews for data collection, as a key tool for qualitative analysis (Richards 1996:204), was that this group of participants

provided the necessary additional insight in the social phenomenon under investigation. The data collected through open-ended questions were, however, challenging to 'code' for electronic analysis or statistical use, and to classify themes and frequencies. The interviews were all conducted during the same period as for the other groups.

The elite interviewees were also initially invited to participate via email with a cover leaflet, consent and appointment booking form (Appendix D4) for a thirty-minute interview via voice-recording on their cellular phones, to be conducted at a predetermined time of their choice. All the participants in this group affirmed positively and confirmed the appointments for the interviews to be conducted via cellular phone at the scheduled times with the mediator. The interviews were conducted in a flexible, open, and informal format; however, structured in terms of the questions, while the mediator encouraged spontaneity and had a pleasant style. All the interviewees responded sincerely and passionately on the topics, well within the thirty minutes as planned. The voice-recordings of the interviews were sent via WhatsApp to the researcher and the data was transcribed as and when the messages were received, while the data was still fresh and clear.

4.3.1.3.5 STEEPLE analysis

A STEEPLE analysis was used as a continuous strategic instrument, to capture important data regarding the seven macroenvironments for the arts business. For the purposes of this research, a STEEPLE analysis was conducted in August 2020 by Group F, the management team of the arts business. Therefore, the aim of the analysis was to determine the factors for planning strategies for sustainability of the arts business in the short, medium, and long term. The information was used to plan for its service positioning and products offer, to outperform competition, and for sustaining its market for the future (Bhasin 2020:1; Kelly 2018:1,2). (See the Ladybird STEEPLE analysis attached as Appendix I.)

4.3.1.3.6 SWOT analysis

A SWOT analysis is a well-recognised tool used by senior management for making an effective situation analysis for the strategic positioning and planning of the micro- and market environments of a business (Arslandere & Öcal 2016:3438; Gürel & Tat

2017:944,1005). The SWOT analysis done with the staff (Group E) for this study was used as one of the data collection tools and was an easy and clear method for determining the external and internal environments of the arts business model. Strengths and weaknesses are the internal attributes of a business and on the opposite axes of being helpful and harmful for an organisation. The opportunities and threats are the external conditions and the opposites of either helpful or harmful for achieving the objectives of a business (Arslandere & Öcal 2016:3439, 3440). The internal analysis identified the resources, capabilities, core competencies, and competitive advantages inherent to the arts business (Wiid 2016:131). The external analysis pinpointed the market opportunities and threats of the arts business, by looking at the competitor's resources, the industry environment, and the general market landscape (Sammut-Bonnici & Galea 2015:1).

Group E, which were the staff of the arts business at the time of the data collection in 2018, participated in a SWOT analysis (Appendix J) that was conducted by the mediator, who doubled to function as the external facilitator. The facilitator, as an external source, was used to gather objective information from this group, due to the researcher being the sole owner and director of the arts business being studied, which eliminated undesirable subjectivity during this data collection process. The facilitator conducted the SWOT analysis during July 2018 in a face-to-face, one-day group session on the premises of the arts business.

The information gained from the SWOT analysis was captured (the process is discussed in section 4.4.2) and used in the interpretations for determining the feasibility of the internal and external environments of the arts business. The STEEPLE and SWOT analyses contributed to the data sets by making a clear and effective picture of both the internal and external environments of the arts business to be able to strategise for sustainability.

4.3.1.4 Research communications

The researcher collated the necessary names and contact details of the participants – as indicated per the criteria in Groups A to E – and shared this information electronically with the mediator via the specifically created Gmail address. The mediator then proceeded with the distribution of the questionnaires with the cover

leaflets, as well as consent forms and, subsequently, handled all communications electronically to and from the participants.

The mediator was selected prior to the data collection process to establish objectivity and validity. This chosen person was ideal for this function and proved to be suitable for liaising directly with all the participants, in lieu of the researcher. This individual was professionally involved and experienced in both the arts education and business disciplines on both national and international level.

4.3.1.4.1 Mediator

The invitation to the person who functioned as both mediator and facilitator were sent out electronically per informed consent and cover letter around five weeks prior to the first phase of the data collection process (Appendix F1). The chosen mediator-cum-facilitator of the SWOT analysis was selected because of his expertise on both national and international level of the arts industry and arts education (résumé attached as Appendix F2). This person functioned voluntary and at no cost. For this purpose, a contract was drawn up and signed by both the researcher and mediator (Appendix F3), clearly indicating the following.

For the mediator:

1. The nature and procedure of participating in this study facilitating the analyses with the staff of the arts business under research.
2. Acting as mediator to invite and collect data, as well as conducting the interviews with the chosen participants for this research.
3. Background information of the research as provided in the information letter.
4. Participation is voluntary and free to withdraw at any time.
5. No direct professional interest in the arts business under research.
6. Will receive no payment for assisting with this research, but direct costs would be covered.
7. Findings for this study would be anonymously processed into a research report, journal publications and/or conference proceedings.

For the researcher:

1. Inform the mediator of the names, email addresses of the chosen participants, for him to be able to communicate and handle all the data collection.
2. The mediator would be the only person to communicate with all the participants during all the stages of the research and that he will anonymise all data before sending it to the researcher for analysis.

4.3.1.4.2 Questionnaire distribution and collection

As discussed in sections 4.3.1 and 4.3.2, both primary and secondary sources, guided by the research questions, were used as methods for collecting data and to enhance triangulation. Primary sources for data collection were electronic questionnaires, semi-structured interviews, SWOT, and STEEPLE analyses, first-hand experiences and personal experiences of the researcher as owner of the arts business. Secondary sources for data were collected from archival records consisting of documents, photographs, press clippings, advertisements, posters, and news publications pertaining to the arts business over the period 2003 to 2018.

Questionnaires (see 4.3.1.3.1) were used to collect data for sampling from respondents of the focus groups (A, B, C and D). The questionnaires were not too long, clear, and easy to answer with open- and closed-ended responses required. The questionnaires for the various groups were similar for some questions; however, differed depending on the social type of the chosen role players to participate. The Likert scale⁶ was used for the responses of the closed-ended questions. A cover letter of introduction (see 4.3.1.3.2) was used to explain the topic of the research. It further included a section for the demographic information of the respondents and the last section consisted of the questions for the two disciplines of the case study, under the sections: arts education and the business aspects. The lists of structured questions were guided by the problem statement of the research and aimed to show feasibility and viability, to assess if the business model is sustainable for a national market.

To eliminate subjectivity due to dependency of the respondents to the researcher as the owner of the arts business, the researcher was only involved in this initial step of

⁶ The Likert scale is widely used and provides an ordinal measure of a respondent's attitude, whereby most common responses are to agree or disagree with a statement. Mostly four to seven response categories are used. Scales are intended to help researchers discover the strength or feeling of the attitude of respondents (Maree & Pietersen 2012:167).

the collection process. The pre-selected mediator handled all further communications of the distribution and collection process of the raw material with the participants via a Gmail address specifically created for the research. Emails were used for the reason of convenience as participants were from both national and international universes, and to eliminated potential bias and be cost- and time-effective. The cover letters, consent forms and questionnaires were distributed as attachments, with an email request for participation. The mediator anonymised the raw data received back from participants and sent it to the researcher for the further steps of analysis and interpretation. This eliminated any dependency with the researcher, as owner of the business model, to the participants.

The percentage collected for sampling of the questionnaires distributed for the various response groups is shown in Table 4.2.

Table 4.2: Primary data distributed and collected from response groups

	Group A	Group B	Group C	Group D	Group E	Group F	Total
Distributed	12	14	100	5	8	4	143
Collected total	4	14	38	5	7	4	72
Collected usable	4	14	36	5	7	4	70
Collected unusable	0	0	2	0	0	0	2
Percentage for sampling	33.3	100	36	100	77.7	100	74.5

Source: Author's own creation (2020)

In total, the groups indicated, on average, a good response rate of 74.5%, which is higher than the recommended 65% (Kelly et al. 2003:265). Two of the completed questionnaires from Group C could not be used because of faulty and incomprehensive responses. One of the staff from Group E could not participate in the SWOT analysis due to illness, and therefore, was not calculated for sampling. The questionnaires represented both the national and international profile of the arts business as a total of 67 of the selected population that participated, which were within the parameters of between 20 and 30 respondents, recommended by Creswell (2013:189) as imperative for achieving data saturation.

Most of the completed questionnaires were returned via email in portable document format (pdf) files, which saved on time and transcribing the data, therefore, conducive to conciseness-

4.3.2 Secondary data

Secondary data is the data already collected in the past for some ulterior purpose and therefore, usually not produced by the researcher (Ajayi 2017:2,4; Kabir 2016:205). This existing data on the arts business, which was archived from public sources in the form of press clippings, posters, adverts, old concert programmes and photographs, provided the researcher the opportunity to examine and analyse it for supporting the primary data to inform the research questions (Cheng & Philips 2014:1; Sherif 2018:1,3). Various literature stated that the collection of secondary data is an unconscious action (Kabir 2016:205). In the instance of archives, the data collection began long before the research was undertaken (Stake 1995:50).

This method of data collection relates to the past and was, therefore, not bound by time. However, the actual capturing process was quick and easy, usually over a short period, as well as economical (Ajayi 2017:3; OHRC 2020:6; Sherif 2018:6,7). Therefore, the refined form of the data gained from these archives was immediately available and accurate. However, due to being put through various statistical treatments by the initial collectors of the archives, the reliability aspect might have been lessened, though not compromised (Ajayi 2017:3; Sherif 2018:6). Due to some aspects of this research findings generated by this method, it had the social benefit of not compromising some of the vulnerable role players of the arts business (Sherif 2018:6), for instance children younger than eighteen years whose statistics regarding their arts performance were archived. Therefore, using the secondary data was a sensible support and extension of the primary data collected (Sherif 2018:6,12). Sherif (2018:12) concluded that secondary data is most effective as it usually carries relevant and rich datasets for increasing reliability of the findings.

4.3.2.1 Archives

The archives of the arts business were collected since the inception of the arts educational business in 2003. The gathering from these archives, sourced as the secondary data, began since the inception of the business in 2003 up to capturing in 2018. However, the period for the actual capturing took one week in October 2018. Valid information derived from these 'impressions' of the business were analysed and used as dependable sources, to give richness and depth in the conclusion of this study (Njie & Asimiran 2014:35-36). Secondary data was sampled in the form of

press clippings from newspapers in the archives, concerning the results achieved for national and international examinations for accredited certification by the external partners of the business over the above period. Another sample was taken from the archived data concerning the number of concerts offered over the above timeline, which included the internal as well as national and international artists received over this period. This data served to further support credibility and fill a gap for solving the research questions, which was not possible only by the primary data collected (Kabir 2016:205).

4.3.2.2 Questionnaires

According to Kabir (2016:271), secondary data can be data collected, for instance demographics, from the primary sources which in essence does not concern the main objective, however, supports or enhances the researched phenomenon (Kabir 2016:273). Therefore, the questionnaires focused on the primary sources of response groups A, B, C and D, contained sections specifically for collection of statistical data, namely demographics, age, the number of years attended at the business, and grades achieved (Appendices A1, B1, C1 and D2). These categories involved statistics regarding the value configurations, cost structure and core competencies of the business, and included some aspects regarding the arts education domain of the research. For some of the questions, the same sets were used, each of which were constituted slightly differently, to suit the specifically chosen role players' response group (OHRC 2010:7).

4.4 Data collection and data capturing

The aim for data collection or a data set is to capture relevant proof, which the researcher then translates to rich data analysis to construct an honest, persuasive, and trustworthy answer to the hypotheses as posed by the question(s) of a study (Khan 2014:208-209). Meticulous data collection, albeit qualitative or quantitative, is crucial to maintaining the integrity of the research (Kabir 2016:202). Data collection has a core function in the statistical analysis of both the primary and secondary data (Ajayi 2017:2). Practical considerations for data collection are important, as implementation is often challenged by logistics. Flexibility was, therefore, an

important aspect to allow for changes without incurring inconvenience or unnecessary expenses in this regard (OHRC 2010:9).

The researcher was guided by the OHRC's (2010:9) logical steps for data collection:

- First, identifying and deciding on a strategy for handling logistics and resources effectively, as well as a mediator-cum-facilitator, for handling all the communications in the first steps of the data collection, were key decisions made prior to the data gathering process.
- Second, the planning and setting up of electronic communications to motivate the data collection to ensure the highest possible participation rate, was an important strategy that needed to be implemented.
- Third, the necessary measures to secure privacy and confidentiality were respected.
- Fourth, consideration of the impact and inconvenience in terms of the time of the mediator and participants for the data collection.

Data capturing is the method of converting the data collected into an electronic format for computer readable characters, either manually, automated or a combination of both. Manual data entry is time-consuming and inclined to faulty entries, especially when a large amount of data was collected (Hamzah *et al.* 2018:618). Therefore, the digitised process whereby the information gathered for the research was transformed into a digital format to be understood by computer systems or electronic devices, was necessary for this research. This digitised information was consequently easy to store, access and transmit, therefore secure and not limiting integration into the interpretation and findings of the study.

4.4.1 Data collection

For this research, all the primary data collected, according to the methods described in sections 4.2.1, 4.2.2 and 4.3, as received by email from the mediator, was stored to the electronic terminal of the researchers' computer's, as well as being printed out in hard copy and stored in a lockup cupboard for future reference. The data collected through the analyses and WhatsApp records of the interviews were stored electronically for easy access and future reference. The secondary data from the

archives of the arts business was stored immediately after collection on the researcher's computer in Microsoft (MS) Word format.

In the immediate months after the period allowed for the participants to respond – September 2018 to January 2019 – the researcher started to prepare all the questionnaires received from the various participants of the groups via the mediator during the data collection period, by organising the raw data separately onto MS Word documents. The processed data of both the primary and secondary sources was then analysed on MS Excel spreadsheets. The data of the groups was organised, processed, and analysed according to the four separate response groups A, B, C and D.

The analyses were conducted by the facilitator, and as such was processed by this person and the raw data communicated electronically to the researcher on an MS Word document. After organising, processing, and analyses of all the data collected (primary and secondary), the researcher exported the analysed data onto MS Excel spreadsheets. The MS Excel spreadsheets were used to facilitate the collected data into the required statistics to graphically depict the research results. The data collected and captured was checked and controlled twice by the researcher for quality assurance for correct data entries to be used for the interpretations and conclusive chapters of the study.

4.4.2 Data capturing

The advantage of converting the data for this research, from the various collected tools into an electronic readable form, was both time- and cost-effective (Hamzah *et al.* 2018:621). For the response groups, the samples collected either via questionnaires, elite interviews, as well as the data gathered from the archives, were captured for transfiguration by the following steps:

- Organising, regrouping, and clustering according to themes or categories in manageable bulk by highlighting keywords and concepts.

- Hand sorting for the open⁷ and inductive⁸ coding of the above data sample into meaningful segments or units according to emerging themes or categories.
- Feeding the hand-coded data units into Basic MS Excel⁹ to be able to extract the frequencies in consideration of relations and variables.
- Digital converting or interpreting the frequencies of the data samples by Basic MS Excel into usable numerical or symbolic readable format.
- Transcribing and defining the numerically formatted data into tables, graphs, figures, and charts in MS Word format.
- Secure and save the transfigured data on a password protected electronic device to use as and when the research process unfolds to completion.
- Analyse the data to be used for interpretation.

The data captured for the SWOT analysis followed a transfiguration process, advocated by Wiid (2016:132-136), after which the outcome in the format of one matrix was ready to be used in the interpretations for the research. The following steps guided the analysis to the conclusive matrix:

- The list of strategic internal factors for supporting the needed outputs of the arts business was identified and listed.
- The internal factors were listed according to the magnitude and performance factors.
- Thereafter rated as major, neutral, minor strengths, or major, neutral, minor weaknesses. The ratings for the SWOT analysis were done on consensus by all the participating members.
- After classification according to the magnitude or performance aspects, the importance from a marketing stance were determined.

⁷ Open coding is the process whereby the researcher retrieves data associated with developing thematic ideas to be examined in clusters or in comparison, when analysed (Nieuwenhuis, 2012c:105).

⁸ Inductive coding is a qualitative instrument whereby the researcher works inductively to let codes emerge from the data, in contrast to *a priori* coding which are developed prior to examination (Nieuwenhuis, 2012c:107).

⁹ Basic MS Excel is the electronic instrument of Microsoft, a leading global computer trader, for making numerical sense out of a bulk of data. This tool allows for the coding, sorting, and filtering of data to be interpreted into tables, charts, and graphs. It is effective for unlocking potential information added into in the grids of cells (Microsoft Support, 2020).

- A matrix was drawn in nine quadrants, whereby the unique factors in terms of internal and external environments for strategic assessment of the arts business were clearly depicted.

The data captured for the STEEPLE and SWOT analyses was triangulated to position and plan the strategies for the sustainability of the arts business for the short, medium, and long term.

4.5 Data analysis

The documentation and analysis process aimed to present the captured data in an intelligible and interpretable form. Part of the strategy of data analysis is the process, preparing, organising, and describing the sample and participants – as discussed in the sample strategy in section 4.3 (Nieuwenhuis 2012:c103) – in order to identify trends and relations in accordance with the research aims. Nieuwenhuis (2012c:99-117) stated that the organising, transcribing, and saving of the coded data is imperative to the analysis procedure. The coding of the data sets established themes and categories for structuring and transfiguring the analysed data into electronic symbols used for interpretation.

4.5.1 Analysis procedure

- The analysis procedure commenced after the collection and storage of the data (Creswell 2013:45).
- The organising as well as regrouping and clustering of the multiple forms of data prior to the analysis of categories or themes to emerge.
- The categorising or regrouping required the researcher to compare, contrast, cluster and organise the data to suit the analysis process for solving the research problem.
- Other than the data analysed from the various response groups, the interviews and archives were transcribed by organising, reducing, and coding the data to find relevant themes that emerged.

- The researcher did the coding by hand according to the categories on the questionnaires, prior to entering for electronic conversion of the captured samples.
- Prioritising the themes or overall categories and cross-tabulating, were a prerequisite for usage of the data in the final interpretation of the findings (Nieuwenhuis 2012c:120).
- For the interviews, thematic analysis through picking up the frequency of words or phrases, representing certain concepts or aspects to determine trends, were used in the coding process. The questions for the SWOT analysis were triangulated with the SWOT analysis of Group E.
- The raw data categories were converted into numbers, and through elemental statistical analysis were applied to calculate percentages and averages to crystallise in the frequencies as well as quantities.
- Necessary data categories were condensed, where relevant for the technique and have been adapted to provide the correct statistics for the interpretation and conclusion of the study.
- Patterns from all the various elements of the analysed data were depicted through graphs, tables, charts, and figures to be able to make comparisons and contrasts in the interpretation and conclusive chapters of the study.

Data analyses differed due to the different types of instruments used and data gathering techniques followed. This included the scanning, organising, and representation of the data to make sense of the accumulated information for drawing a clear picture of both the feasibility and viability of the arts business within the non-formal education context. The 'picture' that emerged from the analysed data represented a deeply sensitive terrain or mind map of the arts business model and its context under research.

The analyses further enhanced the various integral elements, through evaluation of the relationships between concepts, established or changing factors, and captured the patterns or trends identified or isolated and established recurring themes extracted from the analysed data. To reach this aim, the researcher employed various strategies when the data was analysed, namely, to construct graphs, tables

and figures for interpreting the data collected, graphically ascertain patterns, compare literature studied with findings and discuss the trends identified from collected data.

In this mixed methods research, trustworthiness and validity is seen as two important and symbiotic factors for determining whether the findings of the study were measured with accurate reasoning and integrity. This will be outlined in the section to follow.

4.6 Trustworthiness and validity

Trustworthiness is anchored in the actual and credible aspects of validating and securing reliable information to interpret the outcome and findings of the research (Creswell 2014:201). For both qualitative and quantitative data to be validated, the strategies of triangulation, prolonged engagement and persistent observation were embraced to support trustworthiness. According to Korstjens and Moser (2018:121), trustworthiness is usually proposed by the question, Can the findings be trusted?

Table 4.3 depicts the various criteria for trustworthiness and the strategies followed to secure a credible outcome for the findings of a research.

Table 4.3: Criteria and strategies for trustworthiness and validity

Trustworthiness and validity	
Criterion	Strategy
Credibility	• Triangulation • Prolonged engagement • Persistent observation
Transferability	• Description and perspective
Dependability	• Record-keeping
Confirmability	
Reflexivity	• Self-reflection of researcher

Source: Korstjens and Moser (2018:121)

According to Korstjens and Moser (2018:121), trustworthiness in qualitative research is defined by putting the criteria of credibility, transferability, dependability, confirmability, and reflexivity in practice. These are the criteria used in this research and will be briefly outlined as such.

4.6.1 Credibility: Triangulation, prolonged engagement, and persistent observation

Korstjens and Moser (2018:121) explained the meaning of credibility as the internal validity for uncovering the true findings for interpretation and discussion in quantitative statistical research. For this research, credibility was affirmed by employment of the strategies of triangulation, prolonged engagement, and persistent observation. Therefore, the findings of this research constituted and reflected the actual information and views drawn from both the primary and secondary data.

The vast amount of data collected by means of mixed methods were reduced, cross-populated and then triangulated to give more depth to the interpretation and, consequently, justify the credibility of the findings (Creswell 2013:251; Korstjens & Moser 2018:122). In terms of prolonged engagement as one of the criteria of credibility, the researcher's professional background and longstanding involvement with the phenomena was valid. As an experienced music educator in the field of non-formal learning and as an arts business manager, the researcher had an insider's clear and unique perspective of the phenomena under inquiry. This prolonged engagement – which started long before the research commenced – and persistent or continued observation throughout the inquiry process of the phenomena, therefore, served to support the credibility of the research findings (Korstjens & Moser 2018:122).

To limit subjectivity and bias by the researcher, triangulation was applied as one of the research tools for validation and trustworthiness. This holistic control mechanism supported the researcher to make sense of the statements and issues raised by the respondents within a more objective 'frame of reference'. Patterns or themes collected through the mixed methods and data sampling on the topic were triangulated to streamline the findings from which the conclusion was drawn. The unique responses from the interviewees, along with the data from the SWOT and STEEPLE analyses, were isolated in categories and interpreted for different views on the topic, and then triangulated with the data obtained from the response groups A, B, C and D. Cross-tabulation of the various alternative perspectives was analysed, explored and compared to connect with the discussions of the business model and non-formal learning theory (Chapters 2 and 3) derived from the literature

reviewed on the topic. To affirm credibility and trustworthiness, records were filed carefully and safely to leave a clear track of the design path followed in the research process.

4.6.2 Dependability and confirmability

The criteria of dependability and confirmability provided consistency and depicted a true picture of the research process by leaving a so-called audit trail from the start to the finish. The findings, interpretation and recommendations can be clearly traced from the beginning through a clear footprint left to backtrack the research process (Korstjens & Moser (2018:121,122). Therefore, the researcher took the responsibility to carefully keep notes and database records for the duration of the research, to ensure a clear audit path for affirming credibility and thereby confirming a neutral and unbiased stance. Interpretations were essentially derived from the data collected and literature reviewed, and not on the subjective views of the inquirer.

4.6.3 Transferability: Description and perspectives

Korstjens and Moser (2018:122) stated that for the reader, as an outsider, to make a meaningful assessment whether findings are transferable to their own settings, the researcher should provide a detailed, thick, and rich description of the participants' perspectives and experiences, as well as all other contexts in question. For this research, the participants, through the appointed mediator, had the opportunity to response and voice their views freely, therefore enhancing validity and reliability. The researcher took care not to misinterpret or 'distort' the responses of participants by including several verbatim quotes of the interviewees in the discussion of the findings summarised and cross-populated in graphical format.

4.6.4 Reflexivity

Korstjens and Moser (2018:121) postulated reflexivity as the process whereby the researcher should objectively contemplate on personal biases, preferences, and preconceptions in relation to the respondents. Despite the appointment and use of a mediator for the study, the researcher – as the most important research instrument according to Voges (2016:263) – continuously had to examine and carefully view and review the importance of self-awareness and reflexivity regarding the role in the

research process. Especially when the data was captured, analysed, and interpreted, the researcher adopted a stance of no-tolerance for preconceived assumptions as to the viability of the business model. The diverse views emerging from the data collected were treated with equality to ensure moral and ethical integrity for the research outcomes (Creswell 2013:248,250).

Validation refers to accuracy throughout the research process. In this qualitative research the validity was addressed by using strategies throughout the processes of developing the study design, data collection, and analysis for accurate outcomes used in the interpretation phases.

4.6.5 Prolonged engagement and validity

The researcher has worked as educator, performer, and business manager in the arts industry for the past thirty years. These professional responsibilities and experiences honed the researcher to gain a deep insight in the field, all of which served to empower the investigation to be conducted with the needed credibility to utilise the findings and make a valid conclusion for the study.

The above-mentioned background of the researcher in the fields mentioned, along with prolonged engagement in the study, were factors to be able to nurture the continuous reflexivity required for this academic investigation. According to Creswell (2013:245-250), the diverse experiences and unique opinions of the researcher is conducive for exploring a topic with personal awareness and sensitivity. Therefore, ensuring balanced and unbiased documentation of the discussions for reaching credible findings, to solve the problem under research, determine validity and assess the value of the study.

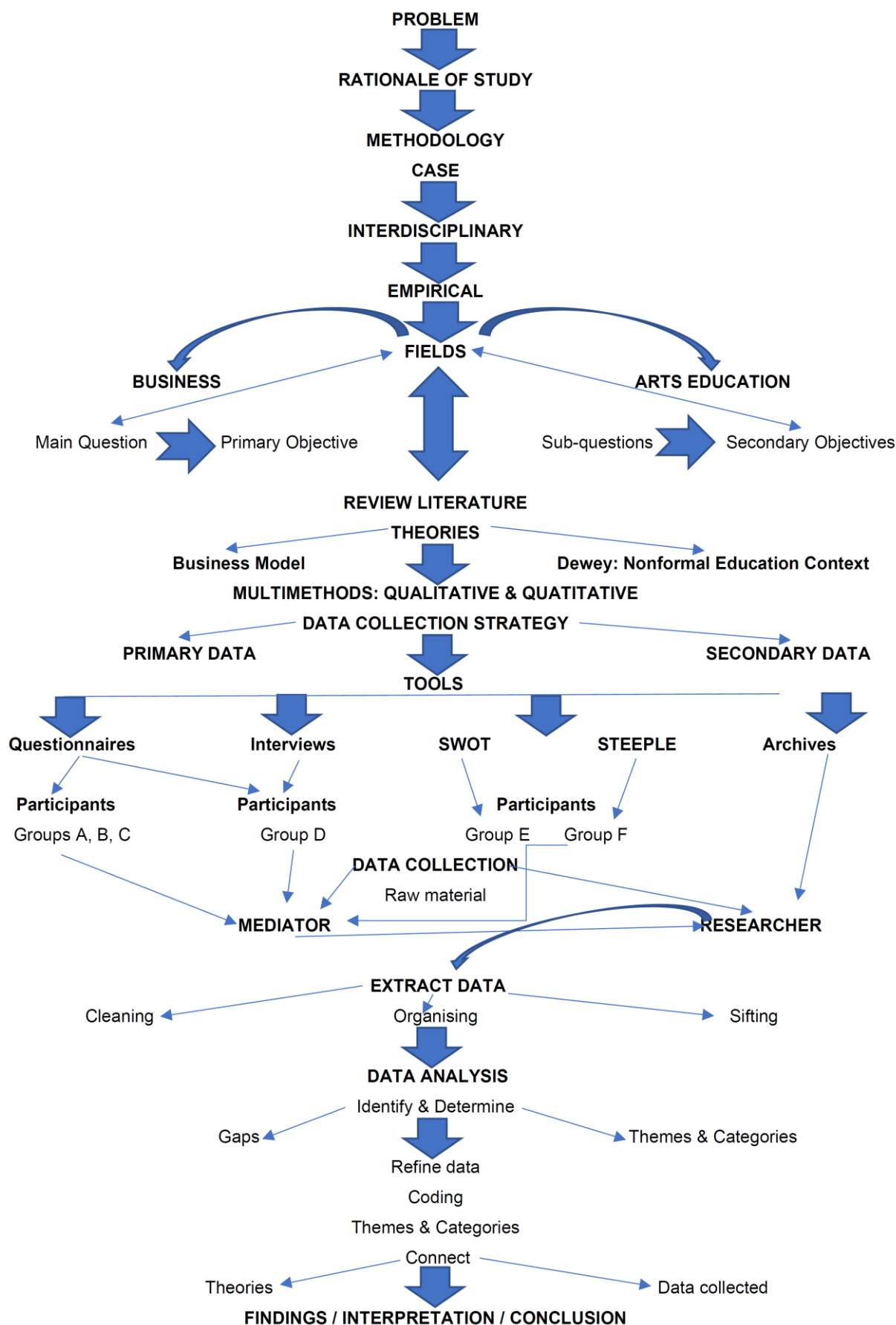
4.7 Summary

The definitions, discussions, and arguments in this chapter aspired to reveal the pathway directing and supporting the preferred research methodology of this interdisciplinary case study. Aspects that influenced the preferred research approach and design were motivated and explained. The role of the main research question and sub-questions in the planning of the research process was explained and positioned. The advantages of the use of a mixed method as a suitable research

technique for this particular study, were underlined. Aspects for obtaining triangulation and validity of the research, along with prolonged engagement, were described for reaching findings and a conclusion of depth and integrity.

Figure 4.2 is a graphic illustration of the rationale applied for the research process – design and methodology – of this case study.

The graphic depiction aims to illustrate a summary of the research design process, emerging from the problem and rationale to the purpose for this research. This was to be able to offer a sustainable business model, utilising a case study of the Ladybird model in a non-formal learning context for arts educators or entrepreneurs to use as a guideline to establish and direct either their own enterprises or implement as arts departments at existing formal institutions. This problem statement anchored by the research questions established the design plan for this empirical case study. Flowing from this, the methodology, with an interdisciplinary stance and qualitative approach for investigating the two fields of business and arts education were embraced as style guides in this research.



Source: Author's own creation (2020)

Figure 4-2: Graphic illustration of the rationale applied for the research process – design and methodology – of this case study

The main question, whether the studied business model is feasible and viable to use in non-formal arts education as a trade initiative for the South African market, advised an inquiry into the trade aspect of the arts business as well as the non-formal education context of the case studied – a rural community-based educational practice owned by the researcher. The essence of the four sub-questions arising from the main question in order to solve the problem, were first, to ask why the Ladybird business is considered to be a success; second, an inquiry was made into what factors from the model's business environment are impacting on the non-formal educator; third, why are the alumni achieving in the national or international arts fields; and, fourth, to discern the unique character of the arts.

Literature reviews on both the business model and non-formal arts educational context, supported the alignment of the data collection strategy. Tools used to collect the raw material for the primary data – electronic questionnaires, interviews, and the SWOT analysis – was done via a mediator and thereafter communicated electronically to the researcher. The archives of the business were used as secondary data and collected by hand from the various sources by the researcher. The researcher then organised the extracted raw data to determine and identify themes, categories, or gaps. Following in the process were the coding of the data into tables, graphs, and figures, which were then connected to the theories explored in the literature reviews on the topic.

These findings, derived from the data, will be interpreted in the following chapter, which lead to achieving the primary and secondary objectives by showing that the business model is a sustainable arts education centre for a South African market. The interpretations of the research served to solve the problem in the final and conclusive discussion of the study.

Chapter 5

Data Analysis, Findings and Discussion

5.1 Introduction

This chapter examines and synthesises the findings of the research derived from the data-analyses and literature reviewed on the topic. Grounding the discussion is the primary objective, which is an exploration of the business model of the Ladybird International Arts Academy¹ (hereafter Ladybird) to evaluate whether it complies as a feasible non-formal arts education centre for a rural South African market. The preferred Deweyan theoretical framework,² as seen in the non-formal education³ (NFE) context of the arts business model examined, are one of the main features that emerged from the interpretations of the analysed data. The aim for gathering the data was consequently focussed on testing and evaluating the viability of the arts business model under study, in its non-formal learning context for the local market. As stated by Batra (2018:81), an organisation can be evaluated by either its financial or non-financial performance. For this research, the non-financial aspects of the arts business's feasibility were explored, to establish its long-term sustainability. However, references to some financial factors were indicated.

The layout of this chapter will commence with a brief reprise of the data analysis process, including reference to the respondents, as well as the themes and categories that emerged. The themes are connected to the secondary objectives to provide an answer for the research questions and will be shown as such. A discussion of the findings will start with the demographics of the respondents, as market segments of the arts business.

First, the aspects that culminated from the themes into categories, in terms of the business model (Theme 1a), and its NFE context (Theme 1b), will be discussed as

¹ An arts business situated in the rural community of Ladybrand, Free State, South Africa, offering educational services in music, visual, and dramatic arts for learners from four-years old as well as adults.

² John Dewey's key connection to NFE, is his concept of democratic education and his holistic theory of ~~oneness~~ *oneness*. The freedom of the learner to be guided to and make subjective choices from within their natural and social environment, on material of interest to the learner. Furthermore, to participate or interact with this chosen interest to gain knowledge through a chain of lifelong experiences. This is at the heart of his democratic philosophy relating to NFE (Romi & Schmida 2009:262-263).

³ Non-formal education is a learning approach embedded in planned, organised, and sustained activities that are outside formal educational institutions. It is intentional from the learner's perspective (UNESCO 2006:39).

Theme 1a and Theme 1b. This synthesis is the first secondary objective of the research and will aim to answer the first sub-question, to explore whether and why the Ladybird business is considered a workable model. A synthesis of the interpretation of the results will follow to connect the running of the arts business and its democratic educational theory. This discussion is guided by the democratic non-formal educational approach as embedded in the components, hinged on the business 'pillars' of the model. Therefore, the Ladybird model as it emerged from the findings.

Second, the findings of the STEEPLE and SWOT analyses of the model's business environment will be discussed as Theme 2. The findings will be used to crystallise the suggested strategies, which relate to the second secondary objective of the research. This section will, therefore, provide an answer for the second sub-question of the study, which is to investigate the model's business environment.

Third, the NFE outcomes of the arts business, Theme 3, will be debated and aligned with the third secondary objective of the study. This section's discussion of the findings will strive to answer the third sub-question, which is: Why are the Ladybird alumni working in the fields of arts, achieving in the national and/or international fields?

The fourth secondary objective, in respect to the arts business as a 'Living Theory'⁴, Theme 4, will end the discussion on the supporting or secondary objectives of the research. The goal will be to provide an answer to the fourth sub-question, concerning the unique qualities of the business.

The next section will be a summary of the main findings regarding the feasibility of the business model in terms of its market, organisational and educational aspects. Followed by various perceptions of respondents regarding the viability will therefore conclude the discussion on the findings of the study.

The limitations and ambiguities, as well as the inconsistencies found through the research, will be pointed out in the following section. The conclusion of the chapter

⁴ A 'Living (Educational) Theory' is a recognised phenomenon, whereby the researcher investigates a topic, however, the topic in return influences and shapes the researcher. The 'theory' is seen as a social movement, whereby a person's legacy is to enhance life-changing values for the flourishing of humanity, and not for fame and fortune of the investigating educator. Not to be confused with 'living-theory', indicating the individual's explanation of their influences in learning (Whitehead 2008:1).

will align the main research question of the study with the primary objective to reveal the findings for the viability of the model for the South African market. Therefore, showing that the information gathered through the literature studied, the findings of the data collected from the market segments and the archives of the arts business, served to support the findings for establishing the feasibility of the Ladybird model.

Following the rationale of Osterwalder and Pigneur (2010:14), that a business model should show how an organisation “creates, delivers and captures value”, summarises the main results discussed in this chapter. Kenton and Drury (2020:1), stated that feasibility is simply the ‘pros and cons’ of any undertaking. According to Bridges (2019:1), feasibility should serve “to consolidate an argument based on factual evidence and analysis”. Therefore, the information gathered for this research related to, and supplied the necessary data for answering the main question, of whether the arts business model is feasible and viable (for entrepreneurs) to use in non-formal arts education as a trade initiative for South Africa. Kenton and Drury (2020:1), maintained that an evaluation reports on the practical viability of a business, simply is a ‘go’ or ‘no go’, for all its stakeholders, which links up with the objectives for this research regarding the business model under research.

The NFE context of the Ladybird business, as seen in the democratic and holistic educational theory of John Dewey⁵ (see the literature review in Chapter 3 on NFE and Dewey), will be indicated in the discussion of the findings as the organically embedded context of the model. The three core aspects of his theory, namely, environment, interest, and experience as one learning continuum for the learner, will be highlighted throughout the findings to show their relevance as the democratic and holistic learning context of the arts business to affirm the theoretical stance of the study.

The procedures for the data analyses will be briefly reiterated for the purposes of cohesion in terms of the conversation regarding the interpretation and findings.

⁵ Dewey's democratic educational theory hinges on his philosophy of the following three pivots for holistic learning: First, interaction of the learner and their natural environment. Second, connection between the learner and objects and materials of their interest derived from the environment. Third, the diverse layers of knowledge becoming attainable through lifelong experiences – conducive to embracing social freedom and flourishing – of the learner (Luntley 2016:1; Perez-Ibanez 2018:20; Romi & Schmida 2009:26).

5.2 Data analysis

The data analysis procedures followed, will present the captured data in an intelligible and interpretable format to be used either as statistical, graphical, or in a narrative discussion. A route of basic statistical and deductive content analysis⁶ guided the data analysis process. The primary data captured in 2018 (Groups A to E), was from a database of role-players who participated in the research by invitation. The secondary data collected from the Ladybird archives, was from between 2003 to 2019. The STEEPLE analysis was done in 2020 by the arts business's management team (Group F). According to Kelly (2018:2), the analysis for the macroenvironment should be an ongoing process for a business, to be able to develop continuous, appropriate, and sustainable strategies to effectively accommodate adjustments for future growth.

After clustering the responses from the various groups according to the themes, and into subcategories from the data collected, the vast number of primary and secondary data was compared, contrasted and cross-tabulated. The data was then further reduced and clustered according to the aspects covered in the questionnaires, the questions directed to the interviewees, and for both the conducted analyses of the STEEPLE and SWOT of the model's business environment. The data analysed were then interpreted and triangulated in terms of the emerging themes and categories forming the components of the business model, in cognisance with its NFE context, and business environment, as well as keeping the primary and secondary objectives of the research in mind. The analysed information was thereafter further reduced and clustered into a holistic overview and synthesis to show proof of the theory in relation with the literature reviewed and to affirm the hypothesis regarding the phenomena of the model's viability in an NFE milieu.

The carefully analysed data and gathered information was interpreted and presented with the aid of tables, figures, and graphs, where possible, and narratives to support solving the problem identified by the study. The findings derived from the analysed primary data, were used to describe and evaluate the construct emergencies of information to broaden the understanding, perception, attitude, knowledge, values,

⁶ Deductive content analysis is used in data analysis to test statistics by showing proof of a known or existing theory (Babbie 2016:53).

feeling and experience of the role-players in relation to the topic. Quantitative information gained from the results of the secondary data, was interpreted into graphical form to be put forward to rate and assess the feasibility of the arts business model under research.

Percentages were calculated manually as a percentage of the entire sample or as a percentage of the total number of respondents who responded to a specific question. The number of respondents who abstained from answering, was included in these figures, but the implication thereof was only discussed if relevant to the findings.

Both the concepts of non-formal arts learning, and the business side of Ladybird were considered in the questions addressed to alumni, patrons, and learners/parents, therefore many questions were similar. These similar findings were interpreted and sometimes cross-populated, not only to reduce data, but also to culminate concise findings of specific aspects under investigation.

The researcher used, the quantitative and qualitative findings from the data samples, as well as her insider's perspective on the business, from both the arts educational context and business angle, for the discussions when applicable.

The questionnaires, interviews, STEEPLE and SWOT analyses of the model's business environment, as well as archives, were used as mixed methods to reach a conclusion. Feasibility, by looking at the design-dependant parameters of viability, as well as sustainability of the arts business model were the focus for establishing if it would solve the problem for the research in the conclusive chapter. Problems exposed, trends and opportunities identified during the assessment of the collected data showed the degree of viability of the corporate culture of this rural arts business-initiative.

5.2.1 Respondents

For the discussion of the findings, the respondents in each group are indicated in Table 5.1, according to group, name, reference used in the discussion, a definition of their positioning as role-players and the number participated.

Table 5.1: Respondents

Group	Name reference	Positioning of role players	Number count
A	Alumni	The alumni who have made one of the arts their choice of profession, mainly due the non-formal arts educational service they have received from the arts business	4
B	Patrons	A partner network of the arts business	14
C	Learners / parents	Learners older than eighteen, and/or parents	36
D	Alumni-interviewees	The alumni interviewed, who not only directly benefited from the arts educational services offered by the business, but were able to study one of the arts at a tertiary level, are all full-time, qualified professionals in the arts field and working in either the national and/or international industry. The role-players in this group maintain a continued, regular interaction with the arts business, and are consequently still involved on either social and/or professional levels	5
E	Consulting educators	The consulting educators, who participated in the SWOT analysis	7
F	Management team	The management team, consisting of the director, deputy director, heads of dramatic arts, and visual arts. This team tasked the STEEPLE analysis of the arts business	4

The alumni-interviewees responded to the main and sub-questions of the research, which formed the structured part of their interviews, and were therefore mostly not included in sampling from the similar questionnaires sent to the alumni, patrons and learners/parents. All the participants, except for the business's consulting educators and the management team, had to respond to questions regarding demographics. However, the demographics of the educators and management team were secondary data captured from the database of the business.

In the following section the aspects that emerged from the analysed data will be put forward, as it relates to the primary and secondary objectives of the research.

5.2.2 Themes and categories established

Four streams of information or themes unfolded from the interpretation of the analysed data, which served to anchor the detailed deliberation for the findings of the research in this chapter. The four themes are:

Theme 1a: The Ladybird business model – relating to Secondary Objective 1.

Theme 1b: The NFE approach, 'organically' embedded as context of the business model – relating to Secondary Objective 1.

Theme 2: The model's business environment – relating to Secondary Objective 2.

Theme 3: The outcomes of the NFE approach of the business – relating to Secondary Objective 3.

Theme 4: The unique aspects of the business as a ‘Living Theory’ – relating to Secondary Objective 4.

As a preamble to the interpretations, the findings for the market demographics of the respondents are indicated and discussed in the section to follow.

5.3 Interpretation and discussion of the findings

This section commences with the demographic information of the respondents, as per the various groups.

5.3.1 Market demographics of the respondents

The demographics, representing the core of the role-players in the market of the arts business are revealed in the findings, discussed below. Both the alumni and patrons are considered as customers, although their association to the business differed.

5.3.1.1 Alumni

The demographics of the alumni’s ages, countries of origin, language, chosen art fields, qualification levels and qualifications are indicated in Table 5.2.

Table 5.2: Demographics of the alumni

Age group	Frequency	Percentage
4–17 years	-	-
18–35 years	4	100
36+ years	-	-
Country of origin	Frequency	Percentage
South Africa	4	100
Lesotho	-	-
Other countries	-	-
Home language	Frequency	Percentage
English	-	-
Afrikaans	4	100
African language	-	-
Other languages	-	-
Professional field	Frequency	Percentage
Music	4	100
Art	-	-
Drama	-	-
Other fields	-	-
Qualification level	Frequency	Percentage
Diploma	1	25
Degree	1	25
Postgraduate	1	25
None	1	25

The alumni who participated in the research were all between 18 and 35-years old, which is in line with the fact that they were all young professionals who either have just finished with tertiary studies or are at the start of their professional career at the time of the research. The alumni who responded were all South Africans and Afrikaans-speaking. The sample indicated that 100% of the alumni responded to choosing music as their professional field. Of the four alumni who responded, one had a diploma, one a degree and one a post-graduate certificate, and all in music. One was still studying, and therefore have not yet obtained a qualification.

5.3.1.2 Patrons

The demographics of patrons indicated in Table 5.3, are their ages, countries of origin, language, field of interest in the arts, professional profile, and qualification levels. It also indicates the affinity by which the patrons associated with the business: as alumni, ex-staff members or friends in the arts.

Table 5.3: Demographics of the patrons

Age group	Frequency	Percentage
4–17 years	-	-
18–35 years	6	42.8
36+ years	8	57.2
Country of origin	Frequency	Percentage
South Africa	12	85.8
Lesotho	1	7.1
Other countries	1	7.1
Home language	Frequency	Percentage
English	1	7.1
Afrikaans	10	91.6
African language	2	14.2
Other languages	1	7.1
Arts interest field	Frequency	Percentage
Music	8	57.4
Art	1	7.1
Drama	1	7.1
More than one	4	28.6
Professional profile	Frequency	Percentage
Music	4	28.6
Art	1	7.1
Drama	-	-
Retired	4	28.6
Other	5	35.7
Qualification level	Frequency	Percentage
Diploma	1	7.1
Degree	6	42.9
Postgraduate	6	42.9
None	1	7.1
Affinity by association	Frequency	Percentage
Alumni	5	35.7
Ex-staff members	3	21.5
Friends in the arts	6	42.8

The age profile of the patrons shows 42.8% to be between 18 and 35-years old, and 57.2% older than 36years. The patrons came from multi-cultural backgrounds, however, 85.8% were South African, 7.1% Basotho and 7.1% from outside Africa. The patron from outside Africa were born in Belgium. The majority – (91.6%) – of the patrons were Afrikaans-speaking, with 14.2% who had an African language as first language, and 7.1% English. The one non-African patron was French/Dutch speaking. The fields of arts interest of the patrons, showed that the majority – (57.4%) – were interested in the music industry. However, 28.4% showed interest in more than one of the arts. The professional backgrounds of the patrons differed from their general interest in the arts as indicated: 28.6% were working in the music industry, 7.1% in visual arts, 28.6% were retired and 35.7% were working in other industries. The qualifications of this partner network were as follows: 42.9% indicated to having a degree, 42.9% were postgraduates, with 7.1% who had a diploma and one person, 7.1%, had no tertiary qualification. The affinity by which the patrons associated to the art business were as follows: 35.7% were alumni, 21.5% were ex-staff members and 42.8% were ‘friends in the arts’.

5.3.1.3 Learners and/or parents

For the learners and/or parent respondents, the demographics of the ages of the learners only will be shown, as they were the receivers of the arts tuition offered; however, for the rest of the demographics, both for the learners and/or parents, the countries of origin and language will be shown. The professional milieu of the adult learners is indicated. The demographics is indicated in Table 5.4.

Table 5.4: Demographics of the learners and/or parents

Age group	Frequency	Percentage
4–17 years	9	21.2
18–35 years	16	48.5
36+ years	11	30.3
Country of origin	Frequency	Percentage
South Africa	19	48.5
Lesotho	10	30.3
Other countries	7	21.2
Home language	Frequency	Percentage
English	4	12.1
Afrikaans	16	48.5
African language	10	30.3
Other languages	6	9.1
Professional milieu adult learners	Frequency	Percentage
Music	2	6.1
Art	1	3.0
Drama	-	-
Other	30	90
Retired	-	-

The age-profile of the learners is indicated in categories. Most of the learners, (48.5%), were in the age-category 18 – 35 years: 30.3% were adults of 36-years and older; with 21.2% between the ages of 4 – 17 years. Most of the customers in this group, (48.5%), indicated to be South African; 30.3% were from Lesotho and 21.2%, from other countries. As the questionnaires were anonymised by the mediator, and the respondents were not requested to state from which countries they came from, therefore, the ‘other countries’ are not known. The home languages of the learners/parents were as follows: Most, were Afrikaans (48,5%), 30.3% spoke an African language, 12.1% were English-speaking and 9.1% other languages. The other languages are not known as the questionnaires were anonymised by the mediator and the respondents were not asked to specify the other languages. Adult learners were considered as being 18-years and older, which included the age group older-than-35-years as indicated. The professional milieu of these adult learners was found to be 90.9% non-arts industry-related as shown in Table 5.4. It can, consequently, be reasoned that most of the adult segment engaged in arts education purely as a leisure activity.

5.3.1.4 Alumni-interviewees

Regarding the demographics of the samples taken from the alumni-interviewees, their age profile, country of origin, home language, chosen arts fields, qualification levels and qualifications are shown in Table 5.5.

Table 5.5: Demographics of the alumni-interviewees

Age group	Frequency	Percentage
4–17 years	-	-
18–35 years	5	100
36+ years	-	-
Country of origin	Frequency	Percentage
South Africa	3	60
Lesotho	-	-
Other countries	2	40
Home language	Frequency	Percentage
English	1	20
Afrikaans	2	40
African language	1	20
Other	1	20
Professional field	Frequency	Percentage
Music	5	100
Art	-	-
Drama	-	-
Other	-	-
Qualification level	Frequency	Percentage
Diploma	1	20
Degree	2	40
Postgraduate	2	40
None	-	-

The age profile, of the alumni-interviewees, indicated that they were all between 18 and 35-years old. The countries of origin showed that 60% of the alumni-interviewees were South African, and none were Basotho. Two, which is 40% of the sample, originated from the Philippines and Belgium. The demographics regarding the home language of the interviewees, showed that the Afrikaans language dominated at 40%. The one respondent who indicated, 'other language' was French/Dutch speaking. The sample showed that 100% of the alumni-interviewees, responded to choosing music as their professional field. From their qualification levels it was found that one had a diploma, two a baccalaureate degree, and two held postgraduate qualifications, of which all were in music.

5.3.1.5 Consulting educators

The demographics of the consulting educators as indicated in Table 5.6, are their ages, countries of origin, language, arts vocation, professional profile, and qualifications levels.

Table 5.6: Demographics of the consulting educators

Age group	Frequency	Percentage
4–17 years	-	-
18–35 years	4	57.2
36+ years	3	42.8
Country of origin	Frequency	Percentage
South Africa	5	71.4
Lesotho	-	-
Other countries	2	28.6
Home language	Frequency	Percentage
English	3	42.8
Afrikaans	3	42.8
African language	-	-
Other	1	14.4
Arts vocation	Frequency	Percentage
Music	5	71.4
Art	1	14.3
Drama	1	14.3
Qualification level	Frequency	Percentage
Diploma	2	28.6
Degree	3	42.8
Postgraduate	2	28.6
None	-	-

Five of the educators, (71.4%), were South African. Two (28.6%), were from other countries, namely: one from the Netherlands, and one from the United States of America. The languages of the educators were indicated as, English (42.8%) and

Afrikaans (42.8%), with one member (14.4%) being Dutch speaking. Most of the educators (71.4%) were appointed to teach music, one for art (14.3%) and one for drama (14.3%). The qualification levels of the teaching staff were indicated that two (28.6%) held a diploma, three (42.8%) were graduated and two (28.6%) had a post-graduate qualification.

The educators were contracted as consulting educators. Their appointments were not full-time but were regarded as permanent after six months of satisfactory work delivery, and they worked until they resigned. A notice of three months (one term) was required to resign from the contract. Educators co-ordinated their timetables for their classes as and when it was mutually suitable for them and the learners. They might apply and take leave at any time it suits them, provided the customers are not inconvenienced and the classes would be recovered. They kept attendance registers, which the learners sign for every class attended.

5.3.1.6 Management team

The demographics for the management team indicated their age profiles, countries of origin, home languages, arts vocation, and qualification levels, as shown in Table 5.7.

Table 5.7: Demographics of the management team

Age group	Frequency	Percentage
4–17 years	-	-
18–35 years	2	50
36+ years	2	50
Country of origin	Frequency	Percentage
South Africa	3	75
Lesotho	-	-
Other countries	1	25
Home language	Frequency	Percentage
English	1	25
Afrikaans	2	50
African language	-	-
Other	1	25
Arts vocation	Frequency	Percentage
Music	2	50
Art	1	25
Drama	1	25
Qualification level	Frequency	Percentage
Diploma	1	25
Degree	1	25
Postgraduate	2	50
None	-	-

The age-group of the management team comprised of 50% between the age of 18 – 35 years, and the other 50% older than 36. Three members (75%) were South African, and one (25%) from the Netherlands. Their home languages were 50% Afrikaans, 25% English and 25% Dutch. Two members of the team were music teachers, one drama and one art. The qualification levels of the management team as indicated, were: two (50%) who had post-graduate qualifications; one (25%) held a degree and one (25%) a diploma certification.

The four themes, with sub-categories, identified from the findings flowed chronologically from Theme 1 to Theme 4. The discussion of the findings, to follow, will assimilate the four themes, and – as stated – aim to resolve the objectives of the research. Themes 1a and 1b will be a merged discussion, as the non-formal learning approach is embedded in the model. The findings of the business model (1a) in its non-formal learning context (1b) is the first theme that emerged from the analysed data. It showed two clear sub-categories, indicated as Themes 1a and 1b in the narratives to follow.

5.4 Themes 1a and 1b: The business model and its non-formal learning context

Themes 1a and 1b, along with the categories that emerged from the data analysis, crystallised the arts education business model in its NFE. The next section will, therefore, reveal the findings of the *business model* as the first theme (1a), and secondly, show how the democratic *NFE approach* is permeated and ‘organically’ embedded in the model as the second theme (1b) to create a ‘polyphonic’ unity.

Three general characteristics of an effective business model aligns with an organisation’s corporate statements (vision, mission, and objectives), and is self-strengthening and vigorous (Casadesus-Masanell & Ricart 2011:5-6). It focusses away from organisation-centred to customer-centred as one of its characteristics (Osterwalder & Pigneur 2010:128; Savic 2016:14). The uniqueness of the vision – with matching values – of an organisation is the determining key to the role of the business within its market, and core to its micro-business environment (Rodriguez

2016:17). The selection of policy, tangible resources, and governance of the arts educational business appropriated the outcomes to be flexible and innovative.

The findings of the model to be discussed, is a configuration of the canvasses suggested by, Osterwalder et al. (2005:10), Osterwalder and Pigneur (2010:18), and Rodriguez (2016:28). Rodriguez' suggested a canvas pertaining specifically to arts and culture organisations, and therefore useful to be considered. The deliberation of the findings will be done in relation to five pillars and nine components, as applicable to the arts business model. The five pillars are: Pillar 1: Market segments, with target customers as component; Pillar 2: Purpose/service, with value propositions as component; Pillar 3: Customer interface, with distribution channel and customer relationship as components; Pillar 4: Infrastructure management, with key resources, activity configuration and the partner network as components; Pillar 5: Financial analysis, with cost structure and revenue strategy as components.

The first pillar of the model to be discussed through the findings, is the market segments of the business.

5.4.1 Pillar 1: Market segments

Market segments, as the first pillar of the business model, consist of the target customer. The networking from the target customer, through the distribution channel culminates the relationship of the arts business in a combined context to create revenue (Zott *et al.* 2011:1028).

5.4.1.1 Component 1: Target customer

The target customers are the beneficiaries to whom the service is offered. It should be noted that in the traditional revenue model of an organisation, the end-users of a service are usually the ones paying for it (Zott *et al.* 2011:1024). However, for educational businesses, children – as a certain percentage of the end-users of the service offered, therefore with no buying capacity – are considered customers, along with the parent(s), who are the buyers, although not the direct beneficiaries. Consequently, both the parents and learners are considered as the target customers of the business. Due to the public performances and exhibitions by learners as part of the service experience offered, the 'outsider' audiences from the general public

and visiting artists are considered as market segments, who for this research will not be discussed for reasons of delimitation. The consulting educators, alumni, and patrons will also be considered as segments of customers to whom the arts business offers value. The following section is a synopsis of the demographics of the core customers to whom the arts business was supplying a service.

5.4.1.1.1 Market demographics

The demographics regarding the average **age of the learners** are indicated in Figure 5.1. The data from the learners and/or parents' respondents was triangulated with secondary data from the Ladybird database to give a concise picture of the average ages of the learners. The business is non-discriminatory in terms of age. Children from the age of four years to adults are allowed enrolment for arts tuition. The majority in this sample (48.5%) were in the category 4–17 years old, 27% were between the ages of 18 and 35 years, and 24.5% were older than 35 years.

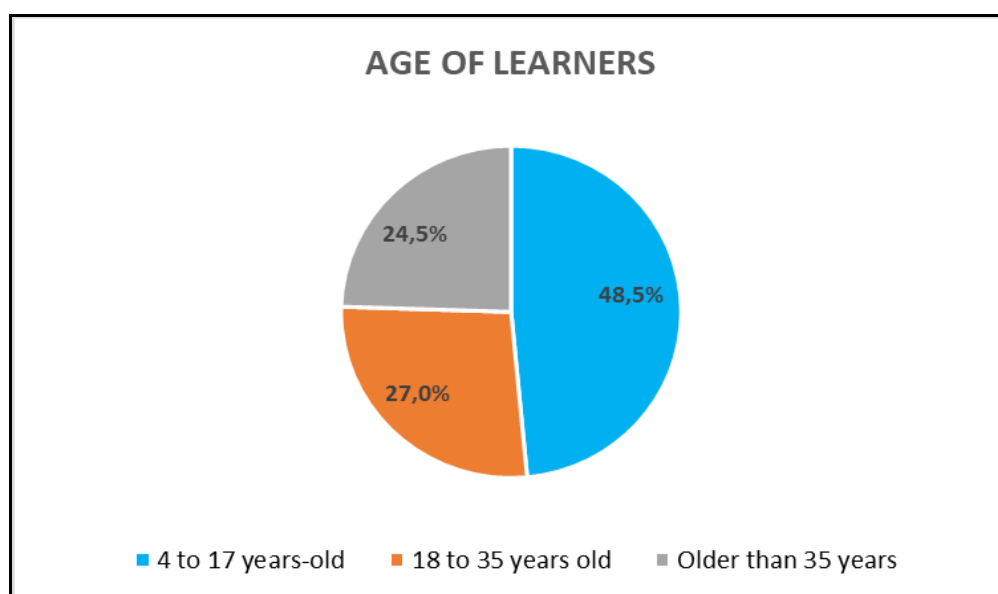


Figure 5-1: Age of learners

Figure 5.2 shows a cross-section of the customers' market demographics in terms of the **nationalities of the learners**.

The data of the learners and/or respondents was triangulated with secondary data from the Ladybird archival database to give a broader idea of the nationalities over the period tested. Ladybird is situated in Ladybrand, a border town to the neighbouring country Lesotho. The town is situated 14 km west of Maseru, the

capital of Lesotho. According to this market profile, the Basotho (18.6%) frequenting the arts business, were slightly more than the international customers (16.9%), who were mostly expats working and living in Lesotho for short periods of time. Together (35.5%) they formed an essential portion of the business's customer base and motivated the name of the business to change in 2011 by adding the word 'international'.

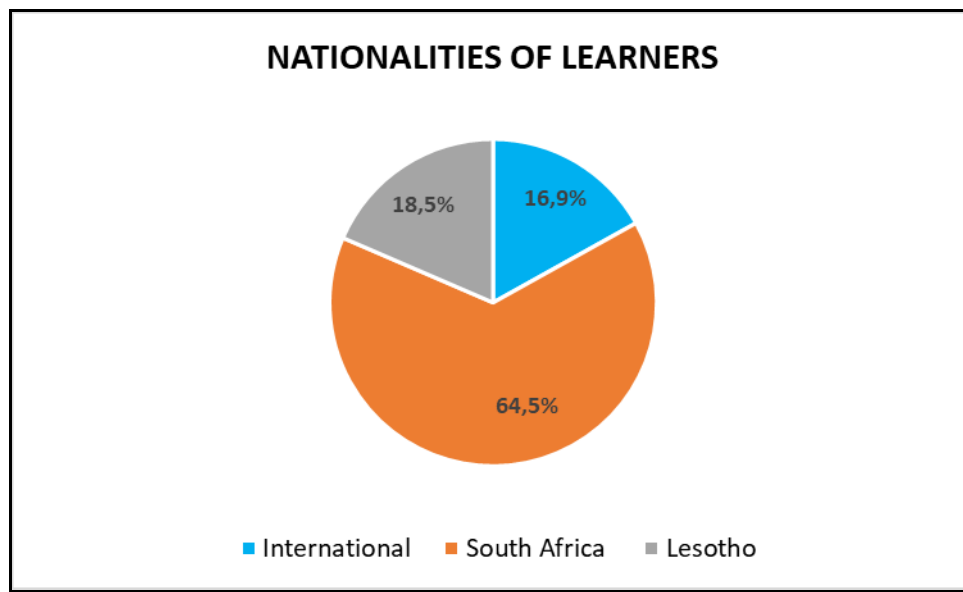


Figure 5-2: Nationalities of learners

Although the number of countries represented over this time, numbered 28 from the database, the analysed data to verify the countries could not be revealed by the segment tested. The retention of international customers before they move on to their next destinations were commonly one to four years at the most, and when they moved on, their changed contact information was not known. The ex-pat family that stayed as customers the longest during this time (eight years) – an unusual length of time for this customer segment – was mainly due to the youngest son being a gifted guitarist who chose to do all his pre-tertiary music grades at Ladybird, before they left for an overseas destination where he could further his music studies. He was one of the alumni-interviewees. However, most of the customers – (64.5%) – were South African.

The **nationalities of the consulting educators** were triangulated with secondary data captured from the archives, and shown, in Figure 5.3.

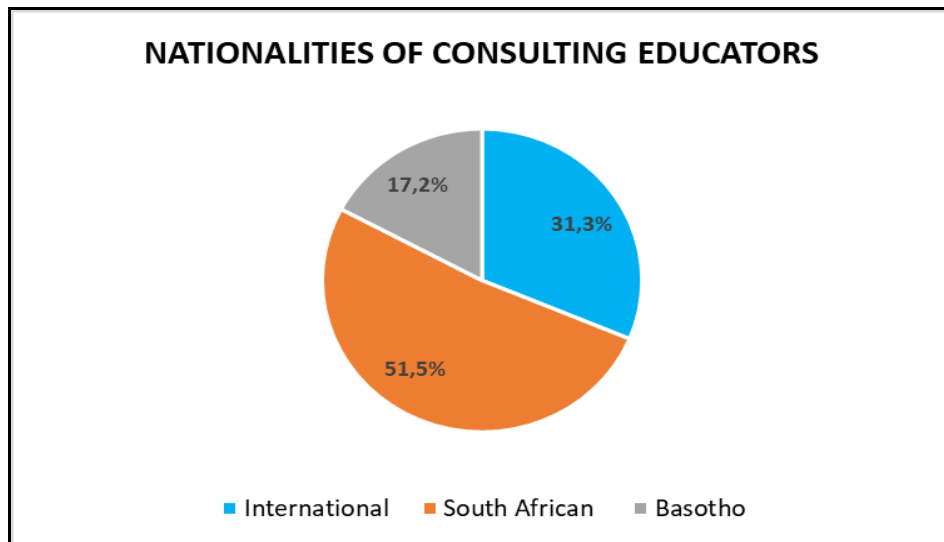


Figure 5-3: Nationalities of consulting educators

The findings showed that the most, (51.5%) of the consulting educators were South Africans. However, over this time, 31.3% of the international (ex-pat) educators who engaged in teaching at the arts business, were arts performers of profession whose spouses worked on contracts in Lesotho. Only 17.2% of this customer segment were Basotho, mostly alumni who engaged in teaching at the arts business and did their further arts training at the same time.

The demographics regarding the **home languages spoken by the customers**, were divided into English, Afrikaans, Sesotho, and 'other'. The 'other' indication was, for the customers, who spoke none of the three categories as their first language. This included other African countries and the rest of the South African spectrum, as well as other countries outside Africa. The results are indicated in Figure 5.4.

The findings showed that slightly more than half of the customers, (54.1%), were Afrikaans-speaking, 10.4% English, 22.7% Sesotho and 12.8% other languages not specified.

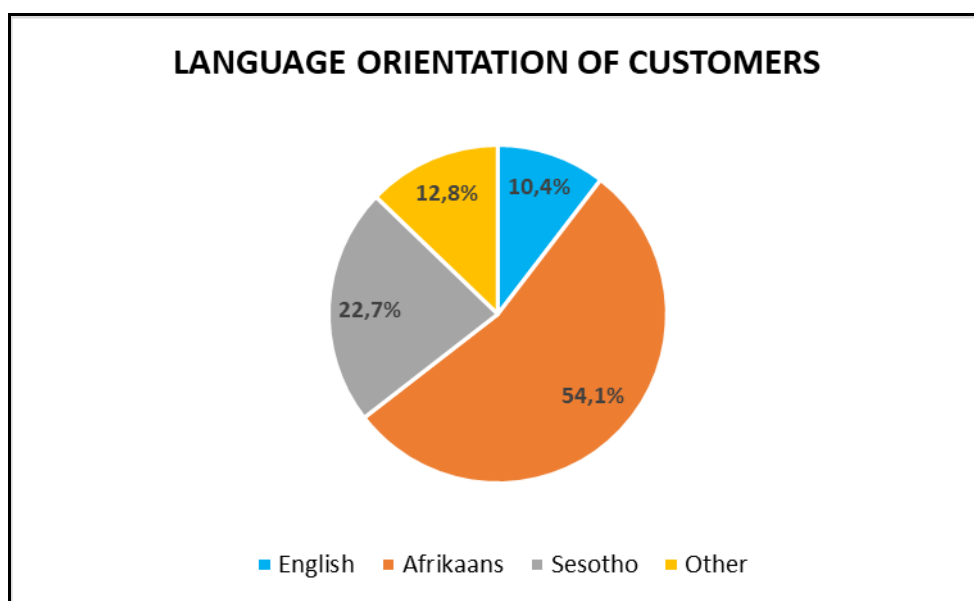


Figure 5-4: Language orientation of customers

5.4.1.1.2 Duration of arts studies

The findings shown in Table 5.8 are the average number of years the cross-population of alumni and learners spent learning arts.

Table 5.8: Duration of arts studies

Number of years	Music		Art		Drama	
	Frequency	%	Frequency	%	Frequency	%
11+	3	7.5	-	-	-	-
6–10	5	12.5	2	5	1	2.5
0–5	29	72.5	-	-	-	-

The most, (72.5%), were music learners, who were engaged in the category 0 and 5 years at the arts business. It is significant that the smaller percentage of 7.5%, who spent a much longer time – more than 11 years – were alumni who went on to study music to qualify for their career after they left. Art and drama learners indicated studying on average for between 6 and 10 years at the arts business.

5.4.1.1.3 Motivation for learning arts

The cross-population in Table 5.9 from an open-ended question to the alumni, learners/parents, and alumni-interviewees, shows the respondents' motivation for wanting to learn music, art, or drama performance.

Table 5.9: Motivation for learning arts

Motivation	Frequency	Percentage
Learn to play / basics / foundation / personal performance / individual skills	39	86.6
Self-development / update / recreation / enrichment / flourishing	32	71.1
Part of art community	15	33.3
Equip or prepare for tertiary studies / pursue career in arts	14	31.1
Dream / aspiration to endorse / assist children	10	22.2
Exposure / arts exploration	3	6.6
Transfer skills to Lesotho	2	4.4

Most, 86.6%, of the customers motivated their reason for starting with arts tuition were because they wanted to learn the basics or foundations for arts performance, albeit music, visual, or dramatic arts. A total of 71.1% stated recreation, personal enrichment and ‘just for joy’ to be their motivation for starting with arts learning, whereas 31.1% postulated to having started arts learning to acquire the needed levels for further study at a tertiary level. A small percentage, (4.4%), were motivated to start learning arts to be able to transfer and implement – in the long-term – the arts skills-learned to their people in Lesotho.

5.4.1.1.4 Motivation for selecting the arts business

Seen in Table 5.10, are the reasons stated for selecting Ladybird as arts educator, captured from the cross-population of the responses of an open-ended question to the alumni, learners/parents, and alumni interviewees.

The reputation of the business was indicated by 95.5% to be a main motivator. The leadership skills of the owner/director with 73.3%, and the democratic, non-discriminatory, and multi-cultural non-formal learning stance of the business with 71.1%. The business’ proximity was stated by 37.7% of the respondents as a reason. Only 8.8% considered the offer of international accredited certificates in some of the courses to be motivational. A small number (4.4%) indicated that industry-related education motivated them to enrol. The choir was indicated by 4.4% as the reason for joining.

Table 5.10: Motivation for selecting the arts business

Motivation	Frequency	%
High/known business repute/achieve/positive environment/structured/sound business	43	95.5
Leadership skills of owner/director	33	73.3
Multiculturalism/non-discrimination/democracy	32	71.1
Exposure/involvement in the arts/opportunity to explore arts	28	62.2
Excellence/quality/best in region	24	53.3
Professional	22	48.8
Learn to play	24	53.3
Safe environment	21	46.6
Close/suited/nearby	17	37.7
Performance opportunities	17	37.7
Further tertiary studies/prepare platform for tertiary studies in the arts	8	17.7
Good marketing/well-marketed	6	13.3
Offers internationally accredited certificates in certain courses	4	8.8
New resident	2	4.4
Related to the industry	2	4.4
Choir	2	4.4

The section to follow is a discussion of the findings in respect of the second pillar of the business model, which are the purposes and services offered within the parameters of the value propositions of the arts business.

5.4.2 Pillar 2: Purpose / services

The second pillar of the business model to emerge from the interpreted data for discussion, was its purpose and services. Anchored to this pillar, are the value propositions that will give an overall and in-depth perspective on the purpose of the arts business' and its offer of services to create value.

5.4.2.1 Component 1: Value proposition

The value proposition is the first sub-category or component of the model, and is encapsulated in its corporate statements, which are the vision, mission, and objectives of the organisation. This is the inner-core and ethos from which the business unfolds all its functions and service-offers, to find strategies for challenges and ensure positive outcomes for its success metrics – market and monetary.

5.4.2.1.1 Corporate statements

Awareness of the arts business's corporate statements was tested on the alumni, patrons, learners and/or parents, as shown in Table 5.11.

Table 5.11: Awareness of corporate statements

Awareness	Frequency	Percentage
Yes	48	88.9
No	5	9.3
No response	1	1.8

A cross-population shows that an affirmative outcome of 88.9% of the respondents were aware of the corporate statement of the arts business, with 9.3% not knowing. The vision and mission of the arts business are usually displayed on the last page of the official newsletter for the customers.

Achievement of vision⁷

The uniqueness of the vision of an organisation is the determining key to the role of the business within its market, and core to its micro-business environment (Rodriguez 2016:17) and therefore, value proposition. Savic (2016:14) advised that a vision should strive to move away from organisation-centred to customer-focussed as one of its purposes. The findings as to whether the business **achieved its vision**, were tested on the alumni, patrons, and learners/parents. Table 5.12 indicates the cross-tabulated findings on their perceptions regarding the achievement of the vision.

Table 5.12: Achievement of vision

Evaluation	Frequency	Percentage
No response	5	9.2
Excellent/ Very much/ Strongly agree	37	68.7
Good / Much / Agree	11	20.3
Average / Somewhat / Neutral	1	1.8
Fair / Not really / Disagree	-	-
Poor / Not at all / Strongly agree	-	-

It was found that 68.7% strongly agreed that the vision was achieved, with no-one disagreeing. However, there was 9.2% who indicated 'no response' to this rating, which correlated with the number of participants who stated – as indicated in Table 5.11 – that they were not aware of what the corporate statements of the business

⁷ The vision of the Ladybird International Arts Academy is to be a provider of tuition in music, visual and dramatic arts for learners who wish to excel in a highly competitive and rapidly changing arts industry.

were. A total of 20.8% rated the achievement of the vision to be 'good' and one respondent stated 'average/somewhat/neutral'.

Reasons for achievement of vision

In an open-ended question the same respondents stated the **reasons** why they perceived that the **vision was achieved**. Various and diverse reasons are seen in the findings of Table 5.13.

Table 5.13: Reasons for achievement of vision

Reasons	Frequency	Percentage
Excellence and commitment of the business overall	31	57.4
Alumni excel and good feedback regarding the achievements of the alumni	29	53.7
International, external evaluation grading and levels – both the offer and outcomes	29	53.7
Preparation for industry is an advantage, which is mainly due real-life experiences for artistic citizenship	23	42.5
Innovative and flexible attributes	20	37
Opportunities offered over and above what clients pay for	20	37
Life skills learnt and self-respect for own talents	18	33.3
Passionate tutors/teachers	16	29.6
Pathway to tertiary education in arts	17	31.4
Non-discrimination policy, i.e., open for all ages and all cultures	11	20.3
Christian ethos visible	9	16.6

An affirmative indication by 57.4% stated the business's ethos of striving for excellence and its commitment to be one of the main reasons for the vision to be accomplished. The achievements of the alumni were seen by 53.7% as valid. The international external evaluation grading and levels were an impetus indicated by another 53.7%. Various reasons were in direct alignment with the outcomes of the NFE approach of the business, clearly articulating this context. Learners were guided to be flexible and to think innovatively through the hands-on life-skills and to real-life experiences, in accordance with their chosen artform. This is seen by the 42.5% who stated the preparation for the industry to be an advantage due to real-life experiences for artistic citizenship: 37% showed innovative and flexible attributes and 33.3% life-skills learnt. A total of 37% put opportunities that are offered over and above what clients pay for, as grounds for the achievement of the vision. Only 20.3%

indicated the non-discriminatory stance of the business as reason, and 16.6% believed the Christian ethos to be the logic.

Achievement of mission⁸

The mission statement of a business organisation is generally viewed to be the ‘progenitor’ to any strategy formulation effort (Darbi 2012:96). The mission statement defines the business’s fundamental, unique purposes and identifies its products or services and customers. It declares the business’s “reason for existence” (Taiwo et al. 2016:127,128). Assessment on whether the arts business was **achieving its mission** is shown in Table 5.15.

Table 5.14: Achievement of mission

Evaluation	Frequency	Percentage
No response	4	7.4
Excellent / Very much / Strongly agree	37	68.6
Good / Much / Agree	12	22.2
Average / Somewhat / Neutral	1	1.8
Fair / Not really / Disagree	-	-
Poor / Not at all / Strongly disagree	-	-

A rating of 68.6% of the cross-populated sample by the alumni, patrons, and learners/parents attested to ‘strongly agree’ that the Ladybird business achieved its mission; 22.2% agreed on a ‘good’ and ‘much’ rating, and one responded to a ‘neutral’ or ‘somewhat’ stance.

Reasons for achievement of mission

The findings cross-populated from the sample taken from the responses from the alumni, patrons, and learners/parents to the open-ended question on, why they perceived that the **mission is achieved** is depicted in Table 5.15.

The majority of the participants (98.1%) stated the Christian ethos and values to be the main grounds. However, the owner/director was considered the driving force for the fruition by 62.9%, and 50% of the respondents indicated the business’s professionalism to be a reason. Staying current, safety, and a family atmosphere were

⁸ The mission of the Ladybird International Arts Academy is to provide tuition through excellence in the arts (music, visual, and dramatic arts) in a Christian environment.

the motivations for 37% of each of these reasons. Flexibility and innovation were perceived by 12.9% to be the rationale for achieving the mission. Only 7.4% stated nurturing of life-skills and a further 3.7% claimed the preparation of learners for tertiary studies to be a motivation for achievement of the mission.

Table 5.15: Reasons for achievement of mission

Reasons	Frequency	%
Christian ethos/values	53	98.1
Owner/director driving force	34	62.9
Professional	27	50
Non-discriminatory	24	44.4
Alumni excelling/successful	23	42.5
Ladybird stays current	20	37
Safe	20	37
Atmosphere to nurture arts / Develop learners to reach full potential	20	37
Achieving excellence	18	33.3
International stature	19	35.1
Flexible and innovative	7	12.9
Nurturing of life-skills	4	7.4
Servicing community / Unique rural arts opportunities	4	7.4
Preparation for tertiary studies	2	3.7

Achievement of educational objectives

The same respondents evaluated whether Ladybird met its objectives, listed in Table 5.16, as arts business in a non-formal context. The objectives of the business forms part of its strategy and indicate how to accomplish its mission. The various objectives were rated separately and will be discussed as such.

The findings on the six objectives will be discussed separately.

First objective: All the respondents indicated ‘strongly’ that the arts business is achieving the objective of providing a homely, secure environment where imagination and curiosity are kindled for learning arts performance, in comparison with the learners/parents who stated 72.7% for ‘strongly agree’, 21.2% for ‘agree’ and, 3%, were either neutral or agreed ‘somewhat’. The patrons ‘strongly agreed’ with a higher opinion, (85.7%), than the learners/parents, however, one respondent, (7.1%), rated the achievement of this objective with ‘good’. The cross-population for the objective as reasoned by 79.7%, showed that the objective was achieved. It is

significant that one person was 'neutral' or considered it to be a 'somewhat' or 'average' status.

Table 5.16: Achievement educational objectives

Educational objectives		No response		Excellent/ Very much/ Strongly agree		Good/ Much/ Agree		Average/ Somewhat/ Neutral		Fair/ Not really/ Disagree		Poor/ Not at all/ Strongly disagree	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
1 Providing a homely, secure learning environment in which the imagination can be kindled, intellectual curiosity aroused, artistic industry rewarded, and academic potential fulfilled	Cross-population	2	3.7	43	79.7	8	14.8	1	1.8				
	Alumni			4	100								
	Patrons	1	7.1	12	85.7	1	7.1						
	Learners/Parents	1	3.0	24	72.7	7	21.2	1	3.0				
2 Developing every individual to their full artistic potential	Cross-population	1	1.8	41	75.9	11	20.5	1	1.8				
	Alumni			3	75	1	25						
	Patrons			12	85.7	2	14.3						
	Learners/Parents	1	3.0	23	69.7	8	24.2	1	3.0				
3 Focusing on cognitive development by challenging each learner to think, reason, debate and form personal opinions based on available information and to incorporate this into their performances/exhibitions	Cross-population	1	1.8	37	68.6	12	22.2	4	7.4				
	Alumni			2	50	2	50						
	Patrons			12	85.7	1	7.1	1	7.1				
	Learners/Parents	1	3.0	20	60.6	9	27.3	3	9.1				
4 Offering young artists the opportunity of regular public performances or exhibitions	Cross-population	1	1.8	47	87	5	9.4	1	1.8				
	Alumni			4	100								
	Patrons			13	92.9	1	7.1						
	Learners/Parents	1	3.0	27	81.8	4	12.1	1	3.0				
5 Developing in learners a sense of personal style and self-worth by providing a strong ethos within the Ladybird 'family' circle, a value system based on respect, and a sense of history and tradition	Cross-population	1	1.8	40	74.2	10	18.5	3	5.5				
	Alumni			3	75	1	25						
	Patrons			13	92.9	1	7.1						
	Learners/Parents	1	3.0	21	63.6	8	24.2	3	9.1				
6 Providing learners with life-skills to enable them to focus on clear attainable personal goals for performance/exhibitions	Cross-population	6	11.1	34	62.9	9	16.8	5	9.2				
	Alumni			4	100								
	Patrons	4	28.6	10	71.4								
	Learners/Parents	2	6.1	17	51.5	9	27.3	5	15.2				

Second objective: All the alumni and 85.7% of the patrons 'strongly' agreed to the attainment of developing individuals to their full potential, however, a lower rate was postulated by the learners/parents with 69.7% on this rating. However, on average the cross-population deemed it by 75.9% to be achieved. Only 21.2% of the learners/parents concluded to 'good' or 'much' versus the 7.1% of the patrons, and all the respondents on average who indicated 14.8% on the 'good', 'much' or 'agree' rating.

Third objective: Half (50%) of the alumni thought that this objective of focussing on cognitive development or self-motivation for performance was achieved, versus 85.7% of the patrons' perception as from the 'outside looking in'. Noticeable is the 50% 'agree' or 'much' rating of the alumni in comparison with the learners/parents' 27.3%. Both the patrons, (7.1%), and learners/parents, (9.1%), pointed to this objective to be 'average', 'somewhat', or took a 'neutral'. On average, the cross-population showed the ratings for achievement lower, as for the first and second objective.

Fourth objective: The alumni – who were the respondents who spent the most time and on a different level (see discussions of Table 5.2) than the patrons and learner/patrons – all granted the regular opportunity to public performance and exhibitions to be highly achieved. The patrons rated 92.9% and the learners/patrons 81.8% on this level of achievement. The learners/parents rated 12.1% for a 'good' attainment, against the patrons on 7.1%. One of the learners/parents stayed 'neutral' or indicated 'somewhat'.

Fifth objective: A total 75% of the alumni 'strongly' motivated that this objective of developing a sense of personal style, self-worth, protected 'family' feel and traditions, to be 'very much' fulfilled. Most patrons (92.9%) agreed with this objective; however, a much lower percentage of learners/parents agreed (63.6%). The cross-population indicated 74.2% on this level. A small number (25%) of the alumni pointed to 'much' or 'agree', while 24.2% of the learners/parents reasoned it to be achieved on this rating. Only 9.1% of the learner/parents were either 'neutral' or thought it achieved on 'average'.

Sixth objective: A noticeable six participants, which is 11.1% of the cross-population, made 'no response' to this objective of providing learners with life-skills,

obtained personal goals for their performances or exhibitions. 100% of the alumni 'strongly agreed' in comparison with 51.5% of the learners/parents, and the patrons, with 71.4% on this debate. A further 27.3% of the learners/parents indicated a 'agree' or 'much' rating, and 7.1% of the same group indicated 'neutral', 'somewhat' or 'average'. It is concluded that this objective might have been misunderstood for the personal goals of learners in general, and not as indicated only relating to arts performance.

5.4.2.1.2 Branding and corporate image

Branding is an important aspect of the corporate image of a business. It is a challenging concept, as the choice of a single-minded position should be pursued throughout the process by establishing an image of the service provided to its customers. Table 5.17 depicts the rating cross-tabulated from the opinions of the alumni, learners/parents, and alumni-interviewees.

Table 5.17: Branding and corporate image

Efficiency of administration	No response		Excellent/ Very much		Good/Much/		Average		Fair		Poor	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Ladybird logo and branding	1	1.8	41	75.9	6	11.3	5	9.2	1	1.8		
Ladybird corporate image	2	3.7	41	75.9	9	16.8	1	1.8	1	1.8		

The perception of 75.9% of the respondents were that both the branding and corporate image, were positioned very well in the rural marketplace. However, disparity was shown regarding the logo and branding with 11.3% indicating 'good', 9.2% 'average' and 1.8% 'fair'. The image of the business had a 16.8% rating for 'good', with 'average' and 'fair' both indicated by 1.8% of the respondents.

5.4.2.1.3 Services offered

The findings regarding the value propositions in terms of the arts education services offered to the market are discussed in the following section.

The findings for the **preferred arts choices** of the learners, taken from a cross-population taken from the alumni, learners/parents, and alumni-interviewees in

Figure 5.5, shows the ratio of preference by learners of the various arts genres on offer at Ladybird.

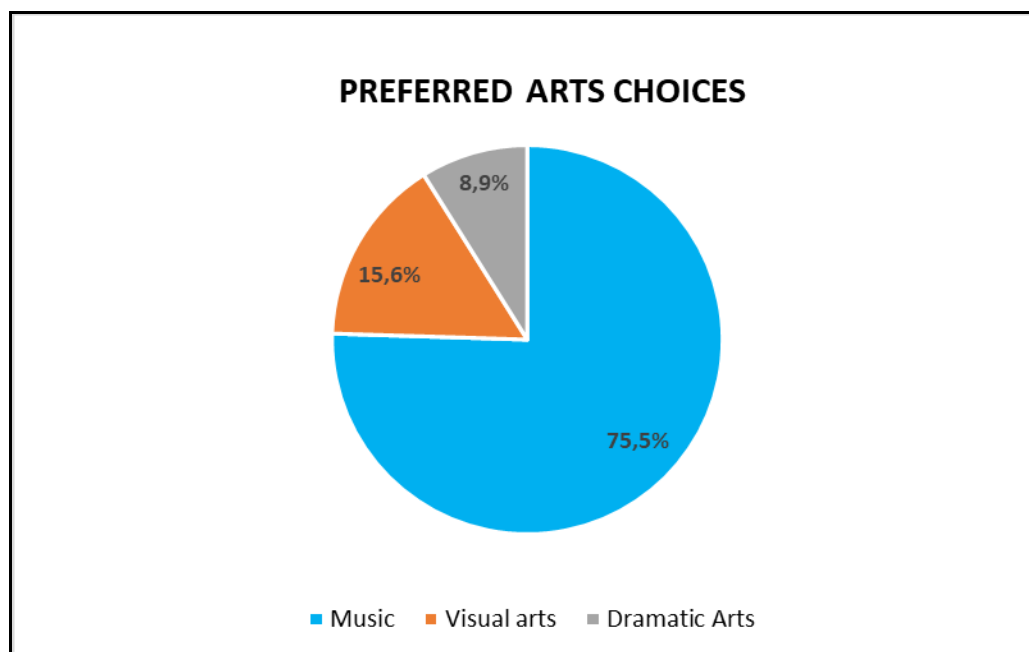


Figure 5-5: Profile of preferred arts choices

The findings of the secondary data from the archives indicated the preference of learners for either music (the first art form to be offered since the inception of the business in 2003), visual arts (added on in 2011), and dramatic arts (added later in 2013). At the time of this research, the music department was therefore 15 years in the making, the visual arts department 7 years, and the dramatic arts department, 5 years. The growth and development of the music department were, therefore, on a different level of output, due to its longer duration in production, than the other two. Therefore, by far the most enrolments (75.5%) were for music learning, with visual arts (15.6%) and dramatic arts (8.9%) preferred by much less of the population. For the Ladybird NFE context – flowing from the Dewey democratic learning theory – that the interest of the learner as to their choice(s) from the genres and courses offered created mutual value for the customers and the business. Learners could also choose to do more than one of the arts; however, this was not tested.

The findings on the **curricula followed**, indicated that learners in all the arts courses offered, enrolled for the Ladybird curricula, however, for music and dramatic arts there is also a choice after the beginner-level, to follow the graded levels of the national syllabi of these external examinations boards, namely the University of

South Africa (Unisa), the Speech and Drama College of South Africa, or the international ABRSM, the Trinity College London, and Rockscool. Learners who are on the required standard are advised by their irrespective educators to participate in these graded national or international examinations. The external boards offer graded examinations from the Pre-grade 1/Debut/Initial levels up to Grade 8.

Grades 6 to 8 is recognised by the South African Department of Education and can be accredited as one of the subjects, or as an extra, on a learners National Senior Certificate⁹ (commonly referred to as matric) if applied for. This is especially valuable as the departmental schools in most rural towns, which includes Ladybrand, do not offer music or dramatic arts as subjects for learners. The Speech and Drama College of South Africa is not recognised and consequently accredited by SAQA,¹⁰ however, they are a valuable partner for examinations. The Board still incorporates Afrikaans as language medium and is user-friendly for candidates in the lower levels. The exam entry fees are much lower than the international fees of the Trinity College London, and therefore a sensible choice.

Figure 5.6 shows the trend for the curricula followed by the learners. From the cross-populated findings for the sample taken from the alumni, learners/parents, and alumni-interviewees, 66.6% indicated following the ABRSM syllabi for music. Due to many students learning music 'just for leisure', especially in the 18 to 35-years category, 37.7% indicated following the Ladybird internal syllabi, which is focussed toward a personal and tailor-made course to suit the individual learner. A smaller portion of music learners followed the syllabi for the Trinity College (6.6%), Rockscool (4.4%) and Unisa (2%). Of the 8.9% of learners doing Dramatic Arts (Figure 5.5), 6.6% engaged in the syllabi and examinations offered by the South African College of Speech and Drama.

9 See SAQA – <https://regqs.saqa.org.za/viewQualification.php?id=49647>

10 SAQA serves to fulfil the role of verifying and give national recognition as part of a value chain for accrediting and recognising the legitimacy of qualifications in South Africa (<https://dfqeas.saqa.co.za/dfqeas/user/home>, 2020).

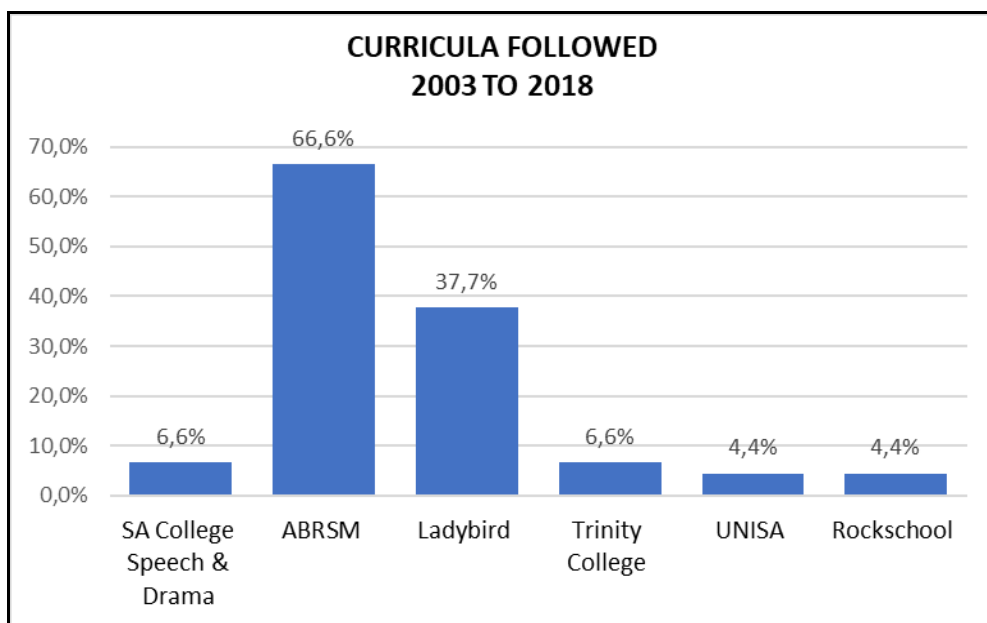


Figure 5-6: Trend for the curricula followed by learners

Figure 5.7 is a cross-population and gives insight into the percentage of instruments studied by the alumni, patrons, and learners/parents over the spectrum offered. Of the patrons who are not Ladybird alumni, (18%) abstained from making an indication, and therefore read as 'no response'. Some of the respondents, who did two instruments, were proportionally calculated to show up the profile as indicated below. The most (37.7%), did piano, with guitar (11.5%), as well as flute (11.5%). A small number (6.6%) took saxophone, and the instrument that was least studied, was the organ (1.6%). Only 8.2% took violin/viola and 4.9% took up classes in percussion and/or/drums. The other instruments (recorder, trumpet, clarinet, vocal, and cello) were all proportionally distributed (3.3%) in the profile.

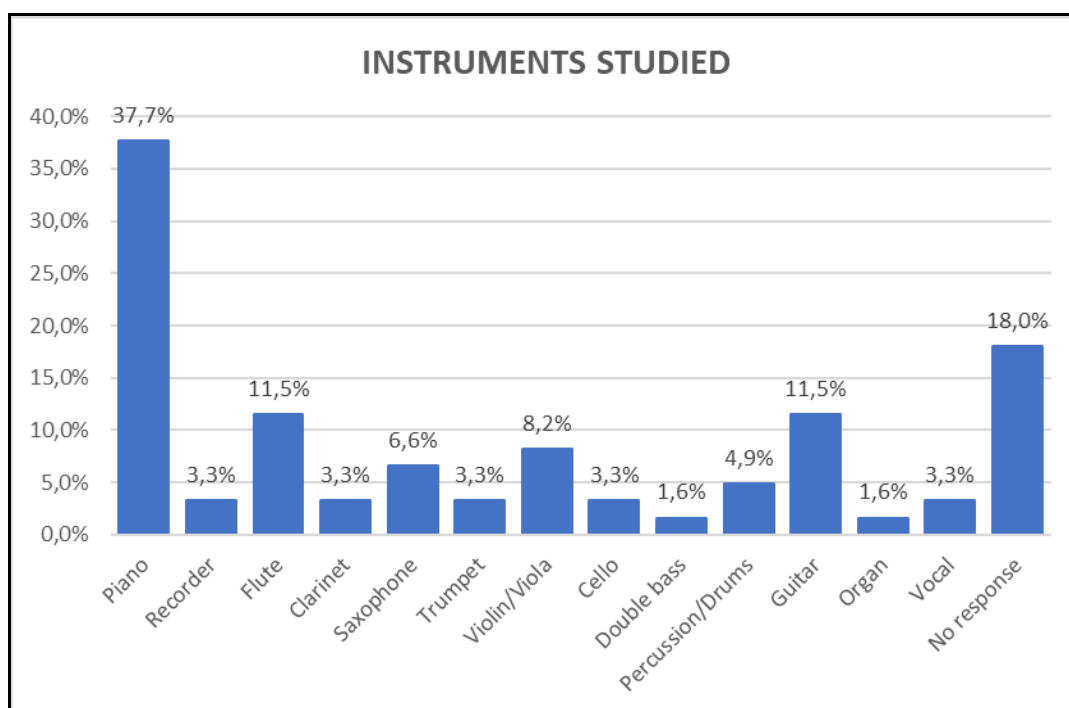


Figure 5-7: Profile of music instruments studied

The **post-matric course is tailor-made**, and therefore, highly personalised. Only the ‘top of the crop’ who aspire to make one of the arts their future career, usually engage in this service-offer. Table 5.18 shows a cross-population of the alumni, patrons, and learners/parents of the preferred arts for this course.

Table 5.18: Tailor-made post-matric course

Certificate courses followed	Frequency	Percentage
No response	41	75.9
Music performance & teaching	8	14.9
Visual arts / Graphic design	3	5,5
Dramatic arts	2	3,7

Music performance and teaching had the highest percentage, with 14.9% who indicated engaging, with visual arts (5.5%) and dramatic arts (3.7%) indicated that they were following the course. However, most of the respondents (75.9%) indicated not following the courses.

Other than the regular courses in the three arts – music, art, and drama – **free opportunities** to support achievement of the business’s mission and objectives are offered over and above learning-experiences. The free opportunities, therefore, are voluntary and learners can choose to engage or not. Furthermore, these

opportunities merge with the business's social enrichment programme of the community. Culmination is not just for the development of the individual arts learner's, but with a public output for enriching the community, either to various schools, regular weekly informal concerts, or other events, such as annual Christmas Carol production. Some of the free opportunities are open for all levels, such as the soirées, however, the chamber choir's age for intake are singers from nine-years old, and the chamber music and ensembles are only from fourth grades or levels. Therefore, not open for the beginner levels up to the third grades.

Learners who engage in the free-choice experiences, also benefit by burgeoning artistic citizenship, which includes life skills development. The free arts experiences to choose from are, chamber music groups, soirées performances, instrumental orchestral/ensemble playing, and choir singing. Table 5.19 indicates the participation, as well as engagement in the free experiences offered.

Table 5.19: Free performance experiences

Certificate courses followed	Frequency	Percentage
Yes	41	75.9
No	14	24.1
Activity engagement	Frequency	Percentage
Chamber music	7	12.9
Soirées	4	7.4
Ensembles	5	9.3
Choir	8	14.8
More than one	20	37
None	10	18.1

The 75.9% of the alumni, patrons and learners/parent respondents' cross-tabulated data, showed participation in one of more of the art-making group performance activities offered. However, 24.1% indicated no participation at all in the free offer. A total of 37% of the respondents, indicated participating in more than one free activity. However, 18.1% did not engage. The chamber music programmes showed an 12.9% engagement, the choir 14.8%, with 7.4% participating in the weekly soirées and 9.3% were ensemble players.

The **public concerts, events, exhibitions, competitions, and workshops** formed a core part of the core competency of the arts business. The events formed an

important part of the ‘experience portfolio’ to customers as a strategy for achieving the mission of the business.

The information shown in Figure 5.8 regarding the **for- and non-profit community concerts** was sourced from the archives of the arts business and are therefore secondary data.

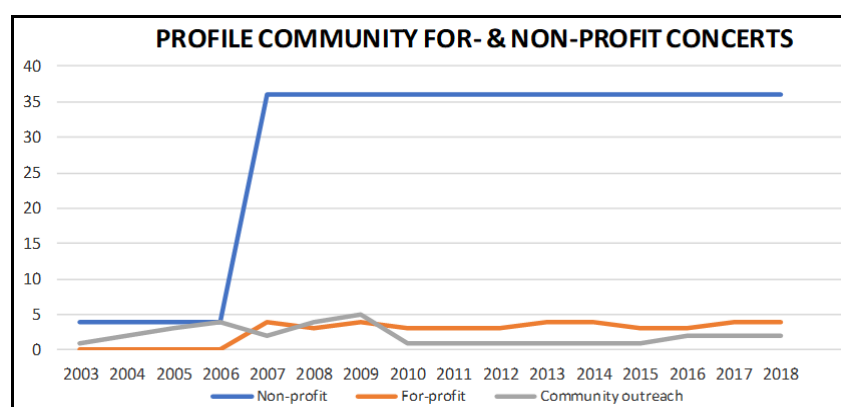


Figure 5-8: Profile of community and outreach concerts per annum

An average of four non-profit concerts were offered per annum between 2003 to 2006, which increased to an average of 36 from 2007 onwards. This might be due to the purchase of the historic Sir Brand Lodge, situated next to the business’s premises, which was converted into a concert hall in 2007. From this same year, the number of non-profit concerts put out to the community increased from four to 36 per annum. The Weekly Wednesday Soirées (informal concert-making opportunities, which were open to the public and free of charge) commenced from 2007. For-profit concerts were put out for the first time in 2007, with between three to four concerts every year. Community outreach concerts to schools and churches varied from one to six, however, mostly two were achieved.

Figure 5.9 indicates the **public concerts** the business offered to the community by **visiting national and international artists**. These artists were not contracted by invitation. They, however, approached the arts business to receive and coordinate the concerts or exhibitions on their behalf for-profit. Artists received over the years are: The Odeion String Quartet, Free State Symphony Orchestra, Austrian pianist Ilse Schumann and Anmari van der Westhuizen (cello) duo, UK-based pianist Nico de Villiers, Albie van Schalkwyk (pianist), Jannie Moolman (tenor), Sandile Mabaso (tenor), Jannie du Toit, Namibia Youth Choir, Bochabela String Orchestras, to

mention a few. These music performers and, less so visual artists, of national and international repute, favoured the facilities and its positioning on the Lesotho border as a viable market. These events were, consequently, mutually beneficial for the educational enrichment of the Ladybird customers and community, to be able to attend concerts ‘on their doorstep’. On average, during this period, 20% of the visiting artists were national and 41% international.

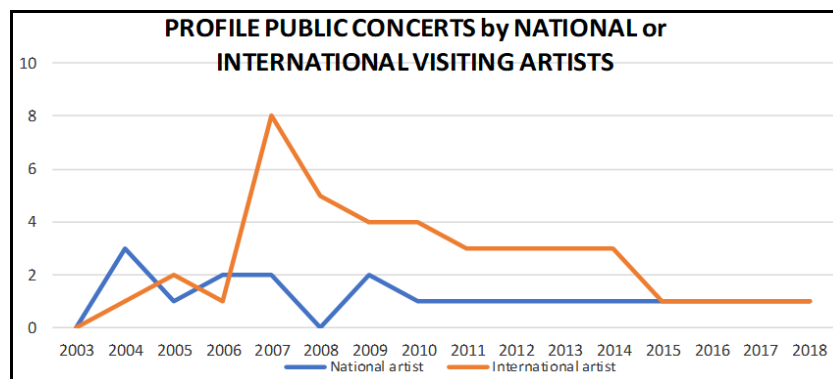


Figure 5-9: Concerts by visiting national and international artists

Figure 5.10 indicates the **national and international performances including competitions**, the Ladybird learners undertook outside of Ladybrand during the period 2003 to 2018.

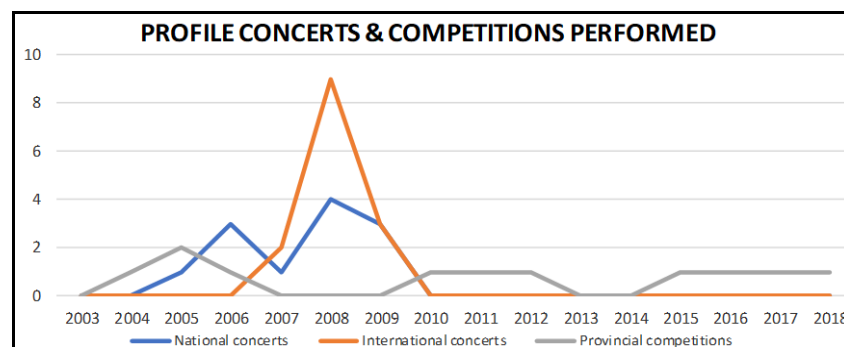


Figure 5-10: National, international concerts and competitions performed

Twenty-one of the annual concerts performed were national, and four from outside the South Africa’s borders. Provincial competitions and eisteddfods in which learners participated over this period was on average twelve. From 2010, the owner made a business decision based on safety and because of the ever-increasing premiums on life-insurance for children when travelling, to rather stay community-based in terms of performances for learners.

Since 2007, **workshops and projects** in either music, dramatic or **exhibitions** for visual arts were offered to the **local community and wider public** in the region, with the aim of also giving arts enrichment opportunities for clients who are not enrolled at Ladybird. Subsequently, these events were also harnessed as marketing for the arts business. The number of annual public workshops, exhibitions and projects are indicated Figure 5.11.

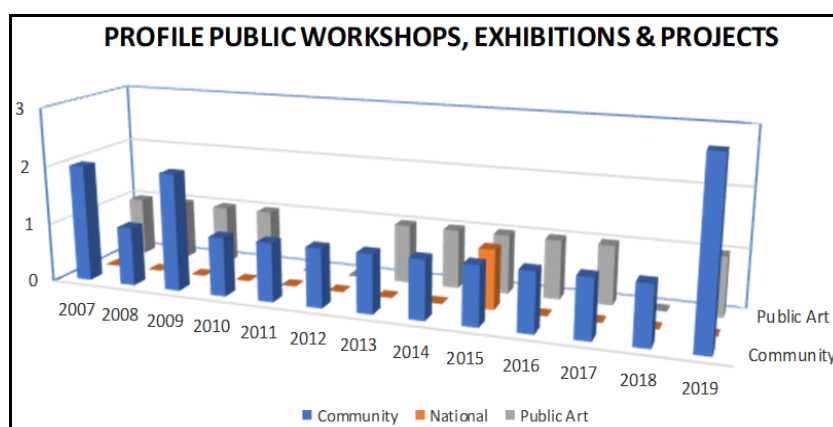


Figure 5-11: Public workshops, exhibitions, and projects

The secondary data captured from the archives for the workshops, exhibitions and public arts projects were triangulated to show a community and national profile per annum. However, the public art projects were considered as a separate aspect. Since the inception of the visual arts department in 2011, only one annual public exhibition was offered to achieve the objective of public exhibitions for developing the standard of visual arts. However, public exhibitions and workshops were offered even before the visual arts department were conceptualised, with the purpose of community enrichment, but also to 'prepare and test' the market to see if a visual arts department would be viable to develop for the business.

The workshops were offered by inviting known artists – either in the region or nationally – as presenters. For 2007, Ladybird offered more than one exhibition for the community and in 2019, more than two were offered by the visual arts department. During this period, one national art teacher's workshop was offered, which was attended by educators coming from as far as Botswana, the Western Cape, and Gauteng. Public artworks are often a collaboration of all the arts, involving the community in the project, such as *For the Beauty of the Earth* in 2007. The community workshops were mostly planned as once-off's annual events, with a

national workshop presented only once, in 2011, due to the cost to run such an expensive project. The workshops and projects are not supported by sponsorships, as the arts business is perceived as a for-profit organisation.

5.4.2.1.4 Ethos

The *Charter of Rights and Responsibilities* of the business is a guideline with the intent of revealing and communicating the ethos, ethical and moral values of the arts business. The Charter is part of the enrolment contract and clients therefore sign it when they register for the first time. The assessment of this charter is a cross-population of the alumni, patrons, and learners/parents as indicated in Table 5.20.

The Charter gives clear guidelines for expected conduct and ethical behaviour by its customers – learners, parents, and consulting educators. It is set out according to one of the core characteristics of NFE, namely democratic choice with flexibility as the most important indicator. This document serves both as part of the ethos and to guide the embedded and holistic NFE approach as an anchor for the business's customer interface.

The moral aspects of religion, human rights to quality learning, respect, safety, care for the natural environment, positive living, right of association and self-expression, were all rated between 77.8% and 90.7% and 'strongly agreed'. However, religion (12.9%), right to positive input expected (11.2%), and freedom of expression (11.2%) had noticeable lower ratings of 'much' or 'agree'. Only 5.5% of the respondents were 'neutral' or rated 'somewhat' for the Christian ethos of the business. A small percentage (5.5%) indicated 'neutral' or 'somewhat' in their rating of the 'right to be associated'. No respondents disagreed or strongly disagreed with the Charter; however, the right to practice religious beliefs had a noticeable 9.3% 'no response' rating.

Table 5.20: Rating of Charter of Rights and Responsibilities

Items	No response		Excellent/ Very much/ Strongly agree		Good/ Much/ Agree		Average/ Somewhat/ Neutral		Fair/ Not really/ Disagree		Poor/ Not at all/ Strongly disagree	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Every individual has the right to practice their religious beliefs.	5	9.3	42	77.8	7	12.9						
Every individual associated with the Academy has the responsibility to respect the Christian ethos of the Academy.	2	3.7	45	83.3	4	7.5	3	5.5				
Every individual associated with the Academy has the right to quality arts education without interference, despite where they might find themselves.	1	1.8	48	88.9	4	7.5	1	1.8				
Every individual associated with the Academy has the responsibility to contribute to and encourage an environment conducive to quality music and fine arts education.	1	1.8	47	87	5	9.2	1	1.8				
Every individual has the right and duty to respect and be respected.	1	1.8	49	90.7	4	7.5						
Every individual associated with the Academy has the responsibility to treat others with equal respect.	1	1.8	48	88.9	5	9.3						
Every individual has the right to safety and a safe environment.	1	1.8	49	90.7	4	7.5						
Every individual associated with the Academy has the responsibility to keep the environment healthy and clean.	1	1.8	48	88.9	4	7.5	1	1.8				
Every individual has the right to contribute positive input.	1	1.8	46	85.2	6	11.2	1	1.8				
Every individual associated with the Academy has the responsibility to allow and encourage other individuals to contribute positive input.	1	1.8	48	88.9	4	7.5	1	1.8				
Every individual has the right to be associated with the Academy.	1	1.8	45	83.4	5	9.3	3	5.5				
Every individual associated with the Academy must show the appropriate responsibility.	1	1.8	48	88.9	5	9.3						
Every individual associated with the Academy has the right to express themselves freely without infringing on this charter or causing offence.	1	1.8	45	83.3	6	11.2	2	3.7				
Every individual associated with the Academy has the responsibility to uphold the principles contained in this charter.	1	1.8	47	87	6	11.2						

This concludes this section on the purpose and services-pillar of the business model, which discussed the findings on its value propositions. The section to follow is a discussion of the findings regarding the third pillar of the business model, namely its customer interface.

5.4.3 Pillar 3: Customer interface

5.4.3.1 Component 3: Distribution channel

The third component of the business model, the distribution channel, describes the various ways in which the business gets in touch and communicates with its customers. Communication ensures that the value propositions are made known to the target customer.

5.4.3.1.1 Marketing, advertising, and communications

Table 5.21 indicates the rating of the Ladybird marketing, advertising and communications as sampled from responses by the alumni, patrons, and learners/parents, with the cross-tabulating shown as well.

Table 5.21: Rating of internal communication, marketing, and advertising

Marketing, advertising, communications		No response		Excellent/ Very much/ Strongly agree		Good/ Much/ Agree		Average/ Somewhat/ Neutral		Fair/ Not really/ Disagree		Poor/ Not at all/ Strongly disagree	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Internal communication	Cross-population	2	3.7	42	77.8	8	14.8	2	3.7				
	Alumni			3	75	1	25						
	Patrons	1	7.1	11	78.7	1	7.1	1	7.1				
	Learners/ Parents	1	3.0	14	72.7	7	21.2	1	3.0				
External: Marketing and advertising	Cross-population	1	1.8	38	70.3	12	22.4	3	5.5				
	Alumni			4	100								
	Patrons			13	92.9	1	7.1						
	Learners/ Parents	1	3.0	19	57.6	11	33.3	2	3.7				
English as marketing language	Cross-population	2	3.7	45	83.4	6	11.1	1	1.8				
	Alumni			4	100								
	Patrons			11	78.7	2	14.3	1	7.1				
	Learners/ Parents	2	6.1	27	81.8	4	21.1						

A total of 77.8% of the respondents indicated the internal communication to be 'excellent'. A noticeable 21.2% of the learners/parents rated 'good', another 3.0% 'somewhat', compared to the higher perception on 'good' by the alumni (75%) and patrons' (78.7%). This revealed that communications can be improved.

Perceptions regarding the marketing and advertising of the business had a disparity of opinion between the alumni (100%) and patrons (92.9%), in juxtaposition with the much lower rating by learners/parents' (57.6%) in the 'excellent' category. A further 33.3% of the learners/parents indicated a 'good' rating, contra to 7.1% of the patrons.

Most respondents strongly agreed to English as the 'excellent' choice for the marketing language of the business. However, 21.1% of the learners/parents and 14.3% of the patrons gave an indication for 'good' and not excellent. Two respondents (6.1%) from the learners/parents group made a 'no response' regarding English as marketing language.

5.4.3.1.2 Communication channels

The findings regarding the preferred modes or channels of communication, are shown in Table 5.23. This data indicates a cross-tabulation from opinions of the alumni, patrons, and learners/parents.

Table 5.22: Preferred communication

Channels	Frequency	Percentage
Email	37	68.5
WhatsApp	38	70.3
Ladybuzz newsletter	30	55.5
Local media	22	40.7
Social media / Facebook	23	42.5
Printed brochures	25	46.2
Printed posters	31	57.4
Adverts	31	57.4
Personal contact / Meetings	37	68.5
Memo printed / Letter via learners to parents	23	42.5

The findings revealed that WhatsApp messages on smartphone devices with a 70.3% rating to be the preferred communication channel. Personal contact or meetings with customers, as well as communications via Email, were the second highest rating with a 68.5% for both these modes. The least effective communication channels were found to be printed memos and letters via learners to parents with a 42.5% rating, and the weekly releases to the local media at a 40.7% rating.

The findings of relationship, the fourth component of the business model, anchored to the customer interface pillar, will be discussed in the next section.

5.4.3.2 Component 4: Relationship

Relationship describes both the type and style of connections of the business with its market. A healthy relationship should breathe mutual trust, security and must be nurtured within each customer segment. It should show mutual support, loyalty, and integrity, and forms part of the ethos of the business. This is therefore a challenging component to rate in terms of viability.

5.4.3.2.1 'Ladybird' family

The elite interviewees supplied the data for assessing this component of the arts business. The words best describing the relationship of the business stated by the alumni, parents, learners, and educators in various sections of the findings, are encapsulated as, 'Ladybird family', as conceived in the Charter of Rights and Responsibilities of the business. This means that a personal, trusting, and warm interaction with clients are perceived to be embraced. This is the one aspect of the research that is limited, due to no quantitative data captured, and the qualitative findings very superfluous for showing the concrete evidence of the business's relationship with its customers. The discussion of the findings for testing viability of relationship will, therefore, come forth from 'reading between the lines' from all the data received. The arts business, as seen in the following verbatim quote of one of the alumni-interviewees, is significant and at the heart of the relationship ethos:

The staff as a team functioned and collaborated like a 'family'. I always felt safe and free to create and explore.

(Interviewee 2)

The following findings relate to the infrastructure management, which is the fourth pillar of the arts business model.

5.4.4 Pillar 4: Infrastructure management

The fourth pillar of the business model, infrastructure management, consisted of the following components, key resources, value configuration, and partner network of the business. The infrastructure management is essentially the management of the context and environment of the business.

5.4.4.1 Component 5: Key resources

This component defines and delimits the key resources, competencies, or skills necessary to implement and accomplish the business model. These are the assets needed to offer and deliver to all the above components. This includes the infrastructure and resources of the business.

5.4.4.1.1 Physical infrastructure

Table 5.23 reveals the rating of the physical infrastructure of the business.

Table 5.23: Rating of physical infrastructure

Physical infrastructure	No response		Excellent/ Very much/ Strongly agree		Good/ Much/ Agree		Average/ Somewhat/ Neutral		Fair/ Not really/ Disagree		Poor/ Not at all/ Strongly disagree	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Security and safety			48	88.9	5	9.3	1	1.8				
Gardens and terrain	1	1.8	45	83.4	5	9.3	2	3.7	1	1.8		
Homestead learning space/ area	4	7.4	40	74.1	8	14.8	2	3.7				
Concert hall	4	7.4	40	74.1	7	12.8	3	5.7				
Equipment provided	6	11.1	38	70.4	8	14.8	2	3.7				
Instruments / also to rent	6	11.1	36	66.7	8	14.8	4	7.4				
Teaching studios/spaces	5	9.3	33	61.2	14	25.8	2	3.7				

A cross-tabulation on the assessment of the physical premises of the business was rated by a sample taken from alumni, patrons, and learners/parents. A total of 88.9% rated the security and safety of the premises as 'excellent', which concluded that this is seen as an important factor for customers. Noticeable is the much lower

percentage of respondents who thought that the instruments (66.7%) and teaching spaces/studios (61.2%) were on an 'excellent' level. A relatively high number of respondents, (25.8%), found the teaching spaces/studios to be 'good'. Overall, the physical infrastructure had ratings of 7.4% (instruments) and the concert hall was found by 5.7% to be 'somewhat' adequate. One respondent thought the gardens and terrain were 'not really' on par, this could be personal tastes and styles that differed.

5.4.4.1.2 Learning materials

The opinion of the segment sampled, regarding self-sourcing of customers for the suppliers of books and materials, which were not included in the fees structure of the services offered, was assessed by the alumni, patrons and learners/parents in the Table 5.24.

Table 5.24: Rating of learning materials

Sourcing own suppliers for books, instruments, materials	Frequency	Percentage
No response	8	14.8
Excellent / Very much	41	75.9
Good / Much	5	9.3
Average		
Fair		
Poor		

Although the majority, (75.9%), 'very much' agreed to this status, a significant percentage of 14.8% indicate 'no response'. These are probably the patrons who did not have insight into this aspect of the business. Overall, customers were affirmative to sourcing and buying the necessary materials and books required directly from the suppliers, whether online or in stores.

5.4.4.1.3 Management – administration

Table 5.25 shows the cross-tabulation of the rating of the alumni, patrons, and learners/parents regarding the administration and management of the business.

Table 5.25: Rating of management – administration

Efficiency of administration	No response		Excellent/ Very much/ Strongly agree		Good/Much/ Agree		Average/ Somewhat/ Neutral		Fair/ Not really/ Disagree		Poor/ Not at all/ Strongly disagree	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Director	1	1.8	49	90.9	2	3.7	1	1.8	1	1.8		
Concerts manager	1	3.7	46	85.2	6	11.1						
Receptionist	4	7.4	43	79.7	4	7.4	2	3.7	1	1.8		
Student leaders	3	5.5	39	72.4	8	14.8	3	5.5	1	1.8		
Deputy director	10	18.7	36	66.6	7	12.9	1	1.8				
Head of visual arts	12	22.4	36	66.6	5	9.2	1	1.8				
Head of dramatic arts	13	24.2	35	64.8	5	9.2	1	1.8				
Bursar	7	12.9	34	62.9	9	16.9	3	5.5	1	1.8		

Although the director was rated by 90.9% as ‘excellent’, there were also some respondents who indicated opinions of ‘average’ and ‘not really’. The deputy director (66.6%), head of visual arts (66.6%), head of dramatic arts (64.8%) were rated by a lower number of respondents for excellence in their performance. A total of 62.9% respondents considered the bursar to be delivering an ‘excellent’ service, with 16.9% stating ‘good’, 5.5% ‘average’ and one person (1.8%) ‘not really’.

5.4.4.1.4 Management – infrastructure and events

The assessment of the internal infrastructure and planning is shown in the cross-tabulation in Table 5.26, as rated by the alumni, patrons, and learners/parents.

The coordination of the regular Weekly Wednesday Soirées was rated by 87% to be ‘excellent’, and 5.6% indicated ‘good’. A total of 85.2% found the general planning, coordination, and management of the public events to be on an ‘excellent’ level, and 9.2% indicated ‘good’. Less respondents, thought the planning for the for-profit concerts went well, with 79.7% indicating ‘excellent’, and 16.6% ‘good’. The general coordination of the logistics of events were rated high, (81.5%), however, 3.7% did indicate ‘somewhat’ or were ‘neutral’ about it. In the management of the non-profit outreach events and exhibitions, although rated high by most respondents, there were one respondent, who was of the opinion that there is room for improvement by indicating ‘not really’ or ‘fair’.

Table 5.26: Rating management – infrastructure and events

Items	No response		Excellent/ Very much/ Strongly agree		Good/ Much/ Agree		Average/ Somewhat/ Neutral		Fair/ Not really/ Disagree		Poor/ Not at all/ Strongly disagree	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Regular non-profit Weekly Wednesday Soirées: Informal free concerts offered to public	3	5.6	47	87	3	5.6	1	1.8				
General planning, coordination & management	3	5.6	46	85.2	5	9.2						
For-profit concerts/ productions offered to public (tickets sold)	2	3.7	43	79.7	9	16.6						
Logistics, coordination of events	2	3.7	44	81.5	6	11.1	2	3.7				
Daily activities for class/lesson attendance	4	7.4	42	77.9	7	12.9	1	1.8				
Non-profit outreach & upliftment concerts	6	11.1	42	77.8	3	5.6	2	3.7	1	1.8		
Exhibitions at Ladybird	3	5.6	41	75.9	8	14.9	1	1.8	1	1.8		
Four terms in consideration of both the South African and Lesotho formal school dates	5	9.2	40	74.2	8	14.8	1	1.8				
Rehearsal schedules	4	7.4	40	74.1	7	12.9	3	5.6				
Classes at Ladybird during the term on South African and Lesotho public holidays	6	11.1	35	64.9	6	11.1	6	11.1	1	1.8		

The planning section that pointed to the least in the category ‘excellent’ (64.9%), and good (11.1%), as well as ‘somewhat’ (11.1%) with one person ‘not really’, indicates to be contention regarding classes offered on South African and Lesotho public holidays. However, between the two countries there are too many public holidays, which mostly differs. This means that for more weeks per year than in any one of the two countries, the business will not function. Therefore, it does not make business sense to change this status.

5.4.4.1.5 Internal assessment and awards

Internal assessment and motivation are done first, by student of the week awards second, quarterly student progress reports, and third, annual top awards.

The **Student of the Week awards** were in the form of a certificate which were printed up to 2019, however, since 2020 in electronic format. The criteria for the weekly awards were primarily meant as a motivational tool to improve home preparations for lessons and performance during classes of the specific week in question. The list of weekly awards is communicated through electronic channels as well as announced at the weekly Wednesday informal concerts.

Table 5.27 indicates the value of this instrument for this informal internal motivational tool.

Table 5.27: Rating Student of the Week awards

Rating	Frequency	Percentage
No response	10	18.5
Excellent / Very much	28	51.8
Good / Much	10	18.5
Average	6	11.2
Fair	-	-
Poor	-	-

The responses were derived from a cross-tabulation of the opinions of the alumni, patrons and learners/parents. A response of 51.8% indicated this motivational instrument to be 'excellent', 18.5% stated 'good', and 11.2% 'average'. However, 18.5% – mainly the patrons – indicated 'no response'. A significant 11.2% displayed this to be an 'average' exercise. Some of the respondents (18.5%), made 'no response'.

The **student progress reports** are an internal evaluation instrument for every individual learner enrolled and done by their respective educators for the various arts subjects. Until 2018, the reporting was done manually, however, from 2019 the reporting was done and distributed electronically, after this rating was captured. Table 5.28 indicates the ratings by a cross-tabulation of the responses of the alumni, patrons, and learners/parents. Although 59.1% of the respondents considered the internal student progress reports to be 'excellent', 20.4% stated only 'good', and a further 3.7% thought it was 'average'. However, 16.6% – mainly the patrons – indicated a 'no response'.

Table 5.28: Rating student progress reports

Rating	Frequency	Percentage
No response	9	16.6
Excellent / Very much	32	59.1
Good / Much	11	20.4
Average	2	3.7
Fair	-	-
Poor	-	-

Annual internal awards and certificates aim to give recognition and motivate learners whose performance standard, as well as both internal and external assessments are on a high level – either rated as merit (80 – 89%) or distinction (90% and higher). Criteria and guidelines for the top awards are set out in a document and communicated to parents and learners at least two months prior to the awards events at the end of an academic year. The top awards, with certification, are called ‘Students of the Year’. One learner from each department – music, visual, and dramatic arts – are awarded annually at the end of an academic year if they have achieved the required standard according to the set criteria. These learners are the highest achievers and usually receive a bursary for the next year. The bursaries are funded either by the business as an investment in these learners or sometimes outsiders from the community.

The rating on the perception of customers on the value of the internal awards and certificates is indicated in Table 5.29, taken from a cross-tabulation of the opinion by the alumni, patrons, and learners/parents.

Table 5.29: Rating of annual awards and certificates

Items	No response		Excellent/ Very much/		Good/Much		Average		Fair		Poor	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Value Ladybird internal awards and certificates	8	14.8	38	70.4	6	11.1	2	3.7				
Value Ladybird top internal awards	8	14.8	34	62.9	10	18.7	1	1.8	1	1.8		

The respondents were requested to give their impressions of the value of the internal awards. A total of 70.4% stated ‘excellent’, and 11.1% ‘good’. However, 14.8% –

mainly from the patrons – indicated ‘no response’. One respondent thought the awards to have an ‘average’ value, and another indicated ‘fair’.

The value configuration as the sixth component of the business model will be outlined in the following section.

5.4.4.2 Component 6: Value configuration

The value configuration component of the business shows the customers’ non-monetary perception of the value propositions, which are all the arrangements of activities and resources offered as a service to the customers of how the arts business creates value. The value proposition components have been discussed in Section 4.2.1. Flowing from this, is the customers’ evaluation of these propositions to see what their opinions are in terms of the value of their experience for services delivery. Therefore, how they configure their monetary output to create value from the key activities offered.

5.4.4.2.1 Value of arts courses offered

The opinions of the alumni, patrons, and learners/parents, with a cross-tabulation in respect of the value for services delivered regarding the arts courses offered, are indicated in Table 5.30.

Visual arts courses: The art courses offered, did not carry externally accredited certifications, as there was no existing partner network. However, learners were encouraged to engage in competitions for external evaluation and valid opinions on their work. It is clear from the findings that the alumni and learners/parents agreed to not receiving a high value for this delivery. Fifty percent of the alumni indicated ‘very much’ in comparison with 27.3% of the learners/parents for this valuation rating. A further 50% of the alumni, and 30.3% of the learners/parents indicated ‘much’ and one learner/parents indicated the delivery to be ‘average’. A significant high number, (39.4%), made ‘no response’. This is possibly learners/parents who did not choose to engage in visual arts classes, and therefore would not be able to rate the value.

Table 5.30: Value of arts courses offered

Courses offered		No response		Excellent / Very much		Good / Much		Average		Fair		Poor	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Music courses offered	Cross-population	6	11.1	43	79.6	5	9.3						
	Alumni			4	100								
	Patrons			14	100								
	Learners/ Parents	6	18.2	25	75.8	2	6.1						
Visual arts courses offered	Cross-population	14	25.9	26	48.3	13	24	1	1.8				
	Alumni			2	50	2	50						
	Patrons	1	7.1	12	85.7	1	7.1						
	Learners/ Parents	13	39.4	9	27.3	10	30.3	1	3.0				
Dramatic arts courses offered	Cross-population	14	25.9	24	44.6	15	27.7	1	1.8				
	Alumni			2	50	2	50						
	Patrons	1	7.1	11	78.6	2	14.3						
	Learners/ Parents	12	36.4	11	33.3	9	27.3	1	3.0				
Ladybird graphic design certificate course	Cross-population	17	31.4	21	38.8	12	22.4	4	7.4				
	Alumni			2	50	2	50						
	Patrons	1	7.1	12	85.7	1	7.1						
	Learners/ Parents	13	39.4	7	21.2	9	27.3	4	12.1				
Ladybird public speaking certificate course	Cross-population	20	37	23	42.6	9	16.7	2	3.7				
	Alumni			2	50	2	50						
	Patrons			11	78.6	2	14.3						
	Learners/ Parents	13	39.4	10	30.3	5	15.2	3	9.1				
Ladybird tailor-made post-matric course	Cross-population	11	20.3	36	66.7	6	11.2	1	1.8				
	Alumni			4	100								
	Patrons	1	7.1	13	92.9								
	Learners/ Parents	10	30.3	16	48.5	6	18.2	1	3.0				

Dramatic arts courses: The drama courses offered, carried externally accredited certifications, except for the beginner levels. The value to the various respondent groups indicated a low impetus for satisfaction, with 50% of the alumni, and 33.3% of the learners/parents indicating to be ‘very much’ satisfied. A further 27.3% of the learners/parents indicated they experienced ‘much’ value, and one ‘average’ satisfaction. A too high number, (36.4), of the learners/parents made ‘no response’.

This is possibly learners/parents who did not choose to engage in dramatic arts classes, and therefore would not be able to rate the value.

Ladybird graphic design certificate course: This course carried an internal certification, therefore influencing the value chain. Although 50% of the alumni indicated their assessment of the value of the course to be 'very much' and another 50% stated, 'good', only 21.2% of the learners/parents suggested it to be of high value. A further 27.3% indicated 'good', and 12.1% stated 'average'. A total of 39.4% of the learners/parents made 'no response', probably because they did not engage in the course.

Ladybird public speaking certificate course: This course carried an internal certification, therefore probably influencing the delivery value. In this case, 50% of the alumni indicated their perception of the value of the course to be 'very much' and the other 50% indicated their perception as 'good'. A total of 30.3% of the learners/parents rated it to be of a high value, a further 15.2% indicated 'good', and 9.1% stated 'average'. A high percentage, (39.4%), of the learners/parents made 'no response', probably because they did not register for this course and therefore would have no experience of its value.

Ladybird tailor-made post-matric course: All the alumni who followed the course, indicated an excellence rating. A total of 48.5% of the learners/parents indicated an evaluation of 'very much', and 18.2% stated 'good'. The 30.3% of the learners/parents who made 'no response', were possibly due to not having the experience and knowledge to comment on the value.

In all the above findings, a consistently higher number of patrons have made a response for-satisfaction with service delivery on the courses, due to 35.7% being alumni, and 21.5% ex-staff members (see Table 5.5) who had first-hand knowledge of the value configuration.

5.4.4.2.2 Value of international and national certificate examinations

The sample gained from the alumni, patrons, and learners/parents, indicated in Table 5.31, show the value configuration of the respondents to the international and national (external) certificate examinations.

Table 5.31: Perceptions on value of external certificate examinations

Rating of external assessments	No response		Excellent/ Very much		Good / Much		Average		Fair		Poor	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Cross-population	11	20.4	29	53.8	9	24	1	1.8	1	1.8		-
Alumni			3	75	1	25						
Patrons	6	42.9	7	50	1	7.1						
Learners/Parents	5	15.2	19	57.6	7	3.0	1	3.0				

A cross-population of 53.8% considered the value of external assessment to be 'excellent' or 'very much', with 24%, of which 21.2% were learners/parents, rating 'good' or 'much'. However, a significant 20.4%, mainly the patrons, made no response. This could also be due to non-participants, which are the beginners, in these examinations not being able to rate the value thereof.

5.4.4.2.3 Value of free performance experiences

Table 5.32 indicates the perceptions on the value of the free performance opportunities and experiences offered, as discussed in section 5.4.2.1.3, by the alumni, patrons, and learners/parents.

Table 5.32: Value of free performance experiences

Value of participation	No response		Excellent/ Very much		Good / Much		Average		Fair		Poor	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Cross-population	19	35.2	28	51.9	2	3.7	2	3.7	2	3.7	1	1.8
Alumni		4	4	100								
Patrons	5	35.7	6	42.9	1	7.1	1	7.1	1	7.1		
Learners/Parents	14	42.4	16	48.5	1	3.0	1	3.0	1	3.0	1	3.0

All the alumni stated the value of these experiences to be 'excellent'. However, they are the group who completed all the levels offered; they also engaged in most of the free experiences and therefore had a comprehensive insight on the outcomes, in comparison with the patrons and learners/parents. Consequently, far less patrons (42.9%) and learners/parents (48.5%) thought the free opportunities had a high value. It can be reasoned that there are far more beginners (for whom the free activities are not open for engagement), and therefore a high number from this group (48.5%) who responded 'very much' or made 'no response' (42.4%) did not

engage in the free opportunities and were consequently not able to make an apt rating.

5.4.4.2.4 Value of concerts, exhibitions, workshops, and competitions

The arts experience and opportunity of public performances, exhibitions, workshops, and competitions encompassed one of the objectives of the business. The alumni, patrons, learners/parents assessed the value of these educational performance experiences as indicated in Table 5.33.

Table 5.33: Value of concerts, exhibitions, workshops, and competitions

Concerts, events, productions, exhibitions, competitions		No response		Excellent Very much		Good / Much		Average		Fair		Poor	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Weekly Wednesday Soirées	Cross-population			47	87.1	7	12.9						
	Alumni			3	75	1	25						
	Patrons			14	100								
	Learners/ Parents			27	81.8	6	18.2						
Major productions	Cross-population	1	1.8	45	83.5	7	12.9	1	1.8				
	Alumni			4	100								
	Patrons	1	7.1	11	78.6	2	14.3						
	Learners/ Parents			27	81.8	5	15.2	1	3.0				
Concerts, exhibitions by national or international artists	Cross-population			44	81.5	6	11.1	4	7.4				
	Alumni			4	100								
	Patrons	1	7.1	11	78.6	2	14.3						
	Learners/ Parents			24	72.2	5	15.2	4	12.1				
Annual student art exhibitions	Cross-population	5	9.2	43	79.8	5	9.2	1	1.8				
	Alumni			3	75	1	25						
	Patrons			13	92.9	1	7.1						
	Learners/ Parents	3	9.1	25	75.8	4	12.1	1	3.0				
Eisteddfods and competitions	Cross-population	2	3.7	33	61.2	10	18.5	7	12.9	2	3.7		
	Alumni			2	50	2	50						
	Patrons	1	7.1	9	64.3	2	14.3	2	14.3				
	Learners/ Parents	1	3.0	19	57.6	6	18.2	5	15.2	2	6.1		

The findings for the different aspect will be discussed separately.

Weekly Wednesday Soirées: 81.8% of the learners/parents, 75% of the alumni and all the patrons indicated the high educational value of these opportunities offered. The rest of the respondents' rating were for 'much' value delivery.

Major productions: The cross-tabulation shows that 83.5% of the respondents pointed to 'very much' educational gain. A further 12.9% of the patrons and learners/parents showed 'much'.

Concerts and exhibitions by visiting national or international artists: All the alumni indicated their experience was highly beneficial. Learners/parents (81.8%) rated the stimulation from attendance of events by professional performers to have 'much' educational worth.

Annual student arts exhibitions: The cross-tabulated ratings on the educational value experienced by 79.8% of the respondents are 'very much'. Although this rating indicates a small variance of disparity between the alumni and learners/parents, 92.9% of the patrons indicated high satisfaction.

Participation in eisteddfods and competitions: This aspect of the valuation clearly showed less satisfaction with service delivery. As total of 57.6% of the learners/parents and 50% of the alumni expressed a high rating. On the 'much' scale, 50% alumni, and 18.2% of the learners/parents indicated value. More respondents, 12.9% on the cross-population stated this was an 'average' level of delivery.

5.4.4.2.5 Value of community for-profit and non-profit events

The participants were asked to rate their perceptions regarding the responsibility of the arts business in terms of its community-service and enrichment. The alumni, patrons and learners/parents expressed their opinions as indicated in Table 5.34. The findings for aspects in this table will be discussed separately.

Importance of social responsibility: A cross-population of the opinions indicated that 85.2% thought the community outreach and enrichment were highly adequate. There were, however, 12.1% of the learners/parents who rated the programme as 'much', and two persons (3.7%) regarded it as being fair, versus the alumni, who all rated the programmes as 'excellent'.

Table 5.34: Perceptions on value of community enrichment events

Community enrichment		No response		Excellent/ Very much		Good / Much		Average		Fair		Poor	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Importance of social responsibility	Cross-population			46	85.2	6	11.1	2	3.7				
	Alumni			4	100								
	Patrons			12	85.7	2	14.3						
	Learners/Parents			27	81.8	4	12.1	2	6.1				
Outreach concerts to schools	Cross-population			41	75.9	12	22.2	1	1.8				
	Alumni			2	50	2	50						
	Patrons			13	92.9	1	7.1						
	Learners/ Parents			23	69.7	9	27.3	1	3.0				
Benefit-concerts, productions, events	Cross-population	1	1.8	41	75.9	8	14.9	4	7.4				
	Alumni			4	100								
	Patrons			14	100								
	Learners/ Parents	1	3.0	21	63.6	8	24.2	4	12.1				
Outreach concerts to institutions and churches	Cross-population			39	72.3	12	22.2	3	5.5				
	Alumni			2	50	2	50						
	Patrons			12	85.7	1	7.1	1	7.1				
	Learners/ Parents			23	69.7	8	24.2	2	6.1				
Public artworks	Cross-population	3	5.5	38	70.3	10	18.7	3	5.5				
	Alumni			4	100								
	Patrons	1	7.1	11	78.6	2	14.3						
	Learners/ Parents	2	6.1	20	60.6	8	24.2	3	9.1				
Ladybrand Children's Home project	Cross-population	4	7.4	38	70.3	11	20.5	1	1.8				
	Alumni			3	75	1	25						
	Patrons			14	100								
	Learners/ Parents	4	7.4	21	63.6	10	30.3	1	3.1				

Outreach concerts to schools: This was an annual concert event specifically to enrich the learner of various schools in the community with the arts. The learners usually came to the concert hall of the arts business for this, where two or three twenty-minute programmes were offered on aspects of the arts. The topics varied and were presented interactively with the young audience. Alternatively, this outreach arts performance moved to one of the school halls in the community where the learners gathered for the presentation. Although the cross-tabulation showed

75.9% of the respondents' rating as 'very much', the alumni and learners/parents were not of the same opinion. Only 50% of the alumni, and 69.7% of the learners/parents had the same perspective. Another 50% of the alumni, and 27.3% of the learners/parents assessed these as 'good'. It was not possible to visit all the schools every year, so this might be a concern indicated by the ratings.

Benefit concerts, productions, events: Income derived from these events were usually premeditated and went to a local charity. All the alumni and patrons indicated these events to be successful. However, 63.6% of the learners/parents indicated 'excellent' or 'very much', and 27.3% 'much', whereas 12.1% felt that these benefit events were 'average'.

Outreach concerts to institutions and churches: These concerts differed from the benefit concerts, as there was no income involved. A total of 72.3% of the cross-population rated these to be successful. However, 50% of the alumni and 69.7% of the learners/parents were not of the same perception. Another 50% of the alumni, and 24.2% made a rating on 'good', and 5.5% overall stated 'average'.

Public artworks: These were either murals with a theme communicating a positive message, permanent sculpture or non-permanent installations erected in Ladybrand, communicating an uplifting message. The challenging here was gaining permission from the local municipality. The public artworks were, therefore, most often fun, and colourful non-permanent installations. All the alumni felt that these were adequate, however, 60.6% of the learners/parents were of the same opinion; whereas 24.2% of the learners/parents felt it was 'good' and 9.1% gave an 'average' value for the community.

Ladybrand Children's Home project: The children were offered the opportunity to engage in one or more of the arts and to learn for free. All the patrons revealed that this was highly valuable to the social enrichment of the community. However, in contrast, 63.6% of the learners/parents thought the same, with a further 30.3% feeling this project to be 'good' only. Four (7.4%) of the learners/parent respondents made 'no response'. The problem indicated was that the children from the home did not 'fit' into the social structure of the paying customers, causing major challenges.

5.4.4.2.6 Value of life skills development through the arts

A rating from the alumni, patrons, and learners/parents of the value of the arts experiential opportunities chosen by the senior levels and post-matric learners – either intentional or unintentional – is indicated in Table 5.35.

Table 5.35: Value of life skills development through the arts

Life skills development		No response		Excellent Very much		Good Much		Average		Fair		Poor	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Teaching	Cross-population	14	25.9	30	55.7	3	5.5	5	9.2	2	3.7		
	Alumni			4	100								
	Patrons	3	21.4	11	78.6								
	Learners/parents	11	33.3	13	39.4	3	9.1	5	15.2	2	6.1		
Stage performance	Cross-population	13	24	30	55.7	9	16.7	2	3.6				
	Alumni			3	75	1	25						
	Patrons	4	28.6	9	64.3	1	7.1						
	Learners/parents	9	27.3	17	51.5	5	15.2	2	6.1				
Leadership development	Cross-population	15	27.7	29	53.9	5	9.2	5	9.2				
	Alumni			4	100								
	Patrons	4	28.6	8	57.1	1	7.1	1	7.1				
	Learners/parents	11	33.3	14	42.4	4	12.1	4	12.1				
Development of artistic citizenship	Cross-population	13	24	28	51.8	10	18.5	3	5.7				
	Alumni			4	100								
	Patrons	4	28.6	9	64.3	1	7.1						
	Learners/parents	9	27.3	12	36.4	9	27.3	3	9.1				
Management of events	Cross-population	14	25.9	24	44.5	10	18.5	4	7.3	2	3.6		
	Alumni			4	100								
	Patrons	4	28.6	9	64.3	1	7.1						
	Learners/parents	10	30.3	8	24.4	9	27.3	4	12.1	2	6.1		
Administration of events	Cross-population	14	25.9	24	44.5	9	16.7	6	11.3	1	1.8		
	Alumni			3	75	1	25						
	Patrons	3	21.4	10	71.4	1	7.1						
	Learners/parents	11	33.3	8	24.4	7	21.2	6	18.2	1	3.0		
Community outreach and enrichment	Cross-population	15	27.7	25	46.3	10	18.5	1	1.8	3	5.7		
	Alumni			2	50	2	50						
	Patrons	4	28.6	9	64.3	1	7.1						
	Learners/parents	11	33.3	11	33.3	7	21.2	1	3.0	3	9.1		
Ensemble coaching	Cross-population	18	33.4	24	44.4	8	14.9	4	7.3				
	Alumni			3	75	1	25						
	Patrons	6	42.9	7	50.0	1	7.1						
	Learners/parents	12	36.4	11	33.3	4	12.1	4	12.1				
Public exhibitions	Cross-population	19	35.1	22	40.7	10	18.5	3	5.7				
	Alumni	1	25	1	25	2	50						
	Patrons	5	35.7	5	35.7	4	28.6						
	Learners/parents	13	39.4	12	36.4	4	12.1	4	12.1				

Life skills development		No response		Excellent Very much		Good Much		Average		Fair		Poor	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Coordination of events	Cross-population	12	22.2	20	37	15	27.7	6	11.3	1	1.8		
	Alumni			3	75	1	25						
	Patrons	3	21.4	9	64.3	2	14.2						
	Learners/parents	9	27.3	6	18.2	12	36.4	6	18.2	1	3.0		

The life skills, developed through hands-on arts experiences, depend on the distinctive talent of a learner, and whether they choose to explore and develop it or not. It is often a natural interest and curiosity that leads to gaining the 'first steps' of learning through experience for these offers. It is also mostly the senior learners in the advanced levels that show an aptitude to explore teaching of their peers, performance, social involvement, management, and administration. Life skills development is one of the features and outcomes of non-formal learning.

It is clear from the indicated perceptions that the learners/parents' perceptions, versus that of the alumni and patrons were much lower, or they stated, 'no response'. The reason for this may be, that all the alumni who responded, chose to be involved in most or all of these experiences. They were all senior and advanced performers, who embraced these skills-development opportunities when offered to them. The learners/parents had an opposite perspective, mainly due to most of the respondents in this group being in the junior and beginner-levels, or were adults not interested in choosing to engage. Therefore, for this reason these respondents felt not informed to make an apt assessment.

The seventh component of the business model, anchored to the infrastructure management pillar, is the partner network. This component will be discussed in the section to follow.

5.4.4.3 Component 7: Partner network

The partners of the arts business featured the network of cooperative agreements with other arts organisations and bodies necessary to efficiently offer and commercialise value. This included the external examination boards, patrons, and the media-partner of the business. Outsourcing some of the resources and assets to partners outside of the business, by collaboration, increased the value of the service offered. Consequently, for the reasons of value creation for its service delivery, and

as a support strategy, the arts business – as a private entity – built a strong partner network from the beginning of its existence.

The first partner network to be discussed are the international and national examination boards.

5.4.4.3.1 International and national examination boards

The Trinity College London, the ABRSM and Rockschool are the preferred music partners of the arts business, whose examination boards issue certificates accredited not only by their boards but is regulated by Ofqual¹¹ as authority. The music certificates of Unisa are nationally regulated and accredited by SAQA. The College of Speech and Drama of South Africa are a national examination body, with no qualification regulation control and therefore no regulated authority for accreditation. However, this highly organised body is still a valuable external assessment board to partner with, especially in the light of the Afrikaans language as one of its components. The arts business followed the grading system and curricula of these external partners, also for their internal syllabi. There is no existing external examination board in South Africa to serve as partner network for visual arts.

Table 5.38 shows the profile of the number of arts learners of the business, following the **graded certificates** of one or more of the above **examination boards** in either music, dramatic arts and/or both.

Table 5.36: Graded certificate examinations followed

Grades	Frequency	Percentage
No response	2	3.4
Grades 0–1	10	17.2
Grades 2–4	12	20.6
Grades 5+	34	58.8

The data of the alumni and learners/parents were cross-tabulated, and show beginner levels, therefore, grades 0 – 1, that made up 17.2% of the learners; the middle-levels, grades 2 – 4 consisted of 20.6%; with the advanced levels, grade 5 and higher with the majority of 58.8%.

¹¹ Ofqual is the Office of Qualification and Examination Regulation, which regulates the qualification, examinations and assessment in England (<https://www.gov.uk/government/organisations/ofqual>).

Figure 5.12 shows the profile of secondary data derived from the archives of the business, showing the number of **candidates entered annually for examinations** by the various external boards – Unisa, ABRSM, Trinity College, Rockschoool, and the College of Speech and Drama of South Africa.

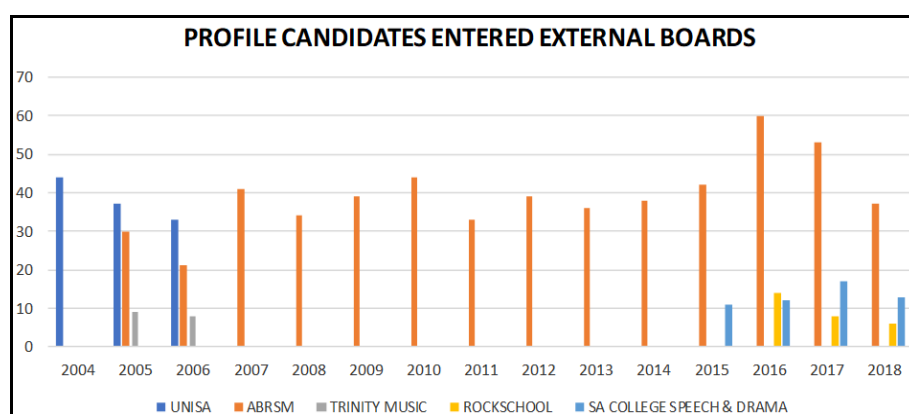


Figure 5-12: Candidates entered external boards

The music exams of Unisa were followed only from 2004 to 2006, and the Trinity College for 2005 and 2006. The business started using ABRSM as partner from 2005 for music examinations and found them to be the most cost-effective. They were also compatible to the internal syllabi followed, as well as bringing examiners to the doorstep for clients. From 2015 the jazz and rock division of the music department of the business initiated the Rockschoool for learners who were interested in following this music genre.

From 2016 onwards, the young dramatic arts department started with the national examinations of the College of Speech and Drama of South Africa. Most of the candidates were offered for the ABRSM examinations in 2016 and 2017, with 54 – 60 candidates (30% to 33.3% of the total number of learners) entering for these years, in comparison to between 35 and 45 (19.4% and 25% of the total number of learners) offered in other years. A far smaller number of learners follow the Rockschoool genres, and consequently less participated in the examinations. The dramatic arts candidates were on average between 12 and 16 candidates annually (which was between 75% and 100% of all the drama learners) who entered for the external examinations. The ratio to learners at the arts business in total, which is on average between 150 and 180 learners annually, to the candidates who are put forward to enter for the board exams, therefore, shows only a very small segment of learners who chose to take the actual examinations.

For the period 2004 to 2018, the secondary data shown in Figure 5.13 gives a profile of the **age groups of the candidates** who entered for the external examinations for the various subjects: Music (performance), music theory and dramatic arts.

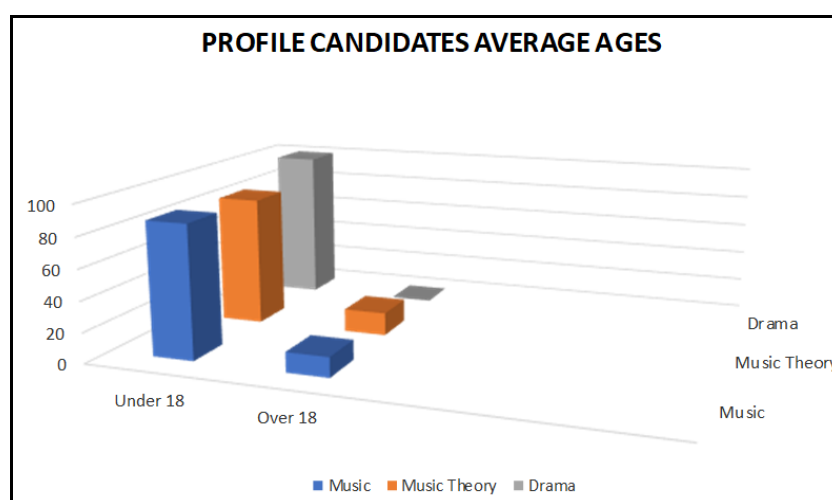


Figure 5-13: Age groups of candidates

The percentage of candidates enrolled for the external examinations under the age of 18-years, was as follows: music performance (87%), music theory (85%), and dramatic arts performance (100%). Far less candidates who entered for these external assessments were older than 18 years, with music performance (13%), music theory (15%) and none for drama.

Indicated in Figure 5.14 is the profile of the **average marks** in percentage **achieved** by candidates for the external examinations in music (performance), music theory, and dramatic arts, as well as the average of the total performance for the period 2004 to 2018.

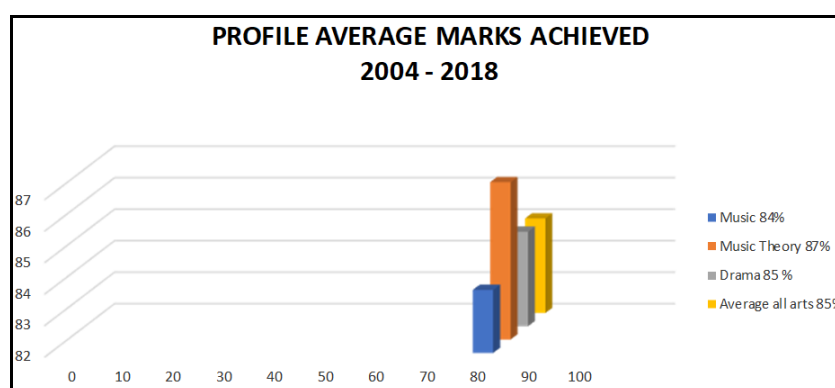


Figure 5-14: Average marks achieved

5.4.4.3.2 Patrons

The patrons are one of the most important support networks of the arts business. Table 5.37 indicates that 88.9% of the cross-population of the alumni, patrons, and learners/parents were aware of the existence of this partner network. Only 3.7% did not know about their existence, and 7.4% did not respond.

Table 5.37: Awareness of patrons

Responses	Frequency	Percentage
Yes	48	88.9
No	2	3.7
No response	4	7.4

Table 5.38 indicates the reasons given, from an open-ended question, on their **motivation for standing and functioning, as a patron** of the rural arts business.

Table 5.38: Motivation for functioning as patron

Reason for patronship	Frequency	%
Support	14	100
Believe in vision/work delivered	11	78.6
Innovative/inspiring/exciting/making a difference	10	71.4
Arts education	9	64.3
Arts development of individuals	8	57.1
Honour/privilege	5	35.7
International/global thinking	5	35.7

All the patrons indicated 'support' as the main motivation for being part of this partner network. A total of 78.6% gave their reason for being involved as their belief in the vision and work delivered, whereas 71.4% of the patrons indicated their motivation for involvement to be due to the business's innovativeness, inspirational stance in making an exciting difference in the community it serves, as well as the arts industry.

Indicated in Table 5.39 is the **number of years the patrons** have been involved with the business, which shows a substantial variance.

Table 5.39: Number of years as a patron

Years as patron	Frequency	Percentage
1–5	5	35.7
6–10	6	42.9
11–15	3	21.4

Since the inception of the business, 21.4% of the patrons have been in support, and therefore involved from 2003 to 2018. Most patrons (42.9%) have been standing as a patron and were showing commitment for the past six to ten years, whereas 35.7% were involved between one and five years.

Table 5.40 indicates the **number of years** the patrons have been **engaged or interested in the arts field**.

Table 5.40: Years of interest in the arts field

Years of interest	Frequency	Percentage
1–10	3	21.4
11–20	4	28.6
21–30	3	21.4
31+	4	28.6

The spectrum was nearly equally proportioned, in their endeavours and engagement within the field of the arts. In the more than 31 years bracket 28.6%; 21.4% between 21 and 30 years; 28.6% in the 11 to 20 years bracket, and 21.4% less than ten years.

The **nature of support by the patrons** as part of the business's partner network, is shown in Table 5.41.

Table 5.41: Nature of patron support

Patron support	Frequency	Percentage
Soundboard	12	85.7
Advisory	12	85.7
Physical / Performance	14	100
Teaching	7	50
Other	2	14.3

All the patrons indicated physical or performance support as the core nature of their patronship, whereas 85.7% were in the capacity as soundboard or advisors to the director. Fifty percent offered teaching support, if and when required. The nature of the 'other' varied, such as either bestowing sponsorships for the annual awards, facilitating workshops, handing over the annual awards, or donating instruments or books.

5.4.4.3.3 Media

The weekly local community newspaper and media have been major partners for the business since its first marketing and advertising campaigns, prior to the opening of the business in 2003. Since August 2002, the local newspaper published weekly press releases of the arts business at no cost. The newspaper is distributed throughout the immediate region, as well as to the neighbouring country of Lesotho, and is a highly valuable partner of the arts business.

Findings regarding the fourth pillar of the business model, its financial analysis, will now be discussed.

5.4.5 Pillar 5: Financial analysis

The pillar of financial analysis consists of the final two components of the business model, namely the cost structure and revenue strategy. As stated, the financial analysis was not explored for feasibility, as none of the role-players had insight into the budgeting and actual financial status of the business, and this aspect was only known to the owner. However, data was collected regarding the fees structure, which is part of the cost structure of the business and will follow in the discussion below.

5.4.5.1 Component 8: Fees and cost structure

The cost structure of the business is the eighth component and sums up the monetary consequences of the means employed in the model for a feasible outcome. The conclusion and culmination of any for-profit business – as outcome of all the business elements – should show a profit to be viable.

The sample taken from the learner/parents, as indicated in Table 5.42, shows the rating of all the cost structures and strategy of the business.

Payment frequency: Fees were calculated per annum, divided into twelve equal instalments for payment frequency for South African residents. The payment frequency for non-South African residents were one term (three months) in advance. The yearly fee, therefore, divided into four segments of three months. Customers whose fees were more than three months in arrears would be handed over to a legal contractor for collection. The legal cost is for the debtor and stated as such, for the

onset on the enrolment contract. The findings from the secondary data, showed that fees annually increased between 3.2% and 4.5%, depending on the subject.

Table 5.42: Fees and cost structures

Items		No response		Excellent/ Very much/ agree		Good Much/ High/ Agree		Average/ Somewhat/ Neutral		Fair/ Not really/ Disagree		Poor/ Not at all/ Strongly disagree	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Payment frequency one month in advance South African clients		2	6.1	20	60.6	9	27.3	1	3.0	1	3.0	9	27.3
Payment frequency one term advance non-South African residents		4	12.1	17	51.5	7	21.2	2	6.1	2	6.1		
Books/materials: Calculated with annual fees		4	12.1	9	27.3	6	18.2	2	6.1	3	9.1		
Market-related fees structure	Cross-population	6	11.1	31	57.5	12	22.2	5	9.2				
	Alumni			3	7.5	1	2.5						
	Patrons	4	28.6	8	57.1	2	14.3						
	Learners/Parents	2	6.1	17	51.5	9	27.3	5	15.2				
Payment methods	Cross-population	5	9.2	39	72.3	6	11.1	4	7.4				
	Alumni			3	7.5	1	2.5						
	Patrons	4	28.6	10	71.4								
	Learners/Parents	1	3.0	23	69.7	5	15.2	4	12.1				
Accounting	Cross-population	7	12.9	38	70.6	6	11.1	1	1.8	1	1.8	1	1.8
	Alumni			3	7.5	1	2.5						
	Patrons	4	28.6	10	71.4								
	Learners/Parents	3	9.1	22	66.7	5	15.2	1	3.0	1	3.0	1	3.0

Monthly payment frequency for South African clients showed 60.6% who 'very much' agreed, and 27.3% 'highly' agreed, however, a noticeable number of 27.3% 'strongly disagreed'. The non-South African residents, whose payment frequency was one term in advance, indicated to be 'very much' in agreement (51.5%), and 21.2% stated 'highly'.

Books/materials to be added to the annual fees: The opinion of the respondents on the matter of sourcing and buying their own books and materials was indicated in Table 5.24, and it was found that most customers found this status to be in order. However, their response to the question whether books and materials should be

added onto their accounts as indicated in Table 5.42: the cross-tabulation showed that only 27.3% 'strongly agreed', with 18.2% who 'agreed' and a further 6.1% who indicated, 'somewhat'. The conclusion, therefore, is that the status will be upheld for customers buying the required books and materials directly from suppliers, and therefore, not added onto their accounts.

Market-related fees structure: The learners/parents were in disparity with the alumni in respect to the fees structure being market-related. A total of 57.1% of the patrons, and 51.5% of the learners/parents indicated that they 'strongly agreed', with a further 14.3% of the patrons and 14.3% of the learners/parents who stated that they 'agreed', versus 75% of the alumni who thought the fees were market-related. The ambivalence here is whether the customers felt the fees were too low or too high in terms of what was charged on average in South Africa.

Payment methods: The options for payment methods were, direct credit (electronic funds transfer), credit card or cash. However, for cash payments as an extra monthly administration fee was charged. A total of 69.7% of the learners/parents indicated 'strongly agreed', and 15.2% indicated that they 'agreed' with 12.1% who 'somewhat' agreed to the payment methods. Overall, 72.3% of the cross-population affirmed that they 'strongly agreed' to the status of the payment methods.

Accounting: This is the first indication from all the data analysed of a 'not at all' or 'strongly disagree' indication in the ratings by one learner/parent (3.0%). However, this should be noted, as another one learner/parent (3.0%) pointed to 'disagree'. On the high end, 66.7% of the learners/parents thought the accounting was 'excellent' and 15.2% indicated 'agree' or 'good', in comparison to 75% of the alumni who indicated the accounting to be highly adequate.

A market comparison of fees as charged in 2019, with Ladybrand competitors (information sourced by author) and in South Africa (Johannes, 2019:1-3), are indicated in Table 5.43.

Table 5.43: Market comparison of fees in rand

Arts	Music			Dramatic arts			Visual arts		
	Month	Term	Year	Month	Term	Year	Month	Term	Year
Ladybird	R650	R1 950	R7 800	R350	R1 050	R4 200	R600	R1 800	R7 200
Ladybrand competitors	R380	R1 140	R4 560	R200	R600	R2 400	R250	R750	R3 000
South Africa prudent	R800	R1 320	R9 600	R370	R650	R4 440	R100	R400	R1 200
South Africa private	R1 400	R2 795	R16 800	R900	R2 200	R10 800	R900	R2 700	R10 800

Source: Author (2020); Johannes (2019:1-3)

To make a sensible market comparison the prudent average charges were considered, and materials excluded, as was the case with most arts learning centres in South Africa. The fees of the Ladybird competitors in Ladybrand were far below the South African averages, therefore valid to note. The rest of the fees, however, compared favourably to the national market. Concerning the value for money delivered to customers, one of the interviewed alumni commented:

Customers are getting far more than they are paying for. Ladybird is excellent value for money!

(Interviewee 1)

5.4.5.2 Component 9: Revenue strategy

The final component of the business model anchored to the financial analysis pillar, was the revenue strategy. The revenue strategy describes the modus operandi of making money through the various streams or earned revenue. The revenue strategy of the business had aspects which were mission-related, as well as non-mission-related, and was the culmination of the value propositions successfully served to customers. This strategy is the chain of actions starting from the service offered → ‘packaging’ → the market → the place → the price → the retail → the income, which is a simplified way to look at this component.

According to Pereira and Da Silva (2003:2) and Rodriguez (2016:17) the complex scenario for the revenue strategy of arts organisations is unusual and commonly addressed as multisided or third-party funded for the business model of a specific organisation. This scenario adds an interesting intricacy to the revenue strategy by dividing the traditional customer interface into two distinct segments, namely: ‘beneficiaries’ – these are target groups that the organisation is providing services to, but do not pay directly to get the service; and, ‘buyers’ – these are third parties,

such as the parents, that pay for the services so it can fulfil its mission by providing services to the end users (the children) who are the beneficiaries (Pereira & Da Silva 2003:2; Rodriguez 2016:19). Both these customer segments were carefully considered in the revenue design of the model for the arts business.

An important financial strategy is the remuneration of the contracted consultants. These individuals are paid pro-rata per student per month for the 36 academic weeks the arts education business function per annum. This means that the budget for incomes from students does not exceed the expenses for salaries of the educators, and therefore stays in the profit-margins. This also means the streams of revenue fluctuates from month to month, as new learners join, and some learners discontinue.

5.4.5.2.1 Revenue streams – budget projections

As stated in the introduction of the chapter, the evaluation of the revenue performance of the arts business are put forward in terms of non-financial factors. Subsequently, the feasibility aspects were explored, but no data captured for showing the financial capabilities of the business. However, references to some financial factors are indicated, such as in Section 4.5. Table 5.44 shows the **framework of items** used for monthly budgeting of income and expenses.

Table 5.44: Framework of items for monthly budget income / expenses

Items	Monthly budget income/expenses			
	Income Prudent	Income	Expenses Prudent	Expenses
Municipality 13A&B properties				
Centlec 13A (Electricity)				
ISP (Internet provider)				
Vodacom cell				
Entertainment				
Marketing / Advertising				
Transport				
Security				
Consulting educators' fees				
Terrain management				
Maintenance				
Banking fees, etc.				
Piano tuning				

Items	Monthly budget income/expenses			
	Income Prudent	Income	Expenses Prudent	Expenses
Instruments				
Books / study materials				
Stationery				
Insurance				
Client fees – direct credit				
Client fees – cash				
Concerts				
Instrument rentals				
Auditor fees				
South African Revenue Service				
Companies and Intellectual Property Commission				
TOTAL				
Nett income				

The main streams of income for the arts business were, the fees clients pay for classes offered, for-profit concerts, and instrumental rentals.

5.4.5.2.2 Enrolment and contracting

Enrolment, contracting, and accounting were the legally integrated aspects of the costing structure of the business. However, this was also one of the aspects of the key activities for the business, and therefore an indicator for viability. The opinions of the alumni, patrons, and learners/parents were tested and are indicated in Table 5.45. The aspects will be discussed separately.

Enrolment contract: Although the average opinion of the cross-population shows that 70.6% of the respondents strongly agreed with the contract, substantially less parents (63.6%) had the same opinion. Almost a quarter (24.2%) of the learners/parents rated that they agreed with the contract and 9.1% pointed to ‘average’ or were ‘neutral’ about it.

Contract for instrument rental: Despite all the alumni indicating that they ‘strongly agreed’ with the instrumental rental contract, it was the 51.5% of learners/parents whose opinion were significant. A further 18.2% rated ‘good’ and there were some indications of ‘somewhat’ and ‘disagree’ from this group, which should be noted.

Table 5.45: Enrolment and contracting

Enrolment and contracting		No response		Excellent/ Very much/ Strongly agree		Good/Much/ Agree		Average/ Somewhat/ Neutral		Fair/ Not really/ Disagree		Poor/ Not at all/ Strongly disagree	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Enrolment contract	Cross-population	4	7.4	38	70.6	9	16.5	3	5.5				
	Alumni			3	75	1	25						
	Patrons	4	28.6	10	71.4								
	Learners/ Parents	1	3.0	21	63.6	8	24.2	3	9.1				
Contract for instrument rental	Cross-population	11	20.5	34	62.9	6	11.1	1	1.8	2	3.7		
	Alumni			4	100								
	Patrons	4	28.6	10	71.4								
	Learners/ Parents	7	21.2	17	51.5	6	18.2	1	3.0	2	6.1		
Informal interview before enrolment	Cross-population	5	9.2	40	74.3	5	9.2	3	5.5	1	1.8		
	Alumni			3	75	1	25						
	Patrons	4	28.6	10	71.4								
	Learners/ Parents	1	3.0	24	72.7	4	12.1	3	9.1	1	3.0		

Informal interview prior to enrolment: Most of the population (74.3%) strongly agreed with the sensibility of doing informal interviews before enrolment. A further 12.9% agreed, and 9.1% were ambivalent about this matter.

The viability of the business environment of the Ladybird model, which is the macro-, market and micro-landscapes, is the second theme that emerged from the analysed data.

5.5 Theme 2: Business environment of the model

The macroenvironment consists of seven dominant external forces, namely the sociocultural, technological, economic, environmental (or natural), political, technological, legal, and ethical paradigms of the arts business. This environment has a direct influence and impact on the business (Cant et al. 2009:34; Chandler 2002:30). The market environment for an educational organisation includes the customers (learners, parents, the public, and the audience), competitors, suppliers, and partners (Chandler 2002:37-38). The microenvironment consists of the internal

variables of the arts business itself, its corporate statements (vision, mission and objectives), functional activities and resources (Cant et al. 2009:36). The components of the business environment of an organisation, and how they relate, were discussed in detail in Chapter 2.

To follow is a discussion of the results of the analyses of the model's business environment. For the seven macroenvironments, a STEEPLE analysis, was used as investigative instrument, and for capturing information regarding the market and microenvironments, a SWOT analysis was conducted.

5.5.1 STEEPLE and SWOT analyses

As indicated, the STEEPLE analysis by the management team was utilised as strategic tool to evaluate and capture relevant information regarding the seven macroenvironments of the arts business. This analysis encompassed determining the factors for enhancing the viability or short- to long-term sustainability of the arts business. The information gathered, are, therefore, used as short-term (less than one year), medium-term (one to three years) and long-term (more than three years) strategies for planning the arts business's service positioning and offer to survive competition and secure its market for the future (Bhasin 2020:1; Kelly 2018:1 – 2).

The report on findings of the Ladybird STEEPLE analysis (see Appendix I) will consequently be discussed in the form of suggested strategies for sustainability of the arts business. These strategies aim to counteract the weaknesses and threats identified by the consulting educators, enhance the strengths and support opportunities as seen in the SWOT analysis (see Appendix J). As stated, the STEEPLE analysis materialised the macro-landscapes of the arts business, whereas the micro- or internal and market-environments were assessed by doing a SWOT analysis. This data was triangulated with the SWOT responses by the educators, and the alumni-interviewees produce an unbiased spectrum of views for the analysis. Four aspects, namely Strengths, Weaknesses, Opportunities and Threats were selected for the assessment by using the nine-quadrant SWOT analysis table, for interpretation as suggested by Wiid et al. (2017:131-137).

The findings derived from the analysis of the model's business environment can hypothetically be utilised to secure sustainability, enhance the development and

competitive advantage in the marketplace through appropriate strategies for the arts business.

5.5.2 Strategies for sustainability of the arts business

Various strategies for sustainability and longevity of the arts business model and NFE context came to the fore. Strategies were selected to secure future sustainability, enhance development, secure further growth, and for giving the arts enterprise a competitive advantage within its current business environment. This was done in cognisance with the SWOT analysis of the market and microenvironments of the arts business, and within the findings of its macroenvironments, using the STEEPLE analysis as tool. The following strategies are, therefore, a culmination of the analyses of the model's business environment and serve as the interpretation thereof.

5.5.2.1 Sustainability strategy 1 – Sell arts-learning as a necessity for human flourishing

Growing from the social environment, is a factor identified as the attitude of consumers in South Africa toward the importance of arts in their children's educational programmes. This social catalyst, however, creates a long-term opportunity to be investigated. It is further perceived that the arts are a luxury (Merrit 2016:1; Ward 2018:1), and not a necessity for education or fibre for a healthy society. Harnessing both these factors as opportunities, is a long-term strategy for selling arts-learning as a necessity for human flourishing.

The long-term plan is to create an awareness, first, with current customers (parents, learners, and audiences) through internal communication channels, such as newsletters, as well as to incorporate the strategy in the topics and themes for projects and programmes. Second, to co-work on this topic with willing local formal schools in collaboration projects with tangible outcomes to the community. The cost of this will be for the design and advertising of the projects, without any risk involved.

The short-term plan is to harness a local art competition spreading the message in partnership with the local media. An online national art competition, with the theme '*Importance of the arts for a flourishing society*' will be rolled out online. Costing will

be high, as a fully functioning interactive website is required. Therefore, financially a challenge, until established. Both these art competitions will aim to become long-term projects, running annually, and serve to recruit new customers for visual arts.

5.5.2.2 Sustainability strategy 2 – Incorporate etiquette as fresh angle to non-formal arts learning

The general social phenomenon of children lacking in lifestyle and manners, along with an ethical stance toward duties, suitable behaviour and work ethos with integrity (Abimbola Mikail 2019:1; George 2017:1) are factors to motivate an opportunity for supplying this as a service through arts education. Research into the matter of parents, in general, no longer instils proper social etiquette. The influence through the internet, social media, and games should be researched to verify the impact on the social and ethical behaviour of young learners. A short-term strategy to instil an awareness and nurture good social behaviour, is to phase in etiquette as a dramatic arts subject. In the long-term, this strategy aims to create an opportunity for skills and knowledge incorporated in the course on social, business, cultural, etiquette codes of proper and accepted conduct also in the creation, production, and performance aspects of the arts. Issues such as copyright, performing rights and plagiarism will be worked into the syllabus. Costing will be for the research by the director of the arts business, as well as marketing, advertising, design, and running costs. This strategy is a low risk for the arts business to plan and implement.

5.5.2.3 Sustainability strategy 3 – Implement an interactive website

A technological factor identified, is the expectation of customers – learners and educators – to move toward embracing online learning (Contact Nord 2020:1). Online education is a crucial and essential innovation and integral to the characteristic of the NFE context of the arts business, whereby the “learning process is restricted neither by time nor location” (Romi & Schmida 2009:258). Research to determine viability for a national market should be tested and for which of the arts subjects this strategy will work in practice. In the short term an interactive website, with links to Facebook, Instagram, and YouTube portals should be on the planning cards. Platforms for online classes via Zoom, Skype, Blackboard, and WhatsApp videocalls will be offered as an alternative to the face-to-face approach. A possible

catalyst for this opportunity to be researched, is the legal ramifications on conducting the business online, especially education to children under the age of 18 years, consequently, making this a risk strategy from a legal perspective.

Parallel to the development and implementation of a website for the arts business, and to support the interactive aim of the cyberspace is the plan to establish a recording and production studio. During the Covid-19 pandemic the external examination boards – ABRSM, Rockschoool and Trinity College London – initiated offering online video alternatives for accredited examinations. This will require the production of quality videos and sound recordings to be offered for assessment by these boards in the future.

A recording and production studio can further offer a service for productions to clients and ‘outside artists’ as a possible new product offer. It can potentially also deliver productions for replacing the weekly informal Wednesday soirées with weekly *Digital Soirées* – serving the objective started during the Covid-19 pandemic period for putting the music and drama performances and visual arts exhibitions on YouTube and Facebook. The aim is to create and offer an opportunity for performance and exposure to a wider audience. The recordings can also serve to improve the standards of performance for music and drama, as well as to create opportunities for the individual visual arts learners to work toward virtual exhibitions and portfolios.

Flowing from the implementation of a website, and a recording production studio, is the expansion in the medium-term, to recruit online customers nationally for certain subjects. Only subjects suitable to effective non-formal online learning will be put on offer via the website. This implies that the plan should include online enrolment procedures and payment portals.

A short-term plan would be to appoint *Arts Masters Online* as a fresh new angle to current arts learners. The idea is to recruit and use arts specialists, who are professional performers of national and international stature, to enhance the development of senior learners and, subsequently, performance standards in the long term. The time-zone with certain countries should be considered when setting up this plan.

Prior to implementation, an in-depth investigation should be conducted of all four the components (website development, recording production studio, online art learning and the Arts Masters Online programme) for this strategy, preferably by the director. Research costing will be minimal, due to the director/owner of the business undertaking the investigation. However, design, advertising, equipment, and running costs for both the website development and the recording and productions studio will be substantial, therefore a high risk for the small business.

5.5.2.4 Sustainability strategy 4 – Retain current and recruit new customers amid the Covid-19 economy

The South African economy has for a long time not been on par with international markets, – and currently further impacted by the Covid-19 (Baissac 2020:1) which is a catalyst and factor to be researched. The objective of the research should be to support and maintain market-related structures for fees. The strategy would, therefore, aim to retain as well as recruit new customers during the time of a stressed national economy, especially in the light of the arts perceived as a luxury and not a necessity in the educational sector. Other than looking at related pricing for the services offered the arts business should aim to keep to the status quo for price increases. In the short-term an increase of 4.5% with the aim to increase in the long term to an annual increase of at least more than 5%. Therefore, looking at the more affluent national and international markets for customer recruitment is a long-term plan, however, the service offered will have to be uniquely packaged to draw attention. Costing for implementing this strategy is none, and the risk is low for the arts business as consulting educators are paid proportionally per learner per month.

5.5.2.5 Sustainability strategy 5 – Recycle and upcycle more

Factors regarding the natural environment is that resources are becoming limited and should be protected to save and restore the planet. Every individual human's carbon footprint has an impact on the environment. Therefore, the non-formal arts educational sector should engage in research to see how it can contribute to alleviating the negative impact on the environment.

In the short-term, the arts business's current strategy of recycling (all paint vessels for visual arts classes) and upcycling (costume and décor for dramatic arts) should

continue to include even more aspects and intensify. Moving toward a complete 'paperless society' by utilising technology more, is an important part of this strategy to be considered for all the arts on offer. The philosophy to embrace and put into action as a theme, *'If you see the value in something you won't waste it!'* This theme can – in the long term – potentially permeate environmental care into themes for the music, art, drama planning, competitions, and programmes. In the long run, this strategy can create renewed awareness of waste management through themes for programmes, exhibitions, and online competitions. This strategy should also be reflected in reports on the activities the arts business to local media, in press releases on the programmes, exhibitions, and online competitions. Costing to put this strategy in action will be none to minimal, with no risk to the business.

5.5.2.6 Sustainability strategy 6 – Safety regulations for day visitors

Legal factors impacting on the arts business in the short term, is safety regulations and laws for day visitors and children under eighteen years – who are not contracted learners – to the premises. Day workshops, concerts, exhibitions and non-registered one-day visitors for the purpose of exploring one or more of the arts should be considered in terms of investigating to implement appropriate indemnity laws or regulations. The strategy is to include a plan of acting on the law and regulations. The plan will include adding fire-extinguishers onto the property at appropriate places. Costing for researching the legalities will be minimal. However, the layout for the fire-extinguishers will be substantial. There is no risk to the implementation of this strategy.

5.5.2.7 Sustainability strategy 7 – Health and safety measures for cooking classes

Legal factors regarding the national health and safety laws and regulations for cooking classes should be researched, to establish the risk involved if not complied to. The short-term and long-term strategy for this is to offer online cooking classes only, transferring the legal responsibility to the customers (parent and adult learner) as the cooking will then occur in the safety of their own homes. The theoretical components of this visual arts subject will, however, still be offered at the premises of the arts business. The safety laws and regulations will form part of the theoretical

aspects of the subject. Costing for research will be done by the owner and will therefore be minimal. There is a possibility of legal advisory expenses for this strategy. The risk of implementing, however, is low.

The third theme that came to the fore from the analysed data, was the outcomes, impact, and effect of the NFE approach. First, on the arts careers of alumni-interviewees, and second, the value thereof for the other learners as well.

5.6 Theme 3: Non-formal educational outcomes of the arts business

Data for investigating the third theme were collected from the alumni interviewees, who were all retaining an ongoing and mutually beneficial and close connection with the arts business. This group of respondents was ideal for capturing data regarding the outcomes of the non-formal approach of the business, as the individuals have all been through the system and living testimonies to the effect thereof for their arts careers. They debated the third sub-question of the research with the mediating interviewer, which was to answer the question, why are the Ladybird alumni, who chose one of the arts as their career, working and achieving in the national and international fields. One of the alumni responded:

Ladybird is a safe place in which you are given the freedom and opportunities to explore and create outside the parameters of a syllabus. It supported and nurtured my purpose for my life as artist. The unique NFE experiences put me to an advantage for tertiary studies, as I already had a personal vision for my future.

(Interviewee 3)

Two other alumni had the following views:

We learn and choose to make our own unique journey at Ladybird. I had the opportunity to organise, market and perform my own two solo concerts during my last two years. I had to set my own vision and goals for this. We learnt more than what happened in our lessons. We were guided to make our own choices and be flexible about it.

(Interviewee 5)

You are mentored, prepared, and supported to clarify your personal vision for your future career. You are disciplined 'into' the industry. From Ladybird you can confidently go anywhere 'sic' in the world as artist and entrepreneur.

(Interviewee 2)

5.6.1 Awareness of the non-formal approach

Indicated in Table 5.46, 94.4% of the sample taken from the responses of the alumni, patrons, and learners/parents, affirmed they were aware of the NFE approach followed by the arts business. In comparison to a very small percentage (5.6%) who did not know.

Table 5.46: Awareness of the non-formal approach

Awareness	Frequency	Percentage
Yes	51	94.4
No	3	5.6

5.6.2 Perceptions on the outcomes of the non-formal approach

The rating of the perceptions by the alumni, patrons, and learners/parents on the NFE approach, is important as it shows their insight into the NFE context of the arts business. Their perceptions are indicated in Table 5.47.

The findings showed that NFE is far more than just the learning approach embraced by the arts business, as it is deeply and organically embedded in the business plan and therefore, affirms its context. The outcomes of learning arts through the non-formal approach in general, was postulated by the literature reviewed on NFE and the preferred Deweyan theory of education (Chapter 3). Dewey's philosophy of democratic education is at the heart of his holistic theory of oneness, whereby learners are mentored to make their own subjective choices for learning material from objects from their natural environment they are interested in (art form, instrument, arts opportunities offered), and then engage in experiences with the chosen material to gain knowledge. Learning becomes a lifelong process, with social service or artistic citizenship's noticeable outcomes of NFE. Collaboration, flexibility, and innovation, which are core characteristics of non-formal learning, are skills required for developing good leadership and management qualities.

The ratings of the findings on the respondents' perceptions regarding the outcome of the NFE were clearly stated in Table 5.47 above and affirmed that they are aware of both the attraction and impact of the approach on their lives.

Table 5.47: Perceptions on the outcomes of the non-formal approach

Rating of NFE outcomes		No response		Excellent/ Very much		Good / Much		Average		Fair		Poor	
		Freq	%	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Democratic thinking	Cross-population	4	7.4	43	79.7	5	9.3	1	1.8	1	1.8		
	Alumni			3	75	1	25						
	Patrons	2	14.3	12	85.7								
	Learners/parents	2	6.1	25	75.8	4	12.1	1	3.0	1	3.0		
Interaction with the environment through the arts	Cross-population	2	3.7	43	79.7	8	14.8	1	1.8				
	Alumni			4	100								
	Patrons	1	7.1	11	78.6	2	14.3						
	Learners/parents	1	3.0	25	75.8	6	18.2	1	3.0				
Kindling objects of interests of learners to relate to real-life experiences	Cross-population	2	3.7	43	79.7	8	14.8	1	1.8				
	Alumni			4	100								
	Patrons	1	7.1	11	78.6	2	14.3						
	Learners/parents	1	3.0	25	75.8	6	18.2	1	3.0				
Development of artistic citizenship of individual learners	Cross-population	1	1.8	46	85.3	6	11.1	1	1.8				
	Alumni			4	100								
	Patrons			13	92.9	1	7.1						
	Learners/parents	1	3.0	26	78.8	5	15.2	1	3.0				
Development of leadership and coordination skills of individual learners	Cross-population	1	1.8	46	85.3	6	11.1	1	1.8				
	Alumni			4	100								
	Patrons			12	85.7	2	14.3						
	Learners/parents	1	3.0	27	81.8	4	12.1	1	3.0				
Lifelong learning	Cross-population	4	7.4	42	77.9	7	12.9	1	1.8				
	Alumni			3	75	1	25						
	Patrons	2	14.3	12	85.7								
	Learners/parents	2	6.1	24	72.7	6	18.2	1	3.0				

In the next section the findings on the opinions of the alumni interviewees regarding their achievements in the music, due to the NFE approach followed by the arts business will be discussed.

5.6.3 Perceptions on achievement due to the non-formal approach

The alumni interviewees' responses to the third secondary objective, regarding the success achieved in their chosen music careers as a result of the non-formal learning received at Ladybird are indicated in Table 5.48.

Table 5.48: Perceptions on achievement due to the non-formal approach

Perceptions	Frequency	Percentage
Discipline in all areas – class attendance, rehearsals, class preparation, written work, etc.	5	100
Ladybird is a highly professional institution	5	100
Ladybird fosters or nurtures respect, trust and is a safe place	5	100
Ladybird's standards are excellent if compared to similar institutions in South Africa and even internationally	5	100
Director believes in the potential of prospective tertiary students and motivates accordingly	5	100
Tools and guidance to ensure successful or positive outcomes for national and/or international exams	5	100
Ladybird offers weekly public performance opportunities / experiences	5	100
Standards, especially, music theory compare very well internationally	5	100
Arts learners are disciplined 'into the industry' by creating a strong work ethos and high standard for performance	4	80
Offers hands-on practical experience on how to cope with workload, admin, programmes, music memorisation, and all industry-related aspects	4	80
Learn so much more than music – coordination, management (concerts and people), leadership skills, artistic citizenship, sound engineering, stage etiquette – that gives a major advantage when in tertiary level or career	4	80
Ladybird creates performance opportunities	4	80
Ladybird listens to what customers/alumni say, want and need on a personal level. Value relations. Gives satisfaction to customers	3	60
Ladybird's fees are market-related and were affordable for alumni	3	60
Post-matric-candidates had the opportunity to offer their first public solo concerts for their own gain – this includes programme selection, marketing, and coordination of the event	3	60

This summary reveals the alumni interviewees' perceptions on why Ladybird contributed to the success of their various careers in the music industry. In the light of the data collected via the mediator in one-on-one conversations, they indicated a 100% consensus on eight of the aspects as indicated. A further three of the reasons were mentioned by 80%, and the last three aspects to come to the fore, were motivated by 60%. Most of the aspects that were highlighted through the responses of the interviewees, can also be seen in the empirical findings regarding the business model.

The five alumni interviewed, stand as examples whereby their professional success showed value creation due to the NFE context of the arts business. Their brief resumé's will follow in the next section.

5.6.4 Examples of outcomes due to non-formal education

The alumni interviewees who participated in this research, were therefore, living the following valuable long-term outcomes directly attributed to the NFE received at Ladybird:

1. Interviewee 1 is a music director who was contracted as conductor for a known national children's choir, a city choir and two school choirs in South Africa. He is also the head of a music department at a nationally known girls' preparatory school. He is a junior lecturer at a South African university and has conducted and co-worked with the Free State Symphony Orchestra, as well as the London and Birmingham Symphony choruses. He is currently working on his doctoral thesis in choral directing.
2. Interviewee 2 has established her privately owned music academy in another African country. She is a known soprano soloist in classical, jazz, and African fusion circles in southern Africa.
3. Interviewee 3 is a professional saxophonist, and junior lecturer for this instrument at the same university where he graduated. He is performing extensively in the Western Cape with ensembles and orchestras and was a chosen soloist with the KZN Philharmonic Orchestra in the 2018 World Symphony Series.
4. Interviewee 4 is an alumnus with an international 'footprint'. He has a baccalaureate in music (classical guitar and composition) at a university in Switzerland. He has won various international competitions in classical guitar performance and is currently enrolled for a master's degree in performance and music education at a university in Austria.
5. Interviewee 5 is a flautist in her second-year pre-graduate music studies at a South African university. She was chosen as principal flautist for her university's symphony orchestra in the first semester of her first year. While in her post-matric year at the arts business, she achieved the ABRSMs' Associate of the Royal Schools Performance Diploma. Her marks achieved were 95%.

On the question of whether the arts business delivers on standards for learners to be able to further tertiary studies the above interviewees made the following responses:

I learnt at Ladybird to seek and seize opportunities by being disciplined in keeping a continuous positive perspective and staying motivated. This empowered me for my career in the music industry.

(Interviewee 1)

Music performance standards are on a high level for me to be able to study internationally.

(Interviewee 4)

The fourth and final theme to emerge from the analysed data is discussed in the next section, which are perceptions of the respondents regarding the unique qualities of the arts business, as well as their opinion on the social phenomenon of a 'Living Theory', perceived to be social movement, rather than an actual theory.

5.7 Theme 4: Ladybird as a unique 'Living Theory'

First, defining the word *unique*, as per the Merriam Webster Thesaurus (2020), which indicates it as *"being the only one of its kind"*. The many synonyms indicated for the word *unique* by Merriam Webster, is *"idiomatic, individualised, particular, personalised, private, rare, singular and, unusual"*. There are more words depicting *novelty*, according to this thesaurus: *"distinctive, idiosyncratic, special, independent, nonconformist, self-directed, self-sufficient, customised, outstanding, prominent, and remarkable."* Various synonyms, however, create a negative social connotation, for example, *"conspicuous, quaint, bizarre, eccentric, unthinkable, and oddball"*. Opposites to be noted, consequently, not depicting uniqueness, is *"general, generic, common, popular, shared, and universal"*.

Second, looking at the meaning of a 'Living (Educational) Theory', which is according to Whitehead (2008:1) a social movement, introducing the idea that the legacy of any educator is also an explanation of their influences that gives value beyond their lifespan. The experiences and contexts of people is their 'Living Theory', explaining influence of learning in their own lives, and in their learning of others in practice and understanding (Whitehead, 2008:1).

5.7.1 Unique arts learning opportunities and experiences

The novel characteristics of the arts business, to be seen as part of the ‘Living Theory’ of the owner, are indicated by the responses from an open-ended question of the sample taken for this section is a cross-population of the responses of the alumni, patrons, learners/parents, and alumni interviewees and can be seen in Table 5.49.

Table 5.49: Unique arts learning opportunities and experiences

Unique opportunities	Frequency	Percentage
Personalised atmosphere / homely environment. An ‘arts family’. Atmosphere created through home, garden, and infrastructure conducive to stimulate creativity / safe.	59	100.0
Tailor-made for individuals to create a platform for the best development/ nurturing. Personalised focus to assist in positioning of aims. Each individual works at their own pace, and thus self-motivated/self-directed for the outcomes of their arts journey.	59	100.0
Courses are offered for all ages – from four-years old. Therefore, non-discriminatory.	59	100.0
Personal interaction / relation between learners highly motivational.	59	100.0
Weekly Wednesday informal concerts is a rare learning space for performance development and exhibitions.	57	96.6
Flexibility and innovative thinking instilled through the NFE approach.	57	96.6
Performance opportunities / artistic skills / prepare for industry.	52	96.2
No place like it in South Africa. Professional. High moral values,	58	93.3
Mentorship and personal attention by director.	54	91.5
Motivates / mentor entrepreneurship for learners who want to start up in the arts. Artistic citizenship. Social entrepreneurship / leadership development.	52	88.1
Offers remarkable ensemble and chamber choir participation opportunities to students from a certain level or age.	56	88.1
Learners who goes all the way with the grades / levels offered receive a well-rounded arts education.	50	84.7
Role in community remarkable.	49	83.0
Discipline / life skills / development.	46	77.9

One of the alumni interviewees presented his view to this matter is as follows:

I don’t know of any other *rural* place in South Africa where you can learn music, art and drama under ‘one umbrella’ from the age of four to adults, on a pre-tertiary level. This is unique.

(Interviewee 3)

The main findings of the research to follow in the next section.

5.8 Main findings

A discussion on the revealing of the main findings for the feasibility and viability of the business model, as derived from all the analysed data will follow in the next section.

First, the key factors rating the feasibility of the business model will be presented in graphic format. Second, a summary of the main findings in terms of viability of the market, and the operational and educational aspects. Third, a look at the perceptions on the main objective tested to one of the market segments.

5.8.1 Key factors rating the feasibility of the arts business model

Figure 5.15 is a graphic depiction of the feasibility of the arts business model, derived from the findings of the research, and divided into three categories: Key success, Some risk, and Key risk.

Three scales for rating the feasibility of the arts business model are indicated, with the key success factors as “Go”, aspects that are strong, but show up some risk, as “Caution” and the key risk factors requiring attention as “No Go.” These findings, triangulated with all the empirical and theoretical data gathered, exposed the main findings of the research.

FEASIBILITY RATING		KEY SUCCESS "GO"	SOME RISK "CAUTION"	KEY RISK "NO GO"
BUSINESS MODEL COMPONENTS				
PILLAR 1	1 Target customer	- Open to all ages - International footprint		
PILLAR 2	2 Value proposition	- Corporate statements - NFE approach to services - Ethos		
PILLAR 3	3 Customer interface	Communication	Marketing national	No website
	4 Relationship	Personal, trusting, respectful		
PILLAR 4	5 Key resources	- Security and safety - Management	Educators not always qualified	
	6 Value configuration	- Music courses - Tailor-made post-matric - Weekly Wednesday Soirées - Major productions - Concerts and exhibitions by visiting national and international artists - Annual student art exhibitions - Socio-responsibility to community - Benefit concerts - Life-skills development	- Standard of Visual Arts Department lacking - Standard of Dramatic Arts Department lacking	- No eisteddfods, competitions for music and drama - Children's Home project
	7 Partner network	Partner network		No partner network for visual arts available
PILLAR 5	8 Fees and costing	Market-related fees structure	Instrument rental contract	
	9 Revenue strategy	- Revenue streams - Informal interview before enrolment		

Figure 5-15: Key factors rating the feasibility of the arts business model

5.8.2 Summary of the main findings

The feasibility aspects of the arts business's market (existing marketplace and marketing), operational and educational factors are listed in the summary, to be able to devise a contingency plan for sustainability in the final chapter. The first aspect in respect to feasibility, is the findings regarding the market of the arts business.

5.8.2.1 Market

The success findings in terms of the market are as follows:

1. The arts business offers the market a unique opportunity to explore and be exposed to the arts and arts learning all under 'one umbrella' and 'on the doorstep' of a small rural town.
2. The reputation of the arts business is known for its professional and excellent quality of service delivery and good value creation. This is affirmed by the successes and achievements of its alumni, as well as high marks achieved for national and international assessments by the candidates who entered.
3. It is a safe learning environment for its learners.
4. Services offered are strongly industry- (skills-) related.
5. The arts business is well-marketed in its immediate region.
6. The arts business stays current, in terms of trends for technology, arts, education and modes of communication.
7. It offers the market a myriad of arts and arts educational experiences to choose from and connect to.
8. Over and above, it offers various (also for free) arts learning and performance opportunities to gain knowledge and experience.
9. It is non-discriminatory from an age point of view – from four years-old to adults – as well as being multicultural.
10. The arts business has a strong personalised, tailor-made, and highly flexible approach to service delivery, therefore, 'customer-centred'. However, this is the trend for many art's education businesses.
11. It offers a comprehensive package of arts educational services to choose from in music, visual, and dramatic arts.

The risk aspects of the market are the following:

1. The arts business lacks a crucial marketing and advertising tool, as it has no website. This factor is a catalyst in the current era as it opens infinite fresh opportunities for marketing on a national level.

2. The art business is not selling or motivating arts learning as a necessity for human flourishing. This is an opportunity to advertise arts learning as more than performance.
3. Online learning is not part of the service offer. A trend that should be embraced as an opportunity for business growth and wider markets.
4. Loss of customers due to the current Covid-19 pandemic. A challenging economy for private arts businesses to overcome. Requiring the 'reimagination' of business strategies and even models.
5. The arts business is not engaging in competitions for music and dramatic arts. Competitions is a trend in the arts milieu, and as such an untapped marketing opportunity for the arts business. Online competitions for visual arts are trending.
6. There is no partner network available in South Africa for the external examinations and assessment of visual arts, aligned for accredited national or international certification. This is a catalyst for the vision and mission of the arts business's visual arts department, however, a gap in the market to observe for creating a national opportunity to be filled.
7. Arts learning are not advocated and advertised enough as conducive to human flourishing, for instance in comparison to sports by suppliers, which is an opportunity for fresh advertising angles.
8. The Children's Home project is a social failure. It alienated some contracted customers. This is a catalyst and "no go" for the business.

The second aspect in respect to feasibility, is the findings regarding the operations of the arts business.

5.8.2.2 Operational aspects

The key success findings of the operational side of the arts business are as follows:

1. The vision, mission and objectives are achieved.
2. The arts business has a strong ethos and healthy morality for working with learners in general, but specifically children from the age of four-years old.
3. Communication channels are well-developed and working for the market.

4. The arts business has a strong and supportive partner network.
5. Sound management and administrative organisation.
6. Efficient leadership and management skills of the director are motivational factors for prospective learners to enrol.
7. The business upheld market-related fees and costing structure.

The risk factors identified in the operations are the following:

1. The natural environment needs more attention for sustaining, in terms of accountability and the carbon responsibility of every human being. This is a trend and catalyst in this era, which should be adhered to for sustainability in all aspects.
2. Safety regulations for non-contracted day visitors, such as attendees of workshops, are lacking and can be a catalyst. Appropriated regulations should be investigated and implemented.
3. Health and safety measures for cooking classes on campus, to be revised according to the law. This is a catalyst, and prerequisite for future sustainability of the course.
4. Functionality in the organisational realms of the visual and dramatic arts departments are not on par, in comparison to the music department. This is an opportunity for growth.
5. All contracts are to be reviewed, particularly the instrument rental agreement. A legally important organisational aspect, impacting on revenue.
6. No competitions are entered into for music and dramatic arts. This is a possible opportunity, and trending for arts schools worldwide.
7. The Children's Home project was an operational failure. This is a catalyst therefore, a "no go" project. The children did not adhere to the organisational structure of the business.
8. The Maseru border crossing to and from South Africa is an ongoing challenge for customers and has a major influence on the market segment coming in from Lesotho. A major external challenge.

The third aspect in respect of feasibility, is the findings regarding the educational side of the arts business.

5.8.2.3 Educational aspects

The key-success findings for the business's non-formal educational services are the following:

1. The arts services are multicultural (global visionary), non-discriminatory and democratic arts educational experiences for its learners.
2. The many performance building opportunities, as well as listening experiences, workshops, social-enriching events relate to real-life and develops citizenship through the arts for lifelong learning.
3. As part of their creative growth, learners are mentored to innovative thinking and to be flexible. These two attributes lay the foundation for leadership skills, self-respect and social-entrepreneurship development of individuals who choose to explore 'beyond the surface' of arts learning.
4. Nationally and internationally accredited certification are offered for those who choose to follow this path, in music and dramatic arts.
5. Above average marks were achieved by learners who entered for national and international examination assessments.

The following are the risk factors regarding the educational context:

1. Some teaching staff are often good performers in the arts; however, they are not tertiary qualified educators and therefore the quality of certain courses is compromised. It is, however, an ongoing challenge to attract and recruit qualified consulting educators to a small rural town, who are contracted permanently, but not full-time and salaries therefore not matching up with full-time positions.
2. The educator who is the head of the visual arts department are unqualified, and therefore this division lacks vision and impetus, therefore, an opportunity for growth.
3. The dramatic arts department is not on par in comparison to the music department; Therefore, an opportunity for growth.

4. Development of lifestyle and good etiquette through arts learning have not been explored yet in Ladybrand. This is an opportunity to implement and incorporate a new dramatic arts subject, therefore a fresh market can possibly be attracted.

5.8.3 Final perceptions by respondents

As part of the conclusion for the discussion on whether the Ladybird business model would be feasible for entrepreneurs as a trade initiative in the South African non-formal arts educational market, which is the main research question, was presented as one of the important market segments in an open-ended question to the alumni interviewees. The following responses were noted:

5.8.3.1 Perceptions on the viability of the arts business model

The responses obtained from the alumni interviewees on the main objective are shown in Table 5.50.

Table 5.50: Perceptions on the viability of the arts business model

Perceptions	Frequency	Percentage
Workable if projected at the right market (place, people, price, product/service, promotions, packaging)	4	80
Ladybird model already proven / working structure / strategy-plan to adapt for different area/context/infrastructure	4	80
Ladybird has the knowledge to prepare individuals for tertiary studies in a short time	4	80
Ladybird as an active hive of arts is an example of excellence to strive for	4	80
Ladybird is a respected name/brand in the region	4	80
All arts are offered under one 'umbrella' – one shop for all	3	60
It gives vision as part of the service to individuals	3	60
The team/staff working with the director as a directing force is potent	3	60
Research should be done before rolling out more likewise businesses	3	60
Formal schools in South Africa not offering proficient education in the arts anymore, if the governing boards are not funding arts educators with parents paying for it privately in schools' facilities	2	40
Can also work for Namibia – and other African countries	1	20
Not informed enough	1	20

These responses do not affirm the viability of the model; however, it gives an insight into the perception of this segment. Eighty percent suggested that if offered to the right market, the already proven arts business with its respected name in the region, and know-how to prepare individuals for the industry, can roll out nationally. One of the interviewees (20%), was of the opinion of not being informed enough to pass an affirmative answer.

5.8.3.2 Perceptions on more start-ups in South Africa

The question to a larger sample, taken from responses by the alumni, patrons, and learners/parents, of whether more start-ups are warranted and feasible for the South African market, as indicated in Table 5.5, showed that 94.4% were sure that it could work.

Table 5.51: Perceptions on more start-ups in South Africa

Perceptions	Frequency	Percentage
Yes	51	94.4
Not sure	2	3.8
No	1	1.8

5.8.3.3 Perceptions on marketplaces for start-ups

On a further question asked to the same participants, as to whether they think the start-ups would work best for a rural or urban market, 59.3% indicated for both rural and urban communities. The results are shown in Table 5.52.

Table 5.52: Perceptions on marketplaces for start-ups

Perceptions	Frequency	Percentage
Small – rural	21	38.9
Large – urban	1	1.8
Both	21	59.3

One of the alumni interviewed, commented on whether other set-ups of the model would be possible:

I used a hybrid of the Ladybird plan as canvas for the start-up of my own music academy in Namibia.

(Interviewee 2)

The following section briefly outlines the limitations, ambiguities, and inconsistencies in the findings for the research.

5.9 Limitations, ambiguities, and inconsistencies

Some samples involving responses by the patrons of the arts business, did not always depict the full spectrum of the business, as they were not involved in the day-to-day running of the business or had full knowledge thereof. This made for a

substantial amount of information or data collected with 'no responses', consequently resulting in inconsistent findings.

For the alumni, only those who studied music after high school responded, and none of the drama or visual arts alumni who were invited participated. Therefore, perspectives from the other arts were not captured to make a more comprehensive impact of the arts business on their career and limited the outcome of some of the findings.

Most of the questionnaires responded to by the alumni and learners/parents, were of Afrikaans-speaking participants. However, the purposive selection of the role players prior to the fieldwork for the research, were demographically of a cross-selection of languages and cultures in equal proportions sent out through the hundred targeted role players. Consequently, this made for a predominant outcome of the demographics to be higher for the Afrikaans language, obscuring the reality, which is English.

Respondents were not always aware of business concepts, namely where what fits into the scheme of a business environment, the model's canvas, or NFE, causing variance with components well-perceived and those components not understood so well. The South African and Free State arts-culture and education (macro-) landscapes, as discussed in Chapter 2, were not specifically compared with the business model explored, as both environments formed part of the formal and governmental sectors. Therefore, not to be compared to the non-formal and private nature of the privately owned arts business.

In the last section of this chapter, the final findings of the data analysed will be used to conclude whether the findings proved to answer the main question of the study, which is to show feasibility of the model, and if this will make a worthwhile contribution to the academic disciplines of business development and non-formal art education.

5.10 Conclusion

The main aim of the research was to establish the feasibility of the business model to roll out to a South African market. Therefore, showing the conclusive outcome of the

interdisciplinary study, with the two aspects of the business model and its educational context, as culminated through the information gained to test the hypothesis in terms of its market feasibility for South Africa. In accordance with the primary and secondary objectives of the research, the information gathered was consequently, structured and anchored to, first, expose the business model and, second, show viability and sustainability in its non-formal educational context.

The assumed function of a business model in any organisation, is that it should be a strong theoretical, as well as visionary instrument, with feasibility and sustainability as characteristics. The ultimate role of a business model for all types of organisations, is that it should serve to produce, provide, and encapsulate value (Rodriguez 2016:8) as shown by the key success findings of the research.

Dümcke (2015:2), stated that primarily due to the fast and vast technological progress, the arts are at a rare intersection between business, cultural and creative sectors. For this reason, the arts – including arts education – is in a strong strategic position to actively innovate and capitalise from the ‘over-flow’ into other sectors. Less financial support for public funding, along with the catalyst effect and demand through globalisation, creates opportunities for digitisation. Due to this, audiences (and arts customers in general) are expecting the cultural and creative sectors to experiment with fresh approaches and to investigate new perspectives, especially through technology for their business models to keep customers interested and to capture more markets.

Dümcke (2015:4-8) postulated that due to technology, the change of working spaces, methods, and patterns would be irreversible for the future. He further stated that a business model for arts (education) should include individual entrepreneurship development for learners. Arts learners should be guided on how to create and deliver value to customers. The captured value should be understood to be turned into monetary, social, and cultural products and services. Innovation through technology should be harnessed as a necessity, and not an alternative. An example is the current Covid-19 pandemic that is propelling online education for the formal sector, consequently irrevocably merging with one of the core aspects of the NFE approach, that it can happen anywhere, any place and at any time.

Chapter 6

Summary, Conclusion and Recommendations

6.1 Introduction

Wright (2015:357) observed that “creativity and its expression ... are critical to society’s progress and education in the 21st century, where labour markets call for increased flexibility and innovation”. This changing situation is especially tangible in the massive music industry of our era (Fox 2019:1; Moore 2005:vi). The vast possibilities opened by technology are both exciting and fearsome for young and upcoming artists and present them with the challenge of staying relevant in a postmodern society (Elliott 2001:33; O’Neill 2018:1). Technological innovations are fuelling globalisation, not only on the macro-business landscapes, but permeating most aspects of our daily lives as well. Consequently, the fields of fine-arts education and aesthetic articulation have become more participatory experiences for many diverse audiences through the seamless flexibility of the internet and social media (Thomson *et al.* 2013:1).

Although the pursuit of creative thinking and the importance of kindling the imagination have been with us for a long time, today we have a greater awareness of it, mainly due to the rapid development and impact of technology on learning and living. To be able to assimilate the vast amount of cyber information, brought on by the rapid growth of technology in our era, requires the utmost use of every individual’s creative cognisance. For this, a paradigm shift is needed in the approaches to arts education. Wright (2015:385) described this pragmatic process in the kindling of the imagination, as the “oil for the new century”. The UNESCO Policy Brief (2020:4,23) on education during Covid-19, recommends that education should be ‘reimagined’ for accelerated and positive social change to happen in the future.

The first-hand experiences by the researcher, as music educator, performer and manager, of the non-formal learning stance embraced by the Drakensberg Boys’ Choir (1990 to 2002), honed her subsequent perspectives and choice to assimilate this approach for her own arts business (2003 to date), and is at the heart of the model. The hypothesis, therefore, that initiated the research regarding the chosen

NFE approach – evoked by the democratic learning philosophy of John Dewey – anchors the feasibility of the *context* of the arts business’ model for trading. The main aim of the research, however, was to establish if the *model* of the arts business is feasible and viable for the market in South Africa. Therefore, as the model emerged from the findings in the previous chapter, it was positioned in terms of its *market*, *organisational* as well as *educational* feasibility features, for establishing viability. The findings for the secondary objectives in the previous chapter, will therefore, be concluded in this chapter by respecting the main objective, and serve to answer the main question.

A discussion of the success-factors, as well as statements and recommendations derived from the findings that showed weaknesses and/or opportunities can be considered for further development of the business model or applied for possibly unfurling arts initiatives based on the model. To this end, close attention should be given to the current South African government’s repositioning and “proposed overhaul” for formal education, with a strong indication for bringing the arts subjects back in line with mathematics and literacy as part of the strategy (Simpson 2020:3). The implementation of the recommendations by the Presidential Commission of the Fourth Industrial Revolution¹ – which includes the private sector – will hypothetically have far-reaching implications for NFE centres in South Africa.

The chapter commences with a brief recap of Dewey’s democratic learning theory, influence on and connection to the NFE approach. This section will be followed by a short reiteration on the role of a business model, as well as outlining its components in a nutshell. The summary of the main theoretical results in terms of the non-formal learning context is followed by the main empirical findings regarding the feasibility and viability of the arts business model. The next section will present the key statements and main recommendations of the three aspects of market, organisation, and education of the model, including an assertive set of paucity statements based on the findings of the research as well as the main recommendations for the development and sustainability of the business model. This is followed by shortcomings and limitations of the study, with a synopsis of the validation of the

¹ The Commission on the Fourth Industrial Revolution was tasked in 2018 by President Cyril Ramaphosa to position South Africa to be able to manage and harness the challenges coming forth from the rapid and robust development of technology (South African Government 2020).

research, as well as future research and further questions. The conclusion of the research will postulate whether the model is feasible and viable to sustain for rolling out and will form part of an epilogue with final reflections, which will serve as an opportunity to ponder on the overall insights, knowledge and inspirations gained by the researcher in conducting the study.

6.2 Brief recap on Dewey's democratic learning theory and NFE

The literature reviewed and personal experience gained regarding the impact of the NFE approach, was further deepened by connecting it to Dewey's theory on democratic learning. Dewey's theory that learning to gain knowledge should represent *real-life experiences* (Williams 2017:92), and is assimilated in NFE by a tailor-made approach, adapting to the individual needs and *interests* of the learner. The approach proved to be flexible, innovative, elastic, open, and relates to the *natural environment* of the learner; it, has no specific entry competencies, is open to all ages, fills gaps in formal education, and can lead to proper certification (Siil 2018:2).

The academic information learnt in this research on how Dewey's theory is connected to NFE, as well as the sensibility of his learner-centred and democratic stance on education, were found to relate to actual life-experiences. It hinged on the three aspects, the learner's environment, interests, and experiences interwoven as a single pedagogy. The direct outcomes of this learning process can, therefore, be seen in the practicalities of (artistic) citizenship, leadership development and social entrepreneurship, supporting lifelong learning and empowering the learner to create value in and for the arts industries. Dewey was not only the forerunner of this learning approach, but also augury, seen in the light of the current prevailing Covid-19 pandemic, whereby formal, non-formal and informal learning merged seamlessly through technological "meta-spaces in between" to serve and solve the myriad of challenges for the education sector (Moravec 2020:38). Through collaboration with formal learning and transformative thinking, the inherent flexible and innovative strategies of NFE keep the global educational ball rolling and consequently, affirm this approach as part of the evolving history of learning.

The connection between Dewey's democratic educational 'theory of oneness' and the NFE approach, based upon a common holistic understanding of human beings and their learning experiences, is significant to anchor this approach as the chosen context for establishing viability of the arts educational business. The NFE approach sets the parameters for establishing the ethos of the arts business and is therefore the embedded context of the business model.

6.3 Synopsis on the role and components of a business model

The function and character of a business model are to be a 'womb' or a 'skeleton' serving to morph and embody the operational strategies of an organisation for creating value. The strategies empower the unique values of the business to be able to achieve its vision, mission, and objectives by creatively harnessing its resources (Rodriguez 2016:19). The operational strategies of a business are guided by its macro-, market- and micro-landscapes. Externally are the seven macro-landscapes, which entail the sociocultural, technological, economic, environmental, political, legal, and ethical aspects that have a direct influence on business operations. The internal environment of the business is the market- and micro-aspects, usually anchored by pillars, namely its customers, service, infrastructure, and finances. Continuous and intentional cognisance of the 'interaction' and impact of these environments on a business, can turn catalysts and weaknesses into opportunities for fresh strategies to ensure sustainability; consequently, revealing the success-factors of the organisation.

The canvas that emerged for the arts business model in this research consists of nine components, hinged on the five pillars of market segment, purpose/services, customer interface, infrastructure management and financial analysis. Below is, a summary of the components of the arts business model:

1. **Pillar 1:** The market segment pillar is the customers that are at the core of the business. The target customers consist, of their demographics, the choice of arts to study (product choice), duration of engagement, motivation for choice of arts subjects, as well as reasons for choosing an art school.

2. **Pillar 2:** The purpose/services-pillar is the value proposition, consisting of the corporate statements, branding, image, services offered, and ethos of the business.
3. **Pillar 3:** The customer interface pillar is, first, the distribution channel, which is the marketing and advertising of all the promotional activities, and communications of the arts business; and second, relationship hinged on the interactions of the segments.
4. **Pillar 4:** The infrastructure management pillar consists of the following aspects: First, the key resources of infrastructure, learning materials, performance or exhibition events, management, and assessment procedures. Second, value configuration, which is value created by the services offered, such as the arts tuition, extra arts activities offered, post-matric tailor-made course and life skills development programmes. Third, the partner network of the arts business, consisting of its partners and patrons.
5. **Pillar 5:** The pillar of financial analysis, consisting of, first, the cost structure, which is the fees charged for the arts educational services offered, and second, the revenue strategy, revealing the strategy streams for creating value, as well as the enrolment and contracting of customers.

A discussion of the main results regarding the Dewey theory, as seen in the NFE context of the arts business, follows in the next section.

6.4 Theoretical results in respect of the non-formal learning context of the arts business

The review to follow are the core discoveries from the findings for affirming NFE as a valid and practical context of the model in terms of its service delivery as an arts learning business for value creation.

Following the Dewey theory, as connected to the NFE approach reviewed from literature in Chapter 3, it was found that learners of the arts business are offered opportunities to choose from, not just from the academic side of their arts interests, but also to explore outside parameters in terms of their unique environments. Learners are then mentored, prepared, and supported by the educators to clarify

their personal vision for their arts learning to gain knowledge through a chain of experiences from their chosen interests.

The experiences offered, include development of leadership skills through guiding the learners to innovative and flexible thinking, as well as collaboration with others. Opportunities for exploring community enrichment are noticeable steps for the development of artistic citizenship of individual learners, given this is the choice of the learner in question. Practical opportunities offered, through the choice of the learners to engage in or not, turn experiences into developing and achieving important life skills, such as workload, administration, conceptualisation of concert programmes, organisation of aspects regarding the arts industry, to be highly valuable for social entrepreneurship, future professional growth and lifelong learning.

The choice factor by the learners as individuals in the NFE process, is the core of Dewey's democratic learning theory, with their distinctive environments, interests, and experiences in one holistic continuum of education. The NFE context, consequently, was found to be far more than just a stance about learning to make art. It motivated and stimulated learning to become a lifelong process, with social service as noticeable outcome. The NFE stance, was found to be merged in the arts business model, thus affirming its educational context. The NFE approach was also found enshrouded in the educational objectives of the business, as well as its democratic Charter of Rights and Responsibilities, which is the ethical compass of the business.

The NFE configuration of the arts business is a hybrid between the following types:

1. **Paraformal**, due to enhancing formal educational programmes, namely by offering music and dramatic arts accredited certification equivalent to and recognised by the South African National Senior Certificate. The service-offer, therefore, delivers an alternative to basic education for music and drama, which are not offered by any of the Ladybrand formal high schools.
2. **'Quasi'-popular education**, as Ladybird embraces a collaborative spirit for the social enrichment of its community.
3. **Personal development**, for the learning spectrum of leisure and extracurricular opportunities and experiences offered to customers for this specific purpose.

4. **Vocational and professional training**, which are the learning experiences suggested for achieving recognised certificates in music and dramatic arts by national and international partnering bodies, such as the ABRSM, Trinity College and Rockschooll. The arts business includes on-the-job-learning and apprenticeships through all its learning experiences; particularly through the post-matric course, which is a tailor-made in-service skills development programme with flexible and innovative features.
5. **Literacy with life skills development**, whereby lifelong learning is especially for adults who lacked the opportunity during their youth to gain music literacy. The benefits from this type of NFE usually cultivates skills, and nurture artistic citizenship.

The main empirical findings regarding the feasibility of the business model will now be put forward.

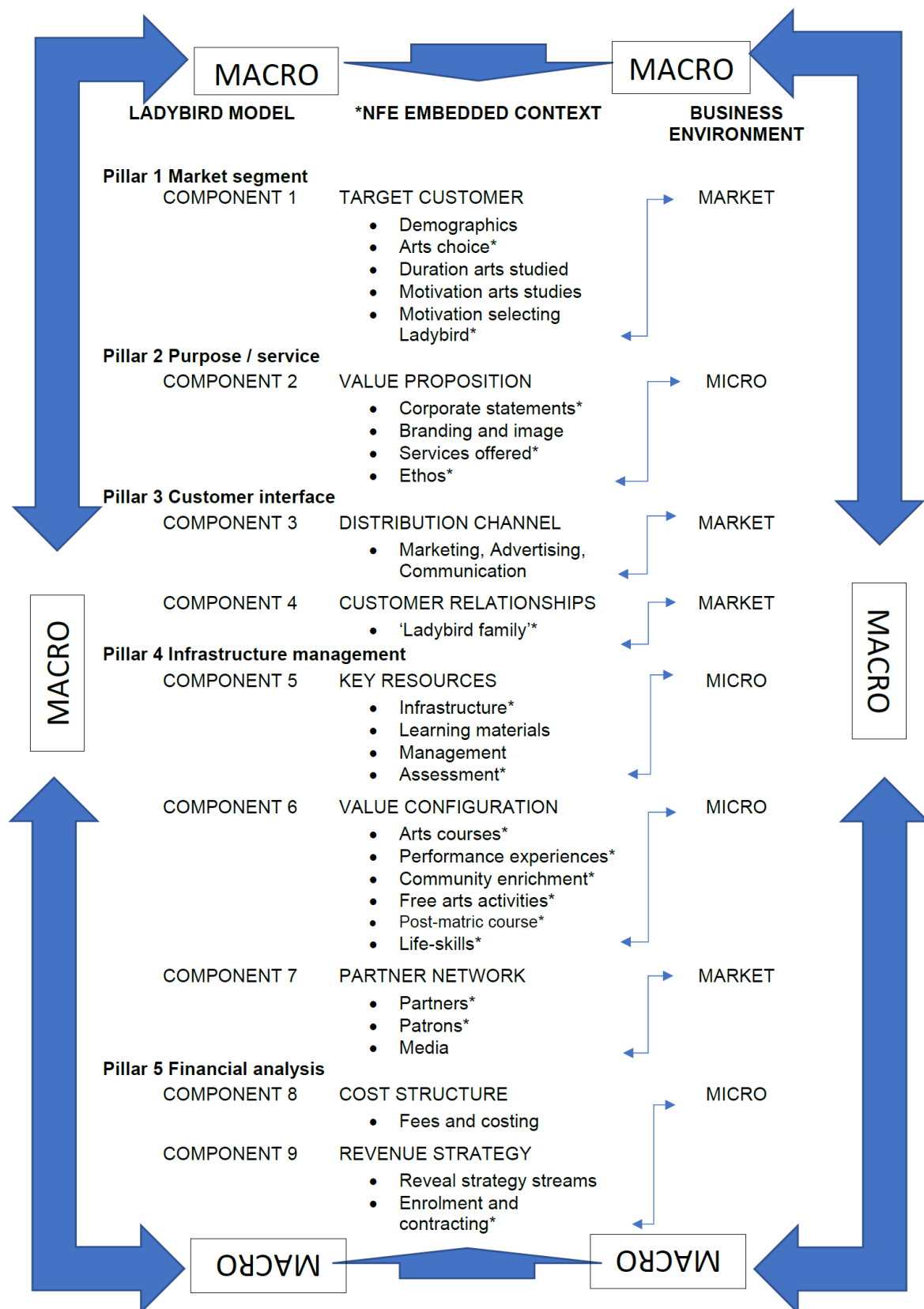
6.5 Empirical findings in respect of the feasibility of the arts business model

The findings will, first, reveal the canvas of the arts business model, and second, discuss the main findings for the model.

6.5.1 The arts business model canvas

One of the core findings of the research is the model or virtual chart of the arts business that emerged. Indicated in Figure 6.1 is a graphic depiction of the Ladybird business model canvas.

The Ladybird model canvas shows the five pillars and nine components, along with the market, organisational and non-formal learning aspects as an embedded context. The environments (macro-, market-, and micro-) of the model, are also shown in the graphic depiction as part of the business landscape.



Source: Interpretation of the arts business model based on the works of Osterwalder et al. (2005:10); Osterwalder and Pigneur (2010:18); Rodriguez (2016:28), as well as from the empirical findings of the research.

Figure 6-1: Canvas of the Ladybird arts business model

The empirical findings regarding the business model will now be discussed.

6.5.2 Findings concerning the business model

The main findings regarding the business model, according to the five pillars and nine components discussed in Section 6.3, as graphically indicated in Figure 6.1 of the canvas of the model, are as follows:

6.5.2.1 Pillar 1: Market segment

The market segment encompasses the learners, their parents, the educators, and alumni as *target customers* of the arts business. The learners of the arts business are from four-year olds to adults, multicultural, with both national and international demographics. Due to its geographic location on the border with Lesotho, this ‘international identity’ is one of the unique attributes of the business. Over the past 18 years, the business has served around 28 different nationalities, including the Basotho, however, the biggest proportion are South Africans, with Afrikaans as dominant language. Over the time, nearly half of the learners were younger than 18 years and stayed up to five years. The parents of the learners as the segment making the payments, are served ‘through their children’s learning’, and therefore consider the market along with their children.

The alumni segment is an important ‘barometer’ for the business, as their performance in the arts industry is a mutual indication of the business’s value creation. The alumni who have achieved in the arts fields thus far, are all musicians and most of them carry a degree or are post-graduated. The alumni are mostly South African, Afrikaans and followed learning at the arts business for more than 11 years. There were, however, also international customers in this segment who are currently pursuing music performance careers overseas.

The consulting educators are primarily South African, with Afrikaans and English as dominant language. However, a noticeably high number of ex-pats, who are international performers and/or educators, stay to work at the arts business for an average of two to four years. This component is also part of the infrastructure pillar of the business and will be discussed as such later in this section.

6.5.2.2 Pillar 2: Purpose and services

The second pillar is the purpose and services, with *value proposition* as component. The vision, mission, and educational objectives of the arts business were found to be strongly achieved, and therefore contributing factors to the feasibility of the model. The branding and image were discovered to be satisfactory. Of all the arts courses offered in music, visual and dramatic arts, customers mostly chose to learn music performance. Piano and guitar were the favourite instrument choices by learners. There is a paucity in the number of learners for both visual and dramatic arts, in comparison to music.

The determining factor for learners was for leisure through the arts, whereas the international and national external accredited certificate courses, not being the main reason for engaging in learning. For recreation, most of the learners followed the Ladybird curricula and syllabi. Learners who chose to follow the externally accredited certificate courses in music, favoured the examinations of the ABRSM for assessment. For drama, the candidates engaged in the national exams of the College of Speech and Drama of South Africa. Only a small number of learners engaged in the tailor-made post-matric course, and only those who wanted to do a final thrust of preparations before starting with their tertiary studies. There was no external facilitator (international or national examination board) available for South African visual arts learners to partner with to be able to achieve accredited certification.

A high number of the music and dramatic arts learners seized the opportunity to engage in the free performance experiences offered. These are regular informal weekly Wednesday concerts, chamber music groups, collaboration projects, formal concerts, exhibitions, and workshops. The competitions entered were for participation by the visual arts learners. For-profit concerts and exhibitions by national and international visiting artists were positively experienced for mutually enhancing the arts learning of the segment and the community.

The findings for the NFE approach as the context for the arts learning services were discussed in Section 3.1 on the results for the theoretical stance of the study. The ethos of the business is anchored in its Charter of Rights and Responsibilities and

found to be suitable. There was a small measure of responses to the negative regarding freedom and practice of choice of religion in the Charter.

6.5.2.3 Pillar 3: Customer interface

The third pillar is the customer interface of the business, with the *distribution channel* and *relationship* as components. In general, the promotional aspects, which are the marketing and advertising of the business, were on par, however, due to a lack of a website, a wider market could not be reached. This means that there was a paucity in both national and international marketing of the business. Communication was found to be open and strong features of the business, with most of the segments preferring WhatsApp and Email, as well as personal meetings, to the other channels used. English was indicated as the preferred choice of marketing language. The local newspaper partnering with the business since its inception in 2003, are of incalculable value for reaching the market. This includes Lesotho and the immediate region, as the newspaper is widely distributed in the Eastern Free State.

Customers indicated the relationship component of the business to function as for a 'family' unit. Highly personal, valuable, with relations between all the segments based on trust and respect, in which warmth, safety and freedom to create were margins. Relationships, consequently, hinged on respect and wholesome social interactions.

6.5.2.4 Pillar 4: Infrastructure management

The infrastructure management are the fourth pillar of the business model, with *key resources*, *value configuration* and its *partner network* as components. The physical infrastructure of the business was found to be a secure and safe learning environment for its contracted learners. The administration and management were sound, with the director indicated as an apt leader and manager. However, the teaching staff were not all tertiary qualified, which is often the case for the NFE approach (see Table 3.2).

The services and opportunities offered through performance experiences, particularly for music, is a key-success factor and, therefore, value configuration of the business. The music courses, tailor-made, post-matric (mostly enrolled for by

music learners), weekly informal Wednesday soirées, formal concerts, community enrichment and charity events were highly rated, value-creating learning aspects. From these experiences stem worthy life-skills and artistic citizenship development, for those learners who choose to get involved, with life-changing benefits.

The operational standards for the visual and dramatic arts departments were found not to be on par in comparison to the music department. Due to the arts business' view of head-on competition and its 'blue ocean' strategy, there was a lack of participation in competitions for music and drama learners. The visual arts learners, due to no external examination partner or network in South Africa, alternatively participated in competitions on regional and national level for benchmarking and external assessment. The Children's Home project, although seen as a worthy social outreach and enriching project by most of the respondents, however, did not prove successful from a social stance for the customers and organisational angle of the teaching staff.

The partner network of the arts business, which consists of the external international and national examination boards, the patrons, and the local media, are a sturdy component of the model. However, an external examination board for visual arts, is lacking in South Africa, therefore a gap in the market.

6.5.2.5 Pillar 5: Financial analysis

The fifth pillar of the business model is its financial analysis. This is the *cost structure* and *revenue strategy* components of the arts business. The fees structure was found to be market-related, indicating much lower pricing in comparison with national structures for private, governmental, and independent schools; however, higher than its local competitors in Ladybrand. The contracting for enrolment were sound, however, attention is required to the instrument rental agreement. The informal interviews prior to enrolment were beneficial and valuable. Payment frequency of one month in advance for customers living in South Africa, as well as one term in advance for non-South African residents were indicated as satisfactory.

The income and expenses indicated the income streams to be from fees, for-profit concerts, and instrument rentals. As this research concerns the non-financial aspects of the business's feasibility, the monetary value creation of the business was

not revealed. However, it can be stated that the business had been in existence for eighteen years, trading in arts education services. This would not have been possible if the business has not made a healthy profit.

The key statements and main recommendations, which are the conclusive outcomes derived from the findings regarding the objectives of the study, will now be discussed; keeping in mind the primary objective, which is to explore the Ladybird business model and evaluate whether it complies as a feasible and viable non-formal arts education centre and initiative for the South African market.

6.6 Key statements and main recommendations

The key statements and main recommendations for the sustainability of the arts business, derived from all the findings as per the research objectives, will be put forward in this section. The key-success discussions indicate the aspects of the arts business that should keep to the status quo of the business plan and are therefore the affirmative indicators for feasibility and viability.

The statements indicating paucity, weakness, or vulnerability, aimed to show what changes will have to be considered for the business plan to secure further growth and sustainability. Therefore, recommendations are suggested as possible strategies for future sustainability, to enhance development, secure further growth, and for giving the arts enterprise within its current business environment a competitive advantage. The suggested strategies should, preferably be built into the business plan for rolling out to improve the marketing, operational and educational viability of the arts business in the short-, medium and long-term.

The recommended strategies should also ideally be well-researched before incorporated into the business plan, with costing and timeframe suitably in place, and will be discussed as such. These strategies should consequently be considered and thoroughly investigated, prior to rolling out the business model to a prospective market, and therefore assimilated into the business plan and marketing strategies pertaining to the aspired and intended future location.

The key statements and main recommendations in terms of the *market*, *organisation*, and *education* aspects, are the culmination of the research for showing the arts

business as feasible and viable in its NFE milieu. The success factors detected by the findings, consequently, are the affirmative aspects to prove feasibility and viability of the business, to be able to sustain the model and possibly interest future unfolding. However, the paucity statements acknowledged that there are weaknesses or vulnerabilities to be attended to, consequently creating opportunities for developmental strategies of the current business, but also to be built into a 'revamped' model to be able to roll out successfully; therefore, limiting risk. The aim of the recommendations was to harness the aspects which are lacking into strategies for sustainability to use in future.

The success-factors, paucity statements and recommendations will be put forward as such in each of the three separate subsections to follow: Market, Organisation and Education. The market factors, will therefore, be discussed first:

6.6.1 Market

The key-success factors for the market will be followed by the paucity statements, whereafter the marketing recommendations for sustainability will be put forward.

6.6.1.1 Key-success factors

The arts business offers a service that is multicultural, with a global vision, non-discriminatory and democratic arts educational experiences for its learners. A unique opportunity to explore and be exposed to the arts and arts learning all under 'one umbrella' and 'on their doorstep' in a small rural town, from the young age of four to adults. It offers the market a myriad of arts and arts educational experiences to choose from and connect to, as well as over and above, various (free) arts learning and performance opportunities to gain knowledge and experience. The business upheld market-related fees and costing structures. The arts learning is strongly industry-honed, nurtures performance, leadership development, artistic citizenship, and offers community enriching programmes. The arts business upholds a personalised, tailor-made, and flexible approach to service delivery, and is therefore, 'customer-centred'.

The reputation of the arts business is for its professionalism and quality of service delivery and value creation. This is affirmed by the successes and achievements of

its alumni, as well as high marks achieved for national and international assessments by candidates who entered for external examinations. It is a safe learning environment for its contracted learners. The arts business is well-marketed in its immediate region, and stays current, in terms of trends for technology, arts, education and modes of communication. Communication channels are 'open', well-developed and working for the market.

To follow are, the statements regarding the aspects of the arts business's market which indicated weakness or vulnerability.

6.6.1.2 Paucity statements

The findings for paucity in terms of the market will be put forward as short statements, which will be followed in Section 6.6.1.3 with the recommendations for marketing development and sustainability:

1. Lack of a website.
2. Loss of customers due to the Covid-19 pandemic.
3. Negative trend of arts learning as a luxury (Ward 2018:1) and impacting on recruitment and marketing for new learners.
4. Arts learning are not advocated and advertised enough as conducive for human flourishing.
5. The Children's Home project alienated the market segment of the business. A strategy for a possible new community outreach project will be discussed in the education section 6.4.3.1.

Flowing from the above statements are the recommendations for improvement and growth in the section to follow.

6.6.1.3 Marketing recommendations

The following are recommendations for sustainability flowing from the above paucity statements regarding the market component of the arts business.

Recommendation 1: Implement an interactive website

The implementation of an interactive website, with links to Facebook, Instagram, and YouTube portals are recommended in the short term as a website has become imperative for the sustainability of the business. Research concerning content, design, purchase of an appropriate domain from a reputable supplier, as well as the long-term maintenance and healthy upkeep should be researched. Consideration to the marketing aspects of traffic-growth and control should be given attention from the onset. Costing for the research and implementation will be substantial in the short-term, and in the long-term will be a running cost for the organisation.

Recommendation 2: Retain and recruit new customers amid Covid-19 economy

Amid the current so-called 'Covid-19 economy' of the South African weakening markets (Baissac 2020:1) and impacting on customers, the recommendation is to first, research related pricing for the services offered by national counterparts to learn what the status of comparison with the Ladybird fees are. Second, the business should consider the impact of a price increase in the short-term. The advised strategy is, therefore, that the annual fees for beginner levels should not be increased with more than 3.5% in the short-term, for retention of current customers and not shy away prospective new customers with a too high fee at entry level. The fees for the higher levels should also not increase according to the high margins of national counterparts but should rather follow the strategy of the past 18 years, with an annual average of around 4.5% to 5%, depending on the course. The cost for implementing this strategy is none, and the risk is medium for the arts business as consulting educators are paid proportionally per learner per month, therefore, the expenses of remuneration will not exceed the income from fees.

Recommendation 3: Sell arts-learning as a necessity for human flourishing

The social perception by the formal educational sector that arts learning is a luxury (Ward 2018:1), has subsequently become lacking in children's basic formal educational programmes, especially on high school level. This creates a long-term opportunity to be investigated. Harnessing both these factors as opportunities, is a recommended long-term strategy for selling arts-learning as a necessity for human flourishing, therefore, contra to formal perceptions, which advocate sport – and not

the arts – for a healthy lifestyle. This recommendation could prove to be a valid strategy, especially due to the social challenges brought by the current pandemic.

The recommended long-term plan is to create an awareness, first, with current customers (parents, learners, and audiences) through internal communications channels, for instance a newsletter, as well as incorporate the strategy into the topics and themes for projects and programmes. Second, to co-work on this topic with willing local formal schools in collaboration projects with visual outcomes to the community. Costing for this will be for design and advertising of the projects, with no risk involved.

The recommended short-term plan is to harness a local art competition to spread the message, in partnership with the local media. An online national art competition, with the theme, '*Importance of the arts for a flourishing society*', can be rolled out online for the medium term. However, a fully functioning interactive website will be a pre-requisite for this recommendation to be implemented. Therefore, financially a challenge, until established. The aim of the recommended art competitions will be for long-term projects, run annually, as well as to recruit new customers for visual arts. The main aim, however, will be to create an awareness of the importance of arts learning for flourishing lifestyles.

To follow, is the second set of key-success factors, paucity statements and recommendations to be discussed pertaining to the arts business's operational activities.

6.6.2 Operation

The key-success factors for the operation of the arts business will be followed by the paucity statements, whereafter the recommendations will be put forward?

6.6.2.1 Key-success factors

The vision, mission and objectives were found to be achieved, positively showing up the arts business' ethos. The arts business has a sturdy and supportive partner network, with sound management and administrative organisational structures in place. Efficient leadership and management skills of the director are motivational factors for prospective learners to enrol. Fees and costing structures are market-

related and feasible for customers. Fees, concerts, and instrumental rentals provide viable income streams for the business.

To follow, as stated, the statements regarding the paucity aspects of the arts business's operational activities.

6.6.2.2 Paucity statements

The findings for weaknesses and vulnerabilities, in terms of the operations of the business, will be put forward as short statements, which will be followed in section 6.6.2.3 with recommendations for restitution and sustainability:

1. Lack of safety regulations for day visitors.
2. Lack of health and safety measures for cooking classes.
3. Lack of facilities for recording and production.
4. More continuous focus in respect of recycling and upcycling required.
5. Lack of leadership in the organisational realms of the visual and dramatic arts departments.
6. All contracts are to be reviewed, particularly the instrument rental agreement.
7. The Children's Home project showed an operational failure, as it alienated the educator segment of the business.
8. Lack of qualified educators for visual arts courses.
9. The Maseru border crossing to and from South Africa is an ongoing challenge for customers and has a major influence on the market segment coming in from Lesotho.

Aligning with the above statements are the recommendations to make restitution in the section to follow.

6.6.2.3 Operational recommendations

In cognisance with the paucity statements, the following are recommendations to further the operational development and future continuance of the arts business. The numbers of the recommendations will fit with the above numbers of the paucity statements. However, there is no recommendation for the situation regarding the

ongoing challenging situation with the border crossing for learners to and from Lesotho, as this is a unique external factor impacting on the arts business, which cannot be refuted with an internal strategy.

Recommendation 1: Safety regulations for day visitors

Legal factors impacting on the arts business in the short term, is safety regulations and laws for day visitors and children under 18 years, who are non-contracted customers coming onto the premises. Day workshops, concerts, exhibitions and non-registered one-day visitors for the purposes of exploring of one or more of the arts should be considered in terms of investigating to implement appropriate indemnity laws or regulations. The recommended strategy is to include a plan of acting on the law and regulations. The plan will include adding more fire-extinguishers onto the property at appropriate places, as well as all day visitors signing an indemnity document at point of entrance. The cost for researching the legalities will be minimal, however, the layout for buying the fire-extinguishers will be substantial. It is advised that the indemnity document is kept simple and legally accountable. There is no risk to the implementation of this strategy, however, it will involve administrative coordination of the documentation.

Recommendation 2: Health and safety measures for cooking classes

Legal factors regarding the national health and safety laws and regulations for learners who are not doing online cooking classes, should be researched, to establish the risk involved if not complied to. The short-term and long-term strategy for this is to offer online cooking classes only, transferring the legal responsibility to the customers (parents and adult learners) as the cooking will then occur in the safety of their own homes. The theoretical components of this visual arts subject will, however, still be offered on the premises of the arts business. The safety laws and regulations will form part of the theoretical aspects of the subject. Costing for research will be done by the owner and will therefore be minimal. There is a possibility of legal advisory costing. The risk of implementing of this strategy is low.

Recommendation 3: Develop a recording and production studio

Parallel to the recommended development and implementation of a website for the arts business, and to support the interactive aim of harnessing the cyberspace for

marketing, organisational and learning purposes, is a proposal for establishing a recording and production studio. During the Covid-19 pandemic, the external examination boards – ABRSM (2020), Trinity College London (2020) and Rockschooll (2020) – initiated online video or digital alternatives for the graded and accredited performance examinations. This will require the production of quality videos and sound recordings to be offered for assessment to these boards in the future.

A recording and production studio can further offer a service for productions to clients and ‘outside artists’ as a fresh product offer. It can potentially also deliver productions such as *Petit DIGITAL Soirées*, for producing music and drama performances, as well as visual arts exhibitions on YouTube and Facebook for marketing and posterity purposes. This suggestion can potentially create an opportunity for the arts learners to perform or exhibit and gain exposure to a wider audience. The recordings will further serve to improve the standard of performance for music and drama, as well as to create an opportunity for the individual visual arts learners to work towards virtual exhibitions and portfolios; therefore, also enhancing the standard of the arts education offered.

Recommendation 4: Recycle and upcycle more

Findings regarding the natural landscape indicated the common adage of the postmodern era, that resources are becoming limited and should be protected to save and restore the planet (Kaur et al. 2020:10). Every individual human’s carbon footprint has an impact on the environment. Therefore, the non-formal arts educational sector should engage in research to see how it can contribute to alleviating the negative impact on the environment.

In the short-term, the arts business’s current strategy of recycling (all paint vessels for usage visual arts classes) and upcycling (costume and décor for dramatic arts, as well as paper for visual arts) should continue to include even more aspects and intensify. Moving toward a complete ‘paperless society’ by utilising technology more, is an important part of this strategy to be considered for all the arts offered. The philosophy to embrace, and put into action as a theme is, *‘If you see the value in something you won’t waste it!’* This theme can, in the long term, potentially permeate environmental care into themes for the music, art, drama planning, competitions, and

programmes. In the long run, this strategy can create renewed awareness of waste management through themes for programmes, exhibitions, and online competitions. This strategy should also reflect when reporting to the local media, the press releases on the programmes, exhibitions, and online competitions to spread awareness. The cost to put this strategy in action will be none to minimal, with no risk for the business.

Recommendation 5: Leadership coaching visual and dramatic arts educators

The findings showed that the visual and dramatics arts departments, in comparison with the music department, are not on the same level of feasibility. The recommendations are, therefore, for the director to give structured leadership coaching sessions to the educators in question, as well as support with the interpretation and implementation of the syllabi and course contents. Therefore, a stronger ‘nudging’ toward the performance and art-making objectives of the business, to show up excellence. A further recommendation is to structure an annual meeting with fellow educators for these subjects of other schools – albeit formal or private. The costing will be the extra time spent by the director to guide this leadership coaching strategy, and output, will in all possibility be motivational for the educators with a visible outcome for the learners, consequently enhancing the sustainability of the business in the medium to long term for these subjects.

Recommendation 6: Contracts are to be reviewed

It is standard practice to revise all contracts annually through a lawyer. However, it is recommended that the instrumental rental agreement is to be revised in the short term. Especially the terms for the requirement of the consumables (such as strings, and reeds) when receiving and returning the instrument after rental. The costing of this strategy will be legal expenses and is no risk for the business.

Recommendation 7: ‘Mature’ artists’ painting project

The recommendation is that the Ladybrand Children’s home project is discontinued, and a more workable social outreach programme be conceptualised. The social disparity of the children of the home and the children of contracted customers, as well as the disrespect of the disadvantaged learners to the organisation and

structure of the arts business, strongly indicated discontinuance of this outreach programme.

Research should be done to find out whether some of the residents of the Lidia Old Age Home in Ladybrand, would be interested to engage in weekly visual arts classes. The sessions and materials will be offered at no cost. The strategy would be to move to the residents with the materials and engage the 'mature learners' in uplifting themes to serve as therapy as well as recreation. The costing will depend on materials used, and remuneration of the visual arts teacher.

Recommendation 8: Enrol visual arts teacher for an online degree

It is recommended that as a trade-off with the visual arts teacher, who is doing the designs for the arts business, she is enrolled by the arts business for an appropriate online visual arts degree, namely a bachelor's degree in visual communication. The trade-off will then, first, be that she undertakes the designs of the arts business at no cost, and secondly, she signs a commitment to stay on for at least four years after achieving the degree. The agreement will also stipulate the timeframe for completing the course. Research should be done to establish an appropriate online visual arts accredited degree course, costing, as well as the long-term 'pros' and 'cons' of the recommendation for both parties.

The third set of success factors, paucity statements and recommendations to be discussed are the educational aspects of the arts business.

6.6.3 Arts education

The key-success factors of the educational components of the business will be introduced, followed by the paucity statements and recommendations to be considered for sustainability.

6.6.3.1 Key-success factors

The many performance building opportunities, as well as listening experiences, workshops, and social enriching events, relate to real-life and develops citizenship through the arts for lifelong learning. As part of their creative growth, learners are mentored to innovative thinking and to be flexible. These two attributes lay the

foundation for leadership skills, self-respect and social entrepreneurship development of individuals who choose to explore 'beyond the surface' of arts learning. Nationally and internationally accredited certification are offered for those who choose to follow this path in music and dramatic arts through the arts business. Above average marks are achieved by learners who entered for national and international examination assessments.

Following are the statements regarding the educational aspects of the arts business which are lacking.

6.6.3.2 Paucity statements

The paucity findings regarding the educational aspects of the business will be put forward as brief statements, followed in section 6.6.3.3 with recommendations for further growth to sustain the arts learning:

1. Lack of online learning as part of the service offered.
2. Lack of participation in competitions for the music and drama learners.
3. Children lacking in lifestyle and good manners (Abimbola Mikail 2019:1) in the current era and impacting on education.

Flowing from the statements postulated above, are the recommendations for improvement of these lacking aspects.

6.6.3.3 Educational recommendations

In respect of the paucity statements regarding the educational components of the arts business, the following are recommendations to support development and sustainability. It should be pointed out, that the Ladybird business embraces a 'blue ocean' strategy regarding competition for music and dramatic arts, therefore, recommendations regarding engagement in competitions for these subjects will not be pursued.

Recommendation 1: Offer online arts learning

A technological factor identified, is the expectation of customers to move toward embracing online learning (Contact Nord 2020:1). Therefore, this recommendation is in line with the fact that online education is a currently crucial, however, also an

integral aspect of the NFE nature, as it can happen anywhere at any time. Research to determine viability for a national market should be tested and for which of the arts subjects this recommendation will work in practice.

Platforms for online classes via Zoom, Skype, and WhatsApp videocall will be offered as an alternative to the face-to-face approach. A possible catalyst for this opportunity to be researched, is the legal ramifications on conducting a business online, especially education to children under the age of 18 years. Consequently, making this a risk strategy from a cyber legal perspective.

Flowing from the implementation of a website, and a recording production studio, is the expansion in the medium-term, to recruit online customers nationally for certain subjects. Only subjects suitable to effective non-formal online learning will be put on offer via the website. This implies that the plan should include online enrolment procedures and payment portals.

A short-term plan would be to appoint *Arts Masters Online* as a fresh new angle to current arts learners. The idea is to recruit and use arts specialists, who are professional performers of national and international stature, to enhance development of senior learners and, subsequently, performance standards in the long term. The time-zone with certain countries should be considered when setting up this plan. Prior to implementation, an in-depth investigation regarding the various online learning recommendations should be conducted, preferably by the director, to save costs. The research should also indicate suitable courses for online learning, costing for implementation and timelines, as well as establishing feasibility and viability of this service offer.

Recommendation 2: Etiquette as fresh angle to non-formal arts learning

The general social phenomenon of children lacking in lifestyle and manners, along with a stance toward duties, suitable behaviour, and work ethos which are motivation factors of this recommendation for suggesting etiquette learning. A short-term strategy to instil an awareness and nurture good social behaviour, is to phase in etiquette as a dramatic arts subject. In the long-term, this strategy can potentially create an opportunity for skills and knowledge incorporated in the course on social, business, cultural, etiquette codes of proper and accepted conduct, also in the

creation, production, and performance aspects of the arts. Issues such as copyright, performing rights, and plagiarism, will be worked into the syllabus. The cost will be for the research by the director of the arts business, as well as marketing, advertising, design, and running costs. This recommendation is a low risk for the arts business to plan and implement.

To conclude the above discussion, it is advised that the recommendations should be researched in depth to determine costing and timeframes, prior to rolling out the strategies and incorporating into the business plan for effective implementation. It should also be considered that some of the recommendations are distinctive to Ladybird, namely the unqualified visual art educator, and the art and drama teachers, to be given more guidance for leading their departments. Consequently, this might not be in play for other arts businesses based on the model.

6.7 Shortcomings, limitations, and validation

The section to follow states the shortcomings, limitations, and validation of the research.

6.7.1 Shortcomings and limitations

A limitation in the sampling was the database of alumni and the information of previous staff that were not retained and kept up to date, especially for the earlier years of the business; consequently, marginalising the purposive selection of role-players for sampling. The research was also constrained in that it did not compare the Ladybird model to similar private arts educational businesses in rural South Africa, to be able to establish the views of a much wider population regarding the effectiveness of the non-formal learning approach and compare to the Ladybird model for the market.

Another shortcoming was that no samples were taken from the role-players (such as headmasters of schools) who are non-customers, nevertheless part of the immediate market environment, communities of Ladybrand and immediate region (Maseru, Clocolan, and Hobhouse), as well as nationally and internationally. This was therefore a limitation in finding out if and how Ladybird can possibly interact with the formal educators and other arts communities on a national level. Samples could

have established catalysts to recommend strategies to contribute, clarify and solve the challenge of formal and non-formal educators to come together with solutions to collaborate for working together.

The innate interdisciplinary character of the study on the topic resulted in some of the aspects investigated to be somewhat superfluously captured or too widely delved into. Although both the qualitative and quantitative paradigms were explored, some gaps came up, regarding the revenue strategy not measured quantitatively, due to the non-financial feasibility angle of the study. This limitation, therefore, resulted in the testing of the feasibility and viability of this component of the model to be obscured.

6.7.2 Validation

The integrity and validity of the research was established throughout, following the ethical procedures of considering informed and voluntary consent of participants, as well as confidentiality and their protection from harm. The appointed mediator established objectivity and validity for the data collection process at no personal gain. The participants had the opportunity to respond and voice their views freely, affirming validity and reliability. The researcher took care not to misinterpret or misrepresent the responses of participants. Aspects for obtaining triangulation and validity of the research, along with prolonged engagement, were described for reaching findings and a conclusion of depth and integrity.

6.8 Future research and further questions

Emerging from the study, the following insights for possible future research, as well as further questions and inspirations have been reached.

1. The research perceived a gap for the assessment through examinations for the outcome of accredited certification by external international partner(s) for non-formal visual arts learning in South Africa. This is a topic that merits further research to establish the need and validity of this hypothesis.
2. The question arises as to the impact of the current Covid-19 pandemic on the historical 'evolvment' of the non-formal arts learning context globally, but also specifically in South Africa. As the pandemic is still prevailing, future

research on this topic is yet, a 'dormant field', with much latent academic prospective.

3. In terms of the accreditation by SAQA² of the worthy and academic services of arts education by this model, the question is whether this body will be interested in acknowledging this value creation. It could potentially be worthwhile to research this legal channel for accreditation of some of the courses offered by the arts business, favoured by many adult learners for their personal skills development, for instance the public speaking and graphic design.
4. The research exposed the need for further academic research on the democratic NFE context for arts learning in South Africa.
5. Another question arose in respect of the topic of investigating the franchising-possibilities of the arts business model to be used for a South African or even continental market.
6. The heuristic value of the research would be to open-up strategies for collaboration with the formal sector, namely, to support and guide the set-up of arts departments at formal high schools with music, art, and drama as subjects for inclusion in the National Senior Certificate³ of arts-talented or -inclined learners.
7. The researcher was inspired and sufficiently informed to offer a service of personal guidance for investigating likewise future start-ups in South Africa.

The conclusion will cite the answer to the problem of the research, by postulating the achievement of the main objective.

6.9 Conclusion

The main objective of the research aspired to solve the problem of the multiple challenges in South Africa in terms of work-shortages, especially in rural regions, for qualified arts educators. This in turn, has a knock-on outcome, which leads to the

² SAQA serves to fulfil the role of verifying and give national recognition as part of a value chain for accrediting and recognising the legitimacy of qualifications in South Africa.

³ The National Senior Certificate is generally referred to in South Africa as 'matric', and an annual examination accredited by SAQA (2020) for culmination of curricula followed for twelve years of formal education of learners. <https://regqs.saqa.org.za/viewQualification.php?id=49647>

loss of 'rural-honed talent'. Consequently, the 'harvesting' of prospective artists from rural locations in South Africa are mostly 'lost' for the industry, as there are no services offered for their arts learning with the required academic backbone, for them to be able to access higher education to achieve a qualification. The purpose of the research was to address the above problem by exploring the existing Ladybird model to offer, namely to a possible entrepreneurial market to use as guiding canvas for directing their own centres, or to roll out to other possible markets.

Therefore, the outcomes of this study, in terms of the success-indicators of the business model, affirmed its feasibility and viability, to be able to serve the market for non-formal arts education and roll out in South Africa. To further sustain the business, recommendations pertaining to its future growth were put forward to be investigated in depth, prior to assimilating into the business plan and implementation for the Ladybird business. This should also be given priority when writing the plan for other likewise centres to roll out. Assessment of the Ladybird model, consequently, revealed the arts business model canvas as it manifested (as indicated in Figure 6.1). This model can potentially be used to capture the interest of 'edupreneurs', as well as to be able to 'poise' it for more suitable marketplaces.

This research offers the arts business model as a humble contribution to the academic fields of business development and education in the non-formal sector for cultivating and nurturing arts and culture in both rural and urban settings. Furthermore, possibilities to be investigated for rolling out the model, are franchising or branching out the Ladybird business to other territories such as Lesotho. The arts business can also consider expanding, by investigating a new market segment for developing fresh educational services related to the arts, such as the clothing design industry and music theatre. However, a prerequisite would be to engage in further and in-depth research in respect of interest and market prospects. Keeping in mind how the outcome of the Fourth Industrial Revolution Commission (South African Government, 2020) will impact on the private educational sector, before unfurling.

Insights reached regarding NFE, other than that it is a 'perfect fit' as embedded in the Ladybird model, are that the approach 'dovetails' with John Dewey's educational philosophy and democratic, holistic, and learner-centred theory. Due to its findings in this regard, the study hopes to make a sensible academic contribution to literature

regarding the non-formal learning approach in a South African arts-educational context.

An epilogue in the form of final reflections regarding the model of the arts business as the researcher's 'Living Theory' is the final section of the study.

6.10 Final reflections and epilogue

Final reflections and lessons learnt on the whole of the research, are the clear path that emerged, and which are based on the feasibility, viability, and sustainability of the business model for arts education in its non-formal context. The following insights were reached:

In general, the model can potentially be used by social entrepreneurs for starting up their own businesses in both urban and rural settings in South Africa. However, prior to setting up such an arts business, and for sustaining it, analyses of the business environment (macro-, market- and micro-) should be conducted to establish interest and potential viability of the market.

NFE is the appropriate and, therefore, advised approach for such an arts business as the outcomes are already proven viable due to its democratic, flexible, and innovative stance on learning. Harnessing technology and continuous awareness of all the macroenvironmental impacts are imperative from the start-up phase through to sustaining any arts educational business. Non-profit and for-profit arts educational businesses should be run on the same principles for feasibility, viability, and future sustainability. The 2020 Covid-19 pandemic will have a profound and long-term impact on non-formal arts learning for the future. Management and educators as workforces should 'reimagine' arts learning through distance and online NFE approaches for delivering skilled workers to this industry.

To conclude the study, a brief 'codetta' reflects the relevance on the social-learning phenomenon of a 'Living Educational Theory' permeated through and shaped by the NFE approach from the researcher's life-experiences as arts educator, performer, and manager. The democratic and holistic preferred educational theory of Dewey organically connects these final philosophical reflections by the researcher.

John Dewey's concept of democratic education and his holistic theory, as seen in the NFE approach, are 'the wings' of educational freedom for unleashing creativity for the arts learner. The business environment of the Ladybird model is the 'womb' in which the NFE context is embedded and nurtured. The subjective choice of the arts learners is from the onset theirs to make; whether it is a choice to start with one or more of the arts, or specific instrument(s), it begins and ends with responsibly understanding the freedom of the choices, learners are guided and motivated to make. This includes the choice to continue or not, or to make one of the arts a career or not. Ladybird guides and supports these interests from within the learners' natural and social environment by offering a choice of experiences to engage in – or not. Therefore, to participate or interact with this chosen material to gain knowledge through a chain of experiences⁴, is at the heart of the arts business' democratic philosophy relating to NFE.

The offer of these arts experiences is consequently geared and relate to leadership development, social entrepreneurship responsibilities, and artistic citizenship; with the ultimate and unique goal to captivate in the process of lifelong learning and human flourishing for learners by both creating and giving value – a legacy. A 'Living Theory,' spiralled forth from the researcher's experiences which started during her time at the Drakensberg Boys' Choir under the mentorship of the then director of music, Christian (Bunny) Ashley-Botha. This remarkable leader not only instilled a sense of vision to all who worked with and under him, but 'incubated' a tangible legacy through an invisible 'umbilical-cord' as approach to non-formal (arts) learning for future generations to come.

⁴ Visuals of the Ladybird International Arts Academy are, attached as Appendix L.

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Appendix A1 Questionnaire – Response Group A

Ladybird International Arts Academy Alumni

Where applicable, kindly tick the boxes with the answers best suited. Alternatively, you can encircle a number according to the indicated ranking scale or give a word / sentence at your own discretion.

Your background information

What arts tuition did you do at Ladybird?	Music		Art		Drama	
How many years tuition did you do at Ladybird to date?	Music		Art		Drama	
Why did you choose Ladybird as your arts educator?						
What was your aim with choosing to start with arts tuition?						
What is your country of origin?						
What is your home language?						
What is your current age?						
At what age did you start with arts tuition at Ladybird?						
Your tertiary degree or diploma certificate(s) achieved?						
State your current profession and position:						

1. Arts education at Ladybird

Use the following scale to rank or comment on your personal experience of Ladybird as an arts educator.

1. Excellent / Very much
2. Good / Much
3. Average
4. Fair
5. Poor

1.1 Courses offered and learning material

Music courses offered	1	2	3	4	5
Visual Arts courses offered	1	2	3	4	5
Dramatic Arts courses offered	1	2	3	4	5
Ladybird Graphic Design Certificate course	1	2	3	4	5
Ladybird Public Speaking Certificate course	1	2	3	4	5
Ladybird tailor-made post-matric course	1	2	3	4	5
Music and Drama: Sourcing your own suppliers for books, instruments, etc.	1	2	3	4	5
Participation in the free opportunities offered extra at Ladybird	Yes		No		
Name the activity?	Chamber Music		Soirées		Ensemble
					Choir
What did participation in these free opportunities mean to you?	1	2	3	4	5
Did you do a Ladybird post-matric course?	Yes		No		
Which of the following Ladybird certificate courses did you do?					
1. Music: Performance, teaching and training groups					
2. Visual Arts: Ladybird Graphic Design Certificate					
3. Dramatic Arts: Ladybird Public Speaking Certificate					
What value did the tailor-made post-matric have on your chosen career?	1	2	3	4	5

1.2 Other opportunities, experiences and skills gained at Ladybird through art education

Other than music, art or drama tuition, what opportunities, experiences and/or life-skills did you gain?					
1. Management	1	2	3	4	5
2. Administrative	1	2	3	4	5
3. Coordination	1	2	3	4	5
4. Teaching	1	2	3	4	5
5. Ensemble coaching	1	2	3	4	5
6. Development of artistic citizenship	1	2	3	4	5
7. Stage performance	1	2	3	4	5
8. Public exhibitions	1	2	3	4	5
9. Leadership development	1	2	3	4	5
10. Community outreach and upliftment	1	2	3	4	5
What do/did you consider as unique educational and life-enriching opportunities at Ladybird?					
Do you think more businesses like Ladybird should be started up in South Africa?	Yes		Not Sure		No
Would it benefit small (rural) or larger (cities) communities or both?	Small		Large		Both
Are you aware that Ladybird is a non-formal educator? This means with no funding from the government or corporate sector.			Yes		No

1.3 Learning approaches

Rank the following learning approaches you experienced at Ladybird:

Not provided by a traditional educational institution	1	2	3	4	5
Structured / curriculum-based – in terms of learning objectives, duration, content, outcomes	1	2	3	4	5
Less structured / curriculum-based in terms of learning objectives, duration, content, method, outcomes	1	2	3	4	5
Intentional – from learner's perspective	1	2	3	4	5
Intentional – from parents' perspective	1	2	3	4	5
Leads to recognised accreditations/certifications/qualifications	1	2	3	4	5
Can lead to recognised accreditation/certifications/qualifications	1	2	3	4	5
Does not lead to recognised certifications/qualifications	1	2	3	4	5
Aims at acquisition of competencies specific for a career/profession in one or more of the arts	1	2	3	4	5
Acquisition of generic skills related to a specific career/profession in one or more of the arts	1	2	3	4	5
Graded/cycled in programmes	1	2	3	4	5
Tailor-made, adapted to the needs of the learner	1	2	3	4	5
Highly related to personal learning drives and motives of the individual	1	2	3	4	5
No specific entry competencies needed to enrol	1	2	3	4	5
Mostly part-time	1	2	3	4	5
Flexible and open	1	2	3	4	5
Voluntary	1	2	3	4	5
Relates to real life	1	2	3	4	5
All ages	1	2	3	4	5
Not necessarily offered by tertiary qualified tutors	1	2	3	4	5
Embraces democratic education	1	2	3	4	5

1.4 Assessment and awards

What curriculum did you choose to follow?										
College of Speech and Drama of South Africa		ABRSM		Ladybird		Trinity College		Unisa		
What international/national certificates did you achieve through Ladybird, and in what year? i.e. ABRSM Piano Grade 7 (2008)										
Ladybird Student of the Week awards: Were these a motivation for you to prepare/practice for your classes?						1	2	3	4	5
Termly reports: Did you find the internal assessment valid and valuable for your development and progress?						1	2	3	4	5
You had a choice to do external assessments /evaluations by an accredited national or international Board. Did you find this valid and valuable for your performance development and general progress?						1	2	3	4	5
Ladybird annual internal awards and certificates: Did you find these motivational and valuable?						1	2	3	4	5
Ladybird Student of the Year and other top awards: Did you find these motivational and valuable?						1	2	3	4	5

1.5 Educational value of concerts, events, productions and exhibitions

Weekly Wednesday Soirées: How valuable would you consider this important performance opportunity?	1	2	3	4	5
Annual Student Art Exhibitions: How valuable would you consider this important educational opportunity?	1	2	3	4	5
Major productions: How valuable and important would you consider this opportunity to perform to a paying audience?	1	2	3	4	5
Eisteddfods and competitions: How valuable would you consider these opportunities?	1	2	3	4	5
Concerts/exhibitions by visiting national and international performers/artists: How valuable would you consider this as an educational opportunity at Ladybird?	1	2	3	4	5
Did you attend and support the above when offered?	1	2	3	4	5
Did you participate in performances and attend concerts/exhibitions outside of the Ladybird 'campus'?	1	2	3	4	5

1.6 Community outreach

Outreach concerts at schools: How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Outreach concerts to institutions (i.e. old-age home, hospice, churches, etc.): How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Public artworks: How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Concerts/productions/events for community benefit: How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Ladybrand Children's Home project: How important and valuable would your rank this arts education project to these children?	1	2	3	4	5
Do you consider it an important social responsibility for Ladybird to engage with community outreach and upliftment projects?	1	2	3	4	5

1.7 Educational ethos

The development of artistic citizenship at Ladybird.	1	2	3	4	5
Ladybird care for its community within the well-being of the wider society through the arts.	1	2	3	4	5
Development of leadership and coordination skills of learners at Ladybird through the arts.	1	2	3	4	5
Interaction with the environment in order to expand the social	1	2	3	4	5

boundaries of its learners through the arts.					
Kindling and development, by considering the interests in objects and materials that learners are involved in, and therefore putting into practice and gaining experiences to motivate life-long learning.	1	2	3	4	5
Life-long learning of the arts gives meaning to the general well-being of society. How would you rate Ladybird's development of and awareness for life-long learning for yourself?	1	2	3	4	5
Since the inception of Ladybird, the attendance of learners from around twenty-eight different countries over fifteen years, have resulted in the international status the business carries today. Rate your opinion.	1	2	3	4	5

2. Ladybird as a business

Use the scale below to rank or comment on your personal experience of Ladybird as a business.

1. Excellent / Very much / Very high / Strongly agree
2. Good / Much / High / Agree
3. Average / Somewhat / Neutral
4. Fair / Not really / Disagree
5. Poor / Not at all / Strongly disagree

2.1 Corporate identity and branding

Rank the Ladybird logo/branding	1	2	3	4	5
Rank Ladybird's corporate image	1	2	3	4	5

2.2 Corporate statements

Are/were you aware of the mission, vision statements and educational objectives of Ladybird?	Yes		No		
Do you think Ladybird is achieving its mission, being stated as, to provide tuition through excellence in the fine arts (music, visual and dramatic arts) in a Christian environment?	1	2	3	4	5
State why you gave the above rating:					
Do you think Ladybird is achieving its vision, being stated as, to provide tuition in music, visual art and dramatic arts for students who wish to excel in a highly competitive and rapidly changing arts industry?	1	2	3	4	5
State why you gave the above rating:					
Do you think Ladybird is achieving its educational objectives as indicated below?					
1. Providing a homely, secure learning environment in which the imagination can be kindled, intellectual curiosity aroused, artistic industry rewarded, and academic potential fulfilled.	1	2	3	4	5
2. Developing each individual to his/her full artistic potential.	1	2	3	4	5
3. Focusing on cognitive development by challenging each learner to think, reason, debate and form personal opinions based on available information and to incorporate this into their performances/exhibitions.	1	2	3	4	5
4. Offering young artists, the opportunity of regular public performances/exhibitions.	1	2	3	4	5
5. Developing in learners a sense of personal style and self-worth by providing a strong ethos within the Ladybird 'family' circle, a value system based on respect, and a sense of history and tradition.	1	2	3	4	5
6. Providing learners with life-skills to enable them to focus on clear attainable personal goals for performance/exhibitions.	1	2	3	4	5

2.3 Enrolment and contracting

Enrolment contract/agreement	1	2	3	4	5
Market-related fees structure	1	2	3	4	5
Contract for instrument hire	1	2	3	4	5
Methods provided for payments	1	2	3	4	5
Informal interview before enrolment	1	2	3	4	5
Accounting	1	2	3	4	5

2.4 Infrastructure

Ladybird homestead as learning space/area	1	2	3	4	5
Teaching studios/spaces	1	2	3	4	5
Concert hall	1	2	3	4	5
Security and safety	1	2	3	4	5
Gardens and terrain	1	2	3	4	5
Instruments to rent	1	2	3	4	5
Equipment provided	1	2	3	4	5

2.5 Marketing, advertising and communications

Rank Ladybird's internal communications.	1	2	3	4	5
Rank Ladybird's marketing and advertising.	1	2	3	4	5
Language of preference for marketing in English.	1	2	3	4	5
Which of the following modes of communications did/do you prefer being used at Ladybird?					
1. Emails					
2. Cellular phone messaging					
3. Ladybuzz newsletter					
4. Media – local newspapers/letters					
5. Facebook – social media					
6. Printed brochures					
7. Printed posters					
8. Adverts					
9. Personal conversations/meetings					
10. Memo/printed letters via the students to the parents					

2.6 Administration

Rank your experience in the efficiency of the following.					
Receptionist	1	2	3	4	5
Bursar	1	2	3	4	5
Director	1	2	3	4	5
Deputy-Director	1	2	3	4	5
Head of Visual Arts	1	2	3	4	5
Head of Dramatic Arts	1	2	3	4	5
Student leaders	1	2	3	4	5

2.7 Planning, coordination and management of concerts/events

Rank your opinion on the following.					
Four terms in consideration of both the South African and Lesotho formal school dates	1	2	3	4	5
Classes at Ladybird during the term on South African and Lesotho public holidays	1	2	3	4	5
Regular Weekly Wednesday Soirées: Informal free concerts offered to the public	1	2	3	4	5
Concerts/productions offered to public (tickets sold)	1	2	3	4	5
Outreach and upliftment concerts	1	2	3	4	5
Exhibitions at Ladybird	1	2	3	4	5
General planning, coordination and management	1	2	3	4	5
Logistics	1	2	3	4	5

Rehearsal schedules	1	2	3	4	5
Daily schedules for class/lesson attendance	1	2	3	4	5

2.8 Patrons

The function of the Ladybird patrons is to be supportive of the concept, ethos and business development of the Academy. Their support regarding all aspects of the Academy is of incalculable value.

Have you met/know or heard of these Ladybird patrons?		Yes		No	
Rate your opinion on the value of the support of the patrons to the Academy.	1	2	3	4	5

2.9 Charter of rights and responsibilities

Irrespective of location, every individual associated with Ladybird International Arts Academy is at all times representative of the Academy and is required to act in accordance with the principles contained in this charter.

Every individual has the right to practice his or her religious beliefs.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to respect the Christian ethos of the Academy.	1	2	3	4	5
Every individual associated with the Academy has the right to quality music education without interference, despite where they may find themselves.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to contribute to and encourage an environment conducive to quality music and fine arts education.	1	2	3	4	5
Every individual has the right and duty to respect and be respected.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to treat others with equal respect.	1	2	3	4	5
Every individual has the right to safety and a safe environment.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to keep the environment healthy and clean.	1	2	3	4	5
Every individual has the right to contribute positive input.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to allow and encourage other individuals to contribute positive input.	1	2	3	4	5
Every individual has the right to be associated with the Academy.	1	2	3	4	5
Every individual associated with the Academy must show the appropriate responsibility.	1	2	3	4	5
Every individual associated with the Academy has the right to express themselves freely without infringing on this charter or causing offence.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to uphold the principles contained in this charter.	1	2	3	4	5

Appendix A2

Information Letter/Leaflet – Response Group A

Ladybird International Arts Academy Alumni

UNIVERSITY OF THE
FREE STATE
UNIVERSITEIT VAN DIE
VRYSTAAT
YUNIVESITHI YA
FREISTATA



P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

31 July 2018

Title of interdisciplinary research study:
A business model for arts education in a non-formal context.

What is an interdisciplinary research?

Interdisciplinary study is an approach to research that integrates the finding of new information from two or more diverse academic disciplines or bodies of specialised knowledge to advance fundamental understanding or solve problems whose solutions are beyond the scope of a single discipline or area of research practice. Interdisciplinarity or interdisciplinary research therefore involves the combining of two or more academic disciplines to endorse on a research topic of interest from different perspectives.

This study is an interdisciplinary research towards the Master of Development Studies at the University of the Free State, with the appointed supervisors, Dr Johan van Zyl, Director of the Centre for Development Support, and Mrs Gerda Pretorius from the Odeion School of Music (Humanities).

What is this research all about?

The primary objective of the study is to explore the Ladybird International Arts Academy (Ladybird), situated in the rural area of Ladybrand in the Eastern Free State, as business model in order to evaluate whether it is feasible and viable to comply as a non-formal arts educational trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start up and direct their own enterprises or implement as arts departments at existing formal institutions.

Why are you invited to participate in this research?

You have been selected as one of the esteemed Ladybird alumni, specifically because you chose to make one of the arts your profession. Your insight and knowledge from both the educational and business angles of Ladybird will be valuable and relevant as data to be collected and analysed to solve the problem of determining its feasibility.

Who is doing the research?

The researcher is Ms A.P. (Ronél) Henning. If there are any queries about the research, please do not contact the researcher, but the mediator.

What will happen to you if you agree to participate in this study?

One of the data collection procedures of the research to gather information, will involve selected participants to respond to electronic questionnaires. Your willingness to participate will therefore entail signing a consent form and completing an electronic questionnaire (via email) with open-ended and close-ended questions. The questions will be about your arts educational experience of Ladybird, as well as Ladybird from a business point of view. You will be approached via email by the study's mediator and all your communications regarding the research will be with this person. Around 30 minutes of your time will be required to respond to the questions.

Can anything negative happen to you if you participate in this research?

There is no cost implication, and there are no potential risks at stake for you if you consent to participate.

Will you benefit if you participate in this research?

There is no financial gain for you if you participate. However, the information you provide will make a valuable contribution towards introducing a sustainable business model for arts education in South Africa to be used by entrepreneurs as a trade initiative or it can assist headmasters or teachers to implement arts departments at existing formal institutions.

Will anyone know what you said in this study?

Your answers will be communicated to the researcher via a pre-selected mediator, to ensure your identity is obscured and stays anonymous. The names of respondents will also not be revealed in the final research dissertation and kept confidential. All material collected will be stored safely on both the mediator and researcher's password protected computers. Information obtained, however, will be revealed to and discussed with the above-mentioned supervisors. All information will be disposed of once the research is completed.

Who is the mediator for the research?

The selected mediator through which you will be doing all your communications when participating in this research is Mr Johan Esterhuizen, joan.ladybird@gmail.com

Who can you talk to about the study?

This study has received a written approval from the Research Ethics Committee of the University of the Free State (UFS-HSD2018/0564). Should you have any questions about the study or concerns about the way in which the research is being conducted, either one of the supervisors of the research, Dr Johan van Zyl on +27 (0)51 401 3887 and Mrs Gerda Pretorius on +27 (0)51 401 2630.

What if you do not want to participate?

Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences.

Offer to answer your questions

Should you require any further information before signing the consent to participate in this research, you are most welcome to contact the mediator or one of the supervisors of the study. Should you wish to be informed of the final research findings, please email Ronél Henning on ladybirdartsacademy@gmail.com or phone +27 (0)82 561 8842. Thank you for taking time to read this information leaflet.

Appendix A3

Informed Consent and Cover Letter – Response Group A



P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

31 July 2018

Dear Prospective Respondent

Invitation to participate as respondent in an interdisciplinary research

I am currently endorsed in an interdisciplinary research towards the Master of Development Studies at the University of the Free State. My supervisors are Dr Johan van Zyl (Centre for Development Support) and Mrs Gerda Pretorius (Odeion School of Music). I am cordially inviting you as one of the Ladybird alumni to participate in this research, titled *A business model for arts education in a non-formal context*. The primary objective of the study is to explore the Ladybird International Arts Academy as business model to evaluate whether it is feasible and viable to comply as a non-formal arts education trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start-up and direct their own enterprises or implement as arts departments at existing formal institutions.

One of the data collection procedures of the research will involve selected participants to respond to questionnaires. You have been selected to participate in this research as a Ladybird alumnus, due to the fact that you choose to make one of the arts your choice of profession. Your willingness to participate entails completing an electronic questionnaire with open-ended and close-ended questions. Around 30 minutes of your time will be required to respond to the questions. Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences. There is no financial gain or cost implication, and there are no potential risks at stake for you. However, the information you provide will make a valuable contribution towards introducing a sustainable business model for arts education in South Africa to be used by entrepreneurs as a trade initiative.

Information leaflets about the background of the research, applicable letters, consent forms and questionnaires will be sent to you by email via a pre-selected mediator, to ensure your identity is obscured and stays anonymous. All your communications for this research will be via the appointed mediator for the purposes of securing your anonymity. The mediator will then send your answers back to me after anonymising the data. You are requested to make no contact with me during the entire research process. The names of respondents will not be revealed in the final research dissertation and kept confidential. All material collected will be stored safely on the password protected computers of the mediator and researcher.

Information obtained, however, will be revealed to and discussed with my supervisors. All information will be disposed of once the research is finished.

This study has received a written approval from the Research Ethics Committee of the University of the Free State (UFS-HSD2018/0564). Should you have any concerns about the way in which the research is being conducted, you may contact me personally or either one of my supervisor's Dr Johan van Zyl on +27 (0)51 401 3887 and Mrs Gerda Pretorius on +27 (0)51 401 2630.

Thank you for taking time to read this information sheet. If you do decide to participate, please sign the consent form below and return together with the completed questionnaire directly to the mediator at johan.ladybird@gmail.com by 31 August 2018. Should you require any further information or wish to be informed of the final research findings, please email Ronél Henning ladybirdartsacademy@gmail.com or phone +27 (0)82 561 8842. Sincere thanks for your time, valuable input, and support to this research.

Yours sincerely

A.P. (Ronél) Henning
RESEARCHER

Consent to Participate in this Research

Title: A business model for arts education in a non-formal context.

I, _____ (respondent's name*) confirm that I have read and are informed of the nature and procedure of participating in this study. I have read and understand the background information provided in the information letter and am willing to participate. I understand that my participation is voluntary and that I am free to withdraw at any time.

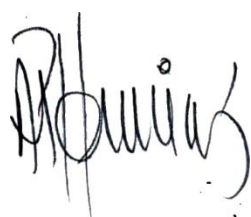
I am aware that the findings for this study will be anonymously processed into a research report, journal publications and/or conference proceedings.

Name and surname of participant*: _____ (please print)

Signature of participant: _____ Date: _____

Sincere thanks for your time, valuable input and support to this research.

A.P. (Ronél) Henning



RESEARCHER

+27 (0)82 561 8842

* The name of the participant will be obscured by the mediator, therefore anonymous for the researcher.

Appendix B1

Questionnaire – Response Group B

Ladybird International Arts Academy Patrons

Where applicable, kindly tick the boxes with the answers best suited; alternatively, you can encircle a number according to the indicated ranking scale or give a word / sentence at your own discretion.

Your background information

Name your professional choice of the arts.	Music		Art		Drama	
Specify current professional vocation:						
What is your country of origin?						
What is your home language?						
Number of years as a Ladybird patron?						
Years in the field of the arts?						
What are your professional qualifications?						
Why did you accept becoming a Ladybird Patron?						
How have you been supportive as a Ladybird patron?						

1. Arts education at Ladybird

Use the following scale to rank or comment on your personal opinion/experience of Ladybird.

1. Excellent / Very much
2. Good / Much
3. Average
4. Fair
5. Poor

1.1 Courses offered and learning material

Music courses offered	1	2	3	4	5
Visual Arts courses offered	1	2	3	4	5
Dramatic Arts courses offered	1	2	3	4	5
Ladybird Graphic Design Certificate course	1	2	3	4	5
Ladybird Public Speaking Certificate course	1	2	3	4	5
Ladybird tailor-made Post-Matric course	1	2	3	4	5
Music and Drama: Sourcing your own suppliers for books, instruments, etc.	1	2	3	4	5
Participation in the free opportunities offered extra at Ladybird:	Yes		No		
Name the activity:	Chamber Music		Soirées		Ensemble
					Choir
What did participation in these free opportunities mean to you?	1	2	3	4	5
Did you do a Ladybird post-matric course	Yes		No		
Which of the following Ladybird certificate courses did you do?					
1. Music: Performance, teaching and training groups					
2. Visual Arts: Ladybird Graphic Design Certificate					
3. Dramatic Arts: Ladybird Public Speaking Certificate					
What value did the tailor-made post-matric have on your chosen career?	1	2	3	4	5

1.2 Other opportunities, experiences and skills gained at Ladybird through art education

Other than music, art or drama tuition, what opportunities, experiences and/or life-skills did you gain?					
1. Management	1	2	3	4	5
2. Administrative	1	2	3	4	5
3. Coordination	1	2	3	4	5
4. Teaching	1	2	3	4	5
5. Ensemble coaching	1	2	3	4	5
6. Development of artistic citizenship	1	2	3	4	5
7. Stage performance	1	2	3	4	5
8. Public exhibitions	1	2	3	4	5
9. Leadership development	1	2	3	4	5
10. Community outreach and upliftment	1	2	3	4	5
What do/did you consider as unique educational and life-enriching opportunities at Ladybird?					
Do you think more businesses like Ladybird should be started up in South Africa?	Yes		Not sure		No
Would it benefit communities in small (rural) or larger (cities) or both?	Small		Large		Both
Are you aware that Ladybird is a non-formal educator? This means with no funding from the government or corporate sector.			Yes		No

1.3 Learning approaches

Rank the following learning approaches you experienced at Ladybird:

Not provided by a traditional educational institution	1	2	3	4	5
Structured/curriculum-based – in term of learning objectives, duration, content, outcomes	1	2	3	4	5
Less structured / curriculum-based in terms of learning objectives, duration, content, method, outcomes	1	2	3	4	5
Intentional – from learner's perspective	1	2	3	4	5
Intentional – from parents' perspective	1	2	3	4	5
Leads to recognised accreditations/certifications/qualifications	1	2	3	4	5
Can lead to recognised accreditation/certifications/qualifications	1	2	3	4	5
Does not lead to recognised certifications/qualifications	1	2	3	4	5
Aims at acquisition of competencies specific for a career/profession in one or more of the arts	1	2	3	4	5
Acquisition of generic skills related to a specific career/profession in one or more of the arts	1	2	3	4	5
Graded/cycled in programmes	1	2	3	4	5
Tailor-made, adapted to the needs of the learner	1	2	3	4	5
Highly related to personal learning drives and motives of the individual	1	2	3	4	5
No specific entry competencies needed to enrol	1	2	3	4	5
Mostly part-time	1	2	3	4	5
Flexible and open	1	2	3	4	5
Voluntary	1	2	3	4	5
Relates to real life	1	2	3	4	5
All ages	1	2	3	4	5
Not necessarily offered by tertiary qualified tutors	1	2	3	4	5
Embraces democratic education	1	2	3	4	5

1.5 Assessment and awards

What curriculum did you choose to follow?					
College of Speech and Drama of South Africa		ABRSM		Ladybird	
				Trinity College	
				Unisa	

What international/national certificates did you achieve through Ladybird, and in what year? i.e. ABRSM Piano Grade 7 (2008)					
Ladybird Student of the Week awards: Were these a motivation for you to prepare/practice for your classes?	1	2	3	4	5
Termly reports: Did you find the internal assessment valid and valuable for your development and progress?	1	2	3	4	5
You had a choice to do external assessments/evaluations by an accredited national or international board. Did you find this valid and valuable for your performance development and general progress?	1	2	3	4	5
Ladybird annual internal awards and certificates: Did you find these motivational and valuable?	1	2	3	4	5
Ladybird Student of the Year and other top awards: Did you find these motivational and valuable?	1	2	3	4	5

1.6 Educational value of concerts, events, productions and exhibitions

Weekly Wednesday Soirées: How valuable would you consider this important performance opportunity?	1	2	3	4	5
Annual Student Art Exhibitions: How valuable would you consider this important educational opportunity?	1	2	3	4	5
Major productions: How valuable and important would you consider this opportunity to perform to a paying audience?	1	2	3	4	5
Eisteddfods and competitions: How valuable would you consider these opportunities?	1	2	3	4	5
Concerts/exhibitions by visiting national and international performers/artists: How valuable would you consider this as an educational opportunity at Ladybird?	1	2	3	4	5
Did you attend and support the above when offered?	1	2	3	4	5
Did you participate in performances and attend concerts/exhibitions outside of the Ladybird 'campus'?	1	2	3	4	5

1.7 Community outreach

Outreach concerts at schools: How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Outreach concerts to institutions (i.e. old-age home, hospice, churches, etc.): How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Public artworks: How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Concerts/productions/events for community benefit: How important and valuable would you rate these?	1	2	3	4	5
Ladybrand Children's Home project: How important and valuable would your rank this arts education project to these children?	1	2	3	4	5
Do you consider it an important social responsibility for Ladybird to engage with community outreach and upliftment projects?	1	2	3	4	5

1.8 Educational ethos

The development of artistic citizenship at Ladybird.	1	2	3	4	5
Ladybird's care for its community within the well-being of the wider society through the arts.	1	2	3	4	5
Development of leadership and coordination skills of learners at Ladybird through the arts.	1	2	3	4	5
Interaction with the environment in order to expand the social boundaries of its learners through the arts.	1	2	3	4	5
Kindling and development, by considering the interests in objects and materials that learners are involved in, and therefore putting into practice and gaining experience to motivate life-long learning.	1	2	3	4	5

Life-long learning of the arts gives meaning to the general well-being of society. How would you rate Ladybird's development of and awareness for life-long learning for yourself?	1	2	3	4	5
Since the inception of Ladybird, the attendance of learners from around twenty-eight different countries over fifteen years, have resulted in the international status the business carries today. Rate your opinion.	1	2	3	4	5

2. Ladybird as a business

Use the scale below to rank or comment on your personal experiences of Ladybird as a business:

1. Excellent / Very much / Very high / Strongly agree
2. Good / Much / High / Agree
3. Average / Somewhat / Neutral
4. Fair / Not really / Disagree
5. Poor / Not at all / Strongly disagree

2.1 Corporate identity and branding

Rank the Ladybird logo/branding.	1	2	3	4	5
Rank Ladybird's corporate image.	1	2	3	4	5

2.2 Corporate statements

Are/were you aware of the mission, vision statements and educational objectives of Ladybird?	Yes		No		
Do you think Ladybird is achieving its mission, being stated as, to provide tuition through excellence in the fine arts (music, visual and dramatic arts) in a Christian environment?	1	2	3	4	5
State why you gave the above rating:					
Do you think Ladybird is achieving its vision, being stated as, to provide tuition in music, visual art and dramatic arts for students who wish to excel in a highly competitive and rapidly changing arts industry?	1	2	3	4	5
State why you gave the above rating:					
Do you think Ladybird is achieving its educational objectives as indicated below?					
1. Providing a homely, secure learning environment in which the imagination can be kindled, intellectual curiosity aroused, artistic industry rewarded, and academic potential fulfilled.	1	2	3	4	5
2. Developing each individual to his/her full artistic potential.	1	2	3	4	5
3. Focusing on cognitive development by challenging each learner to think, reason, debate and form personal opinions based on available information and to incorporate this into their performances/exhibitions.	1	2	3	4	5
4. Offering young artists, the opportunity of regular public performances/exhibitions.	1	2	3	4	5
5. Developing in learners a sense of personal style and self-worth by providing a strong ethos within the Ladybird 'family' circle, a value system based on respect, and a sense of history and tradition.	1	2	3	4	5
6. Providing learners with life-skills to enable them to focus on clear attainable personal goals for performance/exhibitions.	1	2	3	4	5

2.3 Enrolment and contracting

Enrolment contract/agreement	1	2	3	4	5
Market-related fees structure	1	2	3	4	5
Contract for instrument hire	1	2	3	4	5
Methods provided for payments	1	2	3	4	5
Informal interview before enrolment	1	2	3	4	5
Accounting	1	2	3	4	5

2.4 Infrastructure

Ladybird homestead as learning space/area	1	2	3	4	5
Teaching studios/spaces	1	2	3	4	5
Concert hall	1	2	3	4	5
Security and safety	1	2	3	4	5
Gardens and terrain	1	2	3	4	5
Instruments to rent	1	2	3	4	5
Equipment provided	1	2	3	4	5

2.5 Marketing, advertising and communications

Rank Ladybird's internal communications.	1	2	3	4	5
Rank Ladybird's marketing and advertising.	1	2	3	4	5
Language of preference for marketing in English.	1	2	3	4	5
Which of the following modes of communications did/do you prefer being used at Ladybird?					
1. Emails					
2. Cellular phone messaging					
3. Ladybuzz newsletter					
4. Media – local newspapers/newsletters					
5. Facebook – social media					
6. Printed brochures					
7. Printed posters					
8. Adverts					
9. Personal conversations/meetings					
10. Memo/printed letters via the students to the parents					

2.6 Administration

Rank your experience in the efficiency of the following.					
Receptionist	1	2	3	4	5
Bursar	1	2	3	4	5
Director	1	2	3	4	5
Deputy-Director	1	2	3	4	5
Head of Visual Arts	1	2	3	4	5
Head of Dramatic Arts	1	2	3	4	5
Concerts manager	1	2	3	4	5
Student leaders	1	2	3	4	5

2.7 Planning, coordination and management of concerts/events

Rank your opinion on the following.					
Four terms in consideration of both the South African and Lesotho formal school dates	1	2	3	4	5
Classes at Ladybird during the term on South African and Lesotho public holidays	1	2	3	4	5
Regular Weekly Wednesday Soirées: Informal free concerts offered to public	1	2	3	4	5
Concerts/productions offered to public (tickets sold)	1	2	3	4	5
Outreach and upliftment concerts	1	2	3	4	5
Exhibitions at Ladybird	1	2	3	4	5
General planning, coordination and management	1	2	3	4	5
Logistics	1	2	3	4	5
Rehearsal schedules	1	2	3	4	5
Daily schedules for class/lesson attendance	1	2	3	4	5

2.8 Patrons

The function of the Ladybird patrons is to be supportive of the concept, ethos and business development of the Academy. Their support regarding all aspects of the Academy is of incalculable value.

Have you met/know or heard of these Ladybird patrons?	Yes			No	
Rate your opinion on the value of the support of the patrons to the Academy.	1	2	3	4	5

2.9 Charter of rights and responsibilities

Irrespective of location, every individual associated with Ladybird International Arts Academy is at all times representative of the Academy and is required to act in accordance with the principles contained in this charter.

Every individual has the right to practice his or her religious beliefs.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to respect the Christian ethos of the Academy.	1	2	3	4	5
Every individual associated with the Academy has the right to quality music education without interference, despite where they may find themselves.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to contribute to and encourage an environment conducive to quality music and fine arts education.	1	2	3	4	5
Every individual has the right and duty to respect and be respected.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to treat others with equal respect.	1	2	3	4	5
Every individual has the right to safety and a safe environment.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to keep the environment healthy and clean.	1	2	3	4	5
Every individual has the right to contribute positive input.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to allow and encourage other individuals to contribute positive input.	1	2	3	4	5
Every individual has the right to be associated with the Academy.	1	2	3	4	5
Every individual associated with the Academy must show the appropriate responsibility.	1	2	3	4	5
Every individual associated with the Academy has the right to express themselves freely without infringing on this charter or causing offence.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to uphold the principles contained in this charter.	1	2	3	4	5

Appendix B2

Information Letter/Leaflet – Response Group B

Ladybird International Arts Academy Patrons

UNIVERSITY OF THE
FREE STATE
UNIVERSITEIT VAN DIE
VRYSTAAT
YUNIVESITHI YA
FREISTATA



P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

31 July 2018

Title of interdisciplinary research study:
A business model for arts education in a non-formal context.

What is an interdisciplinary research?

Interdisciplinary study is an approach to research that integrates the finding of new information from two or more diverse academic disciplines or bodies of specialised knowledge to advance the fundamental understanding or solve problems whose solutions are beyond the scope of a single discipline or area of research practice. Interdisciplinarity or interdisciplinary research therefore involves the combining of two or more academic disciplines to endorse on a research topic of interest from different perspectives.

This study is an interdisciplinary research towards the Master of Development Studies at the University of the Free State, with the appointed supervisors, Dr Johan van Zyl, Director of the Centre for Development Support, and Mrs Gerda Pretorius from the Odeion School of Music (Humanities).

What is this research all about?

The primary objective of the study is to explore the Ladybird International Arts Academy (Ladybird), situated in the rural area of Ladybrand in the Eastern Free State, as business model in order to evaluate whether it is feasible and viable to comply as a non-formal arts educational trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start and direct their own enterprises or implement as arts departments at existing formal institutions.

Why are you invited to participate in this research?

You have been selected as one of the esteemed Ladybird patrons to participate in this research, as your insight and knowledge from both the educational and business angles of Ladybird will be valuable and relevant as data to be collected and analysed in order to solve the problem of determining its feasibility.

Who is doing the research?

The researcher is Ms A.P. (Ronél) Henning. If there are any queries about the research, please do not contact the researcher, but the mediator.

What will happen to you if you agree to participate in this study?

One of the data collection procedures of the research to gather information, will involve selected participants to respond to electronic questionnaires. Your willingness to participate will therefore entail signing a consent form and completing an electronic questionnaire (via email) with open-ended and close-ended questions. The questions will be about your arts educational experience of Ladybird, as well as Ladybird from a business point of view. You will be approached via email by the study's mediator and all your communications regarding the research will be with this person. Around 30 minutes of your time will be required to respond to the questions.

Can anything negative happen to you if you participate in this research?

There is no cost implication, and there are no potential risks at stake for you if you consent to participate.

Will you benefit if you participate in this research?

There is no financial gain for you if you participate. However, the information you provide will make a valuable contribution towards introducing a sustainable business model for arts education in South Africa to be used by entrepreneurs as a trade initiative or it can assist headmasters or teachers to implement arts departments at existing formal institutions.

Will anyone know what you said in this study?

Your answers will be communicated to the researcher via a pre-selected mediator, to ensure your identity is obscured and stays anonymous from the researcher. The names of respondents will not be revealed in the final research dissertation and kept confidential. All material collected will be stored safely on the mediator and researcher's password protected computers. The information obtained, however, will be revealed to and discussed with the above-mentioned supervisors. All information will be disposed of once the research is finished.

Who is the mediator for the research?

The selected mediator through which you will be doing all your communications when participating in this research is Mr Johan Esterhuizen at joan.ladybird@gmail.com

Who can you talk to about the study?

This study has received a written approval from the Research Ethics Committee of the University of the Free State (UFS-HSD2018/0564). Should you have any questions about the study or concerns about the way in which the research is being conducted, you may contact either one of my supervisors, Dr Johan van Zyl on +27(0)51 401 3887 and Mrs Gerda Pretorius on +27(0)51 401 2630.

What if you do not want to participate?

Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences.

Offer to answer your questions

Should you require any further information before signing the consent to participate in this research, you are most welcome to contact the mediator or one of the supervisors of the study. Should you wish to be informed of the final research findings, please email Ronél Henning on ladybirdartsacademy@gmail.com or phone +27(0)82 561 8842. Thank you for taking time to read this information leaflet.

Appendix B3

Informed Consent and Cover Letter – Response Group B



P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa
31 July 2018

Dear Prospective Respondent

Invitation to participate as respondent in an interdisciplinary research

I am currently endorsed in an interdisciplinary research towards the Master of Development Studies at the University of the Free State. My supervisors are Dr Johan van Zyl (Centre for Development Support) and Mrs Gerda Pretorius (Odeion School of Music). I am cordially inviting you to participate in this research, titled *A business model for arts education in a non-formal context*. The primary objective of the study is to explore the Ladybird International Arts Academy as business model in order to evaluate whether it is feasible and viable to comply as a non-formal arts education trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start and direct their own enterprises or implement as arts departments at existing formal institutions.

One of the data collection procedures of the research will involve selected participants to respond to questionnaires. You have been selected as one of the Ladybird patrons to participate in the research. Your willingness to participate entails completing an electronic questionnaire with open-ended and closed-ended questions. Around 30 minutes of your time will be required to respond to the questions. Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences. There is no financial gain or cost implication, and there are no potential risks at stake for you. However, the information you provide will make a valuable contribution towards introducing a sustainable business model for arts education in South Africa to be used by entrepreneurs as a trade initiative.

Information leaflets about the background of the research, applicable letters, consent forms and questionnaires will be sent to you by email via a pre-selected mediator, to ensure your identity is obscured and stays anonymous. All your communications for this research will be via the appointed mediator for the purposes of securing your anonymity. The mediator will then send your answers back to me after anonymising the data. You are requested to make no contact with me during the entire research process. The names of respondents will not be revealed in the final research dissertation and kept confidential. All material collected will be stored safely on the password protected computers of the mediator and researcher. Information obtained, however, will be revealed to and discussed with my supervisors. All information will be disposed of once the research is finished.

This study has received a written approval from the Research Ethics Committee of the University of the Free State (UFS-HSD2018/0564). Should you have any concerns about the way in which the research is being conducted, you may contact supervisor's Dr Johan van Zyl on +27(0)51 401 3887 and Mrs Gerda Pretorius on +27(0)51 401 2630.

Thank you for taking time to read this information sheet. If you do decide to participate, please sign the consent form below and return together with the completed questionnaire directly to the mediator at joan.ladybird@gmail.com by 31 August 2018. Should you require any further information or wish to be informed of the final research findings, please email me on ladybirdartsacademy@gmail.com or phone +27(0)82 561 8842.

Sincere thanks for your time, valuable input, and support to this research.

Yours sincerely

A.P (Ronél) Henning

RESEARCHER

CONSENT TO PARTICIPATE IN THIS RESEARCH

Title: A business model for arts education in a non-formal context.

I, _____ (respondent's name*) confirm that I have read and are informed of the nature and procedure of participating in this study. I have read and understand the background information provided in the information letter and am willing to participate. I understand that my participation is voluntary and that I am free to withdraw at any time.

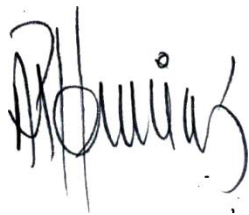
I am aware that the findings for this study will be anonymously processed into a research report, journal publications and/or conference proceedings.

Name and Surname of participant*: _____ (please print)

Signature of participant: _____ Date: _____

Sincere thanks for your time, valuable input and support to this research.

A.P. (Ronél) Henning



RESEARCHER

+27 (0)82 561 8842

* The name of the participant will be obscured by the mediator, therefore anonymous for the researcher.

Appendix C1

Questionnaire – Response Group C

Parents and Learners older than 18 (past and current)

Ladybird International Arts Academy

Where applicable, kindly tick the boxes with the answers best suited; alternatively, you can encircle a number according to the indicated ranking scale or give a word / sentence at your own discretion.

Your background information

What arts tuition did you do at Ladybird?	Music		Art		Drama	
How many years tuition did you do at Ladybird to date?	Music		Art		Drama	
What national or international certificates achieved? i.e. ABRSM Piano Grade 7						
Why did you choose Ladybird as an arts educator?						
What was your aim for choosing to do arts tuition?						
What is your country of origin?						
What is your home language?						
What is your / child's age?						
Adult learners, state your profession:						

1. Arts education at Ladybird

Use the following scale to rank or comment on your personal experiences of Ladybird as an arts educator.

1. Excellent / Very much
2. Good / Much
3. Average
4. Fair
5. Poor

1.1 Courses offered and learning material

Music courses offered	1	2	3	4	5
Visual Arts courses offered	1	2	3	4	5
Dramatic Arts courses offered	1	2	3	4	5
Ladybird Graphic Design Certificate course	1	2	3	4	5
Ladybird Public Speaking Certificate course	1	2	3	4	5
Ladybird tailor-made Post-Matric course	1	2	3	4	5
Music and Drama: Sourcing your own suppliers for books, instruments, etc.	1	2	3	4	5
Participation in the free opportunities offered extra at Ladybird.			Yes	No	
Name the activity:	Chamber Music	Soirees	Ensemble	Choir	
What did participation in these free opportunities mean to you?	1	2	3	4	5
Did you do a Ladybird Post-matric Course	Yes			No	
Which of the following Ladybird certificate courses did you do?					
1. Music: Performance, teaching and training groups					
2. Visual Arts: Ladybird Graphic Design Certificate					
3. Dramatic Arts: Ladybird Public Speaking Certificate					
What value did the tailor-made post-matric have on your chosen career?	1	2	3	4	5

1.2 Other opportunities, experiences and skills gained at Ladybird through arts education

Other than music, art or drama tuition, what opportunities, experiences and/or life-skills did you gain?					
1. Management	1	2	3	4	5
2. Administrative	1	2	3	4	5
3. Coordination	1	2	3	4	5
4. Teaching	1	2	3	4	5
5. Ensemble coaching	1	2	3	4	5
6. Development of artistic citizenship	1	2	3	4	5
7. Stage performance	1	2	3	4	5
8. Public exhibitions	1	2	3	4	5
9. Leadership development	1	2	3	4	5
10. Community outreach and upliftment	1	2	3	4	5
What do/did you consider as unique educational and life-enriching opportunities at Ladybird?					
Do you think more businesses like Ladybird should be started in South Africa?	Yes		Not sure		No
Would it benefit small (rural) or larger (cities) communities or both?	Small		Large		Both
Are you aware that Ladybird is a non-formal educator? This means with no funding from the government or corporate sector.			Yes		No

1.3 Learning approaches

Rank the following learning approaches you experienced at Ladybird?

Not provided by a traditional educational institution	1	2	3	4	5
Structured/curriculum-based – in term or learning objectives, duration, content, outcomes	1	2	3	4	5
Less structured / curriculum-based in terms of learning objectives, duration, content, method, outcomes	1	2	3	4	5
Intentional – from learner's perspective	1	2	3	4	5
Intentional – from parents' perspective	1	2	3	4	5
Leads to recognised accreditations/certifications/qualifications	1	2	3	4	5
Can lead to recognised accreditation/certifications/qualifications	1	2	3	4	5
Does not lead to recognised certifications/qualifications	1	2	3	4	5
Aims at acquisition of competencies specific for a career/profession in one or more of the arts	1	2	3	4	5
Acquisition of generic skills related to a specific career/profession in one or more of the arts	1	2	3	4	5
Graded/cycled in programmes	1	2	3	4	5
Tailor-made, adapted to the needs of the learner	1	2	3	4	5
Highly related to personal learning drives and motives of the individual	1	2	3	4	5
No specific entry competencies needed to enrol	1	2	3	4	5
Mostly part-time	1	2	3	4	5
Flexible and open	1	2	3	4	5
Voluntary	1	2	3	4	5
Relates to real life	1	2	3	4	5
All ages	1	2	3	4	5
Not necessarily offered by tertiary qualified tutors	1	2	3	4	5
Embraces democratic education	1	2	3	4	5

1.4 Assessment and awards

What curriculum did you choose to follow?					
College of Speech and Drama of South Africa		ABRSM		Ladybird	
				Trinity College	
				Unisa	

What international/national certificates did you achieve through Ladybird, and in what year? i.e. ABRSM Piano Grade 7 (2008)					
Ladybird Student of the Week awards: Were these a motivation for you to prepare/practice for your classes?	1	2	3	4	5
Termly reports: Did you find the internal assessment valid and valuable for your development and progress?	1	2	3	4	5
You had a choice to do external assessments /evaluations by an accredited national or international board. Did you find this valid and valuable for your performance development and general progress?	1	2	3	4	5
Ladybird annual internal awards and certificates: Did you find these motivational and valuable?	1	2	3	4	5
Ladybird Student of the Year and other top awards: Did you find these motivational and valuable?	1	2	3	4	5

1.5 Educational value of concerts, events, productions and exhibitions

Weekly Wednesday Soirées: How valuable would you consider this important performance opportunity?	1	2	3	4	5
Annual Student Art Exhibitions: How valuable would you consider this important educational opportunity?	1	2	3	4	5
Major productions: How valuable and important would you consider this opportunity to perform to a paying audience?	1	2	3	4	5
Eisteddfods and competitions: How valuable would you consider these opportunities?	1	2	3	4	5
Concerts/exhibitions by visiting national and international performers/artists: How valuable would you consider this as an educational opportunity at Ladybird?	1	2	3	4	5
Did you attend and support the above when offered?	1	2	3	4	5
Did you participate in performances and attend concerts/exhibitions outside of the Ladybird 'campus'?	1	2	3	4	5

1.6 Community outreach

Outreach concerts at schools: How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Outreach concerts to institutions (i.e. old-age home, hospice, churches, etc.): How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Public artworks: How important and valuable would you rate these for the upliftment of the community?	1	2	3	4	5
Concerts/productions/events for community benefit: How important and valuable would you rate these?	1	2	3	4	5
Ladybrand Children's Home project: How important and valuable would your rate this arts education project to these children?	1	2	3	4	5
Do you consider it an important social responsibility for Ladybird to engage with community outreach and upliftment projects?	1	2	3	4	5

1.7 Educational ethos

The development of artistic citizenship at Ladybird.	1	2	3	4	5
Ladybird's care for its community within the well-being of the wider society through the arts.	1	2	3	4	5
Development of leadership and coordination skills of learners at Ladybird through the arts.	1	2	3	4	5
Interaction with the environment, in order to expand social boundaries of its learners through the arts.	1	2	3	4	5
Kindling and development, by considering the interests in objects and materials that learners are involved in, and therefore putting into practice and gaining experiences to motivate life-long learning.	1	2	3	4	5

Life-long learning of the arts gives meaning to the general well-being of society. How would you rate Ladybird's development of and awareness for life-long learning for yourself?	1	2	3	4	5
Since the inception of Ladybird, the attendance of learners from around twenty-eight different countries over fifteen years, have resulted in the international status the business carries today. Rate your opinion.	1	2	3	4	5

2. Ladybird as a business

Use the scale below to rank or comment on your personal experiences of Ladybird as a business.

1. Excellent / Very much / Very high / Strongly agree
2. Good / Much / High / Agree
3. Average / Somewhat / Neutral
4. Fair / Not really / Disagree
5. Poor / Not at all / Strongly disagree

2.1 Corporate identity and branding

Rank the Ladybird logo/branding.	1	2	3	4	5
Rank Ladybird's corporate image.	1	2	3	4	5

2.2 Corporate statements

Are/were you aware of the mission, vision statements and educational objectives of Ladybird?			Yes		No	
Do you think Ladybird is achieving its mission, being stated as, to provide tuition through excellence in the fine arts (music, visual and dramatic arts) in a Christian environment?	1	2	3	4	5	
State why you gave the above rating:						
Do you think Ladybird is achieving its vision, being stated as, to provide tuition in music, visual art and dramatic arts for students who wish to excel in a highly competitive and rapidly changing arts industry?	1	2	3	4	5	
State why you gave the above rating:						
Do you think Ladybird is achieving its educational objectives as indicated below?						
1. Providing a homely, secure learning environment in which the imagination can be kindled, intellectual curiosity aroused, artistic industry rewarded, and academic potential fulfilled.	1	2	3	4	5	
2. Developing each individual to his/her full artistic potential.	1	2	3	4	5	
3. Focusing on cognitive development by challenging each learner to think, reason, debate and form personal opinions based on available information and to incorporate this into their performances/exhibitions.	1	2	3	4	5	
4. Offering young artists, the opportunity of regular public performances/exhibitions.	1	2	3	4	5	
5. Developing in learners a sense of personal style and self-worth by providing a strong ethos within the Ladybird 'family' circle, a value system based on respect, and a sense of history and tradition.	1	2	3	4	5	
6. Providing learners with life-skills to enable them to focus on clear attainable personal goals for performance/exhibitions.	1	2	3	4	5	

2.3 Enrolment and contracting

Enrolment contract/agreement	1	2	3	4	5
Market-related fees structure	1	2	3	4	5
Contract for instrument hire	1	2	3	4	5
Methods provided for payments	1	2	3	4	5

Informal interview before enrolment	1	2	3	4	5
Accounting	1	2	3	4	5

2.4 Fees

Do you agree that the Ladybird fees are market-related?	1	2	3	4	5
Do you agree that the Ladybird are affordable for all?	1	2	3	4	5
Do you agree with the payment frequency of one month in advance for persons living in South Africa?	1	2	3	4	5
Do you agree with the payment frequency of three months/one term in advance for persons living outside of South Africa?	1	2	3	4	5
Music and Drama: Books and instruments are for you own purchase. Should we add this to the annual fees?	1	2	3	4	5

2.5 Infrastructure

Ladybird homestead as learning space/area	1	2	3	4	5
Teaching studios/spaces	1	2	3	4	5
Concert hall	1	2	3	4	5
Security and safety	1	2	3	4	5
Gardens and terrain	1	2	3	4	5
Instruments to rent	1	2	3	4	5
Equipment provided	1	2	3	4	5

2.6 Marketing, advertising and communications

Rank Ladybird's internal communications.	1	2	3	4	5
Rank Ladybird's marketing and advertising.	1	2	3	4	5
Language of preference for marketing in English.	1	2	3	4	5
Which of the following modes of communications did/do you prefer being used at Ladybird?					
1. Emails					
2. Cellular phone messaging					
3. Ladybuzz newsletter					
4. Media – local newspapers/-letters					
5. Facebook – social media					
6. Printed brochures					
7. Printed posters					
8. Adverts					
9. Personal conversations/meetings					
10. Memo/printed letters via the students to the parents					

2.7 Administration

Rank your experience in the efficiency of the following.					
Receptionist	1	2	3	4	5
Bursar	1	2	3	4	5
Director	1	2	3	4	5
Deputy-Director	1	2	3	4	5
Head of Visual Arts	1	2	3	4	5
Head of Dramatic Arts	1	2	3	4	5
Student leaders	1	2	3	4	5

2.8 Planning, coordination and management of concerts/events

Rank your opinion on the following:					
Four terms in consideration of both the South African and Lesotho formal school dates	1	2	3	4	5
Classes at Ladybird during term on South African and Lesotho public holidays	1	2	3	4	5

Regular Weekly Wednesday Soirées: Informal free concerts offered to public	1	2	3	4	5
Concerts/productions offered to public (tickets sold)	1	2	3	4	5
Outreach and upliftment concerts	1	2	3	4	5
Exhibitions at Ladybird	1	2	3	4	5
General planning, coordination and management	1	2	3	4	5
Logistics	1	2	3	4	5
Rehearsal schedules	1	2	3	4	5
Daily schedules for class/lesson attendance	1	2	3	4	5

2.9 Patrons

The function of the Ladybird patrons is to be supportive of the concept, ethos and business development of the Academy. Their support regarding all aspects of the Academy is of incalculable value.

Have you met/know or heard of these Ladybird patrons?	Yes			No	
Rate your opinion on the value of the support of the patrons to the Academy.	1	2	3	4	5

2.10 Charter of rights and responsibilities

Irrespective of location, every individual associated with Ladybird International Arts Academy is at all times representative of the Academy and is required to act in accordance with the principles contained in this charter.

Every individual has the right to practice his or her religious beliefs.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to respect the Christian ethos of the Academy.	1	2	3	4	5
Every individual associated with the Academy has the right to quality music education without interference, despite where they may find themselves.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to contribute to and encourage an environment conducive to quality music and fine arts education.	1	2	3	4	5
Every individual has the right and duty to respect and be respected.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to treat others with equal respect.	1	2	3	4	5
Every individual has the right to safety and a safe environment.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to keep the environment healthy and clean.	1	2	3	4	5
Every individual has the right to contribute positive input.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to allow and encourage other individuals to contribute positive input.	1	2	3	4	5
Every individual has the right to be associated with the Academy.	1	2	3	4	5
Every individual associated with the Academy must show the appropriate responsibility.	1	2	3	4	5
Every individual associated with the Academy has the right to express themselves freely without infringing on this charter or causing offence.	1	2	3	4	5
Every individual associated with the Academy has the responsibility to uphold the principles contained in this charter.	1	2	3	4	5

Appendix C2

Information Letter/Leaflet – Response Group C

Parents and Learners Older than 18 years (past and current)

Ladybird International Arts Academy Patrons

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P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

31 July 2018

Title of interdisciplinary research study:

A business model for arts education in a non-formal context

What is an interdisciplinary research?

Interdisciplinary study is an approach to research that integrates the finding of new information from two or more diverse academic disciplines or bodies of specialised knowledge to advance fundamental understanding or solve problems whose solutions are beyond the scope of a single discipline or area of research practice. Interdisciplinarity or interdisciplinary research therefore involves the combining of two or more academic disciplines to endorse on a research topic of interest from different perspectives.

This study is an interdisciplinary research towards the Master of Development Studies at the University of the Free State, with the appointed supervisors, Dr Johan van Zyl, Director of the Centre for Development Support, and Mrs Gerda Pretorius from the Odeion School of Music (Humanities).

What is this research all about?

The primary objective of the study is to explore the Ladybird International Arts Academy (Ladybird), situated in the rural area of Ladybrand in the Eastern Free State, as business model in order to evaluate whether it is feasible and viable to comply as a non-formal arts educational trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start-up and direct their own enterprises or implement as arts departments at existing formal institutions.

Why are you invited to participate in this research?

As Ladybird parents and learners over 18-years old (past and present), you have been selected to participate in this research. Due to your first-hand experience of this business, your insight and knowledge from both the educational and business angles will be valuable and relevant as data to be collected and analysed in order to solve the problem of determining its feasibility.

Who is doing the research?

The researcher is Ms A.P. (Ronél) Henning. If there are any queries about the research, please do not contact the researcher, but the mediator.

What will happen to you if you agree to participate in this study?

One of the data collection procedures of the research to gather information, will involve selected participants to respond to electronic questionnaires. Your willingness to participate will therefore entail signing a consent form and completing an electronic questionnaire (via email) with open-ended and close-ended questions. The questions will be about your arts educational experience of Ladybird, as well as Ladybird from a business point of view. You will be approached via email by the study's mediator and all your communications regarding the research will be with this person. Around 30 minutes of your time will be required to respond to the questions.

Can anything negative happen to you if you participate in this research?

There is no cost implication, and there are no potential risks at stake for you if you consent to participate.

Will you benefit if you participate in this research?

There is no financial gain for you if you participate. However, the information you provide will make a valuable contribution towards introducing a sustainable business model for arts education in South Africa to be used by entrepreneurs as a trade initiative or it can assist headmasters or teachers to implement arts departments at existing formal institutions.

Will anyone know what you said in this study?

Your answers will be communicated to the researcher via a pre-selected mediator, to ensure your identity is obscured and stays anonymous. The names of respondents will not be revealed in the final research dissertation and kept confidential. All material collected will be stored safely on the mediator and researcher's password protected computers. The information obtained, however, will be revealed to and discussed with the above-mentioned supervisors. All information will be disposed of once the research is finished.

Who is the mediator for the research?

The selected mediator through which you will be doing all your communications when participating in this research is Mr Johan Esterhuizen, johan.ladybird@gmail.com

Who can you talk to about the study?

This study has received a written approval from the Research Ethics Committee of the University of the Free State (UFS-HSD2018/0564). Should you have any questions about the study or concerns about the way in which the research is being conducted, you may contact either one of my supervisors, Dr Johan van Zyl on +27 (0)51 401 3887 and Mrs Gerda Pretorius on +27 (0)51 401 2630.

What if you do not want to participate?

Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences.

Offer to answer your questions

Should you require any further information before signing the consent to participate in this research, you are most welcome to contact one of the supervisors of the study. Should you wish to be informed of the final research findings, please email Ronél Henning on ladybirdartsacademy@gmail.com or phone +27 (0)82 561 8842. Thank you for taking time to read this information leaflet.

Appendix C3

Informed Consent and Cover Letter – Response Group C

Ladybird International Arts Academy



P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

31 July 2018

Dear Prospective Respondent

Invitation to participate as respondent in an interdisciplinary research

I am currently endorsed in an interdisciplinary research towards the Master of Development Studies at the University of the Free State. My supervisors are Dr Johan van Zyl (Centre for Development Support) and Mrs Gerda Pretorius (Odeion School of Music). I am cordially inviting you to participate in this research, titled *A business model for arts education in a non-formal context*. The primary objective of the study is to explore the Ladybird International Arts Academy as business model in order to evaluate whether it is feasible and viable to comply as a non-formal arts education trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start-up and direct their own enterprises or implement as arts departments at existing formal institutions.

One of the data collection procedures of the research will involve selected participants to respond to questionnaires. Your willingness to participate entails completing an electronic questionnaire with open-ended and closed questions. Around 30 minutes of your time will be required to respond to the questions. Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences. There is no financial gain or cost implication, and there are no potential risks at stake for you. However, the information you provide will make a valuable contribution towards introducing a sustainable business model for arts education in South Africa to be used by entrepreneurs as a trade initiative.

Information leaflets about the background of the research, applicable letters, consent forms and questionnaires will be sent to you by email via a pre-selected mediator, to ensure your identity is obscured and stays anonymous. All your communications for this research will be via the appointed mediator for the purposes of securing your anonymity. The mediator will then send your answers back to me after anonymising the data. You are requested to make no contact with me during the entire research process. The names of respondents will not be revealed in the final research dissertation and kept confidential. All material collected will be stored safely on the password protected computers of the mediator and researcher. Information obtained, however, will be revealed to and discussed with my supervisors. All information will be disposed of once the research is finished.

This study has received a written approval from the Research Ethics Committee of the University of the Free State (UFS-HSD2018/0564). Should you have any concerns about the way in which the research is being conducted, you may contact me personally or my

supervisor's Dr Johan van Zyl on +27(0)51 401 3887 and Mrs Gerda Pretorius on +27(0)51 401 2630.

Thank you for taking time to read this information sheet. If you do decide to participate, please sign the consent form below and return together with the completed questionnaire directly to the mediator at joan.ladybird@gmail.com by 31 August 2018. Should you require any further information or wish to be informed of the final research findings, please email me on ladybirdartsacademy@gmail.com or phone +27 (0)82 561 8842.

Sincere thanks for your time, valuable input, and support to this research.

Yours sincerely

A.P. (Ronél) Henning

RESEARCHER

CONSENT TO PARTICIPATE IN THIS RESEARCH

Title: A business model for arts education in a non-formal context.

I, _____ (respondent's name*) confirm that I have read and are informed of the nature and procedure of participating in this study. I have read and understand the background information provided in the information letter and am willing to participate. I understand that my participation is voluntary and that I am free to withdraw at any time.

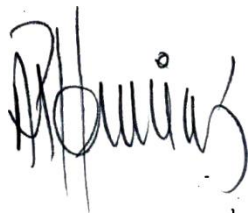
I am aware that the findings for this study will be anonymously processed into a research report, journal publications and/or conference proceedings.

Name and Surname of participant*: _____ (please print)

Signature of participant: _____ Date: _____

Sincere thanks for your time, valuable input, and support to this research.

A.P. (Ronél) Henning



RESEARCHER

+27 (0)82 561 8842

* The name of the participant will be obscured by the mediator, therefore anonymous for the researcher.

Appendix D1

Background Information Questionnaire – Response Group D

Elite Interviewees

Ladybird International Arts Academy

Where applicable, kindly mark the box(es) with the answer(s) the best suited for you, alternatively you can write either a number, one word or a sentence at your own discretion.

Your background information

What arts tuition did you do at Ladybird.	Music		Art		Drama	
How many years tuition did you do at Ladybird to date?	Music		Art		Drama	
What national or international certificates did you achieve? i.e. ABRSM Piano Grade 7						
Why did you choose Ladybird as your arts educator?						
What was your aim for choosing to do arts tuition?						
What is your country of origin?						
What is your home language?						
What is your / child's age?						
Adult learners, state your current profession:						

Appendix D2

Interview Protocol and Fixed Questions – Response Group D

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P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

31 July 2018

Elite Informal Interviews of Respondents due to Interactive Status with the Ladybird International Arts Academy

Interviewer: Johan Estherhuizen

Interviewee:

Date:

Time of interview:

Designation/position of interviewee:

Interview will be recorded:

The following research questions will be asked and discussed:

Main question

Why would the Ladybird business model be feasible and viable to use in non-formal arts education as a trade initiative for the South African market?

Sub-questions

1. Why is the Ladybird business considered to be a success?
2. What factors from the business environment are influencing Ladybird as a non-formal arts educator?
3. Why are the Ladybird alumni, who chose one of the arts as their career, working and achieving in the national or international fields?
4. What is unique about Ladybird as a *Living Theory*?

The interview was concluded at:

Thank the interviewee for participation. Assure the interviewee that responses will remain confidential.

Appendix D3

Information Letter/Leaflet – Response Group D

Ladybird International Arts Academy

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P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

31 July 2018

Title of interdisciplinary research study:

A business model for arts education in a non-formal context.

What is an interdisciplinary research?

Interdisciplinary study is an approach to research that integrates the finding of new information from two or more diverse academic disciplines or bodies of specialised knowledge to advance fundamental understanding or solve problems whose solutions are beyond the scope of a single discipline or area of research practice. Interdisciplinarity or interdisciplinary research therefore involves the combining of two or more academic disciplines to endorse on a research topic of interest from different perspectives.

This study is an interdisciplinary research towards the Master of Development Studies at the University of the Free State, with the appointed supervisors, Dr Johan van Zyl, Director of the Centre for Development Support, and Mrs Gerda Pretorius from the Odeion School of Music (Humanities).

What is this research all about?

The primary objective of the study is to explore the Ladybird International Arts Academy (Ladybird), situated in the rural area of Ladybrand in the Eastern Free State, as business model in order to evaluate whether it is feasible and viable to comply as a non-formal arts educational trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start-up and direct their own enterprises or implement as arts departments at existing formal institutions.

Why are you invited to participate in this research?

Due to your first-hand experience as well as continuous interaction with Ladybird over a broad span of time, means that you have a special insight and knowledge, from both the educational and business angles, that will be valuable and relevant as data to be collected and analysed in order to solve the problem of determining its feasibility.

Who is doing the research?

The researcher is Ms A.P. (Ronél) Henning. If there are any queries about the research, please do not contact the researcher, but the mediator.

What will happen to you if you agree to participate in this study?

One of the data collection procedures of the research will involve interviews with selected participants via Skype or cellular phone. Questions discussed will encompass your arts educational experiences gained during your time at Ladybird. Around twenty to thirty minutes of your time will be required to respond to the questions during the scheduled interview, which will be recorded with your consent. The questions will be about your arts educational experience of Ladybird, as well as Ladybird from a business point of view. You will be approached for all communications and interviewed by the appointed mediator for this research.

Can anything negative happen to you if you participate in this research?

There is no cost implication, and there are no potential risks at stake for you if you consent to participate.

Will you benefit if you participate in this research?

There is no financial gain for you if you participate. However, the information you provide will make a valuable contribution towards introducing a sustainable business model for arts education in South Africa to be used by entrepreneurs as a trade initiative or it can assist headmasters or teachers to implement arts departments at existing formal institutions.

Will anyone know what you said in this study?

Your answers will be communicated to the researcher via a pre-selected mediator, to ensure your identity is obscured and stays anonymous from the researcher. The names of respondents will not be revealed in the final research dissertation and kept confidential. All material collected will be stored safely on the mediator and researcher's password protected computers. Information obtained, however, will be revealed to and discussed with the above-mentioned supervisors. All information will be disposed of once the research is finished.

Who is the mediator for the research?

The selected mediator through which you will be doing all your communications when participating in this research is Mr Johan Esterhuizen, johan.ladybird@gmail.com

Who can you talk to about the study?

This study has received a written approval from the Research Ethics Committee of the University of the Free State (UFS-HSD2018/0564). Should you have any questions about the study or concerns about the way in which the research is being conducted, you may contact either one of my supervisors, Dr Johan van Zyl on +27 (0)51 401 3887 and Mrs Gerda Pretorius on +27 (0)51 401 2630.

What if you do not want to participate?

Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences.

Offer to answer your questions

Should you require any further information before signing the consent to participate in this research, you are most welcome to contact the mediator or one of the supervisors of the study. Should you wish to be informed of the final research findings, please email Ronél Henning on ladybirdartsacademy@gmail.com or phone +27 (0)82 561 8842. Thank you for taking time to read this information leaflet.

Appendix D4

Informed Consent and Cover Letter – Response Group D

Ladybird International Arts Academy

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P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

31 July 2018

Dear Prospective Respondent

Invitation to participate as respondent in an interdisciplinary research

I am currently endorsed in an interdisciplinary research towards the Master of Development Studies at the University of the Free State. My supervisors are Dr Johan van Zyl (Centre for Development Support) and Mrs Gerda Pretorius (Odeion School of Music). I am cordially inviting you to participate in this research, titled *A business model for arts education in a non-formal context*. The primary objective of the study is to explore the Ladybird International Arts Academy as business model to evaluate whether it is feasible and viable to comply as a non-formal arts education trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start-up and direct their own enterprises or implement as arts departments at existing formal institutions.

One of the data collection procedures of the research will involve interviews with selected participants. You have been selected due to your interactive status with Ladybird as one or all of the following, Patron, alumnus and/or ex-staff member. Your willingness to participate involves an interview via Skype or cellular phone with the appointed mediator for this study and will be arranged around your time-spent and experiences gained during your time at Ladybird, in one or more of the aforementioned designations.

Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences. There is no financial gain or cost implication, and there are no potential risks at stake for you. However, the information you provide will make a valuable contribution towards introducing a sustainable business model for arts education in South Africa to be used by entrepreneurs as trade initiative.

Information leaflets about the background of the research, applicable letters, consent forms and interview questions will be sent to you by email via a pre-selected mediator, to ensure your identity is obscured and stays anonymous. All your communications for this research will be via the appointed mediator for the purposes of securing your anonymity. The mediator will then send your answers back to me after anonymising the recorded data. You are requested to make no contact with me during the entire research process. The names of respondents will not be revealed in the final research dissertation and kept confidential. All material collected will be stored safely on the password protected computers of the mediator and researcher. Information obtained, however, will be revealed to and discussed with my supervisors. All information will be disposed of once the research is finished.

Interviews will be conducted via Skype or cellular phone and your name will not be recorded anywhere. The study will not require you to disclose or name any specific individuals and you will not be requested to discuss any personal information that you do not feel comfortable to disclose. The duration of the interview will be around twenty to thirty minutes.

This study has received a written approval from the Research Ethics Committee of the University of the Free State. Should you have any concerns about the way in which the research is being conducted, you may contact me personally or my supervisor's Dr Johan van Zyl on +27 (0)51 401 3887 and Mrs Gerda Pretorius on +27 (0)51 401 2630.

Thank you for taking time to read this information sheet. If you do decide to participate, please sign the consent form below and return directly to the mediator, Mr Johan Esterhuizen on joan.ladybird@gmail.com by 31 August 2018. For any further information regarding your participation in the research please contact Mr Esterhuizen on +27 (0)84 513 5196. Should you wish to be informed of the final research findings, please email me on ladybirdartsacademy@gmail.com or phone +27 (0)82 561 8842.

Sincere thanks for your time, valuable input, and support to this research.

Yours sincerely

A handwritten signature in black ink, appearing to read 'A.P. Henning' with a stylized flourish at the end.

A.P. (Ronél) Henning
RESEARCHER

CONSENT TO PARTICIPATE IN THIS RESEARCH

Title: A business model for arts education in a non-formal context.

I, _____ (respondent's name*) confirm that I have read and are informed of the nature and procedure of participating in this study. I have read and understand the background information provided in the information letter and am willing to participate. I understand that my participation is voluntary and that I am free to withdraw at any time.

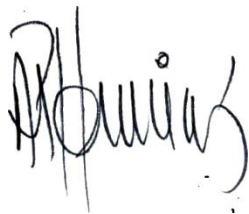
I am aware that the findings for this study will be anonymously processed into a research report, journal publications and/or conference proceedings.

Name and Surname of participant*: _____ (please print)

Signature of participant: _____ Date: _____

Sincere thanks for your time, valuable input, and support to this research.

A.P. (Ronél) Henning



RESEARCHER

+27 (0)82 561 8842

* The name of the participant will be obscured by the mediator, therefore anonymous for the researcher.

Appendix E

Background Information and Questions – Group E

SWOT Analysis

Ladybird International Arts Academy

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Where applicable, kindly mark the box(es) with the answer(s) the best suited for you, alternatively you can write either a number, one word or a sentence at your own discretion.

Your background information

Name the art you are tutoring at Ladybird.	Music		Art		Drama	
How many years endorsed in tutoring at Ladybird to date?	Music		Art		Drama	
What are your qualifications?						
Why did you choose to work at Ladybird?						
Established and know academy/business						
What was your aim for choosing to teach at Ladybird?						
1. To provide highest quality of tuition						
2. Professional development						
Years of experience in arts education before Ladybird?						
A secondary professional vocation/job whilst at Ladybird?	Yes		No			

Ladybird International Arts Academy

Have your say...

We would like to hear your opinion on the following 8 questions. It can be a word, a sentence, a paragraph.

1. What is, in your opinion, positive about the Ladybird International Arts Academy?
2. What is, in your opinion, negative about the Ladybird International Arts Academy?
3. What would you change at/about the Ladybird International Arts Academy?
4. How much respect do students at the Ladybird International Arts Academy have for each other?
5. How much respect do teachers at Ladybird International Arts Academy have for the students?
6. How excited are students to be at the Ladybird International Arts Academy?
7. How excited are teachers to be at the Ladybird International Arts Academy?
8. What can the Ladybird International Arts Academy do to have more interaction with the community that are mutually beneficial.

Any suggestions or comments?

Appendix F1

Informed Consent and Cover Letter: Mediator/Facilitator

UNIVERSITY OF THE
FREE STATE
UNIVERSITEIT VAN DIE
VRYSTAAT
YUNIVESITHI YA
FREISTATA



P.O. Box 339 • Bloemfontein 9300 • Republic of South Africa

26 June 2018

For the attention of Johan Esterhuizen
The Projects Manager
ATKV
South Africa

Dear Johan

Invitation to function as mediator and facilitator in an interdisciplinary research

I am currently endorsed in an interdisciplinary research towards the Master of Development Studies at the University of the Free State. My supervisors are Dr Johan van Zyl (Centre for Development Support) and Mrs Gerda Pretorius (Odeion School of Music). I am cordially inviting you to participate in this research, titled *A business model for arts education in a non-formal context*. The primary objective of the study is to explore the Ladybird International Arts Academy as business model to see if it is feasible and viable to comply as a non-formal arts education trade opportunity in South Africa. The aim is to propose a business model for arts educators to use as a guideline to start-up and direct their own enterprises or implement as arts departments at existing formal institutions.

One of the data collection procedures of the research will involve a SWOT analyses of the Ladybird International Arts Academy with the management and staff (Response Group E) as an external facilitator. Due to your excellent national and international marketing and communications skills in the field of the arts, your management and coordination of youth projects in South Africa, as well as insight into the Ladybird business, I am herewith kindly requesting you to facilitate the process.

Another data collection procedure of the research will involve selected participants for Response Groups A (alumni who choose one of the arts as their career), B (Patrons) and C (current and past parents or learners over eighteen-years), who will be invited to participated in the research by responding to questionnaires. As chosen mediator you will be requested to send from your email terminal, johan.ladybird@gmail.com, and collect the questionnaires via email from the various groups of participants, and then send the data back to me without the names of the respondents to ensure anonymity and confidentiality. This is to ensure that the identities of the participants are obscured and stay anonymous to me, the researcher, and the data are treated with utmost confidentiality. This implies that you will stand in for me, also in the recruitment or invitation process of the chosen groups of participants. I will forward to your email address, all the names and email addresses of the participants, along with the necessary leaflets, informed consent letters and questionnaires. The names of the respondents will not be revealed in the final research dissertation and therefore kept

confidential by this precaution. I am therefore also requesting your willingness to be the mediator for the invitation and entire data collection process of this research.

Lastly, I am requesting you to also conduct the interviews via your Skype facility or cellular phone, with the chosen participants of Response Group D (alumni, Patron, ex-employees). The invitations to these participants, as well as the leaflets and informed consent letters to be sent out by you via your email address. The names, email addresses and questions for these interviewees will be communicated to you beforehand. These interviews will be voice recorded, so I can get the data from the recordings. I estimate each interview to take around twenty to thirty minutes to conduct.

In terms of a timeframe: All the above data of the questionnaires should be collected by 31 August 2018.

All material collected from you will then have to be stored safely on your and my password protected computers. Information obtained, however, will be revealed to and discussed with my supervisors. All information will be disposed of once the research is finished. All the above will be clearly explained to the participants in the leaflet and informed consent letters you will be sending out to them.

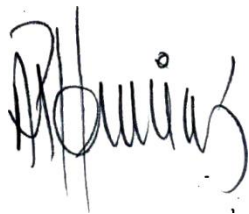
A prerequisite to a written approval from the Research Ethics Committee of the University of the Free State is a signed contract with you as mediator for the research. Should you have any concerns about the way in which the research is being conducted, you may contact my supervisor's Dr Johan van Zyl on +27 (0)51 401 3887 and Mrs Gerda Pretorius on +27 (0)51 401 2630.

Thank you for taking time to read this information sheet. If you do decide to participate as facilitator and mediator, kindly sign the consent form below and return to me by 26 June 2018. Participation in the study is voluntary and you may withdraw from the process at any time you wish with no negative consequences. There is no financial gain or cost implication, and there are no potential risks at stake for you.

Should you require any further information or wish to be informed of the final research findings, please email me on ladybirdartsacademy@gmail.com or phone +27 (0)82 561 8842.

Sincere thanks for your time, valuable input, and support to this research.

Yours sincerely

A handwritten signature in black ink, appearing to read 'A.P. Henning', with a stylized flourish at the end.

A.P (Ronél) Henning

+27 (0)82 561 8842

Appendix F2

Mediator/Facilitator Résumé

Johan Esterhuizen has been nurtured by his parents in the arts since childhood. His parents introduced him to the wonderful world of Afrikaans literature. He grew up in the Goldfields Triangle of the Free State in Welkom and matriculated at the Goldfields/Goudveld High School. After high school he achieved an honours degree in communications at the University of the Free State. He was the Concerts Manager of the Drakensberg Boys' Choir from 2001 to 2003, and between 2004 and 2005 the Communications Manager of the NuMetro Loch Logan in Bloemfontein. He was appointed as project manager for the ATKV (an Afrikaans language and culture association) from 2006. This was a 'dream-come-true job' as he was subsequently appointed to coordinate the national projects: the ATKV Applous/Applause, the ATKV Choir Festival and ATKV Entrepreneurs for Adults. He later initiated more projects, namely the ATKV Crescendo Creative Songschool with Lize Beekman and Christa Steyn. He is currently also managing all the youth projects for the ATKV and involved in the World Choir Games' coordination that will be held in South Africa in August 2018.

He loves the 'soul enriching' experiences gained through travelling and believes in the good of all mankind. Music is his passion, especially the Afrikaans genres, and are thankful that it forms a major focus in his profession. This proverbial Globe Trotter and 'communications guru' lives in Johannesburg.

June 2018

Appendix F3

Contract with Mediator/Facilitator

CONSENT TO FACILITATE A SWOT ANALYSIS FOR THE LADYBIRD INTERNATIONAL ARTS ACADEMY AND ACT AS MEDIATOR FOR THE RECRUITMENT INVITATIONS AND DATA COLLECTION VIA EMAIL QUESTIONNAIRES/SKYPE/CELLULAR PHONE INTERVIEWS OF PARTICIPANTS FOR RESEARCH

Title of research: A business model for arts education in a non-formal context.

CONTRACT BETWEEN RESEARCHER AND MEDIATOR

I, **Johan Esterhuizen** (MEDIATOR and FACILITATOR), ID 741201 509 7082, confirm that I have read and are informed of the nature and procedure of participating in this study. I am willing to facilitate analyses with the management and staff of the Ladybird International Arts Academy and act as mediator for the research. I understand that I will have to invite prospective response groups to participate, send out leaflets, informed consent letter, questionnaires and collect all data via electronic emails, as well as conduct the interviews with the chosen participants for this research via Skype or cellular phone. I understand that I will be handling all communications of the research flowing from the data collection process and will have to anonymise all data. I have read and understand the background information provided in the information letter and am willing to participate. I understand that my participation is voluntary and that I am free to withdraw at any time.

I am aware that the findings for this study will be anonymously processed into a research report, journal publications and/or conference proceedings.

Signature of mediator and SWOT facilitator

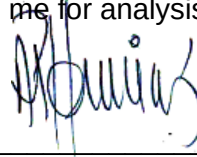
Date: 26/06/2018



I, Aletta Petronella Henning, ID 591216 0005 089, undertake to inform the above mediator and facilitator of the names and Email addresses of the chosen participants, for him to be able to communication and handle all the data collection. I understand he will be the only person to communicate with all the participants during all the stages of the research and that he will be anonymising all the data before sending it to me for analysis.

Signature of researcher

Date: 26/06/2018



A.P. (Ronél) Henning
RESEACHER

*The name of the mediator will not be revealed in the body of the research report during or after completion of the study.

Appendix G

Ethics Clearance Letter



Faculty of Economic and Management Sciences

17-Jul-2018

Dear Ms Aletta Henning

Ethics Clearance: **A business model for arts education in a non-formal context.**

Principal Investigator: **Ms Aletta Henning**

Department: Centre for Development Support (Bloemfontein Campus)

APPLICATION APPROVED

With reference to your application for ethical clearance with the Faculty of Economic & Management Sciences, I am pleased to inform you on behalf of the Ethics Committee of the faculty that you have been granted ethical clearance for your research.

Your ethical clearance number, to be used in all correspondence is: **UFS-HSD2018/0564**

This ethical clearance number is valid from **17-Jul-2018 to 16-Jul-2023**. Should you require more time to complete this research, please apply for an extension.

We request that any changes that may take place during the course of your research project be submitted to the ethics office to ensure we are kept up to date with your progress and any ethical implications that may arise.

Thank you for submitting this proposal for ethical clearance and we wish you every success with your research.

Yours Sincerely

Dr. Petrus Nel

Chairperson: Ethics Committee Faculty of Economic & Management Sciences

Economics Ethics Committee

Office of the Dean: Economic and Management Sciences

T: +27 (0)51 401 2310 | T: +27(0)51 401 9111 | F: +27(0)51 444 5465

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P.O. Box/Posbus 339, Bloemfontein 9300, South Africa/Suid Afrika

www.ufs.ac.za



Appendix H

Plagiarism Clearance Report

A Business Model for Arts Education Chapters only

ORIGINALITY REPORT

5%

SIMILARITY INDEX

3%

INTERNET SOURCES

1%

PUBLICATIONS

2%

STUDENT PAPERS

MATCH ALL SOURCES (ONLY SELECTED SOURCE PRINTED)

1%

★ hdl.handle.net

Internet Source

Exclude quotes On

Exclude bibliography On

Exclude matches < 7 words

Appendix I :
STEEPLE Analysis of Ladybird Macroenvironment



Factors	Catalyst	Opportunity	Timeframe	Action plan	Cost / Risk
SOCIODEMOGRAPHIC ENVIRONMENT					
1. Attitude of customers in South Africa toward importance of arts in their children's education	X	X	Long term (More than 3 years)	1. Investigate why this attitude exists and if it can be harnessed as an opportunity. 2. Strategy and Plan - Sell the arts as a necessity for living. - Create awareness current clients (parents and learners) via official communications, i.e. newsletter, topics/themes for projects/programmes - Co-work with willing local departmental schools in a collaboration project with visual outcome to community.	Cost - Director will do research at no cost to business. - Design, advertising costs. Risk: None
2. The arts seen as a luxury, not a necessity for education or fibre of society (Meritt 2016:1; Ward 2018:1)		X	Short term (Less than 1 year)	1. Investigate why his attitude exists. 2. Strategy and Plan - Harness a local art competition spreading the message. - Use local media as partner. - Harness an online national art competition. Theme: Necessity and importance of the arts for a flourishing society.	Cost - Director will do research at no cost to business. - Website design and running costs. Risk: High until established
3. General trend whereby children are lacking in lifestyle and manners (Abimbola Mikail 2019:1; George 2017:1)		X	Short term (Less than 1 year)	1. Parents are no longer instilling. Abdicate to educators to instil. Influences from internet/media/games. Disrespect for authority. 2. Strategy and Plan Phase in Etiquette as a new dramatic arts subject.	Cost: - Director will do research at no cost to business. - Marketing, advertising, design, running costs. Risk: Low
4. Pressure for all-inclusive and tolerant societies. Global and postmodern trends in education to be observed.		X	Short term (Less than 1 year)	1. Investigate why this attitude exists and if it can be harnessed as an opportunity.	Cost: Director at no cost. Risk: None

Factors	Catalyst	Opportunity	Timeframe	Action plan	Cost / Risk
Keeping track of the national status				2. Strategy and Plan Permeate theme for 'celebrating our differences' in music, art, drama, and all competitions.	
TECHNOLOGICAL ENVIRONMENT					
1. Online education is a given in NFE and expected by customers (Contact Nord 2020:1)	X	X	Short term (Less than 1 year)	1. Investigate to determine if viable for a national market. 2. Strategy and Plan - Interactive website a necessity with links to Facebook and Instagram portals. - Advertise certain subjects offered online via Zoom, Skype, or WhatsApp videocall as alternative to face-to-face classes.	Cost - Director will do research at no cost to business. - Design, advertising costs. Risk: High setup and running costs of website.
2. Crucial and essential innovation a necessity	X	X	Short term (Less than 1 year)	1. Investigate to determine if viable for a national market. 2. Strategy and Plan A - Interactive website a necessity with links to Facebook, Instagram, YouTube portals. - Recording and Production Studio for producing quality videos to offer for external examinations. - Quality productions for clients and 'outside artists' as extra/new service offer. - Quality productions for weekly <i>Petit DIGI Soirées</i> (music/art/drama performance/exhibition) on YouTube/Facebook/Ladybird website. - Create/offer an opportunity to offer performers/artists exposure to a wider audience. - Recordings will serve to improve the standard of performance for music and drama, as well as create opportunity for individual art exhibitions/portfolios.	Cost - Director will do research at no cost to business. - Design, advertising costs. Risk: High - Setup and running costs of website, recording studio, and equipment. - Remuneration producer.
			Medium term (1-3 years)	1. Investigate to determine if viable for a national non-formal arts education market. 2. Strategy and Plan B - Recruit online customers nationally for certain subjects. - Interactive website a necessity with links to	Cost - Director will do research at no cost to business. - Design, advertising costs. Risk: High - Setup and running costs of

Factors	Catalyst	Opportunity	Timeframe	Action plan	Cost / Risk
				Facebook, Instagram, YouTube portals. - Enrolment Contract via Ladybird website. - Interviews – online alternative. - Payments through website portal. - Appoint Arts Masters Online as new offer to clients. Recruit and use arts specialists, professional performers nationally and internationally to enhance development of senior learners and standards.	website. Time-zone between countries should be considered.
ECONOMICAL ENVIRONMENT					
1. Impact of poor South African economy, due to Covid-19; however, also for a long time not on par with international markets (Baissac 2020:1)	X	X	Short term (Less than 1 year)	1. Research fees for maintaining market-related structures in pricing. 2. Strategy and Plan - Retain current customers in challenging economic climate. - Recruit new customers in challenging economic climate. - Keep to between 4.5% to 5% status quo (depending on arts subject) with annual fee increase. - Look to more affluent national and international markets for customer recruitment.	Cost: Director will do research at no cost to business. Risk: Low to medium.
NATURAL ENVIRONMENT					
1. Resources becoming limited and should be protected by all to save, restore the planet		X	Short term (Less than 1 year)	1. Investigate how arts education can alleviate negative impact on environment. 2. Strategy and Plan - Recycle and upcycle programme continued and intensified. - Move toward an even more 'paperless society' by utilising technology. - Embrace philosophy and create theme, 'If you see the value in something you won't waste it!' - Permeate environmental care to themes for music, art, drama, and all planned competition.	Cost Director will do research at no cost to business. Risk: None.

Factors	Catalyst	Opportunity	Timeframe	Action plan	Cost / Risk
2. Every individual human's carbon footprint impacting on environment		X	Long term (1-3 years)	1. Investigate how arts education can alleviate negative impact on environment. 2. Strategy and Plan - Renewed awareness of waste management through themes for programmes, exhibitions, online competitions, etc. - Reflect strategy when reporting in local media releases.	Cost Director will do research at no cost to business. Risk: None.
POLITICAL ENVIRONMENT					
1. Democratic educational stance of South African government		X	Long term (1-3 years)	1. Investigate possible mutual beneficial collaboration with local governmental schools to incorporate the arts (music, art, drama) into their curricula. 2. Strategy and Plan Offer local high schools to implement music, art, and drama as subjects.	Cost Director will do research at no cost to business. Risk: None.
2. Adult and skills through NFE		X	Long term (1-3 years)	1. Investigate possible collaboration with government organisations and accreditations by SAQA for arts courses offered by Ladybird. 2. Strategy and Plan Present with SAQA a proposal.	Cost Director will do research at no cost to business. Risk: None.
LEGAL ENVIRONMENT					
1. Safety regulations/laws for day visitors/children to premises	X	X	Short term (Less than 1 year)	1. Investigate indemnity laws or regulations of day visitors/children from outside the business, i.e. workshops or exploration classes. 2. Strategy and Plan Act on law.	Cost Director will do research at no cost to business. Risk: None.
2. Safety from fire	X	X	Short term (Less than 1 year)	1. Investigate safety precautions for fire extinguishers. 2. Strategy and Plan Act on law by installing fire extinguishers at appropriate and strategic places on the premises with clear indications on usage.	Cost - Director will do research at no cost to business. - Costing to be researched and included in budget. Risk: None.

Factors	Catalyst	Opportunity	Timeframe	Action plan	Cost / Risk
3. Health and safety laws for cooking – learners	X	X	Short term (Less than 1 year)	1. Research the national law in this regard. 2. Strategy and Plan Offer online only cooking classes, transferring the legal responsibility onto parent and adult learner.	Cost - Director will do research at no cost to business. - Possible legal costs. Risk: None.
4. Online, internet legal environment status	X	X	Short term (Less than 1 year)	1. Research legalities of advertising, conducting business via internet, online, cyber spaces. 2. Strategy and Plan Act on international law, especially regarding children under eighteen years.	Cost - Director will do research at no cost to business. - Legal costs incurred. Risk: None.
ETHICAL ENVIRONMENT					
1. Duties, behaviour, and integrity factors		X	Long term (1-3 years)	1. Research moral behavioural patterns of parents regarding the role arts education can play to develop acceptable social conduct of children. 2. Strategy and Plan - Incorporate findings into dramatic arts Etiquette course. Educate learners on what parents do not know on integrity in the arts. - Skills and knowledge incorporated in course on social, business, cultural, etc. etiquette codes of proper and accepted conduct in the creating and performance of arts. Issues such as Copyright, performing rights, plagiarism, etc.	Cost Director will do research at no cost to business. Risk: None.

Appendix J

SWOT Analysis of Ladybird Market and Microenvironments



				STRENGTHS	M	I	R	WEAKNESSES	M	I	R
				Standards on national and international levels	3	3	9	No website	-1	3	-3
				Ladybird business model / strategy / plan	3	3	9	Drama and arts departments not same level as music	-3	3	-9
				Fees are market-related	3	3	9	Ladybird does not compete	-1	1	-1
				NFE approach flexible / freedom / democratic	3	3	9	Interaction from some formal schools – poor	-1	1	-1
OPPORTUNITIES	M	I	R	SO-Strategy	SR	OR	SOR	WO-Strategy	WR	OR	WOR
Gap for external evaluation for visual art	1	3	3		9	3	12		-3	3	0
Art and drama departments opportunities to develop	3	3	9		9	9	18		-9	9	0
NFE opportunities via technology – also for new services	1	3	3		9	3	12		-1	3	2
Offer more arts subjects	1	3	3		9	3	12		-1	3	2
THREATS	M	I	R	ST-Strategy	SR	TR	STR	WT-Strategy	WR	TR	WTR
Inefficiency on the South African side of border to Lesotho – time-consuming	-3	1	-3		9	-3	6		-3	-3	-6
Good students leaving after academic Grade 7 – out of Ladybrand	-3	3	-9		9	-9	0		-9	-9	-18
Individuals in Ladybrand offering arts since 2010 at below market prices	-3	1	-3		9	-3	6		-1	-3	-4
Challenging to recruit qualified arts educators in Ladybrand	-3	3	-9		9	-9	0		-1	-9	-10

Appendix K

Letter Confirming Language Editing



PO Box 38917
Langenhovenpark 9300

082 635 0214
technicalediting.dora@gmail.com

30 November 2020

CONFIRMATION OF EDITING AND PROOFREADING

I hereby confirm that I have done the technical layout and language editing for the following dissertation:

Student: Aletta Petronella (Ronél) Henning
Title: A Business Model for Arts Education in a Non-Formal Context
Degree: Master of Development Studies
Department: Centre of Business Development, Faculty of Economic and Management Sciences,
University of the Free State

My work for the student included the technical layout of the document, as well as language editing for grammar, punctuation, spelling, and sentence structure. I tried to keep as much as possible of the student's own writing style while making sure that the student's intended meaning was not altered in the editing process. I also checked the list of references making sure that dates, spelling, and names used in the text are consistent with those listed in the reference list.

I have 40 years of experience in typing, editing, and proofreading for postgraduate students from universities all over South Africa. I gained my experience during the years I was typing student dissertations and theses and also while working at different departments at the UFS. I also assisted in compiling a document on technical layout and referencing methods for the Centre for Environmental Management (CEM) and have presented guest lectures on referencing methods to postgraduate students at CEM as well as the Department of Urban and Regional Planning at the UFS.

Disclaimer: The ultimate responsibility for accepting or rejecting the changes and recommendations rests with the student and I cannot be held responsible for any layout or language issues that might have emerged as a result of subsequent amendments to the text.

Yours sincerely

Dorathea M du Plessis
Technical Editor

Visuals of the Ladybird Arts Business







