



**THE ROLE OF SOCIAL ENTREPRENEURSHIP IN YOUTH DEVELOPMENT:
CASE OF A MUSIC SCHOOL IN THE CITY OF TSHWANE**

by

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2 March 2022

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ABSTRACT

The impact of social entrepreneurship (SE) on community development has been the subject of many studies. This study however, focusses on the role of social entrepreneurship in youth development in the previously disadvantaged community of Eersterust. In addition, the study explores the delivery of data that might assist stakeholders to understand the importance of social entrepreneurship in youth development in a previously disadvantaged community (PDC).

The aim of the study is to understand how Tshwane School of Music as a social enterprise affects youth development in Eersterust. The study therefore seeks to deliver information about the importance of social entrepreneurship in youth development in a previously disadvantaged community.

The researcher used the qualitative research approach underpinned by the interpretivist philosophy. The case study was used as research strategy during this inquiry. Semi-structured interviews were conducted with three respondents who are representative of three tiers of TSOM's organisational structure, i.e., TSOM's executive (CEO), management and administrative staff. In addition, content analysis was conducted using the organisation's website data found on www.tshwaneshoolofmusic.co.za. Thematic data analysis was performed to distil the data collected during the interviews and content analysis phases.

The study found that TSOM was making a positive contribution to various aspects of youth development in Tshwane by delivering quality music education programmes, normalising access to township youth and providing a scalable township social business model. The researcher also found that for skills transfer to be impactful and meaningful amongst youth, a futuristic orientation needs to be adopted. Upskilling and re-skilling of staff improves morale and brings a fresh and modern approach to existing youth work practices. Access to valuable partnerships is a key aspect of youth development. A social contract between the community and the social enterprise is the key to the successful delivery of services between SE and community

The research techniques used were not adequate to measure certain types of social impact of the social entrepreneur's and therefore additional social impact measuring techniques would need to be developed and employed in future studies.

The research adds to the body of knowledge in terms of the role of an organisation like Tshwane School of Music (TSOM) in a township setting such as Eersterust. It highlights the essential elements that constitute a successful youth development programme in South Africa.

It also provides a scalable blueprint of a social enterprise (SE) that works in a South African township setting.

Keywords: Social entrepreneurship, social value, business model spectrum, youth development, positive youth development, socio-ecological theory, social enterprise ecosystem framework, scaling strategies

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DEDICATION

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GLOSSARY

Entrepreneurship: The action of creating a new venture with value (Bateman & Snell, 1996). Stoner et al. (1995) describe entrepreneurship as the process during which resources are used for the production of products and services. Entrepreneurship is therefore more about the opportunity and less about the resources or capabilities of the entrepreneur (Stevenson et al., 1985).

Social entrepreneurship: Although multiple definitions exist for social entrepreneurship in the modern lexicon, at its core it focuses on identifying specific socio-economic problems in marginalised communities and building innovative solutions based on business principles to address these challenges (Barki et al., 2015).

Youth unemployment: When youth (15–24 year old according to the UN's definition) find themselves in unemployment, it is called youth unemployment. This means the unemployed person is actively looking for work.

Community development: Community development requires a holistic approach on both a personal and community level. It aims to address issues such as empowerment, human rights, inclusivity as well as social justice, self-determination and action on a community level (Kenny, 2007).

Youth development: Youth development is the process of preparing a young person to meet the challenges of adolescence and adulthood and to achieve his or her full potential.

PYD models: According to Shek et al. (2019), the four common elements in all the PYD models are that they focus on youth' strengths as well as developing plasticity, internal and external assets within young people.

Imbizo: It is a Zulu cultural practice where the chief can call a community meeting to address important community related matters (Mabelebele, 2006).

ABBREVIATIONS AND KEY TERMS

ANC	African National Congress
BRICS	Brazil, Russia, India, China and South Africa (Developing Nations)
CEO	Chief Executive Officer
CF	Conceptual Framework
CASEL	Collaborative for Academic and Social and Emotional Learning
CPUT	Cape Peninsula University of Technology
CSR	Corporate Social Responsibility
DA	Democratic Alliance
EEA	Entrepreneurial Employee Activity
EF	Executive Cognitive Functions
EDEs	Efficiency-Driven Economies
EMES	The Emergence of Social Enterprise in Europe Research Network (<i>Emergence des Entreprises Sociales en Europe</i>)
EU	European Union
FDEs	Factor-Driven Economies
GEM	Global Entrepreneurship Monitor
IDEs	Innovation-Driven Economies
IYDS	Integrated Youth Development Strategy
NEET	Not in Education, Employment or Training
NPOs	Not for Profit Organisations
NYDA	National Youth Development Agency
PDCs	Previously Disadvantaged Communities
PYD	Positive Youth Development
RCTs	Randomised Controlled Trials
SA	South Africa
SADC	Southern African Development Community
SANCA	South African National Council on Alcoholism and Drug Dependence
SAPS	South African Police Services
SB	Social Business
SDGs	UNESCO's Sustainable Development Goals 2030
SEs	Social Enterprises
SEEF	Social Enterprise Ecosystem Framework

SEV	Social Entrepreneurial Ventures
SMMEs	Small Medium and Micro Enterprises
SEL	Social Emotional Learning
SEM	Socio-Ecological Model
SoS	Systems of Systems
SPSS	Statistical Package for the Social Sciences
SWOT	Strengths, Weaknesses, Opportunities and Threats
TSOM	Tshwane School of Music
UK	United Kingdom
UN	United Nations
UNISA	University of South Africa
USA	United States of America
VIA	Value in Action
YD	Youth Development
YDPs	Youth Development Programmes
YDI	Youth Development Index

CHAPTER 1: INTRODUCTION

1.1 Background to the study

Youth plays a pivotal role in a country's nation-building project (Gupta, Chauhan, Paul & Jaiswal, 2020). This is a sentiment shared by Fadeyi et al. (2015), who view youth as a vital contributor in building a nation's character. Brand South Africa (2014:1) asserts that "young people will determine the fate of South Africa". The authors espouse the idea that young people will play an important role in South Africa's future due to their impact on economic growth and their ability to influence social change. In their view, youth could be the answer to the deadly cocktail of unemployment, low economic growth and social instability that has gripped South Africa during the past 27 years into democracy.

A lack of support for the youth could undo much of the positive gains achieved in the new South African political dispensation. African nations, particularly those in the SADC region, are reliant on South Africa to champion their cause in the circles of power (Enaifoghe, 2019). South Africa has significance in multi-national forums such as BRICS, the Commonwealth and the United Nations where relationships between member states create lasting prosperity and wellbeing for their respective countries. The contrary will exacerbate the influx of economic migrants and refugees from neighbouring countries vying for the same, limited resources and jobs available in South Africa (Asuelime & Jethro, 2013).

President Cyril Ramaphosa expressed a concern that there is a lack of transformation in the South African economy to serve its entire people. In agreement, Molefe (2020) highlights the spiralling unemployment rate amongst the youth, which remains a worrying factor. This view is in line with recent studies showing that unemployment amongst young people has a major impact on South Africa's social and economic existence (Cloete, 2018). Statistics SA (2019b) reports an increase in the unemployment rate amongst youth from 52.8% for Q3 in 2018 to 54.70% in Q4 of 2018. The *average* unemployment rate amongst youth for the period 2013 to 2018 is 52.15%. Unemployment peaked at 55.90% in Q2 of 2017 and hit its lowest point of 48.80% in Q4 of 2014. This is particularly worrying against the backdrop that the national unemployment rate dropped by 0.4% from Q3 to Q4 of 2018 (Statistics SA, 2019b).

South African youth are amongst the most vulnerable demographic groups in the country. The seriousness of youth-related challenges is directly responsible for the formation of the National Youth Development Agency (NYDA) in 2008. Government promulgated Act No. 54 of 2008 to counter the myriad of issues faced by young people. The focus of NYDA is to mainstream youth-related matters and to facilitate youth development in all sectors of society (National Youth Development Agency 2019). The age group in question (14–35 years) constitutes 42% of the total South African population. This is in line with population numbers of other developing

countries (National Youth Development Agency, 2019). The majority of SA's youth population (5.10 million or 30%) resides in the Gauteng Province (Statistics SA, 2019a). Youth are not immune to socio-economic challenges leaving their global competitiveness and their ability to contribute meaningfully to the 4th industrial revolution in serious jeopardy. Poverty, unemployment and the lack of equity impede the youth's ability to contribute meaningfully to SA's developmental goals. Sustainable competitiveness has a linkage to a country's level of development (Doyle & Perez Alaniz, 2020).

South African youth occupies historical significance in the socio-political life of this country (Glaser, 2018). Cloete (2018) bemoans the fact that South African youth do not display the ability to play an economically productive and socially reconstructive role in society. Unemployment plays a contributory role in the worrying trend of teenage pregnancies and gang-related activities that are particularly rife in previously disadvantaged communities (PDCs). This manifests by way of teenage girls being at risk of sexual and physical violence and boys being lured into gang activity at an early age (Laldas, 2018). Statistics SA (2017) in its mid-year populations estimates release reports that, young girls aged 10–19 years were the mothers to 10.9% of children born in 2017. The impact of teenage pregnancies has a direct bearing on SA's ability to deliver on the Millennium Development Goals (MDGs) as set out in the government's NDP 2030 (Ramulumo & Pitsoe, 2013).

Poor socio-economic conditions are particularly evident in PDCs such as Eersterust, which is the geographic location of our study. It is therefore vitally important to look at measures that could mitigate these social ills confronting the youth on a daily basis. Youth development efforts which take young people's point of view the so-called youth voice on board is vital to optimising young people's potential (Sprague Martinez et al. 2018). Positive youth development (PYD) deals with creating thriving youth who are eager to participate and contribute (Wiium et al., 2019).

Policy makers in South Africa find it difficult to implement government policies in communities where it is most needed. This chasm between policy and implementation, known as the policy gap, has a serious adverse developmental effect on many township youths. According to Mark et al. (2017), it is only by moving from policy to implementation that we will reach our 2030 Millennium Development Goals. The fact that an organisation such as Tshwane School of Music has a presence in the community of Eersterust makes them well placed to positively impact youth through their programs and activities. It therefore makes sense for us to conduct a study of this nature.

1.2 Statement of the problem

1.2.1 Background to the research problem

Malunga, Iwu and Mugobo (2014), highlight the undeniable value of social entrepreneurship. Social enterprises can take on a variety of forms and usually resort under the broad umbrella of 'Not for Profit Organisations' (NPOs). Iwu, Kapondoro, Twum-Darko and Tengeh agree on the importance of NPOs in providing social aid in underdeveloped communities in developing countries (Iwu et al., 2015). Eersterust, like many other South African townships, battles the remnants of the exploitative system of Apartheid. The community's struggles with social dysfunctionality attracted attention from local and national government alike. In a Timeslive.com article, the then DA Mayor of Tshwane, Solly Msimanga, acknowledges the copious problems facing the marginalised community of Eersterust (Gouws, 2018). In 2018, the Eersterust community highlighted their long outstanding grievances of lack of housing opportunities, unemployment and non-delivery of basic municipal services as being central to their plight. The community attracted the attention of the first citizen of the country when in 2015 during a Presidential Imbizo, former South African president, Jacob Zuma, promised that the South African Police Services (SAPS) would act on claims of drug kingpins running riot in the township of Eersterust (Government Communications and Information Systems Department, 2015). The 2011 Census places the total population of Eersterust at 29 676, represented by 7 715 households (Statistics SA, 2011).

Several studies explored the impact of social entrepreneurship on community development (Mulunga et al., 2014; Duarte Alonso et al., 2020 & Hakami, 2021) although little evidence exists of a study that focuses specifically on the role of social entrepreneurship in youth development (YD) in Eersterust. This study therefore presents data that will assist the relevant role players to understand the importance of social entrepreneurship in youth development in a previously disadvantaged community.

Many definitions are advanced for the concept of youth development but primarily, it deals with the process of preparing young people for life as an adult. In a well-penned 2017 opinion piece for City Press, Mnguni (2017) emphasises the lack of a comprehensive youth development strategy for South Africa.

Awogbenle and Iwuamadi (2010) report that over 50% of all Africans are below 21 years old and around 66% are younger than 30 years of age. Approximately 200 million Africans are categorised as youth and constitute 40% of the working-age population (Ude, 2020). Youth unemployment in Africa is approximately 60% (Awogbenle & Iwuamadi, 2010). African countries differ in their classification of youth and childhood; for this study the UN's classification of 15–24 years old will be used.

South Africa has a problem of increasing violence and crime in society and unemployment contributes to these social ills (Cloete, 2015; Ismail & Kollamparambil, 2015). The most affected communities are the poorest of the poor, exacerbating the plight of an already vulnerable sector of the population (Mohamed, 2007). We can therefore draw a direct correlation between unemployment and crime amongst youth (Freeman, 1996; Grogger, 1998). Due to the lack of employment, young people see criminality as a viable option (Becker, 1968; Ehrlich, 1973). Pittman (1999) advances the argument that being problem-free does not necessarily mean the youth are fully prepared.

Positive youth development therefore is a deliberate effort on the part of social entrepreneurs (SEs) to create thriving youth by exposing them to tools and techniques that will empower them to play a meaningful role as productive citizens in their community settings (Lerner, Dowling & Anderson, 2003).

1.2.2 Problem statement

Several studies have uncovered the impact of social entrepreneurship on community development. An investigation of the literature however revealed very little evidence of existing studies on the role of social entrepreneurship in youth development in the previously disadvantaged community (PDC) of Eersterust. In the absence of a scientific study, organisations such as Tshwane School of Music's real role in youth development is largely a mystery and makes it difficult, if not impossible, to function optimally in environments where their services are sorely needed. Elliot (2019) identifies SEs as a catalyst that can break the poverty trap. In Elliot's analysis, SEs pick up the slack caused by an inability on the part of governments and related agencies to address social and environmental challenges. He highlights the economic contribution made by SEs in the South African context. This important role of SE is echoed by Bozhikin, Macke and Da Costa (2019) who recognise it as a key intervention to achieve sustainable development.

Fundamentally, social entrepreneurship focuses on creating impact for the benefit of the broader society (Fowler, Coffey & Dixon-Fowler, 2019). It is our view that TSOM's business model could work in other PDCs in South Africa. Government should demonstrate urgency and commitment by ensuring that SEs receive the necessary support and guidance to perform their important function in communities and by stimulating social entrepreneurship and social entrepreneurship ecosystems (Bozhikin et al. 2019). Having SEs as a partner in youth development requires a deliberate and coordinated approach as well as the creation of a community of practice to fulfil this mandate. We believe that scientific evidence, based on strong research principles and practices, will be able to facilitate the process of understanding the role of social entrepreneurship in youth development in township communities. The area

of youth development is a relatively new concept and therefore this investigation will assist in providing empirical evidence to support policy formulation and future research in South Africa.

Considering the above, this study aims to provide information that will assist all the relevant stakeholders (Government, Youth development practitioners, donor organisations and community members) to understand the importance of social entrepreneurship in youth development in a previously disadvantaged community.

1.3 Research questions and objectives

To address the situation described in the problem statement, the research questions and objectives in Table 1.1 have been formulated for this study.

Table 1.1: Research questions and objectives (Source: Researcher, 2021)

MAIN QUESTION	AIM
How does Tshwane School of Music as a social enterprise affects youth development in Eersterust?	To understand how Tshwane School of Music as a social enterprise affects youth development in Eersterust.
The following sub-questions emerged:	The following objectives emerged:
RESEARCH SUB-QUESTIONS	OBJECTIVES
What programmes are being used by TSOM to encourage youth development?	To establish the nature of the youth development programmes currently used by TSOM
Which essential elements constituting a successful youth development programme are present in TSOM?	To investigate whether there are similarities between TSOM and other successful YDPs
How can TSOM's Model of Social Entrepreneurship be scaled to other previously disadvantaged communities?	To examine whether TSOM meets the requirements for scaling a social enterprise

(Source: Researcher, 2021)

1.3.1 Approach to research questions

Considering what programmes are being used by TSOM to encourage youth development, the researcher reviewed the literature for theories that frame youth development. The study also investigated the most successful youth development models being used across the world. To localise the study, we have looked at youth development in an African context. We unpacked the concept of positive youth development as well as creative youth development. Furthermore, we looked at what personality assets are needed for a successful youth worker as well as the personality traits of a properly developed youth. We have also considered the characteristics, critical success factors as well as winning strategies for the implementation of a successful youth development programme in a community setting.

Lastly, we sought to understand how TSOM's Model of Social Entrepreneurship could be scaled to other previously disadvantaged communities in South Africa. The researcher achieved this by understanding various scaling types available to grassroots organisations. We also considered various scaling strategies available for use in a social entrepreneurial setting. We've studied possible challenges when embarking on a scaling exercise. Lastly, we designed a list of critical success factors as a strategic tool to inform our decision of the best possible scaling strategy to be followed.

1.4 Methodology

In this section, the researcher described the overall research process and the various tools and procedures used in the study.

Table 1.2: Research design elements

RESEARCH DESIGN ELEMENTS FOR THIS STUDY	
RESEARCH PHILOSOPHY	Interpretivist
RESEARCH APPROACH	Deductive
RESEARCH STRATEGY	Case Study
RESEARCH PURPOSE	Descriptive and exploratory
TIME HORIZON	Cross-sectional
SECONDARY DATA COLLECTION METHODS	Journals, textbooks, websites, electronic databases, government publications, organisational records
PRIMARY DATA COLLECTION METHODS	Semi-structured interviews, observations and website analysis

(Source: Researcher, 2021)

1.4.1 Research design and methodology

Aaker et al. (2003) view research design as the comprehensive plan for guiding a research study in order to achieve the research objectives. The process of design, if done correctly, can save time and money which can help the researcher to acquire and interpret the data as quickly as possible (Cant et al., 2005). Methodology refers to techniques that are common to most sciences (Babbie & Mouton, 2001). During the research process, independent methods and procedures were employed to generate precise knowledge (Welman & Kruger, 2001).

This study made use of qualitative data (Creswell et al., 2003). Bryman and Bell (2015) posit that qualitative research deals with the meaning individuals or groups ascribe to social phenomena whereas quantitative research deals with collecting numerical data from big sample sizes in order to generalise the results across the population. Thomas et al. (2015) view research as methodical, scientific approach to problem solving. In this research project, the views of youth workers will be reflected by using the qualitative approach. The purpose of

inductive reasoning is to develop theory whereas deductive reasoning aims to test a theory (Streefkerk, 2019).

A single case study rather than multiple case studies was used for this project. The benefits derived from employing this specific approach are as follows: (i) it is less expensive and less time consuming than using multiple cases; (ii) the researcher can form a deeper understanding of the subject under exploration; (iii) a single case study makes it easier for the researcher to understand a specific phenomenon and the theoretical aspects of the case involved (Gustafsson, 2017); (iv) a case study research design is helpful when answering complex, real-world questions using qualitative research methods (Tetnowski, 2015:39-45).

1.4.2 Data collection technique

Semi-structured interviews were conducted with three youth workers currently or previously employed by TSOM, during which a combination of open- and closed-ended questions and structured questions was posed. The interviews enabled us to explore the various views and experiences of the respondents. These views and experiences are assumed to have influenced their beliefs on matters relating to social entrepreneurship and youth development. The interviews consisted of key questions to gather specific and detailed information supplemented by additional questions in order to clarify certain discussion points (Gill et al., 2008). The qualitative research interview is described as “a construction site of knowledge” (Kvale, 1996:4). Interviewing increased in popularity as a means of generating information for both scholarly and professional purposes. Semi-structured, open and closed-ended questions were used as it lends itself to small samples, seeing that large samples can become too cumbersome (Van Manen, 1990). The interview is often viewed as a passive instrument for the collection of information from respondents (Holstein & Gubrium, 2011). Ahmad et al. (2020) view the use of semi-structured interviews as important for the researcher and the participants to freely explore an honest and authentic account of the facts on hand. A semi-structured interview style has proven helpful as it created a trusting relationship between the researcher and the respondents and it allowed knowledge and understanding to be tested. The interview schedule employed was a practical approach in this study consisting of open-ended, close-ended and structured questions. This gave respondents a choice of responses and ensured that the required data were gathered.

The use of documents for collecting qualitative data is helpful if it is handled with the utmost care and highest degree of confidentiality. Questionnaires, official and personal documents are the most used in this type of research. Official documents used in this study include annual reports and website information as well as the company’s business plan. This information was used to corroborate participants’ interview responses, which ensured the development of a

better understanding of the research topic and assisted with cross-validating and corroborating findings.

These documents are contextualised within the circumstances of their construct, in other words, events can be reconstructed and information about the status quo interpreted when analysing these documents. The review of documents is an unobtrusive method of inquiry and provides a rich framework from which participants operate (Marshall & Rossman, 2006). Documents are used to suggest trends, propose new questions and corroborate other qualitative data (McMillan & Schumacher, 2010).

1.4.3 Population

The population of a study comprises all the objects, subjects or members meeting specific criteria (Polit & Hungler, 1999). The population consists of past and present youth workers of TSOM which amounts to ten ($n=10$) individuals since its inception. The number of respondents was ($n=3$), of which ($n=2$) were current youth workers and ($n=1$) is a past employee. TSOM had a very small staff component to begin with and had to be further downsized due to the COVID-19 pandemic. Various viewpoints were investigated through interviewing staff on different levels in the organisation: one Executive; one Manager; and one Administrator (ex-employee). All these individuals had the experience of interacting with the youth on a personal level as they have all occupied various positions while working for TSOM.

In agreement with Polit and Hungler (1999), an eligibility criterion was used to only include respondents in the sample who met specific characteristics. The participants had to satisfy at least one criterion—be a past or present youth worker at TSOM and must have some experience in youth work with adolescents in the age group 15–24 years.

1.4.4 Sample and sampling procedure

Sampling is an important feature of all research (Bouma & Ling, 1999). A sample is a representation of the population (Zikmund & Babin, 2010). A non-probability, convenience sample was used as it is based on the qualities of respondents who are proficient and well informed with the phenomenon of interest and what needs to be known (Bernard, 2002; Teddlie & Tashakkori, 2003).

A sample is a subset of individuals selected from the population to participate in the research project (Brink, 1996; Polit & Hungler, 1999). The respondents were all past or present youth workers at Tshwane School of Music between the period 2013 and present (2021). These respondents were specifically selected for their institutional knowledge and work experience as youth workers. A convenience sample was ideal, as we made use of readily accessible persons in the study where resources, time and workforce were limited. The recent national lockdown travel restrictions also prevented us from conducting the interviews in person and

we opted for online interviews via the MS Teams platform. The research results can therefore not be generalised (Etikan, 2016).

Any respondent meeting our set criteria was included in the convenience sample as part of the study. Participants were relatively easy to approach; however, the risk of bias existed contrary to when using a random sample. In a convenience sample, all members of the population do not have an equal chance of being included in the sample. Obtained results could not be generalisable to the entire population. According to Polit and Hungler (1999), sampling is helpful since it is more economical to choose a small number of youth workers. This study targeted three youth workers who were all past or present employees of TSOM. De Vos et al. (1998) make a case for convenience sampling in instances where it is hard to identify members of a specific population.

A sample size of three youth workers who were previously or currently employed by TSOM was selected for the following reasons: possibility that error may occur; the researcher's level of confidence; the estimated size of the population and the distribution of responses anticipated (Raosoft, 2011).

The reason for the relatively small sample size was due to the unavailability of staff and students to interview. TSOM has taken a total lockdown approach since the inception of the Covid – 19 restrictions and plan to resume activities later in 2022. Most of the staff were contracted as tutors and were asked to find alternative employment until their services were needed again. The majority of the students live in sub-economic conditions and tracking them down proved an exercise in futility. For this reason the researcher used the available respondents and content analysis from the school's website, as the two major data sources.

1.4.5 Data analysis and presentation of results/findings

Data analysis is when the researcher reorganises the responses from participants in a meaningful manner by identifying key concepts and discussing them in a logical manner (Petty et al., 2012). The researcher used the data analysis strategy of organising, summarising and interpreting the data, as outlined by Ary et al. (2002). Coding was used to organise and reduce the data.

To establish a statement's significance and relevance to the study, the researcher had to determine whether the statement had meaning to the participant in describing his or her experience; in other words, was the statement descriptive of the experience. The qualitative data were therefore analysed using themes. A thematic approach allows the researcher to go back and forth through their data as the researcher can identify emerging themes from the data (Castleberry & Nolen, 2018). The data gathered during the interviews allowed us to draw

conclusions and make recommendations accordingly. The validity of the interview data was assessed by identifying correlations with other data sources (Fowler, 1993).

1.5 Ethical considerations

To protect the respondents from any harm or abuse, there are rules and regulations a researcher should comply with before undertaking a study and adhere to during the study. Permission to conduct the research was requested from the Cape Peninsula University of Technology by submitting the research instruments to their ethics committee.

“Voluntary participation and withdrawal: participants agreed to participate of their own free will and they could withdraw at any time if they wished.”

“Plagiarism: all sources cited properly acknowledged in compliance with the requirements of the Harvard system of referencing used at the Cape Peninsula University of Technology.”

“Informed consent: prior to conducting the interviews the participants were properly briefed on the purpose of the study and their informed consent were obtained.”

“Privacy: the right to privacy was respected, as no questions intruded on privacy including in the interview schedule.”

“Fair treatment: all participants were treated with an equal degree of respect.”

“Anonymity and/or confidentiality: a form of coding was used such that the collected data could not be attributed to specific participants.”

In addition to these ethical safeguards, participants were assured that their confidentiality and anonymity would be observed and that the information they provide is exclusively for this study and will be archived out of reach of public scrutiny.

The respondents' dignity was respected throughout the research process. Prior to data collection, the purpose and significance of the study were carefully explained to the respondents (Cape Peninsula University of Technology, 2008).

1.6 Scope and limitations of the study

The research has been limited to Eersterust, a township situated in Tshwane, previously known as Pretoria. The City of Tshwane Municipality administers this region. The research was conducted with past and present staff members (youth workers) of the Tshwane School of Music. All respondents were requested to use English when responding to interview questions.

1.7 Significance of the study

Several other studies have been conducted to investigate social entrepreneurship's impact on community development in general. My initial search of the literature, however, revealed that very little information exists on the role of social entrepreneurship in youth development in the previously disadvantaged community of Eersterust. In light of the above, this study aimed the delivery information that might assist all the relevant stakeholders to understand the importance of social entrepreneurship in youth development in a previously disadvantaged community. Youth development is a relatively new area of study in South Africa. As a result, this investigation assists with providing empirical evidence to support policy formulation and future research.

Social entrepreneurship is fundamentally about creating impact for the benefit of the broader society. Beckmann (2012) defines social entrepreneurship as a vehicle for the establishment of new models of value creation, which, at its core, has a transformational impact on society. A model of best practice emerged from our study, which could be exported and scaled to other previously disadvantaged communities in the rest of South Africa. This creates an opportunity for the government to demonstrate urgency and commitment by supporting SEs through providing the necessary support and guidance. Having SEs as a partner in youth development requires a deliberate and coordinated effort from government as well as the creation of a community of practice to fulfil this mandate. It is believed that the scientific evidence, based on strong research principles, can facilitate the process of understanding the role of social entrepreneurship in youth development in previously disadvantaged communities.

1.8 Contribution and results of research

This study delivers data that assist all the relevant role players with understanding the importance of social entrepreneurship in youth development in a previously disadvantaged community. The research contributes to the body of knowledge by indicating the role of an organisation such as TSOM in a township setting like Eersterust; it highlights the essential elements that constitute a successful youth development programme in South Africa; and it provides a blueprint of a Social Enterprise that works in a South African township.

1.9 Structure of thesis

The thesis is structured as follows:

Chapter 1: Background of the study

The chapter provides introductory remarks which set the scene for the study. An introduction elaborates on the current situation of unemployment in South Africa along with the government's commitment and requirements to improve the status quo of youth unemployment

in South Africa. The rationale, aim and objectives of the study, research questions, research design and methodology as well as the division of chapters are introduced in Chapter 1.

Chapter 2: Literature study

This chapter focuses on the literature review which is the foundation on which the study is resting. An overview is provided of the following: definitions of terms; social entrepreneurship, global trends in social entrepreneurship, social entrepreneurship in the SA context, youth development, PYD, etc.

This chapter 2.7 also explains the formation, operation and evaluation processes in place to ensure that TSOM delivers on its mandate. We present the information under the following main headings: background; vision, mission and objectives; legal form and governance; selection criteria; services offered; projects; future plans, strategic partnerships and contact details.

Chapter 3: Research design and methodology

In this chapter the research design and methodology, underpinned by interpretivism, are explicated. Arguments for the use of this paradigm are put forward as this method lends itself to it. This is followed by a discussion of the research process and sampling procedures used for the relevant interviews. Issues of validity and reliability are discussed, followed by a section elaborating on how the data analysis was done. The chapter ends with the ethical considerations involved in the study, including issues of consent, voluntary participation and privacy concerns.

Chapter 4: Presentation, analysis and discussion of the data

In this chapter, the focus shifts to the results relating to the research questions. The aim is to present a richly descriptive, analytical account of youth workers' experiences of their day-to-day functioning. At the beginning of the chapter, the analysis and presentation of the qualitative data, i.e., the interview responses of youth workers are presented. This means that expressions, grammar and wording are presented as per the direct words of the respondents. Emerging themes are identified for recommendations of further action to take place.

Chapter 5: Conclusions and recommendations

This chapter provides a theoretical summary of the study and serves as a response to the main research question. The logic of the study is summarised, reflecting on the preceding chapters in relation to that which have been extrapolated from the study. The value added by the study is also summarised in this final chapter. The chapter refers to the following aspects as discussed in subsequent chapters:

- How can social entrepreneurship contribute to youth development in Eersterust in Tshwane?

- How does Tshwane School of Music as a social enterprise achieve sustainability and effectiveness in the community?
- What are the current social entrepreneurial activities employed by Tshwane School of Music?
- Which elements make up a successful youth development programme?
- How can Tshwane School of Music's Model be replicated in other communities?
- Finally, a summary of the key findings of the research study is presented.

1.10 Conclusion

This chapter introduced the subject of the research and indicated its relevance. It also provided a background to the study, articulated the problem statement, and outlined the structure. A brief description of the following has also been presented: research design and methodology, sampling procedure, data analysis and presentation, ethical considerations, delineation, and significance and contribution to the field.

The next chapter (Chapter 2) focuses on the literature review relevant to the research questions.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

In the previous chapter we highlighted concerns raised by scholars, including that South African youth are too ill-equipped to make a meaningful contribution to society. These concerns, coupled with South Africa's ever-increasing youth bulge that needs support and development, present youth workers and youth organisations with a massive challenge. Every stakeholder in this sector should assess their role and realign their practices to maximise this precious resource (youth). For this reason, the researcher dedicate chapter two to the investigation of current literature on social entrepreneurship, youth development and scaling of grassroots youth programmes in the context of grassroots/township organisations the researcher used a thematic approach guided by a conceptual framework (CF). The researcher critically analysed the primary, secondary and tertiary literature sources available to inform our study in line with Browne and Keeley (2011). The emerging themes are linked to our research questions and run like a golden thread through the entire research project.

2.2 Entrepreneurship

Objective: To develop an understanding of the concept of social entrepreneurship by investigating the various entrepreneurial nodes

2.2.1 Entrepreneurship classification, processes and policies

Our understanding of the concept of social entrepreneurship was informed by investigating the broader concept of entrepreneurship first. Entrepreneurs have varying backgrounds, personalities, management styles and thought processes. Entrepreneurs are therefore grouped into different types (Tang et al., 2008). Scholars agree that various models of classification exist for entrepreneurship. Yusuf's Model of entrepreneurship is extremely helpful in illuminating our understanding of the field. Yusuf (2005) uses value creation as a differentiating criterion to group different entrepreneurs. In the private sector, entrepreneurs generate economic value in the form of a bottom line or profit. Contrary to the private sector, Yusuf (2005) highlights that the social entrepreneur generates social value by reducing poverty, boosting social capital and creating environmental sustainability, thus, creating social impact.

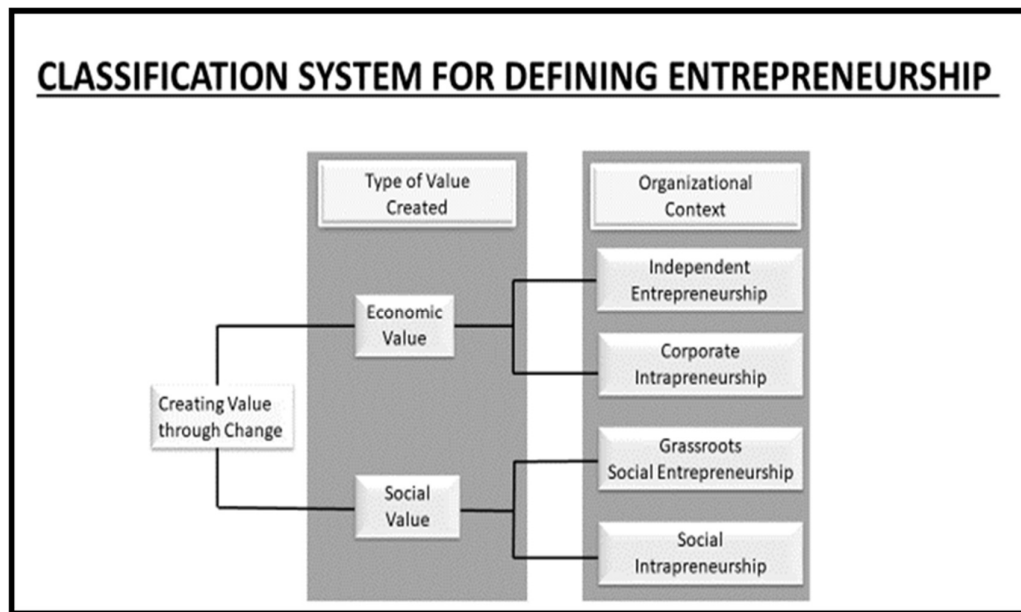


Figure 2.1: Classification system for defining entrepreneurship (Adopted from Yusuf, 2015:119)

According to Yusuf (2005), independent entrepreneurship creates economic value in the absence of an existing business structure. Yusuf further explains that independent entrepreneurial activities are “undertaken by an individual or a group of individuals who have no existing organisational affiliations like Bill Gates and Paul Allen of Microsoft and Richard Branson of Virgin Atlantic These are some examples of independent entrepreneurs” (Yusuf, 2005:120). In contrast, corporate intrapreneurship refers to entrepreneurial activities carried out within the confines of a corporate or existing business structure. Corporate venturing and strategic renewal are components of corporate intrapreneurship. Corporate venturing is defined as the process of replacing products in existing markets. Strategic renewal is the creation of wealth by combining resources in a novice way (Yusuf, 2005). Unlike in the case of independent entrepreneurs, corporate intrapreneurs do not require the bearing of personal risk that the venture could fail.

Grassroots social enterprises develop in the absence of an existing organisational structure. Their prime objective is the creation of social change or impact. Social intrapreneurship happens in instances where an entrepreneur creates social value in a private or public organisation (Yusuf, 2005). In another example, Block and Wagner (2010) classify entrepreneurs in two ways—necessity entrepreneurs and opportunity entrepreneurs. They explain that necessity entrepreneurs are individuals who are dissatisfied with their current occupation status, therefore venturing into entrepreneurship whereas opportunity entrepreneurs are those who appreciate their occupation and are driven by the opportunity identified. Opportunity entrepreneurs generate more profits compared to necessity entrepreneurs because of their inherent social and human capital (Block & Wagner, 2010).

In another instance, Henderson (2002) identifies lifestyle entrepreneurs and high growth entrepreneurs. Henderson states that lifestyle entrepreneurs start new businesses to provide for their families and have a better lifestyle. High growth entrepreneurs however "...are motivated to start and develop larger, highly visible and valuable firms" (Henderson, 2002:50). Gedeon (2010:16) contends that "the lack of a unified definition in the study of entrepreneurship has led to the lexicon of terms or sub-domains of entrepreneurship such as corporate entrepreneurship, social entrepreneurship and opportunity entrepreneurship". It is therefore apparent that the different approaches used by researchers to classify entrepreneurs have led to the diverse terminology in categorising entrepreneurship. For this study, the researcher found that Yusuf's classification of grassroots entrepreneurship was the closest link to our case study.

2.2.2 Understanding economic, social and shared value creation

2.2.2.1 Economic value creation

Westgren and Wuebker (2019) posit that broad consensus exists about entrepreneurship's contribution to new value creation. Global economic growth is largely achieved by developing emerging economies. In the case of China, technology entrepreneurship was identified as a national strategy for economic development (Shan et al., 2018). Ordeñana et al. (2019) found a direct correlation between growth-oriented entrepreneurship and economic growth in developing economies. Economic growth is one of the key objectives of a country's policymakers. Economic growth as well as opportunity entrepreneurship is enhanced by innovation and adequately functioning institutions (Galindo-Martín et al., 2019). Norman and Nyarko (2021) opine that the economic value creation ability of a network is maximised when a clearly defined strategy is backed by properly implemented action plans.

i) Independent entrepreneurship

Independent entrepreneurship is when a potential business owner is triggered to start, expand or change a business focus based on specific information at his disposal (Elert et al., 2019).

ii) Corporate intrapreneurship

GEM refers to a corporate intrapreneur as an employee who in the past three years was actively involved in the development of new activities for the main employer, with a leading role in idea development, implementation, or both. In agreement, Elert et al. (2019) view intrapreneurs as those employees responsible for new economic activities in existing firms. They also point out that the amount of intrapreneurs against the number of working-age adults (18–64 years old) in the population is measured by an instrument called Entrepreneurial Employee Activity (EEA). Since 2014, GEM conducts an annual survey measuring the level of intrapreneurship (Bosma, 2013). Asiaei et al. (2020) assert that managers need to align their company's strategic resources with other competencies such as intrapreneurship initiatives.

This alignment will allow intrapreneurs to play the role of mediator between intellectual capital and financial performance in the company.

2.2.2.2 Social value creation

Social entrepreneurship has as one of its main outflows, the creation of social value. Shin and Park (2019) emphasise the importance of creating social value based on financial sustainability in a social enterprise. They view blended value orientation as the instance where a social entrepreneur pursues both social and economic value as part of their policies. This agrees with Acs et al. (2013), who view social entrepreneurship as the creation of both social and economic value. Avetisyan and Ross (2019) found that in the food hubs in the United States of America are social enterprises that achieve both social and economic value.

Cherrier et al. (2018) describe the process of social value creation as 'institutional complexity' or having 'multiple institutional logics'. Social value creation has increased in popularity in both for-profits as well as non-profit corporations, resulting in a new classification called for-benefit corporations (Kuratko et al., 2017). Zahra and Wright (2016) propose a rethink of social value creation where social entrepreneurship has a greater impact. The increase in impact is a result of: (i) "connecting entrepreneurial activities to other societal efforts aimed at improving the quality of life, achieving progress, and enriching human existence"; (ii) "identifying ways to reduce the dysfunctional effects of entrepreneurial activities on stakeholders"; (iii) "redefining the scope of entrepreneurial activities as a scholarly arena"; (iv) "recognising entrepreneurship's social multiplier", and (v) "pursuing blended value at the organisational level, centring on balancing the creation of financial, social and environmental wealth". The so-called triple bottom line approach Zahra and Wright (2016:612).

Espada et al. (2018) noted that the advent of the 'Madrid Declaration' in 2017 resulted in an increased focus by all 11 European Union countries, on the creation of sustainable value by using the social economy. Narangajavana et al. (2016) highlight how social value leakage (wastage of value/money) in the hospitality industry could be used to measure the levels of social value creation in an organisation.

2.2.2.3 Shared value creation

According to Osorio-Vega (2019) and Jin (2020), shared value is created when a social enterprise achieves both social mission and economic value. Sinthupundaja et al. (2020) concur that social entrepreneurship is well suited for creating shared value. They found that social and environmental values could be used as a competitive advantage for the creation of economic competitiveness. Due to the increasing impact of industries on our planet and the finite natural resources at our disposal, it is important to create a circular economy. In other

words, eliminate wastage while “achieving ecological, economic and social goals” (Zhu et al., 2019).

Stakeholder value can take the form of financial or non-financial returns to its stakeholders (Nadeem et al., 2020). The authors advance that diversity on company boards acts as a catalyst for stakeholder value creation by delivering social, environmental and economic returns. Bruneel et al. (2020) posit that social enterprises should transform their boards to reflect their intentions to create a combination of economic, environmental and social value in their organisations. Hoogendoorn et al. (2020) theorises that entrepreneurial opportunity identification and opportunity exploitation, lie at the heart of shared value creation.

i) Social intrapreneurship

Alt and Geradts (2019) view social intrapreneurship as a unique phenomenon. They view the studying of social intrapreneurship as offering a novel empirical setting to conduct research that may contribute new insights to existing theories. De Falco and Renzi (2020) posit the relationship between profit and sustainability no longer follows a dichotomous logic and that social intrapreneurship benefits the company’s sustainability.

Kickul and Lyons (2020) advance the concept of social intrapreneurship as an important component in the ecosystem of social innovation. From the literature we found that social intrapreneurship is defined by social intrapreneurs knowing the organisation and its market environment, possessing entrepreneurial as well as social skills, and being driven by societal values to achieve social impact. To reach critical mass the social intrapreneur uses the organisations business as leverage. The concept of social intrapreneurship is ambiguous regarding the relationship between social impact and profitability. While for the social intrapreneur success is defined by their social goals, their organisation is likely to define success by profitability considerations.

ii) Grassroots social entrepreneurship

Lin and de Kloet (2019) highlight the positive impact of combining grassroots social entrepreneurship with institutional regulation and internet regulatory interventions in rural China. Developing countries stand to benefit most from grassroots innovations, as it is a good fit for local market demands (Sharma & Kumar, 2019).

Grassroots social entrepreneurs are not merely recipients of aid or a consumer but rather creators of economic and social value notwithstanding their extreme challenging conditions (Sarkar, 2018). This value creation is achieved by employing features of bricolage to develop new and innovative solutions for existing challenges. Popov et al. (2018) are of the opinion that social entrepreneurs are instrumental in establishing just and stable societies while addressing the needs of communities and creating innovative market solutions.

For social entrepreneurs to function efficiently, they need a quality institutional environment. This implies an environment that promotes the development of socially responsive businesses on a grassroots level. Vlasov et al. (2018) on the other hand view social-cultural embeddedness (adapting one’s practices to fit into your locality) as being central to the creation of legitimacy for the social entrepreneur. It facilitates access to local resources and leads to the creation of social value in communities.

2.2.3 The business model spectrum

From the attached depiction of the business model spectrum, it is clear how business models overlap from traditional charity to traditional business with social enterprises bringing the gap between the two more well-known models at each end of the spectrum. The attached depiction, originally developed in 2015 by J. Kingston Venturesome, CAF Venturesome and European Venture Philanthropy Association (Ryder & Vogeley, 2017:2), is helpful in illuminating our conceptualisation of the hybrid nature of the business model spectrum.

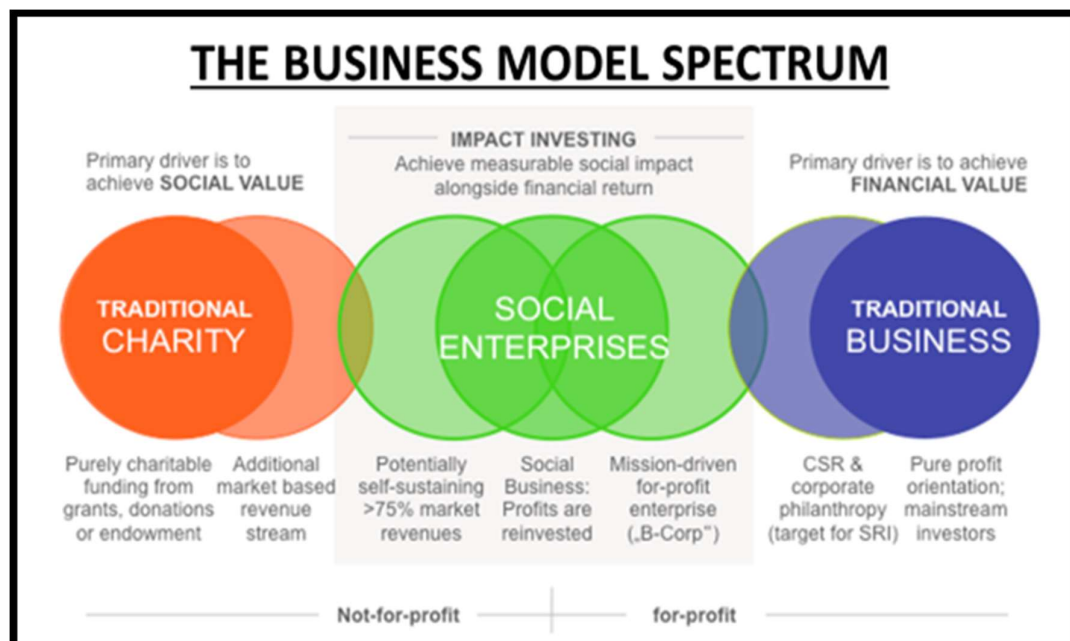


Figure 2.2: Social enterprises: A hybrid spectrum (Adopted from Ryder & Vogeley, 2017:2)

This section assisted the researcher to form a clear understanding of the concept of entrepreneurship in general. It also locates SEs into the business model spectrum. The section also highlighted the importance of financial sustainability on SEs and the benefit of social-cultural embeddedness as a tool to create legitimacy for grassroots SEs in the communities where they operate in.

2.3 Social entrepreneurship as a phenomenon

Objective: To understand the role social enterprises play in various countries and specifically in youth development

2.3.1 Social entrepreneurship concepts

Mair (2010) compiled a table of the most commonly discussed phenomena in social entrepreneurship in an effort to take stock of the current state of the SE landscape and to project what the future of social entrepreneurship might look like.

2.3.2 Social entrepreneurship definitions

Since we understand entrepreneurship classification, processes and policies as well as social, economic and shared value creation better, we can dig deeper into what differentiates social entrepreneurship from normal entrepreneurship.

According to Dees (1998), associates social entrepreneurship with the high-tech companies of Silicon Valley who achieve social missions through innovative business ventures. Many definitions exist for social entrepreneurship in the modern lexicon. However, on a functional level, social entrepreneurship is about identifying specific socio-economic problems in marginalised communities and building innovative solutions based on business principles to address these challenges (Barki et al., 2015). Social enterprises manifest in a variety of forms such as private individuals, companies, or charitable organisations. Social entrepreneurs are viewed as change agents, responsible for community development (Dees, 1998). According to Barki et al. (2015), social entrepreneurship is the bridge between business and traditional business. SE'ship transforms the market by creating innovative solutions to counter social challenges (Sassmannshausen & Volkmann, 2013).

It is therefore evident from the literature that a considerable amount of time and effort has gone into defining the various aspects of social entrepreneurship. It could be concluded, however, that for a social enterprise to be truly effective, it must have a meaningful impact on the target audience (community) that it wishes to serve by addressing an unmet need left by other organisations within the ecosystem (McMullin, 2011).

Ferri and Urbano (2011:10) compiled a table of definitions (Table 2.1) to indicate how scholars theorised about the construct of social entrepreneurship since the start of the millennium.

Table 2.1: Main definitions of social entrepreneurship

Year	Author	Definition
2001	Dees	"Play the role of change agents in the social sector, by: 1) Adopting a mission to create and sustain social value (not just private value), 2) Recognising and relentlessly pursuing new opportunities to serve that mission, 3) Engaging in a process of continuous innovation, adaptation, and learning, 4) Acting boldly without being limited by resources currently in hand, and 5) Exhibiting heightened accountability to the constituencies served and for the outcomes created" (p.4).
2000	Fowler	"Social entrepreneurship is the creation of viable (socio-) economic structures, relations, institutions, organisations and practices that yield and sustain social benefits" (p.649).
2004	Alvord et al.	"Social entrepreneurship that creates innovative solutions to immediate social problems and mobilizes the ideas, capacities, resources, and social arrangements required for sustainable social transformations" (p.262).
2006	Austin et al.	"We define social entrepreneurship as innovative, social value creating activity that can occur within or across the non-profit, business, or government sectors" (p.2).
	Mair & Martí	"We view social entrepreneurship broadly, as a process involving the innovative use and combination of resources to pursue opportunities to catalyse social change and/or address social needs" (p.37).
	Peredo & McLean	"Social entrepreneurship is exercised where some person or group: (1) aim(s) at creating social value, either exclusively or at least in some prominent way; (2) show(s) a capacity to recognise and take advantage of opportunities to create that value ("envision"); (3) employ(s) innovation, ranging from outright invention to adapting someone else's novelty, in creating and/or distributing social value; (4) is/are willing to accept an above-average degree of risk in creating and disseminating social value; and (5) is/are unusually resourceful in being relatively undaunted by scarce assets in pursuing their social venture" (p.64).
	Weerawardena & Mort	"We define social entrepreneurship as a behavioral phenomenon expressed in a NFP organisation context aimed at delivering social value through the exploitation of perceived opportunities" (p.25).
	Sharir & Lerner	"To apply business strategies for the purpose of more effective confrontation with complex social problems" (p.16).
2009	Zahra et al.	"Social entrepreneurship encompasses the activities and processes undertaken to discover, define, and exploit opportunities in order to enhance social wealth by creating new ventures or managing existing organisations in an innovative manner" (p.522).

(Source: Ferri and Urbano, 2011)

Tanabe (2012) bemoans the fact that most modern definitions of social entrepreneurship do not address the issue of systemic social problems. In other words, tackling the dysfunctionality in social systems that are the root causes for modern societal ills such as inequality, human insecurity and unsustainability. He posits a revised definition of social entrepreneurship as a process of by building capacity through utilising market forces and innovation to create systemic change. The notion of taking a systems view of our challenges is very helpful in our study as we are all too familiar with the destructive effects of Apartheid (a political system) on

our township communities. It is this kind of big picture thinking that will enable us to nullify its negative impact on South African society. It is also one of the reasons why we are investigating the possibility of scaling Tshwane School of Music's model to other townships.

The following section will provide a better understanding of the inner workings of social enterprises and the key principles that distinguish them from other business forms.

2.3.3 Principles defining social entrepreneurship

Prof. Muhammad Yunus and his colleague, Hans Reitz, director of the Grameen Creative Lab, developed the following seven principles defining social business (Yunus, 2010).



Figure 2.3: Seven principles of social business (Adopted from Yunus, 2010:3)

- **“Social businesses aim to address a societal need by creating social value”:** Communities are struggling with one or a combination of needs such as poverty, education, nutrition, healthcare, the environment as well as access to technology
- **“Social enterprises seek to be financially and economically sustainable”:** Sustainability in this sense speaks to the success of the project as well as the positive impact that it creates; the funding mix could take on many forms including investments from the business owners/shareholders

- **“No dividend is payable beyond the original investment by the shareholders”**: Shareholders are not entitled to ROI as in the case of a for-profit business; the main beneficiaries are the employees and the clients of the organisation
- **“All profits are re-invested in the project”**: Profits are used to scale the business and to drive innovation in order to increase the overall impact of the business
- **“SEs should prioritise the wellbeing of the environment”**: All business activities are aimed at reducing any negative impact on the environment
- **“Employee wellness is prioritised through fair labour practises”**: Compensation is in accordance with industry norms or exceeding industry benchmarks; working conditions are favourable and conducive to innovation
- **“The business environment should reflect an atmosphere of joy”**, not stress

2.3.4 Types of social enterprises

It is obvious from the preceding paragraphs that there isn't a singular definition for the various forms of social entrepreneurship as it tends to group all social activities under one umbrella. Elkington and Hartigan (2008) attribute the skewness of social entrepreneurship in the non-profit sector to the immature markets in which they operate. Distinctions are often based on the motivation for their creation be it ethical, moral responsibility or personal fulfilment reasons.

A search of the literature reveals the existence of three main types of social enterprises. Firstly, social entrepreneurial ventures operate as profit-making entities and are fuelled by the desire to address a social need. All the profits are used in the projects to create greater impact. The second type of social entrepreneurial practice is found when a traditional business allocates a portion of its profits to its corporate social responsibility (CSR) projects. The third type of enterprise is a non-profit organisation (charity) operating on limited donor funding seeking to address increasing societal needs (Seelos & Mair, 2005).

2.3.4.1 Social entrepreneurial ventures (SEVs) / social entrepreneurs

Social entrepreneurial ventures (SEVs) are to social entrepreneurship what entrepreneurial ventures are to entrepreneurship (Perrini & Vurro, 2006). The authors distinguish between (SEVs) and other social enterprises in the way they distribute or retain their profits. This is completely guided by their mission statement.

Wu et al. (2020) describe a strong linkage between SEVs and organisational form which contributes to organisational sustainability and impact maximisation. Robb and Gandhi (2016) on the other hand posit that social entrepreneurial ventures (SEVs) are part of a complex system within a greater system. A so-called system of systems (SoS) that aim to achieve a social mission. In an effort to understand the factors that influence a social enterprise's pursuit of a blended value approach, Bacq et al. (2016) discovered that a stewardship mindset are

more likely to results in a double bottom-line outcome as oppose to an agency mindset that results in a singular outcome either financial or social in nature.

According to Cholette et al. (2014), running a small SEV does not preclude one from experiencing unique social and environmental challenges in conflict with the organisation's social mission. This comes to bear because of outsourcing core business functions such as production and distribution to supply chain partners without much leverage.

2.3.4.2 Corporate social responsibility (CSR)

Due to the symbiotic relationship between business and the broader society, it is imperative that a partnership is formed for the mutual benefit of both parties. CSR is viewed as a commitment on the part of the business to bring about sustainable economic development while at the same time uplifting the community's social conditions (Abdelhalim & Eldin, 2019). ElAlfy et al. (2020) highlight the role of the United Nations Sustainable Development Goals (SDGs) on CSR research. They conclude that CSR impact and financial performance can both be improved in the same organisation in the long term.

Kim and Im (2017) posit that investors form a positive view of an organisation based on their CSR activities in society and are more likely to invest in such companies. They also found that CSR activities deter tax avoidance in companies. At face value, one would think that corporates' insistence on CSR reporting from their supply chains is a positive thing. The evidence is however inconclusive that CSR reporting improve socially responsible practices among SMMEs (Morsing & Spence, 2019).

A study conducted by Wei et al. (2018) found that food packaging is seen as the most important (CSR) communication tool. The authors concluded that by making a CSR claim on the packaging, customers are more likely to buy a product at premium prices (Wei et al. 2018). This notion is supported by Bhattacharya et al. (2020), who found that CSR has a positive impact on the relationship between firms and their customers. This is evident in both sales figures as well as customer purchase intentions. Not only does it create a 'warm glow', but it also mitigates their customers' perceived purchase risk. This rings especially true when the purchase risk is enhanced e.g. economic hardship and longer term consumer commitment.

2.3.4.3 Non-profit social entrepreneurship/charity (NPOs)

The customer in this sector pays little to nothing for the products and services delivered to them. The funding for operating these types of organisations comes mainly in the form of donations and grants. Volunteers are usually used as staff to carry out the activities of the organisation. Elkington and Hartigan (2008) sound a warning against the over reliance on philanthropic generosity and government exemptions in the non-profit sector.

Zhang et al. (2020) conclude that social enterprises in the form of NPOs create value by solving social problems. They do this by focusing on service effectiveness and market demand. Social enterprises should however remain cognisant of the availability of public charity resources to keep operating costs low and re-invest profits into their projects. Purdy (2020) proposes that non-profits consider alternative ways of income generation as funding of non-profit organisations are under increasing strain. This could be achieved by monetising their existing products and services. This is exactly what happened in the case of AIDA. Books and More (a charity bookshop), started in 2009 in Segovia (Spain) to create a source of stable income to complement funding of other projects by the organisation (Baraibar-Diez et al., 2019).

2.3.5 Opportunities and challenges for grassroots social enterprises

Casimir and Samuel (2015) bemoan the need for a paradigm shift in the way social entrepreneurship is viewed in South Africa. They are of the opinion that SEs are tools that are well suited to address social problems such as poverty and political instability in Africa. A view shared by Kajjita and Murote Kang'ethe (2020) is that a misconception exists about social entrepreneurship. Karanda and Toledano (2012) point to poor economic performance and lack of donor funding as contributing factors to the low level of social entrepreneurial activity in Africa.

2.3.6 Worldwide impact of social entrepreneurship

Social entrepreneurship has become one of the most popular business and research areas of the 21st century (Gupta et al., 2020). Social entrepreneurs create social value with or without the Realisation of a profit. At the heart of any social enterprise lies the advancement of human wellbeing and driving a social impact agenda. This is a sentiment echoed by Jia (2020), who views the use of innovation and the scaling of impact as central to all social and environmental objectives in organisations.

SE'ship gained prominence during the last two decades. SE is a popular solution in disciplines of education, health and culture (Light, 2011). Dees (2001) views social entrepreneurship as being ideal for the times that we live in. SEs employ innovative actions to address social ills left unresolved by the lack of government effort and traditional charitable organisations. The impact of SE efforts is particularly meaningful when communities and social entrepreneurs unite around socio-economic challenges in disadvantaged areas (Mair & Marti, 2006; Urban, 2008). Brock and Ashoka (2008) highlights the difficulty of assessing social impact in a timely, reliable and meaningful way. Social impact is intrinsically linked to the achievement of a company's social mission.

Prof. Muhammed Yunus work with the Grameen Bank is well documented in the academic literature. The bank's unique approach of issuing small loans to the poor ensured that millions

of lives were transformed on a global scale. On a community level, these interventions improved the socio-economic wellbeing of the communities where the beneficiaries originate from (Martin & Osberg, 2007; Seelos & Mair, 2005).

The dearth of social impact assessment tools hampers theoretical and empirical advancements in the social entrepreneurship field (Rawhouser et al., 2019). In agreement, Arias and Arango-Botero (2019) propose a framework based on leadership training and instruments that could assist management in accurately measuring the impact of the social enterprise. Pärenson (2011) propose a comprehensive or “solid impact evaluation method” that can span the chasm between the “proponents and the doubters” about the impact of social entrepreneurship by delivering credible empirical proof of its effectiveness. Sustainable public wealth is enhanced by the use of measurable social impact assessment tools instead of enabling private wealth and business performance (Ebrashi, 2013).

It is therefore important for us to uncover the role played by the social enterprise under study in youth development in this marginalised community of Eersterust.

2.3.7 Conceptualisation of social entrepreneurship in America and Europe

Braunerhjelm and Hamilton (2012) distinguish between four social entrepreneurship doctrines or schools of thought, popularly referred to as the American and European traditions. The categorisation of the innovation school, social enterprise school, EMES approach and the UK approach is based on their unique perspectives and research preferences. Similarly, Bravo (2016) remarks that while using various schools of thought exist for social entrepreneurship, it might not be exhaustive. To draw a comparison between the various schools of thought, the main distinctions and commonalities are reflected in tabular format.

Table 2.2: School of thought on social entrepreneurship

Distinctions	AMERICAN TRADITION		EUROPIAN TRADITION	
	Social Innovation School	Social Enterprise School	EMES approach	UK Approach
Unit of observation	Individual	Enterprise	Enterprise	Enterprise
Link mission – services	Direct	Direct / indirect	Direct	Direct / indire
Legal structure	No constraints	Non-profit	Some constraints	No constraint
Innovation	Prerequisite	Not emphasised	Not emphasised	Not emphasis
Profit distribution	No constraint	Constraint	Limited constraint	Limited constraint
Personal income	Not emphasised	Prerequisite	Not emphasised	Important
Governance	Not emphasised	Not emphasised	Multiple stakeholder involvement emphasised	Multiple stakeholder involvement recommended

(Source: Hoogendoorn et al., 2010)

2.3.7.1 The innovation school of thought

According to Bravo (2016), the innovation school of thought prioritises innovation over other factors such as revenue and scalability. The main tenet of this approach is the individual social entrepreneur that acts by addressing social issues/needs in an innovative way. Dees and Anderson (2006:41) advance that “the school is focused on establishing new and better ways to address social problems or to meet social needs”. The leading proponent of the social innovation school of thought is Ashoka Foundation founder, Bill Drayton. As in the case of commercial entrepreneurship, the innovation school of thought is based on the discovering, evaluating and exploiting of opportunities. In this instance it is based on the exploitation of opportunities brought about by satisfying social needs in an innovative way.

2.3.7.2 The social enterprise school of thought

In contrast to the innovation school, the social enterprise school of thought focuses on the implementation of business strategies with the express aim of earning income while achieving a social mission (Nicholls, 2008). In addition, this approach encourages non-profit organisations to become more entrepreneurial in their operations, as a means of increasing their effectiveness. According to this concept of social entrepreneurship, grants and subsidies are not part of the funding mix within the enterprise. As a proponent of this school of thought, Edward Skoot founded *New Business Ventures for Non-profit Organisations*, a consultancy firm in 1980, which focused exclusively on non-market companies as a niche. A private company led by Jerr Boschee and Jed Emerson, called The National Gathering of Social Entrepreneurs, played an equally important role in promoting the development of social business ventures.

2.3.7.3 The EMES approach

This school of thought was developed by The Emergence of Social Enterprise in Europe Research Network in 1996. According to this approach, the social enterprise consists of a group of citizens, enjoying shared ownership and a high degree of involvement in the organisation. This form of enterprise enjoys a high level of autonomy and decision making as well as a shared responsibility. Business forms such as associations, cooperatives, mutual organisations and foundations are known to adopt this form of entrepreneurship, which serves the interest of the community. According to the EMES approach, organisations are free to distribute profits amongst shareholders, unlike other forms of SE that discourage or flat out preclude this practice.

2.3.7.4 The UK approach

The UK approach was popularised in the late 1990s by the UK government leading Labour Party at the time, who initiated the Social Enterprise Coalition as a unit of the Department of Trade and Industry. This kind of social enterprise reinvests all the profits back into the business

or the community project rather than maximising the profits for the benefit of the owners. Since 2006, all SEs related activities were the responsibility of the newly formed Ministry of the Third Sector who created a framework to encourage the growth of this sector.

The distinction between the various approaches is blurred and fuzzy at best and a case is being made for the convergence of the various approaches as proposed by Dees and Anderson (2006), where a single American School called *Enterprising Social Innovation* is envisaged. However much these approaches differ, they are bound by a single aim of creating social value in needy communities.

2.3.8 Social entrepreneurship in an African context

Visser (2011) acknowledges that social entrepreneurship is not contextualised in South Africa. In contrast, the phenomena are well researched in industrial countries like the USA, UK and some developing countries like Bangladesh and Venezuela. According to Visser, a country's level of economic development is measured by the presence of specific characteristics, i.e.:

- i) Factor-driven economies (FDEs) countries have lower levels of economic development. Primary sectors include extraction and agricultural concerns with a high level of self-employment and subsistence lifestyles.
- ii) Countries with efficiency-driven economies (EDEs) have higher levels of industrial development, high productivity and well established SMME and manufacturing sectors. Increased economic growth is fuelled by the availability of capital and increasing economic activity due to economies of scale.
- iii) In the case of innovation-driven economies (IDEs) industrial growth is complex and well-established and driven by innovation and the services sector. Entrepreneurship, research, innovation and knowledge intensification drives economic growth.

Based on the afore-mentioned categorisation, South Africa is viewed as an efficiency-driven economy (Visser, 2011).

2.4 Youth development

Objective: To investigate which essential elements constitute a successful youth development programme

2.4.1 Youth as a vulnerable group in South Africa

Statistics South Africa produces an annual Vulnerable Groups Indicator Report as a means of keeping track of interventions aimed at alleviating the plight of the most vulnerable sectors of our population. According to the report vulnerable groups are described as those citizens who are at higher risk of poverty and social exclusion (Statistics SA, 2017). As one of the most affected sectors of the population, vulnerable groups require policy planning and implementation to assist with resource allocation.

The Statistics SA (2017:1) Vulnerable Groups Indicator Report uses the following categories:

- “Children – those aged 17 years and below”
- “The youth – people aged between 15-34 years”
- “Women – the female population”
- “Older persons – people aged 60 years and above”
- “Persons with disabilities – those experiencing various levels of difficulties in functional domains such as seeing, hearing, walking, remembering and concentrating, self-care, communicating and social interaction”

Wolhuter (2019) defines vulnerable groups as people who do not have access to the same set of social support systems as other people, due to a specific set of circumstances. With reference to youth, Ntuli et al. (2020) note that orphaned youth could encounter negative psychological challenges. They also remark that orphaned youth are more likely to become early school leavers, putting them in a position of increased vulnerability. The authors recommend that support should be provided in the form of partnerships between policy makers, NGOs and community networks.

Van Breda (2018) highlights the importance of relational resources in communities and the fact that family financial security is under threat. Dickens and Marx (2020) express the concern that NEET (Not in Education, Employment or Training) youth face challenges such as psychological, emotional, financial, and health challenges. These challenges act as risk factors to their successful transition into adulthood. They echo the importance of family and support networks to assist young people. Vulnerability associated with gender and age was highlighted in a study focusing on the plight of disadvantaged adolescent girls in South Africa (Forbes-Genade & Van Niekerk, 2019; Moodley et al., 2020). Odimegwu et al. (2018) remark that youth with higher education is more unlikely to be involved with unintended teenage pregnancies.

Youth living with disabilities experience increased vulnerability Hanass-Hancock et al. (2018). This is brought about by the lack of access to comprehensive sexuality education and reproductive health rights and services. Opfermann (2020) argues that undocumented migrant youth encounter emotional, legal and practical challenges. In a study about the role of higher education institutions in preparing youth to manage a sustainability-oriented future workplace in Europe, the authors highlight the importance of building the youth’s resilience and empowering academic and civic platforms to help build youth’s competencies (Betour El Zoghbi & Lambrechts, 2019). In a South African context, it was found that capitalism, lack of access to natural resources and labour market constraints makes young people vulnerable and discourage them (Mthembu, 2019).

From the literature, we have established that the youth demographic is a vulnerable group which emphasises the need for a study that investigates the role of social entrepreneurship in youth development.

2.4.2 Youth development as a concept

According to Hamilton et al. (2004), youth development refers to the natural process of development underpinned by specific principles and practices. Youth development is viewed as the transitional process a young person encounters to meet the challenges of adolescence and to experience normal adulthood and to achieve his or her full potential (Cocker et al., 2021). Langley et al. (2021) view normal development as activities that stimulate the development of the physical, cognitive, social-emotional, moral, and sex-role identity dimensions of young people. Wehmeyer et al. (1998) identified youth leadership as a component of the youth development process which supports the young person in developing the ability to analyse his or her own strengths and weaknesses, set personal and vocational goals, and have the self-esteem, confidence, motivation, and abilities to carry them out. Youth leadership includes the ability to establish support networks to fully participate in community life and effect positive social change—leading others on a common course of action, influencing the opinions and behaviours of others and serving as a role model (Wehmeyer et al., 1998).

2.4.3 Youth work theories

Hlagala and Delport (2016) express the concern that although there is a longstanding history of youth work, many of the interventions are designed with little or no theoretical consideration. The authors conclude that theories and ideologies should serve as reference points and that theories should be used on a best-fit basis to address specific problems at a particular time. Sherif (2019) similarly highlights the dearth in theoretical modelling as it pertains to ethics in youth development. Ogamba (2019) concurs with the need for wider consultation to aid the theory-building process for the field of youth empowerment. It was important to include various developmental theories to form a comprehensive understanding of the concept of youth development in a community context. We are taking our cue from Lerner (2019) who highlights the benefits derived from theory-based methods in youth development research, as it aids the creation of innovative youth development programs and policies. Lerner (2019) describes developed youth as leading thriving lives that make a social contribution. For this reason, we will interrogate the following three theories highlighted by Dickson et al. (2013) as the dominant theories when studying the impact of youth work.

2.4.4 Positive Youth Development theory, Socio-Ecological Theory and Empowerment Theory

The **Positive Youth Development Theory (PYD)** is most used when explaining the specific results of youth work. According to PYD, young people should not be perceived as a problem or in a negative light but rather as a resource that should be developed (Roth & Brooks-Gunn, 2003). A positive perspective of the youth's potential to contribute meaningfully to society helps form a powerful partnership between young people and supportive adults. PYD has more than one origin (Lerner et al., 2005) but at its heart it involves youth being engaged in meaningful programs conducted by supportive adults in a safe environment.

The key to the success of these programs is that they are offered in an environment of trust and support in a specific context. Lerner (2004) and Roth and Brooks-Gunn (2003) advance that youth programmes should focus on activities that highlight the strengths of young people. In addition, they advance that positive youth-adult relationships, youth skills development and youth participation are fundamental in achieving positive outcomes in youth work. The successful development of young people is proofed by the presence of the Five Cs of Positive Youth Development assets (**competence, confidence, character, connection, caring**).

2.4.4.1 The Socio-Ecological Model (SEM)

SEM is credited to Urie Bronfenbrenner who introduced a conceptual model for understanding human development in the 1970s. During the 1980s, it was formalised into what we understand as Bronfenbrenner's SEM theory (Kilanowski, 2017).

Bronfenbrenner's (1995) SEM model is a series of nested contexts/systems (Figure 2.5):

- The **microsystem** is the innermost system; it contains people and settings that directly involve a young person, such as their home, family, peer group, work, or school
- A **mesosystem** is an interaction or connection between two or more entities in the microsystem-for instance, parents visiting the school, or friends visiting the young person's home
- The **exosystem** contains settings that do not directly involve the young person, but that may still affect their life. For instance, a child may never visit their parent's workplace, but events that occur there may affect the child indirectly
- The **macrosystem** involves patterns and characteristics of a culture, like a community or society's norms and values that shape and affect the youth experience
- The **chronosystem** represents the passage of time, focusing on changes in the youth's environment. Changes in family structure, socioeconomic status, and residency can greatly impact developmental outcomes

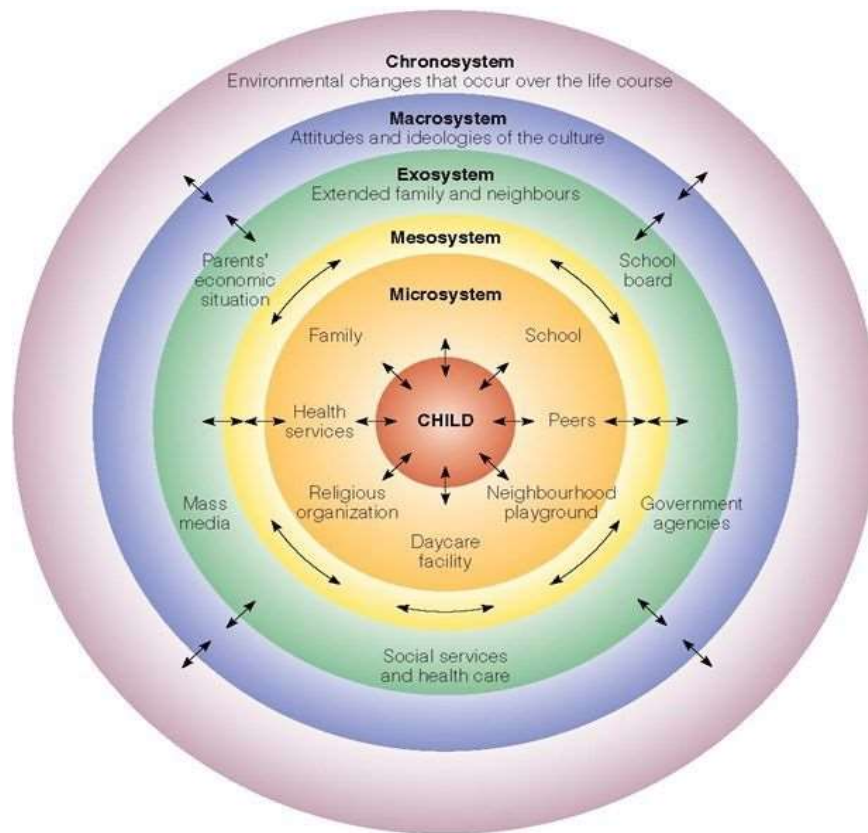


Figure 2.4: The Socio-Ecological Model (SEM) (Adopted from Bronfenbrenner, 1995:619-647)

2.4.4.2 The Empowerment Model

The **Empowerment Model** is based on young people developing an understanding of power and control in their lives as they exist socially, politically and economically (Dickson et al., 2013). According to this model, youth work programs encourage youth to engage consciously and critically in different activities offered. One may conclude that youth work is not a one size fits all exercise. Instead, successful youth work requires the matching of the appropriate model to the correct individual in the right setting. In other words, some profile of a young person might thrive whereas another might remain unchanged when a universal approach is used while conducting youth work activities (Kilanowski, 2017).

The researcher concurs with other scholars that it will be very difficult for a single theory to completely explain a specific phenomenon (Chauhan, 2001; Park et al., 2004; Shaffer & Kipp, 2009) and therefore a combination of these theories would be useful in the development of programs to address the varied developmental needs of young people.

2.4.4.3 Conceptual framework of the study

The conceptual framework of this study is based on Bronfenbrenner's SEM model. A typical South African township, such as Eersterust in Tshwane, consists of the following social role-players i.e., Institution (TSOM), Family and Peers/Community members. There is interplay

between youth and the role-players in their immediate proximity through a process of reciprocal interactions that is progressively complex (Bronfenbrenner, 1995). In the life of the young person, she will take centre stage as illustrated by our depiction and the role-players could act as facilitators or inhibitors of the youth's development.

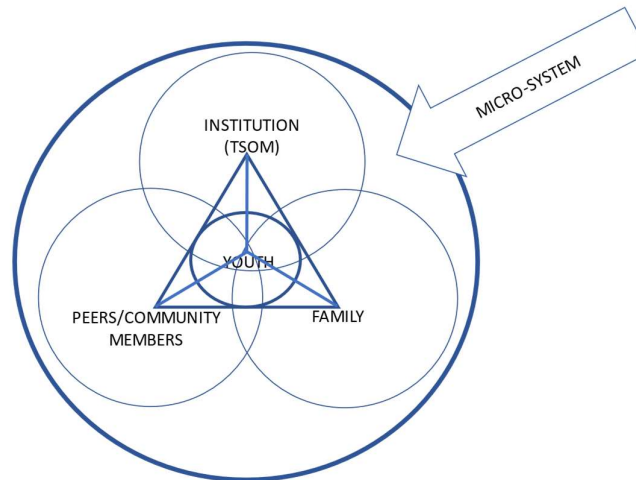


Figure 2.5: Conceptual framework of the study (Researcher, 2021)

The true impact or social value could therefore be in a community-based organisation's ability to satisfy the unmet needs left by the other role-players in the community. In other words, the way in which the core function of the youth development organisation is delivered to its constituency, could increase or diminish their ability to influence youth development.

According to Tavallaei & Abu Talib (2010) the role and position of theory in qualitative research in the social sciences is a highly debated issue. Kelly (2009) highlights the importance of theory to underpin methodology whereas Collins & Stockton (2018) warns against an over-reliance on theory which can limit one's ability to pick up on emerging themes and findings in the data.

During this enquiry the researcher used a combination of the three theories i.e. Positive Youth Development theory, Socio-Ecological Theory and Empowerment Theory to conceptualize the problem (See Fig 2.6) under study, draw conclusions and finding solutions (See Table 6.1).

2.4.5 Youth development policies in South Africa

Youth development enjoys attention from the highest office in South Africa. During its 20th year review, the Presidency alludes to the support network of communities, families and educators that enable youth development to take place (The Presidency: Republic of South Africa, 2015). In addition, YD requires opportunities that allow young people to explore and experience how to approach life. President Ramaphosa concludes that youth development occurs through quality service, such as creating an environment conducive to development (The Presidency: Republic of South Africa, 2015). Youth development is "the ongoing growth

process in which all youth are engaged in attempting to meet their basic personal and social needs” (Pittman, 1991:3). On a primary level, “being safe, feeling cared for, being valued, being useful and being spiritually grounded and secondary to build skills and competencies that will allow them to function and contribute to their daily lives” (Pittman et al., 1993:8).

In 2008, the government replaced the Umsobomvu Youth Fund and the National Youth Commission with a single structure called National Youth Development Agency or NYDA. This amalgamation happened with the main objective of addressing major issues concerning the youth population in South Africa. Chief amongst which is lack of economic participation and low uptake in entrepreneurial activities. South Africa’s youth are also battling issues such as drug and alcohol abuse as well as HIV and Aids (Petersen et al., 2010). Mkoka (2012) is not convinced of the effectiveness of these interventions as the author points to youth unemployment standing at around 70%. Gwija et al. (2014) express the concern that the Integrated Youth Development Strategy (IYDS) is yet to deliver on the mandate to address youth development matters in South Africa.

2.4.6 Global Youth Development Index

The Commonwealth Secretariat—Youth Division is responsible for developing the Youth Development Index (YDI). YDI monitors youth development in 183 countries by compiling a composite index of indicators. The index’s main purpose is to encourage youth development and participation by providing governments with policies and programs informed by evidence-based input. In total, forty-nine (49) Commonwealth countries categorise youth as people from 15–29 years of age.

“Levels of education, health and well-being, employment and opportunity, civic participation and political participation” are the five domains making up the index (Commonwealth Secretariat, 2016:13). Sub-Saharan Africa ranks amongst the lowest when it comes to measuring levels of youth development in the world (Commonwealth Secretariat, 2016). The lack of youth development in Sub-Saharan Africa is the reason for our study and our focus on YD in a South African township.

Table 2.3: Regional YDI domains scores, 2016

Region	Civic Participation	Education	Employment and Opportunity	Health and Well-being	Political Participation	YDI overall score
Asia-Pacific	0.573	0.744	0.659	0.678	0.522	0.656
Central America and the Caribbean	0.620	0.760	0.472	0.714	0.660	0.647
Europe	0.519	0.937	0.725	0.769	0.625	0.754
MENA	0.480	0.738	0.476	0.790	0.340	0.600
North America	0.979	0.972	0.767	0.713	0.542	0.792
Russia and Eurasia	0.456	0.760	0.547	0.623	0.555	0.611
South America	0.378	0.798	0.545	0.684	0.712	0.651
South Asia	0.487	0.581	0.485	0.687	0.628	0.581
Sub-Saharan Africa	0.463	0.464	0.479	0.388	0.574	0.465
Commonwealth	0.637	0.686	0.554	0.555	0.621	0.606
Rest of the world	0.509	0.714	0.567	0.636	0.573	0.616

Key	
	Very High YDI
	High YDI
	Medium YDI
	Low YDI

(Source: Commonwealth Secretariat, 2016)

2.4.7 Positive Youth Development (PYD) models

While multiple models exist for PYD, a golden thread runs through the five examples that will be briefly discussed in this review. The four common elements in Benson’s 40 developmental assets, Lerner’s 5Cs and 6Cs models, Catalano’s 15 PYD constructs, Social Emotional Learning and the “Being” Approach are: (i) building on the strengths of young people; (ii) developmental plasticity; (iii) internal development assets and d) external development assets (Shek et al., 2019).

2.4.7.1 Benson’s 40 developmental assets

The 40 developmental assets are positive experiences and qualities that enhance a young person’s ability to make healthy life decisions. The main purpose of the scientific research approach is to protect youths from risky behaviour and to allow them the opportunity to become healthy, productive and responsible adults (Bernat & Resnick, 2006). Parents and other adults in regular contact with children play a vital role in facilitating the presence of these assets in the child’s life. The 40 developmental assets are grouped into external and internal assets as follows (Shek et al., 2019):

External assets

- Support (family support, positive family communication, other adult relationships, caring neighbourhood, caring school climate)
- Empowerment (community values youth, youth as resources, service to others, safety)

- Boundaries and expectations (family boundaries, school boundaries, neighbourhood boundaries, adult role models, positive peer influence, high expectations)
- Constructive use of time (creative activities, youth programs, religious community, time at home)

Internal assets

- Commitment to learning (achievement motivation, school engagement, homework, bonding to school, and reading for pleasure)
- Positive values (caring, equality and social justice, integrity, honesty, responsibility, restraint)
- Social competencies (planning and decision making, interpersonal competence, cultural competence, resistance skills, peaceful conflict resolution)
- Positive identity (personal power, self-esteem, sense of purpose, positive view of personal future)

2.4.7.2 Catalano's 15 PYD constructs

Catalano's concept of PYD is based on reviewing literature and consultation with leading researchers. Catalano developed a working definition of PYD, which is based on 15 constructs namely: bonding, resilience, social competence, emotional competence, cognitive competence, behavioural competence, moral competence, self-determination, spirituality, self-efficacy, clear and positive identity, belief in the future, recognition for positive behaviour, opportunities for prosocial involvement and fostering prosocial norms. Catalano's list of constructs is found to be most effective when only certain of the constructs are implemented as part of a PYD intervention program.

2.4.7.3 Social Emotional Learning (SEL)

SEL is the process during which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships and make responsible decisions (Alexander & Vermette, 2019). This development model was introduced by Tolan and others.

Collaborative for Academic and Social and Emotional Learning (CASEL) conceptualised the skills required for PYD into five domains that integrate interrelated cognitive, affective and behavioural competencies (Shek et al., 2019):

- Self-awareness: This domain includes identifying emotions, accurate self-perception, recognising strengths, self-confidence, and self-efficacy
- Self-management: Skills related to self-management are comprised of impulse control, stress management, self-discipline, self-motivation, goal setting and organisational skills

- Social awareness: Social awareness skills consist of perspective-taking, empathy, appreciating diversity and respect for others
- Relationship skills: This component includes communication, social engagement, relationship building and teamwork
- Responsible decision-making: this element deals with identifying problems, analysing situations, solving problems, evaluating, reflecting and taking ethical responsibility

Although SEL focuses primarily on psychosocial competence, this framework is currently regarded as a general model of positive youth development that is applicable across contexts and developmental stages. Theoretically, SEL is consistent with Benson's developmental assets, Lerner's notion of competence, and Catalano's concept of psychosocial competence.

2.4.7.4 'Being' approach: Character and spirituality

The 'Being Approach' in PYD relates to the individual's character and spirituality (the meaning of life). One's character can be regarded as a developmental asset (Benson's model), one of the 5Cs (Lerner's model) and a PYD construct (Catalano's PYD constructs). To operationalise character, Peterson and Seligman proposed a 'Value in Action' (VIA) model. This model comprise of 24-character strengths grouped into the six categories of "wisdom and knowledge, courage, humanity, justice, temperance and transcendence" (Shek et al., 2019:136).

Character strengths are strong buffers against a variety of adolescent psychosocial problems such as internalising and externalising problems, depression and suicidality. It also plays a part in an individual's life satisfaction, well-being, happiness and academic achievements. According to Battistich (2005), character emphasises the commitment to contribute to one's community. Finally, the character perspective focuses more on the 'being' of adolescents which is strongly upheld in Asian cultures.

Spirituality is viewed as an inherent aspect of human nature that unfolds during adolescence as the individual searches for transcendence, meaning, and purpose in life (Benson, 2004). Some scholars argue that spirituality is an important contextual asset or resource that helps to promote the positive development of adolescents. Others regard it as an important "human capacity" or a construct of PYD. Spirituality contributes significantly to the character formation of youth as it is closely related to the moral aspects of character development of adolescents. In the VIA model, transcendence is also proposed as one of the six core dimensions of character strengths. Unfortunately, theoretical and empirical work on PYD in terms of spirituality has not been adequately conducted. Scientific research also showed that spirituality acts as a strong buffer against the development of adolescent mental health problems.

2.4.7.5 Lerner's 5Cs and 6Cs models of PYD

Lerner as a proponent of the ecological perspective are interested in how organisms within their ecological setting (Petrona, 2017). Lerner and his collaborators therefore proposed the 5Cs model, highlighting five important indicators of PYD. The elements are competence, confidence, connection, character, caring/compassion, and ending with contribution (impact) (Lerner et al., 2005):

- Competence relates to cognitive, social, academic, and vocational competencies. In other words, abilities such as problem-solving, logical thinking and decision-making, conflict resolution, academic performance, career adaptability and progress
- Confidence refers to the individual's view of his/her global positive value and capacities
- Connection denotes an individual's positive relationships with other people and organisations such as the exchanges between the individual and the social environment
- Character represents morality, integrity, internal value standards for right behaviours and respect for social and cultural regulations
- Caring/compassion refers to the capacity to sympathise and empathise with others. Furthermore, Lerner and his colleagues showed that these five Cs would help shape Contribution, which is also viewed as the 6th C. Contribution happens once the previous 5Cs exist in a young person (Lerner et al., 2005).

In line with the 4-H longitudinal study developed in 2002 to research PYD, a set of related measures for 5Cs were created. These measures include the full-length measure of the 5Cs for early adolescence and middle to late adolescence respectively with acceptable psychometric properties (Phelps et al., 2009; Bowers et al., 2010). The measures were positively related to youth contribution and negatively related to problem behaviours (Lerner et al., 2005; Jelcic et al., 2007). Geldhof et al. (2015) and others reduced these full measures and compiled four short measures, including the two 34-item short scales (PYD – Short Form) and the two 17-item very short scales (PYD – Very Short Form), for both early adolescents and middle to late adolescents. Studies revealed that these measures had good psychometric properties (Conway et al., 2015). For this reason, we will use Lerner's 5Cs and 6Cs models as theoretical framework in this study.

2.4.8 Music as a youth developmental tool

Youth-centred development often starts with a personal passion on the part of the young person (Benson & Scales, 2009). By pursuing their passion, youth develop their abilities and reach a level competency that is satisfying to the individual (Lerner et al., 2011). Although several manifestations of PYD programs exist, we wanted to highlight the secondary benefits of employing music as a PYD tool.

Ho et al. (2003) found that music interventions positively influence academic and social as well as motor, language and cognitive abilities within individuals. This agrees with Forgeard et al. (2008) and Strait et al. (2010). A child's educational need for self-expression is satisfied through music intervention. Music is also an ideal way to express the child's feelings and emotions. Music has the dual function of being a source of enjoyment as well as serving as a communication tool (Suthers & Niland, 2007). Music equips a child with a challenge when as they engage with the process of mastering a musical piece. It engages multiple senses and enhances learning ability as well as assisting with cognitive development. As music engages the executive cognitive functions (EF) of the brain it aids in planning, inhibition, working memory and flexibility functioning.

Many schools of thought exist around the concept of executive functioning of the brain; however, there is broad consensus about the importance of EF on learning and development (Gioia et al., 2000). Särkämö et al. (2014) view music education as a valuable tool for improving EF, as it activates multiple cortical and subcortical areas such as the prefrontal cortex which directly linked to EF.

The use of musical therapy as an intervention could prove helpful for children with learning and behavioural difficulties. Additional studies are however required to understand the effect that musical interventions have on previously disadvantaged communities (PDCs). According to Jaschke et al. (2013), mixed evidence exists of the relationship between music education and certain cognitive skills. This view is shared by Maloy and Peterson (2014) as well as Miendlarzewska and Trost (2014). Scholars struggled to find studies where randomised controlled trials (RCTs) were conducted to investigate the role of music educations on the reading skills of children and youth (Cogo-Moreira, et al. 2012).

Maloy and Peterson (2014) however concluded that a music intervention has a minimal effect when it comes to increasing task performance in children and adolescents with attention deficit hyperactivity disorder (ADHD). Miendlarzewska and Trost (2014) on the other hand found that music training has a positive impact on the cognitive brain functioning and aids in neuroplasticity in brain structure and function. Besson et al. (2011) studied the correlation between music training and speech processing extensively. These various studies were focusing on different aspects the music and a developmental tool and cannot be generalised. We therefore explore the impact of a music school on youth development in a South African township setting.

2.4.9 The nexus between youth development and community development

Many scholars view community development as either a process or an outcome of a process of improving the lives of a community. Phillips and Pittman (2014) however conceptualise

community development as both a process and an outcome that aims to improve the livelihood of the community and to counter community-based problems.

Community-related problems in the South African context is very complex and include socio-economic issues, poverty-related matters, unemployment as well as lack of access to opportunities (Seekings, 2014). Community development is a critical intervention in rural parts of South Africa, where citizens find themselves in a poverty trap (Travis et al., 1999). Violence, illiteracy as well as ill-health are aggravating dire socio-economic conditions in rural areas. A study by Hart (2012) found that national development has as a key component—effective community development. Flora and Flora (1993) introduced the concept of “collective agency” as key to community development. This means that interaction between people is important to create effective community life.

A community can be described as group of people in a specific neighbourhood who shares a common identity and environment (Cavaye, 2006). Weyers (2011) on the other hand, views a community as a complex system of inter-related sub-systems that work in concert for the common good of the whole. Weyers (2011) also defines development as a process of change for the improvement of the quality of life. Lyon and Driskell (2011) and Ledwith (2005) are therefore accurate in their assessment of community development as a process of both concrete and non-concrete efforts to bring about improvements on a socio-economic and cultural level within a specific community.

Hamilton and Pittman (2015) identified three elements that works together to bring about youth development (YD). They describe YD as a natural developmental process underpinned by certain principles and practices working together to ensure the development of youth. Newman et al. (2017) highlight that youth development is an experiential approach that aims at developing the young person’s cognitive as well as their social, ethical, emotional, physical competencies. According to Redmond and Dolan (2016), youth leadership involves a youth’s self-concept and their relation to the community environment around them. It speaks to the ability to decipher own strengths and weaknesses, do proper goal setting, creating positive self-esteem, confidence and motivation. It also empowers young people to form support networks and effect positive social change as they fully participate in their community’s life. On the other hand, it gives young person the tools to inspire others around a common course of action by influencing behaviours and serving as a role model (Wehmeyer et al., 1998).

There is an interplay between community development and youth development and how these two disciplines can interchangeably benefit from positive developments in each one (Chouhan & Srivastava, 2014; Brennan, 2005; Mullahey et al., 1999; Barnett & Brennan, 2006). Similarly, the convergence between community building and youth development enjoys increased

attention amongst youth engagement scholars (Nitzberg, 2005; Kubisch, 2005; Cahn & Gray, 2005; Brennan et al., 2007). It is therefore of utmost importance to study the presence of this phenomenon in the community of Eersterust and to provide scientific data which could inform our understanding and influence policies and practices related to previously disadvantaged communities (PDCs) in South Africa.

2.5 Scaling grassroots social enterprises

Objective: To examine how to successfully scale grassroots social enterprises

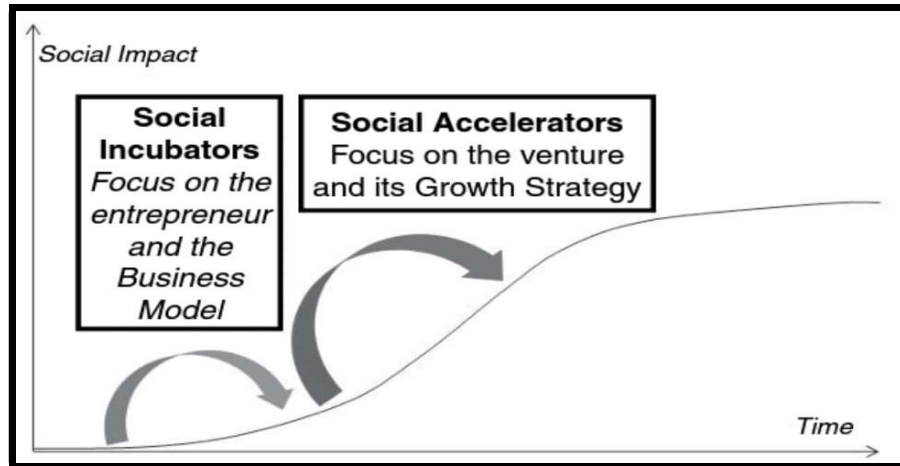


Figure 2.6: Support programmes along the life cycle of social ventures (Adopted from Casanovas & Bruno, 2013:183)

When considering scaling a social venture, one has to be cognisant of the developmental stage of the enterprise. Casanovas and Bruno (2013) identified two distinct stages in the life cycle of a social venture i.e. social incubators and social accelerators. Each of these stages of the organisation’s development has specific characteristics. The table below gives a summarised glance of the most pertinent requirements of both stages in question Casanovas and Bruno (2013:182).

Table 2.4: Common traits of social incubators and accelerators

REQUIREMENTS	SOCIAL INCUBATORS	SOCIAL ACCELERATORS
Company registered	No	Yes
Full time-employees	None or some	At least two
Years of experience	0–3	Three or more
RESOURCES		
Training	Entrepreneurial skills	Management skills
Mentoring	Focused on business model and initial business plan	Focused on growth strategy
Networking	Other social entrepreneurs and broader ecosystem	Other social ventures and broader ecosystem
Access to Funding	Grants or seed capital	Debt or equity

(Source: Casanovas and Bruno, 2013)

Most social ventures start small initially and scale their operations to improve their impact. Islam (2020) regards the scaling of social impact as critical to the social enterprise and a major contributor of social entrepreneurship. Westley et al. (2014) and van Lunenburg et al. (2020:1-12) posit that scaling can happen in one of two ways: (i) “scaling out” is when an organisation increases its geographical footprint or volume; whereas (ii) “scaling up” means that the organisation gains greater control over socio-political discourses. Moore et al. (2015) however propose a third scaling method i.e. “scaling deep”.

Having an open organisational structure has bearing on the level of impact that an organisation can have. Social entrepreneurs need to exhibit the following characteristics in order to successfully scale their impact: scaling ambition, dual logic (social and economic value orientation), leadership abilities and entrepreneurial skills (Van Lunenburg et al., 2020). An organisation’s environment determines the level of openness in its structure and the degree to which entrepreneurial characteristics can be practiced. It also determines the scaling strategy employed and hence the impact that is created (Hermans et al., 2016).

In one context, Lin and de Kloet (2019) found that using video sharing platforms for scaling SEs, can aid in the creation of an “unlikely” creative class in rural China. Alonso et al. (2020) agree that there is some value in using innovative practices such as employing technology to create greater grassroots impact. Zhou and Mao (2019) found that social media is a great enabler of grassroots entrepreneurship. Social entrepreneurship can also increase its impact by using innovative approaches such as crowdfunding and grassroots mobilisation (Stan & Fanea-Ivanovici, 2019). Grassroots enterprises are particularly successful in developing countries such as India (Sharma & Kumar, 2019).

An ecosystem growth strategy has become a popular approach to scaling social impact (Islam, 2020). Activities such as organising advocacy campaigns and supporting other social enterprises to grow are employed to increase social impact. Islam (2020) proposes a framework to counter the prevailing “success bias” when investigating the benefits of scaling impact by using the ecosystem growth strategy as mostly feel-good examples are cited in the literature.

2.5.1 Social Enterprise Ecosystem Framework

In a 2016 report the American organisation Halcyon, purposed a study to improve their understanding of the social enterprise ecosystem in the United States (Halcyon, 2016). This resulted in the development of a **Social Enterprise Ecosystem Framework** (Figure 2.8), which we found helpful in the analyses of the data in Chapter 5 of this study.

SOCIAL ENTERPRISE ECOSYSTEM FRAMEWORK THE FOUR PILLARS



Figure 2.7: Social Enterprise Ecosystem Framework (Adapted from Halcyon, 2016:5)

2.5.2 Scaling strategies

Moore et al. (2015) found that although organisations such as the McConnell Foundation and AD Learning Group mainly employed a “scaling out strategy” (replication), many organisations prefer a “scaling up strategy” (policy level) as it allows for the changing of institutions and laws, which creates greater impact. The “scaling deep strategy” is an extension of the earlier work of van den Bosch and Rotmans (2008). This strategy allows for a change in the hearts and minds of individuals during which their values and cultural practices as well as the quality of their relationships are impacted and transformed (Moore et al., 2015).

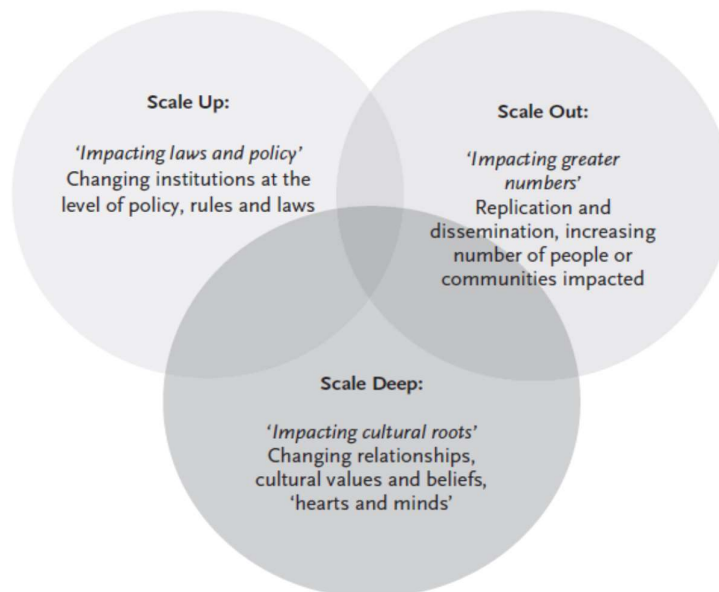


Figure 2.8: Scaling strategies (Adopted from Moore et al., 2015:75)

Understanding the historical complexities of South Africa’s political and socio-economic development before 1994, one must be cognisant of the fact that various townships are at

different developmental levels. Chitiga et al. (2015) and Ataguba (2021) remind us that South Africa rates amongst the most unequal societies in the world. A social impact scaling strategy should therefore mitigate these inequalities when considering how an organisation such as TSOM can scale its operations and impact.

Moore et al. (2015) took great care in explaining the key features of the various scaling strategies involved in social entrepreneurship as depicted in the table below.

Table 2.5: Three types of ‘scaling’ and their main strategies

	Description	Main strategies
Scaling out:	Impacting greater numbers. Based on the recognition that many good ideas or initiatives never spread or achieve widespread impact	Deliberate replication. Replicating or spreading programmes geographically and to greater numbers while protecting the fidelity and integrity of the innovation Spreading principles. Disseminate principles, but with an adaptation to new contexts via co-generation of knowledge, leveraging social media and learning platforms: ‘open scaling’
Scaling up:	Impacting law and policy. Based on the recognition that the roots of social problems transcend particular places, and innovative approaches must be codified in law, policy and institutions	Policy or legal change efforts. New policy development, partnering, advocacy
Scaling deep:	Impacting cultural roots. Based on the recognition that culture plays a powerful role in shifting problem-domains, and change must be deeply rooted in people, relationships, communities and cultures	Spreading big cultural ideas and reframing stories to change beliefs and norms. Intensively share knowledge and new practices via learning communities, distributed learning platforms and participatory approaches Invest in transformative learning, networks and communities of practice
Cross-cutting		Seek alternative resources Build networks and partnerships Broaden the problem frame

(Source: Moore et al., 2015)

Figure 2.10 is a framework highlighting the various stages of a PYD’s lifecycle and how to prepare a PYD program for scaling. Alvarado et al. (2017) recommend using this framework to establish the specific level of organisational development. Establishing the exact stage of development, is helpful in making the appropriate strategic decisions regarding resource allocation in order to take the organisation to the next developmental level and in such a way, increase the likelihood of increased impact.

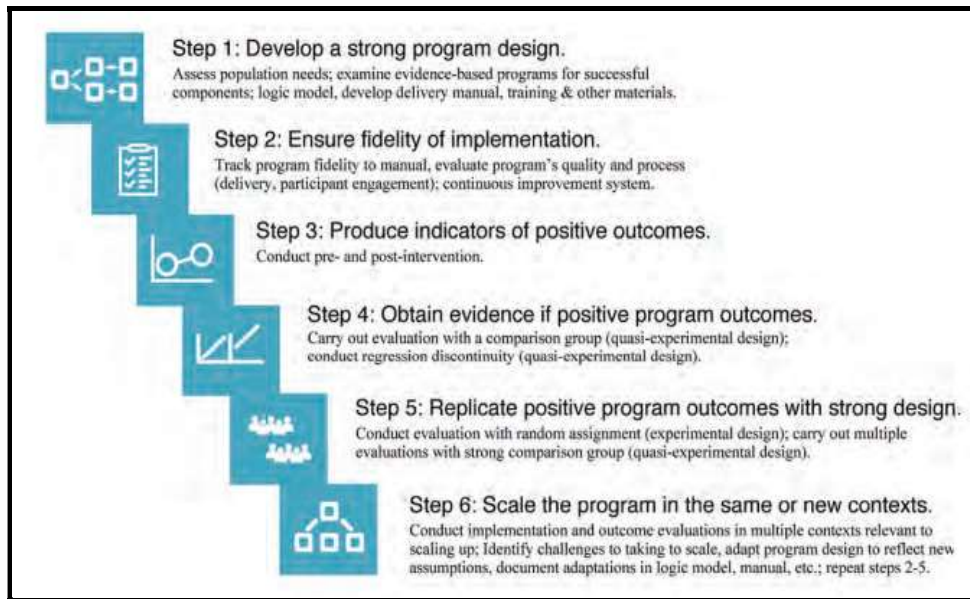


Figure 2.10: Six steps towards programme scale-up (Adapted from Alvarado et al., 2017)

2.6 The national significance of the City of Tshwane

South Africa's administrative capital is the City of Tshwane. In accordance with Chapter 7 of the constitution, the City of Tshwane is "a category A – municipality meaning that it has exclusive municipal executive and legislative authority in its area. The population of 3 275 152 inhabitants occupy an Area of 6 298 km²" (Tshwane Municipality, 2021). Tshwane Municipality serves both rural and urban areas as part of its responsibilities. Gauteng Province, where Tshwane is located, is the economic powerhouse of South Africa. This emphasises the critical role Tshwane plays in the future of the country.

Tshwane hosts a large diplomatic community as well as a few institutions of higher education. Tshwane is ideally suited for the knowledge economy because of the great number of research institutions hosted here. The City of Tshwane's vision states, "Tshwane aspires to be the leading international African Capital City of excellence that empowers the community to prosper in a safe and healthy environment." Tshwane's commitment to redressing the imbalances of the past is clear, at the same time focusing on the development and growth of communities as it takes its position amongst the leading cities on the continent and the world.

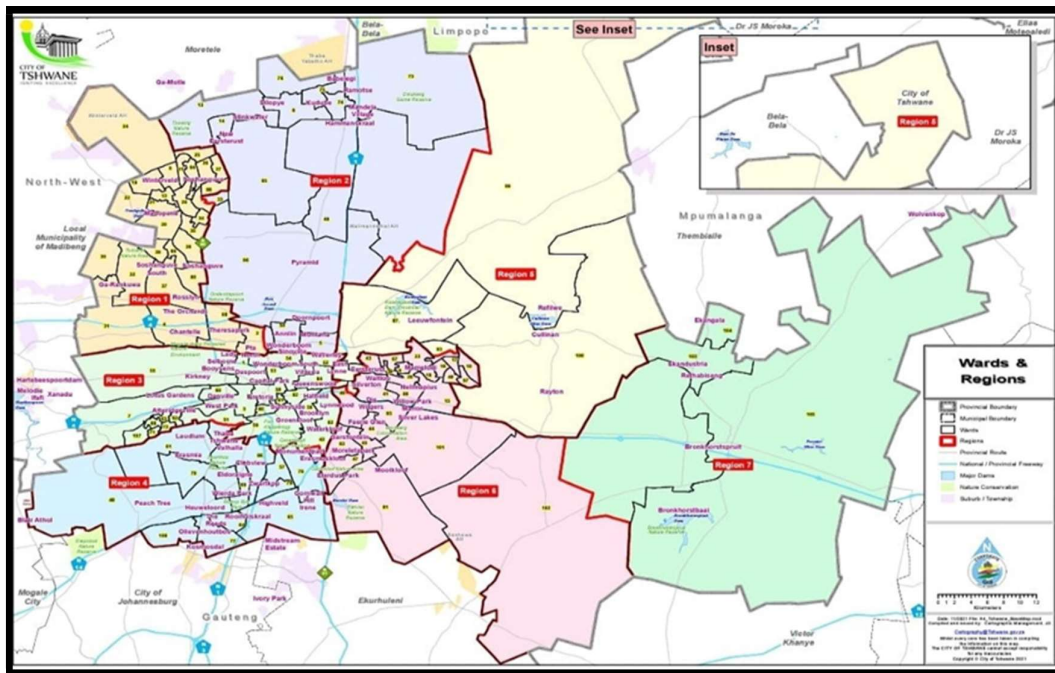


Figure 2.11: Map of Tshwane Municipality (Adopted from Tshwane Municipality, 2021)

2.7 An overview of the Tshwane School of Music

2.7.1 Introduction

The section introduces the reader to the locus of the study, Tshwane School of Music (TSOM). The format of an executive summary is used to contextualise the respondents' experiences and to position Chapters 4 and 5 where the respondents reflect on their experiences while attending programmes hosted by TSOM. The information was collected from the content posted on Tshwane School of Music's (2021) website and will be used as one of the data sources to triangulate the responses gathered during the interview process.

This section is therefore a factual account of what the social enterprise represents and how it aims to impact youth in their care. This chapter uses the following headings to explain the formation, operations and evaluation processes in place to ensure that TSOM delivers on its mandate:

- Background
- Vision, mission and objectives
- Legal form and governance
- Selection criteria
- Services offered
- Projects
- Future plans
- Strategic partnerships
- Contact details

2.7.2 Background

The Tshwane School of Music (2021) is the brainchild of husband-and-wife team Beth and Freddie Arendse. As a partnership, they have extensive knowledge of the community and youth development and a track record of over 30 years in various leadership roles in community-based organisations. As trained musicians, they've identified the need for an organisation like TSOM to support the development of their own children as well as other children in the community of Eersterust, Tshwane.

The Tshwane School of Music (2021) is therefore a community-based organisation which prides itself in the provision of quality, accredited music education to children, youth and semi-professional community musicians in the previously disadvantaged community (PDC) of Eersterust, Tshwane. Since its inception in 2013, TSOM has embarked on a strategy of training and empowering youth in an individual and group context. The quality of the training is underpinned by TSOM acting as a training and exam centre for UNISA's jazz curriculum as well as a grading centre for instrument, theory & performance exams. Many opportunities are created for musicians through community performances, holiday programmes, master classes and life skills training opportunities organised by TSOM. Additionally, TSOM conducts music therapy, music technology and music business upskilling opportunities in conjunction with its strategic partners for the betterment of the broader Eersterust community.

2.7.3 Vision, mission and objectives

2.7.3.1 Vision

"To build character and skill in a new generation through the arts, to empower them to understand their purpose as agents of transformation in society" (Tshwane School of Music, 2021).

2.7.3.2 Mission

"To establish new educational models for the arts in SA, to enable integrated learning and empower the next generation to be social entrepreneurs" (Tshwane School of Music, 2021).

2.7.3.3 Objectives

The Tshwane School of Music provides music education to the children and youth in Eersterust. In addition, they provide music therapy, music technology training and give exposure to musicians through their community production and performance facility.

2.7.3.3.1 Aims of the school

The Tshwane School of Music (2021) aims to:

- "Provide an opportunity for children in Eersterust and the surrounding communities to receive subsidised tuition in various musical instruments and music theory through an accredited programme;"

- “Create a place in the community where music can be enjoyed by the entire community through the school’s jam sessions, open mic nights, community choir, concerts and master classes;”
- “Provide short music industry courses where intermediate and advanced musicians can gain basic music business skills and hone their performance skills through an accredited programme;”
- “Provide additional accredited short courses in the creative industries such as graphic design, photography, sound engineering and more through our partnerships;”
- “Create jobs through tutor and trainer positions at the academy for established musicians;”
- “Become a feeder institution for various tertiary music education programmes around the country;”
- “Provide Music Therapy interventions for individuals and groups according to the need of local schools, social development institutions etc.”
- “Provide training for community workers on how to use the arts and creative processes in youth development;”
- “Establish one of the first music primary schools in South Africa, linked to a high-performance centre for the arts based at a tertiary institution as one of the first centres of excellence for the arts;”
- “Establish and operate a quality music production and performance venue in the community to create opportunities for young musicians and grow new audiences for the arts;”
- “Promote sustainability through festivals, the performance and production venue, product development and partnerships with commercial ventures.”

2.7.4 Legal form and governance

TSOM is registered as a non-profit organisation with registration number 2011/008591/08 and is governed by a board of directors. External auditors and an appointed accountant are assisting TSOM’s Audit & Risk Committee to ensure financial compliance. The strategic oversight and daily operations of TSOM are currently managed by the CEO, an Operations Manager, a Music Programme Manager, an administrator and eight full-time tutors.

2.7.5 Selection criteria

The Tshwane School of Music (2021) offers tuition and services to:

- Children between 8-16 years old (after school classes for beginner, intermediate and advanced music classes)
- Semi-professional musicians and music industry professionals of all ages (workshops, master classes, and experiential training opportunities)

- Schools in the Eersterust area need music therapy interventions (offered in conjunction with the University of Pretoria's Music Therapy department)

2.7.6 Services offered

2.7.6.1 Music education

The Tshwane School of Music (2021) offers UNISA accredited jazz music courses for various instruments as well as music theory, music business and music technology at a highly subsidised rate.

2.7.6.1.1 Musical instruments include

Individual and ensemble lessons are offered in piano/keyboard, vocals, guitar, bass guitar, drums, alto saxophone, tenor saxophone, trumpet, and trombone. Adult classes are conducted in the early evening for local bands that are writing, arranging and performing their own compositions.

2.7.6.1.2 Music theory

Weekly music theory classes are offered to students for exam purposes as well as upskilling community musicians. These classes are preparing students who are interested in exploring university-level music education.

2.7.6.2 Other training courses

- Circles of Courage: Creative processes for youth development is a weeklong programme providing child and youth care workers with tools on how to use music and the arts while working with youth at risk
- TSOM is in the process of developing programmes and partnerships with other service providers to offer training courses in DJ'ing, music technology and the music business
- Several Master Classes per year are offered in specific instruments and disciplines

2.7.6.3 Music performance

The Tshwane School of Music (2021) focuses on creating live performance opportunities for the students through the medium of regular concerts at the music school. To encourage community participation regular jam sessions and open mic nights are held on Monday and Friday evenings at the school. Master classes are offered by professional musicians for the students and the general community on Saturdays at the music school.

TSOM has a partnership with the Sheraton Pretoria hotel whereby the school manages the entertainment contract for the hotel, providing performers seven nights a week to the hotel. These performers are drawn from the students and community and the opportunity provides performance exposure as well as income for the performers.

International, SA born jazz icon, Jonathan Butler is one of the patrons of the school and during his visits to SA, opportunities are created for the students to perform with him. TSOM's student bands are invited regularly to perform at local community events and have even performed at the Union buildings and various state hosted functions.

2.7.6.4 Music & Arts holiday programmes

TSOM operates a one to two week holiday programme for children during the school holidays. This gives the children something to do during these periods, as well as teaches them various life skills using music, dance, visual art and drama.

2.7.7 Future programmatic developments

2.7.7.1 Establishing a primary school for the arts following an accredited curriculum

TSOM in collaboration with Pretoria University embarked on a public private partnership (PPP) that will be rolled over the next three years. The ultimate goal is the establishment of the first of its kind, primary school for the arts.

2.7.7.2 Conducting music therapy sessions

Children and adolescents at risk can benefit greatly from music therapy interventions. Various techniques are employed in music therapy as either a standalone or as a cocktail of modalities applied with the help of music. The overarching goals of music therapy is not dissimilar from what TSOM hopes to achieve through their projects.

Tshwane School of Music (2021) are therefore planning to roll out music therapy as part of their offering. The format of these music therapy sessions will be on an individual and group basis and is aimed to benefit the broader community and nearby schools. An established partnership between TSOM and University of Pretoria (UP) will see this intervention conducted by the music therapy unit of UP as part of their work integrated learning component of their studies. Since 2015, TSOM have been hosting a music therapist who assists learners with special educational needs of a nearby school to start their own youth bands as a way of creating inclusivity and allowing these children with access. The therapist also provide psycho-social support to TSOM's own students as the need arises. The partnership stretches beyond TSOM's own services and allows for collaborations between TSOM and SANCA as well as National Youth Development Outreach who also provides services to the community.

Most medical aid funds cover music therapy under their members' benefits and is growing in popularity as a treatment intervention. It is hoped that the longstanding relationship between TSOM and UP will continue to yield results and inform the value of music therapy in a community context.

2.7.8 Future infrastructure developments

2.7.8.1 Building of a music studio and theatre

TSOM is in the initial stages of designing and costing a building project which will house a music studio as well as a theatre. The studio will be adjacent to the 500 seater theatre and will enable the live recording of performances and other recorded works. TSOM plans to add the new extension as a second level to the existing building which will be a more cost effective approach. It is hoped that this new facility will bring in much needed funds for future projects in the community of Eersterust.

2.7.8.2 What are the plans for the resource centre

TSOM uses its existing resource centre and technology lab for after school support to youth and the broader community. The youth are able to complete homework assignments and projects in a safe, internet enabled technology lab. This facility will be renovated to include a viewing room, reading corners and comfortable furniture in an effort to create a relaxed environment for TSOM's patrons. The resource centre has proven to be very popular with the students and are often visited by students on the days when they are not booked for music lessons. TSOM views this as an indication that youth find it more conducive to work at the resource centre as oppose to working at home where internet access and comfort could be a consideration.

TSOM's media resource centre houses all kinds of music software programs that are used as part of the training sessions. It is hoped that the media resource centre will be stocked with books, CD's, DVD's and other resources that will aid in the execution of TSOM's mandate. TSOM, in partnership with local and provincial government, will see the resource centre become the creative hub for various art forms while still remaining cognisant of allowing community members access to enjoy the facilities.

2.7.8.3 Other uses of the technology lab

The music lab is also used for the teaching of sound engineering and DJ'ing. In an effort to keep abreast of industry trends, TSOM uses various software and hardware technologies to keep their offering current and relevant. TSOM plans to allocate ten workstations for the sole purpose of training youth and community members in the art music recording by using the latest technology. In addition, TSOM is busy installing five DJ mixing tables using high quality equipment that will be used for training as well as live performance purposes. The sound equipment is of such a high quality that TSOM has decided to hire sound equipment to corporates and community members alike and create an additional income stream for the organisation.

2.7.9 TSOM's Multi-partnership approach

TSOM has taken a multi-partnership approach for the academic and well as the business and social components of their activities. TSOM's academic partners include the University of Pretoria's music therapy department, Tshwane University of Technology, UNISA as well as various international partners that participate in student exchange programs on a regular basis. TSOM has a longstanding relationship with the City of Tshwane as well as various local, provincial and national departments. TSOM has even performed at the Union buildings for various government functions as part of showcasing youthful talent. One of TSOM's featuring bands, Freeborn, has had several television appearances during live community performances. TSOM also enjoys corporate support from some household names as can be seen from the partner brands on their website.



Figure 2.12: TSOM's strategic partnerships (Adopted from Tshwane School of Music, 2021)

2.7.10 Contact details

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2.8 Chapter summary

This chapter considered the existing body of knowledge to form an understanding of the following topics under investigation: Social entrepreneurship as one the nodes of entrepreneurship, various manifestations of social enterprises in different country contexts and how it can be used in youth development. We also considered the essential elements of a successful youth development programme, scaling of grassroots social enterprises as well as the national significance of the City of Tshwane. The researcher also introduced the reader to the Tshwane School of Music, which serves as the locus of our case study. The information is readily available on the organisational website (www.tshwaneschoolofmusic.co.za).

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

Chapter 3 is dedicated to the discussion of how the research design and methodology were used to answer the main research question: “How does Tshwane School of Music as a social enterprise effect youth development in Eersterust”.

Research design is the overarching strategy or blueprint employed by the researcher to conduct the research study. It maps out clearly how data will be collected, interpreted, analysed and discussed in a particular study (Chigwendere & Louw, 2018). Bryman and Bell (2015) views research design as a framework for data collection and data analysis.

Research methodology however speaks to the researcher’s beliefs in the nature of knowledge (epistemology) and reality (ontology) (Tobi & Kampen, 2018). The researcher collected data by using a multi-method qualitative methodology, to capture the views of both youth workers as well as youth regarding the role of social entrepreneurship in youth development.

Table 1.1: Research questions and aims

MAIN QUESTION	AIM
How does Tshwane School of Music as a social enterprise affect youth development in Eersterust?	To understand how Tshwane School of Music as a social enterprise affects youth development in Eersterust
The following sub-questions emerged:	The following objectives emerged:
RESEARCH SUB-QUESTIONS	OBJECTIVES
What programmes are being used by TSOM to encourage youth development?	To establish the nature of the youth development programmes currently used by TSOM
Which essential elements constituting a successful youth development programme are present in TSOM?	To investigate whether there are similarities between TSOM and other successful YDPs
How can TSOM’s Model of Social Entrepreneurship be scaled to other previously disadvantaged communities?	To examine whether TSOM meets the requirements for scaling a social enterprise

(Source: Researcher, 2021)

In the sections to follow, qualitative research as well as various data collection methods are explained in detail. Site and participant selection, sampling processes and data analysis along with ethical considerations are also discussed. The philosophical stance of the researcher is addressed by explaining the ontological and epistemological approaches, and the positionality of the researcher concerning the study is explained.

By selecting this specific research design and methodology the researcher seeks to address the research problem as well as answer the research questions and achieve the stipulated objectives (Refer to Table 1.1).

3.2 Research process

The research process has been likened to a multi-layered onion (Saunders et al., 2007) with each layer representing the various philosophical and methodological characteristics of a research study (De Oliveira Orth & Maçada, 2020). Melnikovas (2018) describes the research onion as a systematic approach of developing a methodology for application in business studies research. The inner core (data collection and data analysis) is directly influenced by the research decisions made in the early stages of the study, as represented by the outer layers of the “research onion” (Saunders et al., 2007; Saunders & Tosey, 2013). This logical approach serves as a clear map (Saunders et al., 2009) which increases the credibility and reliability of the research project and allows the research to be taken more seriously by fellow scholars (Crotty, 1998).

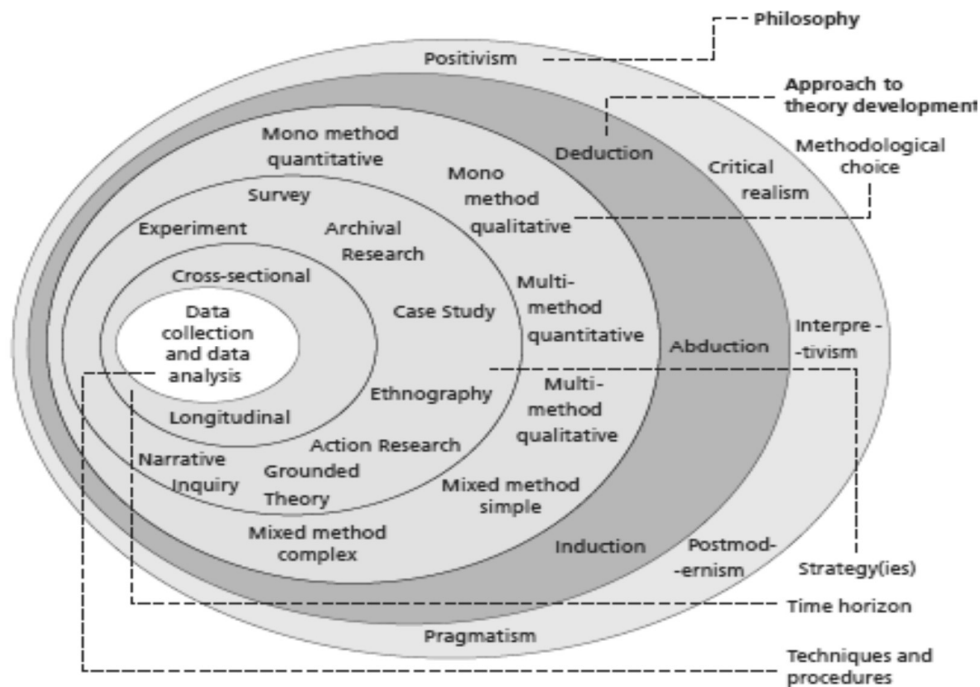


Figure 3.1: The research onion (Adopted from Saunders et al., 2019:130)

The “research onion” design clearly highlights the various research design choices that a researcher faces in pursuance of answers to the research questions and to reach the stipulated aims and objectives of the study. The researcher tabulated the design decisions taken to deliver the desired results for this study (Table 1.2).

Table 1.2: Research design elements

RESEARCH DESIGN ELEMENTS FOR THIS STUDY	
RESEARCH PHILOSOPHY/ PARADIGM	Interpretivist
RESEARCH APPROACH	Inductive
RESEARCH STRATEGY	Case study
RESEARCH PURPOSE	Descriptive
RESEARCH METHODOLOGY	Qualitative
TIME HORIZON	Cross-sectional
SECONDARY DATA COLLECTION METHODS	Journals, textbooks, websites, electronic databases, government publications, organisational records
PRIMARY DATA COLLECTION METHODS	Semi-structured interviews and focus groups

(Source: Researcher, 2021)

3.3 Research design

Research design contributes to the quality of the data collected in a research project (Toledo-Pereyra, 2012). Abutabenjeh and Jaradat (2018) view research design as a critical component of the research process although they caution that the plethora of research design approaches available, could lead to confusion, especially amongst novice researchers and students. Asenahabi (2019) concurs that finding a suitable research design is imperative to the success of the project. It allows the researcher to analyse the data collected and make sense of the research problem, which in turn provides answers to the research questions in a cost-effective way. Akhtar (2016) posits that research design serves as the “conceptual blueprint” for conducting research. Creswell and Creswell (2018) advance that research design serves as a framework to collect the required data (Benson, 2019).

Except for a few small definitional differences amongst scholars, the importance and role of research design are undeniable. Creswell (2013:84) defines research design as “the set of methods and procedures used in collecting and analysing measures of the variables specified in the research problem”.

Considering the research questions, the researcher employed different research designs. The research design therefore influences the interpretation and findings—a product of the research process (Cook & Cook, 2016). The researcher made the following research design decisions to best answer the research questions.

3.3.1 Research paradigm / philosophy

According to Bajpai (2011), research philosophy involves the source, nature and development of knowledge in a research project. Saunders et al. (2019:130) agree that research philosophy

is “a system of beliefs and assumptions about the development of knowledge”. Guba and Lincoln (1994:107) refer to a research philosophy as being representative of “a set of basic beliefs” a worldview through which the researcher makes sense of the world around him. The research philosophy speaks to the researcher’s impressions of the world and informs the research method, design and strategy adopted by the researcher (Byrne, 2001; Saunders et al., 2009).

Burrell and Morgan (2017) highlight the fact that at each stage of the research project, our decisions are informed by various assumptions. Wahyuni (2012) asserts that assumptions about ontology (the social realities you encounter), epistemology (the nature of human knowledge) and axiology (the researcher’s own value system) influence the way he understands the research questions, the methods he employs and how he interprets findings (Crotty, 2020). Johnson and Clark (2006) view a research strategy as a philosophical commitment that influences what we research and how we understand what we are investigating. Simply put, a research philosophy is the belief about the ways in which data about a specific phenomenon should be collected, analysed and used. The purpose of this study was to understand what impact social entrepreneurship has on youth development from the viewpoint of youth workers in Tshwane. The study therefore uses a phenomenological approach to understand the role that a particular social enterprise plays in the lives of its various stakeholders. According to Saunders et al. (2019), there are five research philosophies: (i) positivism; (ii) critical realism; (iii) interpretivism; (iv) postmodernism; and (v) pragmatism.

Table 3.3: Comparison of research philosophies in business and management research

Ontology (nature of reality or being)	Epistemology (what constitutes acceptable knowledge)	Axiology (role of values)	Typical methods
Positivism			
Real External Independent One true reality (universalism) Granular (things) Ordered	Scientific method Observable, measurable facts Law-like generalisations Numbers Causal explanation Prediction as contribution	Value-free research Researcher detached Neutral, independent of what is researched Researcher maintains an objective stance	Typically deductive Highly structured Large samples Measurement Typically quantitative methods of analysis, but a range of data can be analysed
Critical realism			
Stratified/layered (the empirical, the actual and the real) External Independent Intransient Objective structures Causal mechanisms	Epistemological relativism Knowledge historically situated and transient facts are social constructions Historical causal explanation as contribution	Value-laden research Researcher acknowledges Bias by world views, cultural experience and upbringing Researcher tries to minimise bias and errors Researcher is as objective as possible	Retroductive In-depth historically situated analysis of pre-existing structures and emerging agency Range of methods and data types to fit the subject matter

Interpretivism			
Complex Rich Socially constructed through culture and language Multiple meanings, interpretations, realities Flux of processes, experiences, practices	Theories and concepts too simplistic Focus on narratives, stories, perceptions and interpretations New understandings and worldviews as contribution	Value-bound research Researchers are part of what is researched Subjective Researcher interpretations are key to contribution researcher reflexive	Typically inductive Small samples In-depth investigations Qualitative methods of analysis, but a range of data can be interpreted
Postmodernism			
Nominal complex Rich Socially constructed through power relations Some meanings, interpretations, realities are dominated and silenced by others Flux of processes, experiences, practices	What counts as 'truth' and 'knowledge' is decided by dominant ideologies' focus on absences, silences and oppressed/ repressed meanings, interpretations and voices Exposure of power relations and challenge of dominant views as contribution	Value-constituted research researcher and research embedded in power relations some research narratives are repressed and silenced at the expense of others researcher radically reflexive	Typically deconstructive – reading texts and realities against themselves In-depth investigations of anomalies, silences and absences Range of data types Typically qualitative methods of analysis
Pragmatism			
Complex Rich External 'reality' is the practical consequences of ideas Flux of processes, experiences and practices	Practical meaning of knowledge in specific contexts "True" theories and knowledge are those that enable successful action Focus on problems, practices and relevance Problem solving and informed future practice as contribution	Value-driven research Research initiated and sustained by researcher's doubts and beliefs Researcher reflexive	Following research problem and research question Range of methods: mixed, multiple, qualitative, quantitative Action research emphasis practical solutions and outcomes

(Source: Saunders et al., 2019)

After analysing the tabulated comparisons between the various paradigms, the researcher concluded that the interpretivist paradigm would be best suited for this study.

3.3.1.1 Interpretivism

The interpretivist approach integrates human interest into a study and presupposes that some elements of the study will be interpreted by the researcher. Social construction in the form of language, consciousness, shared meanings and instruments is seen as the only way to locate the reality. The interpretivist philosophy aligns with qualitative data analysis (Asenahabi, 2019; Myers, 2008).

Interpretivism is a broad philosophical position based on idealism and rejects the objectivist view that consciousness and meaning is mutually exclusive (Collins, 2010). The preferred data collection tools are interviews, focus groups and secondary data sources to derive meaning about a specific phenomenon from a variety of sources.

Data collected during interpretivist research could reflect a high level of bias due to human involvement. In addition, the generalisation of data is problematic as respondents' viewpoints are subjective. The benefit of using this approach however is the high level of validity and trustworthiness of the data collected since it reflects the lived experiences of the individuals concerned.

Table 3.4 highlights how interpretivism finds expression in ontology, epistemology, axiology and research methods.

Table 3.4: Interpretivist research philosophy – explains the meanings of the reality created by humans

Ontological assumption (nature of reality)	Epistemological assumption (what constitutes acceptable knowledge)	Axiological assumption (role of values)	What methods do you follow to undertake such a study?
<ul style="list-style-type: none"> • The reality is complex; it has multiple meanings, • Culture and language construct the reality • There is no one true reality • Reality is having diverse interpretations, experiences and practices • For instance, a reality “attitude towards GM crops” is not the same for all the farmers; it varies on the temporal, spatial, situation and personal aspects. 	<ul style="list-style-type: none"> • Simple theories and concepts • What a respondent farmers narrate, his /her stories (success or failure), perception and interpretations constitute knowledge • New understanding or a worldview either expressed by a respondent farmer or interpreted by the researcher constitute knowledge 	<ul style="list-style-type: none"> • Values of the respondents and the researcher is an important aspect required in the research – value-bound research • A researcher is a part of what is researched • Subjectivity is the essence of research • Researcher reflexive, which means as a researcher we examine ourselves that, how our assumptions, perceptions and conceptual understanding affect various decisions in the research process 	<ul style="list-style-type: none"> • The inductive research approach is followed (Theory building) • Research strategies like case studies, ethnography, grounded theory are adopted • Small sample size • In-depth interviews, focused group discussions • Qualitative methods of analysis – qualitative content analysis, thematic analysis • Range of data (number, text, visuals, artefacts etc.) can be interpreted

(Source: Saunders et al., 2019)

We therefore adopted interpretivism as the research philosophy to give expression to the various perceptions of the role of social entrepreneurship in youth development. According to Berger and Luckmann (1966), the reality is a social construct formed by an individual's social interactions and experiences; in other words, what could be a reality for one person might not be the other person's reality even if they experience the same phenomenon.

3.3.2 Research approach

Saunders et al. (2012) propose three research approaches viz. induction, deduction, and abduction. What differentiates inductive from deductive reasoning is that inductive reasoning is used in developing a theory while deductive reasoning aims at testing an existing theory (Streefkerk, 2019).

3.3.2.1 Inductive approach (inductive reasoning)

According to Goddard and Melville (2004), inductive reasoning is an approach that starts with observations and theories are then proposed towards the end of the study, based on these

observations. Bernard (2011) proposes that inductive research is a search of observed patterns in the data. From these observations the researcher/s will then form their hypotheses by theorising or explaining these patterns.

Saunders et al. (2012) caution that inductive reasoning is based on learning from experience. In other words, inductive reasoning is not completely void from a theoretical foundation as most research questions find their origins in theory. However, the aim of this approach is to derive meaning from the data set collected to identify patterns and relationships to build theory. Neuman (2003) agrees that inductive reasoning begins with detailed observations of the world, moving towards more abstract generalisations and ideas. By starting with a clearly defined topic, the researcher makes “empirical generalisations” and identifies relationships as the research progresses. Lodico et al. (2010) illustrate inductive reasoning as a “bottom up” approach to knowing. The researcher starts with observations and builds an abstraction or description of the phenomenon under study.

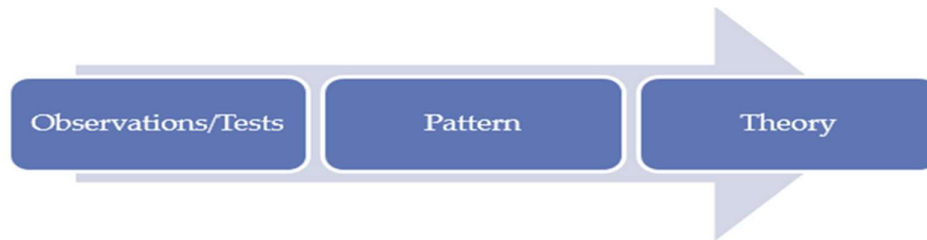


Figure 3.2: Inductive approach (Adopted from Lodico et al., 2010:78-79)

Inductive research is normally associated with qualitative methods of data collection and data analysis and is therefore the approach adopted for this research study.

3.3.2.2 Deductive approach (deductive reasoning)

Wilson (2010) views the deductive approach as being concerned with using existing theory to develop a hypothesis. The researcher then uses his research strategy to test the hypothesis. With the deductive design approach, the causal link of a particular theory is tested to see whether it is applicable in more general circumstances (Gulati, 2009). The deductive approach differs from the inductive approach in that it begins with an expected pattern “that is tested against observations, whereas induction begins with observations and seeks to find a pattern within them” (Babbie, 2010:52).



Figure 3.3: Deductive approach (Adopted from Babbie, 2010:52)

3.3.2.3 Abductive reasoning (abductive approach)

Saunders et al. (2012) claim that the abductive approach is a pragmatist perspective set to address weaknesses in the deductive and inductive approaches. Deductive approaches often have difficulty in selecting the appropriate theories to be tested by hypotheses formulation. The inductive approach on the other hand is criticised for not collecting data that is adequate for theory building. Bryman and Bell (2015) claim that the abductive approach is when the research process starts with 'surprising facts' or 'puzzles' and the research process is devoted to their explanation.

Table 3.5 illustrates the main differences between inductive, deductive and abductive reasoning. Based on a survey of the literature, the researcher concluded that the inductive approach would be the most appropriate for this study.

Table 3.5: Deduction, induction and abduction approach to theory development

	Induction approach	Deduction approach	Abduction approach
Logic	Here, a researcher use premises developed from observations to draw untested conclusions	Here, when premises based on an existing theory are true then the conclusions are also true	Here, a known premises (Generally some surprising or incomplete conclusions) are used to generate testable conclusions
Generalization process	From specific to general	From general to specific	Interaction between the specific and the general
Generalizability	The findings cannot be	The findings can be generalised to the research settings or the context the theory is applied	The findings can be generalised to the research settings or the context the theory is applied
Use of data	Researcher collects data to identify patterns, themes and come up with a conceptual framework as conclusion	Data is collected to test hypothesis related to an existing theory	Researcher collects data to identify patterns, themes and come up with a conceptual framework and to test hypothesis (from the conceptual framework) with subsequent data collection
Theory	Theory is built (note: theory cannot be verified by inductive research approach)	Theory is falsified or verified	Theory is generated or modified; mixing existing theories to build new theory or modify existing theory
When to apply?	When your research question is to answer; Why something happens? Lack of theory to explain the phenomena	When your research question is to describe; What is happening?	When your research question is to describe and test some surprising or incomplete conclusions.

(Source: Saunders et al., 2019)

3.3.3 Research strategy

The research strategy is described as “a logical manner or a master plan” which the researcher intends to follow (Bradshaw et al., 2001:71). Saunders et al. (2007) view the research strategy as a clear description of how the researcher will carry out the work. Saunders et al. (2012) identified several research strategies, inter alia experimental design, survey design, archival research, case study, ethnography, action research, grounded theory and narrative inquiry, which are explained below.

- i) Experimental design is a strategy where the cause-effect relationship between two or more variables is studied. The systematic manipulation of the independent variable allows the study of the corresponding changes in the dependent variable.
- ii) Survey design is when data is collected and analysed from a sample of individuals to answer research type questions such as ‘what’, ‘who’, ‘where’, ‘how much’ and ‘how many’.
- iii) Action research is a systematic inquiry where the researcher seeks to find solutions through his/her own participation and collaboration with the respondents in the study.
- iv) Grounded theory is a systematic inductive strategy used during qualitative research to develop theory.
- v) Ethnography is a strategy for exploring cultures and societies. The researcher collects data on a first-hand basis through direct interaction with the research subjects.
- vi) Archival research is a research strategy where primary sources held in archives are studied to gain an in-depth understanding of a phenomenon.
- vii) Finally, the case study strategy involves studying a social unit and answering ‘how’ and ‘why’ type research questions.

The case study was deemed the appropriate strategy to give direction to the philosophical underpinning of this study and to provide a clear guide of how the study intends to address the research questions.

3.3.3.1 Case studies

Creswell et al. (2007) as well as Vanderstoep and Johnston (2009) agree that a case study is an investigation into a modern phenomenon in its contextual reality. This type of study is particularly relevant in instances where the phenomenon and the context co-exist with blurred boundaries. Yazan (2015) and Yin (2018) add that a case study is a comprehensive contextual evaluation of the relationships between a relatively small number of conditions or events. Gustafsson (2017) argues that the choice of a single or multiple case study depends on the context in which the research is taking place, how much is known and how much new information the study will add to the body of knowledge. In other words it cannot just be to add to the number of pages of your study.

The advantages of using a case study strategy include data collection and analysis within the context of a phenomenon, integration of both qualitative and quantitative data in data analysis, and the ability to capture complexities of real-life situations so that the phenomenon can be studied at greater levels of depth. Disadvantages associated with case studies include lack of rigour, challenges with data analysis and little or no basis for generalisations of findings and conclusions.

According to its design, case studies in business research can be divided into three categories: explanatory, descriptive and exploratory (Yin, 2018). The researcher considered a case study to be appropriate owing to the descriptive nature of the study, as it is articulated in the research sub-questions, which were formulated to answer the main research question.

3.3.4 Research purpose

The literature highlights three main purposes for conducting research viz. theory building, theory testing and theory revision. Ellis and Levy (2009) note that the research problem influences the type of inquiry that a researcher could undertake which can vary from exploratory, descriptive, explanation, prediction, historical and evaluation research.

This study employed the descriptive form of enquiry as it seeks to describe an intervention and conditions in its specific context (Atmowardoyo, 2018). In line with Kelley et al. (2003) the researcher describes patterns and important factors such as behaviours and attitudes of the respondents in the study.

3.3.5 Demarcation and delimitation of study

The research study was limited to youth in Eersterust, a township situated in the Tshwane Province previously known as Pretoria. The City of Tshwane Municipality administers this region. The research was conducted interviewing past and present students (youth) and staff members (youth workers) of the Tshwane School of Music. All respondents used English when responding to interview and focus group interviews.

3.3.6 Research methods and processes

In this section, elements such as the population, sampling, data collection instruments, fieldwork, and data coding and analysis are discussed.

3.3.6.1 Population

All possible objects, subjects or members meeting a set of criteria for inclusion in a study are called a population (Polit & Hungler, 1999). Three youth workers were interviewed out a population of ten ($n=10$), as TSOM has a very small team and allowed us to investigate various viewpoints.

The set of requirements that the population must meet in order to be included as respondents in a specific study, is called the eligibility criteria (Polit & Hungler, 1999). In this study the participants had to satisfy at least one criterion: be a past or present staff member of TSOM for the interview component and must have some youth work experience in a township setting.

3.3.6.2 Sampling

Sampling is an important feature of all research (Bouma & Ling, 1999). A sample is a smaller representation of the target population (Zikmund & Babin, 2010). This subset of the population forms the respondents who will take part in the research project (Brink, 1996; Polit & Hungler, 1999).

A non-probability, convenience sample was used as it is based on the qualities of respondents who are proficient and well informed with the phenomenon of interest and what needs to be known (Bernard, 2002; Teddlie & Tashakkori, 2003).

A convenience sample is ideal, as we make use of readily accessible persons in a study (De Vos et al., 1998; LoBiondo-Wood & Haber, 1998). This implies that any case meeting our set criteria gets included in a convenience sample as part of the study. Participants are easy to approach; however, the risk of bias exists contrary to a random sample. Members of the population do not have an equal chance of being included in the sample. Obtained results might not be generalisable to the entire population.

Polit and Hungler (1999) state that sampling is helpful based on the fact it is more economical to choose a small number of participants. This study targeted 3 youth workers out of a potential of 10 past and present youth workers for the interviews. In addition to this, De Vos et al. (1998) indicate that in instances where the researcher has difficulty in identifying the members of a population, a convenience sample seems like a rational choice.

A sample size of three youth workers who were previously or currently employed by TSOM was selected for the following reasons: possibility that error may occur; the researcher's level of confidence; the estimated size of the population and the distribution of responses anticipated (Raosoft, 2011).

The reason for the relatively small sample size was due to the unavailability of staff and students to interview. TSOM has taken a total lockdown approach since the inception of the Covid – 19 restrictions and plan to resume activities later in 2022. Most of the staff were contracted as tutors and were asked to find alternative employment until their services were needed again. The majority of the students live in sub-economic conditions and tracking them down proved an exercise in futility. For this reason the researcher used the available respondents and content analysis as the two major data sources.

3.3.6.3 Data collection instruments

Semi-structured interviews were conducted with the three past or present youth workers employed by TSOM, during which a combination of open, closed-ended questions and structured questions will be included. The interviews enable us to explore the various views and experiences of the respondents. These views and experiences are assumed to have influenced their beliefs on matters relating to social entrepreneurship and youth development. The interview consists of key questions to gather specific and detailed information supplemented by additional questions in order to clarify certain discussion points (Gill et al., 2008). The qualitative research interview is described as “a construction site of knowledge” (Kvale, 1996:4). Interviewing increased in popularity as a means of generating information for both scholarly and professional purposes.

Semi-structured open and closed-ended questions were used as it lends itself to small samples, seeing that large samples can become too cumbersome (Van Manen, 1990). The interview is often viewed as a “passive instrument used by the interviewer for obtaining relevant information as respondents provide pertinent answers” (Silverman 2011:149). McAteer (2013) views the use of semi-structured interviews as important since the researcher and the participants can freely explore an honest and authentic account of the facts on hand. A semi-structured interview style proved helpful as it creates a trusting relationship between researcher and respondent as it allows his/her knowledge and understanding to be tested. The interview schedule employed is a practical approach in this study consisting of open-ended, close-ended as well as semi-structured questions. This gives respondents a choice of responses and ensures that the required information is gathered. We have incorporated some items from Phelps et al.'s (2009) list consisting of a 78-item measure of PYD in our focus groups interview guide.

The use of documents for the collection of qualitative data is helpful, provided it is handled with utmost care and the highest degree of confidentiality. Official documents used in this study include website data and annual reports. This information was used to corroborate participants' interview responses. This ensured the development of a better understanding of the research topic and assisted in cross-validating and corroborating findings. These documents are contextualised within the circumstances of their construct, in other words, events could be reconstructed and information about the status quo interpreted when analysing these documents. The review of documents is an unobtrusive method of inquiry and provides a rich framework from which participants operate (Silva, 2008). Organisational documents serve three purposes in qualitative research. It highlights new trends, indicate possible new questions as well as cross checking mechanism for other qualitative data emanating from the study (McMillan & Schumacher, 2010).

3.4 Fieldwork

Qualitative data was collected during a single data phase and analysis was conducted separately (Hammarberg et al., 2016). The researcher gave a thorough explanation of why and how they were to answer the questions and ample time was given for participants to do so. The qualitative research was conducted using online interviews according to the availability of youth workers of TSOM and arranged in advance, according to an interview schedule.

This interactive strategy of data collection through semi-structured interviews and document review was employed in this research. This fits in perfectly with the objectives of the study of being unobtrusive and non-interfering, especially when conducting semi-structured open-ended interviews. McMillan and Schumacher (2010) explain that qualitative data could also be collected using artefacts. This however will result in little or no interaction between the researcher and the respondents. It is also less reactive than interviews.

3.5 Data coding and analysis

During the analysis phase, the researcher conducted a process of organising, summarising, and interpreting the data as outlined by Ary et al. (2002). According to Petty et al. (2012), data analysis is when the researcher re-organises the responses from participants in a meaningful manner, by identifying key concepts and discussing them logically.

Each statement was examined to establish the significance and relevance to the study. The researcher established whether the statement seemed to have meaning to the participant in describing his or her experience; in other words, is the statement descriptive of the experience? The qualitative data was therefore analysed by using themes. A thematic approach allows the researcher to go back and forth through the data as this allows the researcher to identify emerging themes from the data (Lehner & Kansikas, 2012). The information gathered during the interviews allowed the researcher to draw conclusions and put forward recommendations accordingly. The validity of the interview data was assessed by identifying correlations with other responses given by the interviewees (Fowler, 1993).

3.5.1 Validity, reliability and triangulation

Tobin and Begley (2004) make the case that qualitative researchers should be explicit about the “legitimising criteria” that they employ to establish the robustness of their study. Robustness in qualitative research is demonstrated by way of validity, reliability and generalisability. They underscore the value of triangulation as a tried and tested means of ensuring completeness and confirmability of the data in various paradigms.

Golafshani (2015) agree that there is more than one way of establishing the truth by using validity, reliability and triangulation. In addition, Johnson et al. (2020) highlight the value of reflexive practices in qualitative research to ensure rigour. For this reason, triangulation of data

was used to increase the creditability and validity of this study. Data obtained from the organisation's website as well as a business plan were used as secondary data sources to corroborate certain claims made by the interviewees.

3.5.2 Position of the researcher

Qualitative and interpretivist research require a researcher to be critical and reflexive while conducting the research (Holmes, 2020). Making one's positionality explicit is particularly important when researching vulnerable and marginalised individuals (Shaw et al., 2020). Ganga and Scott (2006) posit that positionality is central to qualitative data collection. Jacobson and Mustafa (2019) emphasise *where*, *when* and *how* the researcher is socially located influences his view and interpretation of the world around him. Accordingly, the research interest, the approach to participants, the way in which questions are asked, and the interpretation of the data are directly related to positionality (Bourke, 2014).

Positionality is reflected in a fluid researcher identity conceptualised by the nationality, personal values, work experience, age and gender of the researcher (Medzani, 2021). This multi-dimensional nature of positionality is in stark contrast to the popular dichotomous insider-outsider notion presented in the literature (Lu & Hodge, 2019). It is thus of great importance to make the positionality of the researcher explicit in this study.

I am a middle-aged, Coloured, South African male. My academic background includes a BTech: Marketing degree as well as several work-related courses in marketing and sales in a corporate setting. I am passionate about life-long learning and the value of education to reverse the negative effects of the oppressive Apartheid system and the underdevelopment experienced by Post-apartheid South African communities. As a father of two sons, I am acutely aware of the value of a present, sober, dad to the development of his children. I am also aware of how dysfunctional families contribute to the negative state of our youth and the lack of opportunities available to township youth. For these reasons, I am conducting this research project in the hope to unlock the true socio-economic potential of youth that would otherwise be victims of the so-called poverty trap.

As a Christian man, I subscribe to strong faith, respect for human dignity, equal access to quality education, holistic wellbeing, restorative justice and fairness. This study may therefore implicitly and explicitly reflect these values.

3.6 Time horizon

Research can be grouped into two types based on time, i.e., longitudinal or successive independent samples and cross-sectional (Bryman & Bell 2015). A longitudinal study refers to the study of a phenomenon or a population over a long period (Caruana et al., 2015). A cross-

sectional study is a 'snap-shot' study of a phenomenon, or a cross-section of the population is studied at one time (Setia, 2016).

3.7 Secondary data collection methods

Official documents used in this study include student feedback forms, student score sheets, staff evaluation sheets and annual reports. This information was used to corroborate participants' interview responses. This ensured that we develop a better understanding of the research topic and assisted us in cross-validating and corroborating findings. The documents are contextualised within the circumstances of their construct, in other words, events can be reconstructed and information about the status quo interpreted when analysing these documents. The review of documents is an unobtrusive method of inquiry and provides a rich framework from which participants operate (Marshall & Rossman, 2006).

3.8 Primary and secondary data collection methods

Semi-structured interviews were conducted with the three youth workers currently or previously employed by TSOM, during which a combination of open, closed-ended questions and structured questions was included. The interviews enabled us to explore the various views and experiences of the respondents. These views and experiences are assumed to have influenced their beliefs on matters relating to social entrepreneurship and youth development. The interviews consisted of key questions to gather specific and detailed information supplemented by additional questions in order to clarify certain discussion points (Gill et al., 2008). The qualitative research interview is described as "a construction site of knowledge" (Kvale, 1996:4). Interviewing increased in popularity as a means of generating information for both scholarly and professional purposes. Secondary data sources included an in-depth website data analysis as well as studying a business plan document provided by TSOM.

3.9 Ethical considerations and risks

To protect the respondents from any harm or abuse, there are certain rules and regulations that a researcher should seek consent for prior to undertaking a study and adhere to during the study. Permission was obtained from the Cape Peninsula University of Technology by submitting the research instruments to their ethics committee (Appendix D).

"Voluntary participation and withdrawal: participants agreed to participate of their own free will and were told that they could withdraw at any time if they wished."

"Plagiarism: all sources cited properly acknowledged in compliance with the requirements of the Harvard system of referencing used at the Cape Peninsula University of Technology."

"Informed consent: prior to conducting the interviews the participants were properly briefed on the purpose of the study and their informed consent will be obtained".

“Privacy: the right to privacy was respected, as no questions intruded on their privacy were included in the interview schedule”.

“Fair treatment: all participants were treated with an equal degree of respect”.

“Anonymity and/or confidentiality: a form of coding used such that the collected data could not be attributed to specific participants”.

In addition to these ethical safeguards, participants were assured that confidentiality and anonymity would be observed and the information will exclusively apply to this study and will be archived out of reach of public scrutiny. Their dignity was respected throughout the research process. Prior to data collection, the purpose and significance of the study were carefully explained to the respondents (Cape Peninsula University of Technology, 2008).

Different types of risks were considered and planned for in this research study, as all three respondents were people of good standing in the community. Upon completion, the dissertation and supporting documents will be handed over to the library of the Cape Peninsula University of Technology for safe keeping. An electronic copy will be securely stored on the researcher’s external hard drive which is locked away in his personal safe as well as on the CPUT’s shared drive facility. Secondly, the reputational risk was mitigated by keeping the responses anonymous and making a copy of the transcript available to all the respondents for their approval. Risk of harm was considered as all interviews were conducted at the height of the COVID-19 Pandemic. For this reason, the researcher opted to conduct all interviews online via the MS-Teams platform to ensure that the respondents’ health and safety were not compromised. Financial risk was mitigated by supplying one of the respondents with a data bundle for the interview as that was a concern raised by him, having to interview his private residents.

3.10 Conclusion

Chapter 3 gave a detailed discussion of the paradigmatic underpinnings as well as the methodology employed by the researcher to answer the research questions and to reach the aims and objectives of the study as set out in Chapter 1. The research design section covered aspects of how the data would be collected, used, analysed and interpreted. The ethical requirements that guided the actions of the researcher and protected the rights of all participants in this study were also discussed in detail.

The next chapter is a detailed presentation, analysis and discussion of the data.

CHAPTER 4: PRESENTATION, ANALYSIS AND DISCUSSION OF RESULTS



Figure 4.1: Major codes emanating from the interview responses (Researcher, 2021)

4.1 Introduction

This word cloud collage (Fig 4.1) represents the codes emanating from the interviews regarding the role of social entrepreneurship in youth development in the City of Tshwane. These codes were used to develop the themes which were analysed to answer the main research question and sub-questions of this inquiry (Table 5.1).

Since social entrepreneurship is a relatively new field of study in South Africa, understanding the roles that SE can play a role in reversing the developmental deficit caused by the oppressive system of Apartheid would hold great value for all role-players concerned (government, communities, social enterprises and beneficiaries of the products and services produced by these social organisations) operating in a common ecosystem (Figure 2.6).

The previous chapter discussed the paradigm that underpins the study as well as the methodology employed to answer the research questions and to reach the aims and objectives earmarked for this study.

Thematic data analysis: Three ($n=3$) in-depth interviews were conducted with the staff of TSOM who occupied various positions throughout their involvement with the organisation. The insights and experiences of these individuals are critical in uncovering TSOM's role as a social enterprise in youth development. We have also performed content analysis of TSOM's official website as a way of cross-referencing our interview responses.

Table 4.1: Thematic data analysis

Research questions	Unit of Analysis	Data Collection Instrument	Unit of Observation
MAIN: How does Tshwane School of Music as a social enterprise effect youth development in Eersterust?	Individuals/ Organisation	Interviews/ Content Analysis	Teachers and Organisation's Website
RSQ1: What programmes are being used by TSOM to encourage youth development?	Individuals/ Organisation	Interviews/ Content Analysis	Teachers and Organisation's Website
RSQ2: Which essential elements constituting a successful youth development programme are present in TSOM?	Individuals/ Organisation	Interviews/ Content Analysis	Teachers and Organisation's Website
RSQ3: How can TSOM's Model of Social Entrepreneurship be scaled to other previously disadvantaged communities?	Individuals/ Organisation	Interviews/ Content Analysis	Teachers and Organisation's Website

(Source: Researcher, 2021)

During the data analysis, the researcher relied on the 6-step approach outlined in Braun and Clarke (2006) Figure for conducting thematic analysis during qualitative research.

- 1) Familiarisation with the data
- 2) Coding of the data
- 3) Generating initial themes
- 4) Reviewing the themes
- 5) Naming and defining the themes
- 6) Writing the report

4.2 Presentation and thematic analysis of the data

The presentation and analysis of the data in conjunction with the findings in this chapter must be viewed concerning the three central concepts under study in this inquiry i.e., social entrepreneurship, youth development and township communities. Three main themes and nine sub-themes emerged as integral to us understanding the phenomena under study and answering the main research question and sub-questions (Table 5.1).

Theme 1: Quality music educational programmes

- Sub-themes:**
- 1) Learning objectives aligned with industry demands
 - 2) Assessments practices aligned with formal qualifications
 - 3) Youth-centred classroom strategies

Theme 2: Normalising access to township youth

- Sub-themes:**
- 1) Access to skills transfer
 - 2) Access to quality education
 - 3) Access to partnerships (relationships)

Theme 3: Scalable township social business model

- Sub-themes:** 1) Expressing the ambition to scale
2) Intentionality in social entrepreneurship orientation
3) Key success factors for community-based SE

By answering the three research sub-questions, the researcher is of the view that the main research question, “How does Tshwane School of Music as a social enterprise effect youth development in Eersterust?” (Table 1:1), would consequently be answered.

The data, analysis and findings from the interviews and the content analysis concerning the first theme enabled the researcher to answer the first research sub-question, namely, “What programmes are being used by TSOM to encourage youth development?” (Table 1:1).

SECTION 1

Theme 1: Quality music education programmes

TSOM’s role as a provider of quality youth-centred music education aligned with industry norms and standards was highlighted through the data. From the data and reviewing the literature it became clear that youth should be at the core of everything done by a youth development organisation. This youth orientation ensures maximum impact and counters the concern expressed by **Respondent 2** that the ‘youth voice’ is excluded from the current discourse: “It feels like where’s the voice of the youth?” The respondent continued to explain his passion for youth work as “my passion is to, instead of just enabling them, giving them a platform” and “I was drawn to this child and youth care focus”.

From the conceptual framework, a note of caution should be sounded that youth do not operate in a vacuum but rather as part of a social eco-system. It is therefore important that educational efforts directed at the youth should be aligned with industry demands. In line with TSOM’s aim of providing accredited music theory and performance qualifications, the following sub-themes emerged.

Sub-themes:

1) Learning objectives aligned with industry demands

Respondent 2 emphasised the notion that if skills transfer were to be impactful and empowering, it needs to be directed at future demands “to really empower them with the necessary skills in the context of what the future of work looks like when you look at the digital domain”.

This understanding is echoed by **Respondent 3** who expressed this focus on a turnkey approach (a complete solution ready to be used immediately) to the skills that young people are empowered with as follows, “The kids would receive tools to better their lives and financially as well. To learn a skill that they can use in the real world and lift other people’s spirits in song, motivate and to get service themselves as a musician”.

2) Assessments practices aligned with formal qualifications

Respondent 2 remarked that “we’re the only township-based institution, music education institution that offers a BMus Degree course in partnership with the University of Pretoria”.

3) Youth-centred classroom strategies

Other elements of quality education were also brought to the fore through the data. The importance of using youth-centred classroom strategies was highlighted by both Respondents 1 and 2, expressed through the following excerpts:

TSOM employs classroom strategies that are youth-centred by adopting a holistic view of the child/youth. Accordingly, **Respondent 1** remarked: “So it’s intentional... and what is an intentionality about? Considering the child as a whole...don’t focus on the music of the child and forget about the character”.

Respondent 2 viewed a youth-centric approach as youth taking ownership “to see the impact of the programme in the lives of people and how they grow and how they take ownership for what they are doing”. The programme focuses on youth in the way in which the curriculum is delivered to the youth concerned.

Respondent 1 mentioned that “the model used by TSOM followed a more strongly ensemble playing more strongly group learning approach”. The use of ensemble playing (bands) to encourage group learning enables interactions between youths of various levels of competency: “My philosophy was to take our strong players to play with our so-called developing players”.

The issue of fatherlessness was identified as a major inhibitor to youth development in the community. In response, TSOM decided to employ more male than female tutors to model positive masculinity. **Respondent 2** stated the following: “Male tutors would model (what it means to be a man) then we’ll go to these kids other than just teaching them so that they can have a good sense of what it should be like”.

TSOM also applied the Circle of Courage PYD model, which reinforces positive assets and diminishes negative behaviour in youth. **Respondent 3** recounted: “They apply a strength-

based principle, which is a principle that we have used...the weaknesses are viewed as distorted strengths”.

While using music as a metaphor for life, **Respondent 1** explained his approach to resolving conflict in the classroom: “Then in conflict resolution as in improvisation (spontaneous creative playing), what do we do? The person who improvises we must give our attention to that person. We must accompany that person. We can't be louder, we now play a supportive role, because each individual would get a turn to become the supportive role player. In conflict resolution the principles are identical”. He explained at great length how he taught youth to give each one an opportunity to express his/her frustration without the other classmates interrupting until that person has made his/her point. Afterwards, the complainant will allow for others to provide their input, until all parties concerned have been heard and appreciated for their unique interpretation of a situation.

Respondent 3 agreed with the approach of using communication as a way of resolving conflict “in order to resolve any conflict that arose between students proved to be very effective in sitting down and explaining to them or showing them and both sides of the story and getting them to agree and create a more friendly environment for existing and working together”.

Respondent 2 expressed the need for a specific mindset when entering the classroom: “If you're really worthy of being called an educator, you will know that you cannot just possibly focus on the teaching of a child. Sometimes you must teach with the developmental principles in your heart. And this is how I believe you can teach the children to be caring because you must know how to work in the moment”. He also emphasised the need for creating the right atmosphere for learning to take place by creating a safe space.

Respondent 2 recounted: “Sometimes you have a pre-planned programme, and then you realise that they haven't eaten last night. So, the offering becomes something different. It looks like she's not in a happy space. And let's, let's have a conversation. And so, my best developmental principle is instead of trying to just minimise problems, you will learn to maximise the potential of the children. And that I think allows them for, for that empathy, not sympathy, and that sense of belonging, that safe space that brave space that I'm talking, it is basically in its simplest form, it is a model of fathering”.

Respondent 3 highlighted the importance of discipline to achieve excellence “under my guidance, I always instilled a sense of excellence. Which is achieved by repetition (which we refer to as practice). Discipline is one of the main takeaways of a child participating in a music programme because you cannot be successful in playing an instrument without discipline, you need that discipline to sit down and work through any obstacles difficulties that you experience and that is a very positive characteristic to have as a person and as a musician”.

Respondent 1 highlighted how personal reflection is used by students to encourage excellence: “I would go to the child, and I would say, how did you perform? What was your interpretation of your own performance? Now, asking a child this question is kind of difficult, you know, because they don't know the bigger picture the nerves and everything is overwhelming”.

Summary of Theme 1

Theme 1 emphasises that for skills transfer to be impactful, it must have a futuristic orientation. In other words, what skills will be needed when youth are entering the job market? Skills transfer that happens in the classroom must be turnkey. The youth should be able to walk into the workplace and be ready to participate as equal members of a team. Classroom strategies must highlight youth strengths and address youth needs. The use of creative conflict resolution approaches yields the best results.

SECTION 2

The data and findings from the interviews and content analysis concerning the second theme enabled the researcher to answer the second research sub-question, namely, “Which essential elements constituting a successful youth development programme are present in TSOM?”

From the literature, we know that social value creation is at the heart of any social enterprise. None more so than in the case of a YDP in a township community. The impact created by TSOM therefore must match the specific needs identified in the community in order to be seen as a successful project.

Theme 2: Normalising access to township youth

Township communities still suffer the remnants of the Apartheid system even though it is twenty-seven years since the dawn of democracy. Access to quality education, resources and partnerships were identified as critical interventions for the youth of Eersterust.

Respondent 2 expressed the following: “A lot of children just don't have the access, they have the ability, they don't have access and our desire was just to bring the school, a greater platform and to facilitate on behalf of the community”. This is a sentiment shared by **Respondent 3**, who mentioned that “there aren't many programmes like TSOM that focuses, their sole existence on youth development, you know? One of the models that TSOM abides by is normalising access”.

Sub-themes:

1) Providing youth access to quality education

Respondent 2, who is also one of the directors of TSOM, highlighted the need for quality education to township youth by saying: “You do not want any second-hand tuition or education to go to the townships, because we have been having that forever (referencing the experience of non-white citizens during the previous regime of an inferior educational system). That is the one thing that I do not compromise on, there is a risk in that, but it's also an opportunity”.

Giving access to quality education in this context consists of providing qualified teaching staff.

Respondent 1 confirmed his formal training through the following excerpts: “As a music teacher (first) as one segment of who we are, of course, you are primarily taught by your institution. I'm a graduate from the University of Cape Town, you're primarily taught how to engage and teach youth”. He continued by saying, “Prior to joining Tshwane School of Music I worked at private schools, and I worked at Model C schools. And prior to that point, I worked in NPOs and NGOs. During the period of working in the private school system and the model C school system, my heart started beating once again to go back to communities that doesn't have access financially, to be able to employ skilful people”.

The importance of formal training was confirmed by **Respondent 2** who said: “So that is my experience by training. I was trained as a teacher, I studied Sport Science, whilst working in the youth development outreach”. In youth work, “I was a trained facilitator national train the trainer when it comes to youth work for these restorative justice processes for working with the youth at risk. I'm actually qualified as a trainer”.

Respondent 3 echoed this sentiment: “Well, in the context of the School of Music, before I got there, I did a three-year music diploma course. In fact, I met the CEO of the Tshwane School of Music While I was studying at TUT. And he managed to recruit me from that point. I finished my studies while working at the Tshwane School of Music”.

Both **Respondent 1** and **Respondent 2** stressed the importance of upskilling staff members on a regular basis. **Respondent 1** recounted: “In 2020, Tshwane School of Music alongside a few other organisations, that is the South African Creative Industries Incubator, and a group called South Roots, we did a two-week workshop with a few American institutions, American NPOs and universities”.

Respondent 3 mentioned that, “I've attended a course at Imvula Training in partnership with the Jonathan Butler Foundation. Where I did a circle of courage course. Which deals with how to best address or assist the youth or youth development programme with tools and skills...”

Respondent 3 continued as follows: “While working at Tshwane School of Music, I participated in a few personal development programmes which were offered by companies associated with the Tshwane School of Music”.

This ongoing training allows the teachers to provide the best possible service to their clients (students) according to **Respondent 3**: “I’m also part of this survey called Gallop Strength Finder. Which is more like a self-discovery survey where upon completion, they give you an analysis of what your strengths and that really helped big time in knowing myself and understanding how I operate and offering the best services that I could. To the client, which are the students”.

2) Providing youth access to resources and support

Respondent 2 expressed his disappointment of the silencing of the youth voice as follows: “I am passionate about the restoring of the dignity of our young people. I am currently appalled ... Our offering is a music education offering where the kids come together once a week in ensembles (bands). Most children do not have their own instruments, so we try to make that available”.

Respondent 3 recounted: “We were given resources. We were trained and on a weekly basis. We held meetings in order to evaluate our processes and to find gaps, or to find ways to improve our offering. The support was immense”.

In terms of providing financial resources, **Respondent 3** stated: “TSOM has taken an approach. Programming valued at R10,000 for each child per year and essentially made it free. In its quest to normalise access, they acquired funding bursaries from a different companies and different government bodies and funding schemes all in”.

Respondent 2 said the following regarding creating performance opportunities: “So they are now so competent, that I can put them once a week in the Sheraton and they can actually perform because we have a contract with the Sheraton Hotel and they can earn money for themselves ... You know, there is no amount of money that one could equate with the sense that one got from working at TSOM”.

3) Facilitating access to partnerships (relationships)

The value of partnerships (relationships) was raised by **Respondent 1** in describing his relationship with the founders of TSOM: “I am what I am through the influence of others in others are what they are by my influence ... God doesn't give vision to everyone. He gives vision to some, and He gives many to fulfil this vision”. The following partnerships (relationships) were highlighted as important for youth development in TSOM’s case: partnerships with peers, families, community and industry professionals as confirmed by the theoretical framework used in this study (Figure 2.5).

Respondent 3 viewed the interactions between **peer partnerships** as important for the development of self-worth and identity. “You would see that this child gains a sense of identity

and self-worth, and you would see how socially they would begin to develop a sense of identity and become more confident... how positively they would engage with other students.” The peer partnerships also create a culture of caring, as can be seen from **Respondent 3’s** reply: “The nature of the work, which is music where students have to listen to each other. Yes, which is the first step of encouraging students to really care about one another”.

In forming peer partnerships, there must be guarded against the forming of cliques. **Respondent 3:** “I personally discouraged students not to associate in clicks. Every term we would reshuffle the schedule of bands and getting different kids to interact with each other. So that created a relationship between many different kids”. This was confirmed by **Respondent 1:** “You allow these individuals to interact one with the other because they cannot be a dynamic unit if they had personal issues, or I don't like this person within an ensemble ... and we would encourage relationship first before product...”

As one of the building blocks of society, **family partnerships** were emphasised as important to TSOM’s strategy of forming relationships. **Respondent 2** said: “The family as a unit is very important to us. And we create that ecosystem, we always want to create that, that sense of family of belonging, fathering with all the discipline that goes with it”. The respondent explained the reason for appointing more male tutors as a deliberate strategy to address the shortage of positive male role models in their community.

In another response, **Respondent 2** said: “Family is the thing ... Youth care workers still goes to the family after hours. We know that we can’t work in isolation, we say that the child comes from a home with his no father, always only the grandmother, so you have to invariably connect with these people”.

Relaying an incident with a particular family, **Respondent 1** said: “His dad wanted to get hold of him in a physical way. Because this is a big boy, you know? And I said to his father, no, allow me, the boy stole the laptop from our school. Allow me to give my own punishment to this boy ... What was the punishment, the punishment was, you come from your normal school in Tshwane School of Music, to do your homework, because this boy hated to do homework, then you will take your instrument that you will practice. And then after that, you can go home, that was the punishment”.

Community partnerships are viewed by **Respondent 1** as paramount importance in this social eco-system where youth development is taking place. “So, to me, number one, that’s been all has always been a case of how we can impact community, because I come from similar types of communities.” **Respondent 2** agreed: “In the hands of children, in fact, there is a lot of authority ... the school didn't come to this community to present a solution.... what

our approach is - the brilliance is already inside of the kids, it's our responsibility to call it forth and to facilitate”.

Respondent 3 focused on the interactions between TSOM and the Eersterust community. “The Tshwane School of Music excelled in the element of presenting or offering performances within the school and outside of the school, so we did a lot of community outreach performances around schools.”

Partnerships with **industry partnerships** were also identified as meaningful for young, aspiring, musicians. Their livelihoods depend on the ability to collaborate with other industry professionals.

Respondent 1 explained how he allowed **professional musicians** (staff members) to partner with students: “I did the identical thing to staff where I will say to staff you must perform with the children. Now your professional musician, your music teacher, now we must perform with whether they can play in your mind, or cannot play in your mind, our role is to be supportive, and to create this interaction away from peer to peer, and from strong to developing and from teacher to student that didn't exist in my philosophy because of the characters that you must teach”.

Explaining the kind of exposure offered by the programme, **Respondent 2** stated: “When you came into the system, you were very self-employed. Now when you can go overseas and come back you can go to the Sheraton Hotel and come back. Now you can play at the National Teachers Awards, and all these things have a responsibility as we teach you already ... give back because this is what the programme has done”.

Linking TSOM's students to the music industry is critical for their success so that their development does not happen in isolation but as part of an integrated supply chain.

Respondent 1: “And then the next step is to look at industry and to look at individuals in the industry and to look at where they find themselves and how have they done it from [an] exposure perspective, because our primary role is to influence thinking ... we will then speak of the five streams, and the most obvious will become music teachers, and the second most obvious will become performer[s]. And the next most obvious will become studio engineers, which people often use the word producers and then, of course, the next stream is then where others can do perform your works in terms of where you can get royalties from, or works for TV, or works for film or, etc., etc. And then one is to speak about the scope of what that is, but like teachers, the primary role in the responsibility of teachers is to use words and then to use some forms some form of other influences and then point to the people in the industry”.

Respondent 3 concurred that TSOM's approach is different from other music schools in that they create performance opportunities for their students. "Something that is different that the Tshwane School of Music adheres to ... Is creating opportunity to perform. Most music schools or institutions that I know only focus on getting the child to be able to play the music instrument and to pass the music exam."

Summary of Theme 2

In TSOM's context, one of the key aspects of youth development is normalising access. This is achieved by providing access to quality education through the following interventions: Being intentional about employing trained professionals. TSOM also provides resources and support, subsidised tuition to needy youth, and performance opportunities in the form of a work-integrated learning strategy. TSOM facilitates access to valuable partnerships, i.e., peer partnerships (where youth develop self-worth, confidence and a culture of care), family partnerships (intervenes in troubled relationships as a mediator to assist youth and parents to narrow the generational gap), community partnerships (providing live entertainment at community functions and creating a sense of cohesion amongst community members) and music industry partnerships (by giving youth access to their international, national and business partnerships). The access created by TSOM is an open opportunity for youth to capitalise on the access created through their affiliation with TSOM.

SECTION 3

The data and findings from the interviews and content analysis as well as the literature concerning the third theme enabled the researcher to answer the third research sub-question, namely, "How can TSOM's Model of Social Entrepreneurship be scaled to other previously disadvantaged communities?"

Theme 3: Scalable township social business model

Scaling a social business is a sure way of increasing its impact. Three important elements must be kept in mind when scaling a social enterprise: (i) the expressed ambition to scale; (ii) providing a model of best practice; and (iii) social entrepreneurship orientation.

Sub-themes:

1) Expressing the ambition to scale

While **expressing the ambition to scale**, **Respondent 2** also mentioned that TSOM has developed a workable business model. "I Realised that fathering is an issue in our tribe (speaking about the community) and if I can come up with a model, that is why I started with my kids just at home, to start to play music ... I think now we have kind of developed a blueprint, we can scale". He continued explaining that "the city of Tshwane started a process where they

want to establish arts forums in the community, or the creative industries as well. I was acknowledged in that space as the chairperson for this at yesterday's Arts Forum, which is massive. I don't need to be an Arts Forum Chairman, to do the work that I'm doing in the community, but it gives you some form of credibility".

With the city of Tshwane realising the value of the creative industries as partners in community development, TSOM is well-positioned to take a leading role as a credible social partner. The ambition to scale is therefore amplified by the express demand for social businesses' involvement to help address the systemic problems experienced by many South African township communities.

2) A model of best practice

Providing a model of **best practice** for other youth social businesses is important when attempting to scale impact. Expressing his desire to venture out on his own, **Respondent 1** mentioned: "I'm no longer part of Tshwane School of music, right? In the context of running the institution, and all of that. I'm now building my own let's call it clientele, our own school. But with a specific focus". Explaining his point of difference, **Respondent 1** continued: "Tshwane School of Music had broad strokes, as in covering multiple disciplines, etc., etc. and now in my personal and private capacity, the niche has been made smaller".

As part of understanding the key success factors for community-based SE, we asked the respondents to mention the top five "must have's" when starting a community-based social enterprise. All the respondents confirmed that TSOM's business model exhibits these qualities.

Respondent 1 indicated the following "must have's":

- i) "Number one, the individual needs a **sense of self-achievement**.
- ii) "Then number two, you must be very **adamant**. The thing that you would want to pursue, you must be very **driven** by that. So that in the NPO space in the social space, it is a challenge, and you must be **robust**, maybe adamant was not a word, but you must be robust.
- iii) And then my next point is to have a **passion for** the thing that you do for **yourself**, so that you can work with that **passion for other people**. It requires emotional intelligence more than normal.
- iv) It is then to know the people that you work with, or for or the people that you are going to engage just **to know the people** because the culture is important.
- v) And then to remind yourself that you do not come with a solution, you are not the solution. The **community** offers the solution, you come alongside to what that is, and you use a vehicle to speak into the need of the culture of the community."

From this response, we notice that **Respondent 1** highlighted entrepreneurial characteristics as vital to the success of the social enterprise.

Respondent 2 had a different focus and highlighted the need for resources:

- i) “The first thing I would want to look at would be a **facility** [talking about the option of full ownership or rental options of a building] for business activities.
- ii) The second most important thing is that you need **competent people** who are **qualified**.
- iii) The third thing would be you need a very strong **business case**.
- iv) Fourthly, I would say **community buy-in**.
- v) Don't wait until you have **money** for the resource to **start**. [He explained that many things can be achieved while you are raising funds for the business.] Funds are not unimportant; however, it should not be the driving force behind why you are in a social business. It should be to create social value.”

Respondent 3, the younger of the three, responded as follows:

- i) “OK. I would say the first one would be to **identify the client** and identify the client's needs. Which is a process that involves a lot of research as to what are the social ills.
- ii) The second step would be to **develop a strategy** to address those needs and have an implementation strategy.
- iii) And thirdly, would be to **create access**. In the form of **obtaining cash** as every programme requires funds to run or to keep its doors open, and it's very crucial to obtain funding for sustainability's sake.
- iv) OK, number four is **information and openness**. Clients must be informed as to what the programme is all about.
- v) And lastly. To give **feedback and evaluation**. Also making the priority to **exceed the clients' expectations**.”

Respondent 3 leaned towards the customer-centric approach and showed a great understanding of what it would take from a marketing point of view to build a successful SE. He highlighted aspects such as identifying the target market to customer satisfaction and feedback to ensure customer loyalty.

Other institutions and township social enterprises can learn the following from TSOM's example. **Respondent 1** explained that a youth development project should be context-specific although best practice examples could be gleaned. “So, how can other institutions benefit from our story, as much as we can benefit from their story through dialogue, and through the record of the things that we have done meaning of individuals of functions of achievements, etc., etc. We cannot start another Tshwane School of Music in Cape Town, we can't, because this is Tshwane School of Music.”

Respondent 2 stated the following: “People must understand that to put a community-based programme of quality, like what we have done, we don't settle for anything less than the fullest. Because we believe our children, they deserve it, you know, without any entitlement, that I believe that if you have that kind of conviction. There's a saying in Afrikaans that says, jy moet hare op jou tande het [You must be **tenacious** or **resilient**]”.

Respondent 3 mentioned: “I think that TSOM's business model is incredible, and I think it should be replicated to all townships ... Pointing to the nature of problems encountered by township youth”. This is his way of endorsing the model as an example of best practice.

From the literature, interview answers and content analysis, we learned that it takes a combination of entrepreneurial characteristics, resources, and sound business strategies to ensure the success of a community-based organisation.

3) Social entrepreneurship orientation

What sets social businesses apart from commercial businesses is the fact that they are intentional about bringing social change to bear. It is therefore important to understand whether this important aspect of social entrepreneurship is present within TSOM.

Respondent 2, who is one of the directors of TSOM, expressed it like this: “I regard myself as a social entrepreneur and this awareness also came about, as a result of the work that we were doing and are doing, but also as a trailblazer in the area of education and innovative models, more so to Kickstart to revitalise the township economy”. Elaborating on how TSOM was founded, the respondent said: “I could see immediately how I could be of use then and started to pilot all sorts of programmes from restorative justice to family group conferencing family preservation programmes. And those that I'm talking about the last 25 years of my body of work”. He then highlighted the value of brand equity in creating a level of credibility and trustworthiness for the business: “You treat it like a social enterprise, or a social entrepreneurship space. You must understand what your brand is all about. So, you must be able to speak and to articulate what your brand is”.

Respondent 1, who was one of the senior staff members, explained: “In 2018, I studied social entrepreneurship through the Gordon Institute of business sciences based on TSOM's founders' influence to bring a different perspective ... Our core business was fathering first, and we use[d] music as a vehicle. Secondly, we used these platforms to speak into the lives of children. Just to tell you that Tshwane School of Music was not just a music institution to teach people how to play an instrument but be fathers and we were there to develop essential skills within individuals. So, what is success then in this context? If a child can become a little bit more whole, a little bit more healed, then that is success”. The meaning of success in this

context is therefore the impact that was made on the lives of the students who studied at TSOM.

In fact, **Respondent 2** perceived the need for impact not just to the benefit of the students but also as critical to the survival of the social entrepreneur. “Be so passionate about people development beyond yourself that when things start to manifest, where you can actually smell the change within the hearts of young people, and the pride and the sense of achievement, and you know, TSOM is like that and then gives me enough fuel to move forward.”

Respondent 3 also highlighted the development of assets in the youth as central to the outcomes created by TSOM: “Using the vehicle of music to establish elements of confidence, Independence and self-worth”.

Summary of Theme 3

The main element uncovered in this section is that for a social enterprise to scale its impact successfully, it needs to satisfy three criteria. The SE must express the ambition to scale, provide a model of best practice, and have a social entrepreneurship orientation. There is immense need for social entrepreneurship interventions in township communities in South Africa and opportunities to scale will become available by way of government requests for innovative social solutions or pro-actively by venturing out during the normal course of running the business.

A model of best practice for a township SE must include inter alia (i) individuals with social entrepreneurial characteristics, (ii) a well-resourced business, and (iii) a customer-centric orientation to conducting business.

4.3 Conclusion

From the qualitative data collected through the interviews and content analysis from the organisational website, we were able to learn from all the respondents that TSOM plays a critical role in youth development in the Eersterust community.

Involvement in the community discourse, fatherlessness, the lack of access and the need for more social enterprises have been highlighted as some of the areas of concern to the youth in Eersterust. The absence of the youth's voice in the popular discourse was also highlighted as problematic by one of the respondents.

It was revealed that TSOM is a music education service provider that specialises in the delivery of high quality, youth-centred services to the Eersterust community. TSOM's learning objectives and curriculum are in line with industry demands and their assessment practices are aligned with recognised educational institutions such as the Tshwane University of

Technology, University of Pretoria and UNISA. TSOM employs proven classroom strategies (such as Circle of Courage) developed with the youth's wellbeing in mind and to maximise the opportunities for youth development. The leadership of TSOM invest in the continuous upskilling of staff and create opportunities for career advancement and growth.

The data analysis also revealed that TSOM facilitates the normalisation of access to township youth through skills transfer, quality education and encouraging partnerships with various role-players (Table 5.1).

TSOM has a scalable township social business model that could be used in other South African township contexts. They have the ambition to scale social orientation and can assist other organisations that are willing to discuss key success factors with them (Table 4.2).

4.4 Discussion of results

The research findings answered the research questions by using a combination of UNESCO's Sustainable Development Goals by 2030, Bronfenbrenner's SEM model, and the Social Enterprise Ecosystem Framework as analysis framework (Table 5.1).

Research sub-question 1: "What programmes are being used by TSOM to encourage youth development?"

RSQ1 was answered by the literature review, interview responses and website information. We were afforded the understanding of the nature of the programmes presented by TSOM. From the interview answers, we have gauged that the Executive (CEO) of TSOM was uncompromising in offering quality education to the youth of Eersterust Township. This is in line with the assertion of Kurilovas (2020) who posits that in order to empower individuals and counter poverty and exclusion, quality education proves to be an efficient tool.

It also resonates with UNESCO's Sustainable Development Goal 4, which highlights the provision of quality education as critical in transforming the world by 2030. It furthermore speaks to the TSOM website (Tshwane School of Music, 2021), which confirms their affiliation with UNISA by clearly stating that "TSOM follows the UNISA jazz curriculum and is an exam centre for UNISA's graded instrument, theory and performance exams". The partnership with the music therapy unit of the University of Pretoria is also mentioned on the organisation's website as well as by Oosthuizen and Viega (2014), who acknowledge TSOM as a contributor in "*A tribute to Nelson Rolihlahla Mandela*" (Nelson, 1994) regarding the first post-Apartheid president of South Africa, the late Dr. Nelson Mandela.

The data suggest that trained, motivated and professional staff is imperative when working with youth. The literature also places great emphasis on the qualities of the teacher to bring

developmental assets to bear in youth (Lai & Peng, 2020). The interview responses confirmed that TSOM places a high premium on upskilling and re-skilling of staff on a regular basis.

Research sub-question 2: “Which essential elements constituting a successful youth development programme are present in TSOM?”

The essential elements of TSOM’s YDP revolve around normalising access to the township community of Eersterust. They follow a strategy of facilitating (1) access to quality education (SDG 4), (2) access to decent work (SDG8), and (3) access to partnerships (SDG 17). This alignment to the UNESCO’s Sustainable Development Goals 2030 makes TSOM an ideal partner for government and other role-players in the social justice space.

As part of delivering access to quality education, TSOM prides itself in employing only qualified teaching and support staff. As an employer, therefore, TSOM must provide its employees access to a decent working environment. One respondent, a youth himself, confirmed that although he worked in a township community environment, he was able to comfortably support his family. TSOM also provides access to high-**quality resources** to staff and students such as music equipment, well-equipped studios/offices/classrooms and technology infrastructure. In a township setting, **finances** are normally a prohibitive barrier. TSOM counters that reality by providing students access to fully-funded scholarships in a supportive environment.

In line with SDG 17, TSOM understands the value of partnerships. For this reason, TSOM is intentional in providing access to peer, family, community and industry partnerships for all their young people.

By creating this type of access, TSOM addresses the identified need but also sets the youth up for the future world of work or study opportunities whichever way the young person wants to create a sustainable future for herself. As part of this social eco-system, TSOM’s programmes provide a safety net for those young people that would otherwise fall prey to the dysfunctionality that is rife in South African township communities.

Research sub-question 3: “How can TSOM’s Model of Social Entrepreneurship be scaled to other previously disadvantaged communities?”

For TSOM’s social enterprise model to be “worthy” of reproducing, a few key criteria need to be satisfied. All participants were emphatic in their approval of TSOM as a blueprint for other SEs in South African townships. Some participants referred to experiences in other organisations that did not come close to what they have experienced at TSOM.

Scaling TSOM's business model would therefore demand an expressed ambition to scale, provide a model of best practice, and have a social entrepreneurship orientation. The fact that TSOM's Executive (and respondent in this study) was approached by the City of Tshwane and the local arts community to chair a new forum speaks volumes of the effectiveness and impact the organisation has on the community.

The researcher posed the question. "What are the top five elements needed to build a successful SE?" The answers were tabulated as key success factors for scaling Grassroots SEs. **Community partnerships were identified as critical by all three respondents.**

Table 4.2: Top five elements of a successful social enterprise

Key success factors for scaling a grassroots social enterprises		
Executive	Manager	Administrator
Strategic Dimension	Personal Dimension	Business Strategy Dimension
Infrastructure	Sense of achievement	Customer-centric
Human resources (TEAM)	Determination to succeed	Business strategy
Business case	Passionate	Creating access (USP)
Community partnership	People's person	Community partnership
Finances	Community partnerships	Feedback and evaluation

(Source: Researcher, 2021)

Conclusion

Chapter 4 was instrumental in the researcher presenting, analysing and discussing the results of the research project with the reader. The themes were presented and discussed in great detail in order to link the research results with the research questions in Chapter 1.

The next chapter will summarize the conclusions and recommendations of the study.

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The aim of this study was to understand how Tshwane School of Music as a social enterprise effects youth development in Eersterust. Through our literature study, we discovered that *Positive Youth Development* is the prevailing approach with different versions and models being applied in specific contexts throughout the world. With the dearth of information on PYD in a South African context, we quickly realised that our study was well placed to answer some of the pertinent issues confronting many township communities in a post-Apartheid dispensation. For this reason, we adopted a qualitative study to gather rich data from the lived experiences of the respondents in an effort to bring youth development to bear amongst their students and co-workers.

The single case study approach was helpful for practical reasons of logistics and quality of the data as one could verify information shared by one respondent by fact-checking it with another respondent. The COVID-19 pandemic also made it very difficult for us to travel to this Gauteng-based organisation with various levels of national lockdown restrictions imposed during the course of our study. What follows is a summary of the chapters to ensure that this research has indeed met the scientific requirements.

5.2 Summary of chapters

The thesis is structured as follows:

Chapter 1: Background of the study

The chapter provides introductory remarks that set the scene for the study. An introduction elaborates on the current situation of unemployment in South Africa along with government's commitment and requirements to improve the status quo of youth unemployment in South Africa. The rationale, aim and objectives, research questions, research design and methodology as well as the division of chapters are introduced in Chapter 1.

Chapter 2: Literature study

This chapter focuses on the literature review, which forms the foundation of the study. A review is provided of the definitions of terms, social entrepreneurship, global trends in social entrepreneurship, social entrepreneurship in the SA context, youth development and PYD, amongst others.

Chapter 2.7 introduces the reader to the locus of the study, the Tshwane School of Music (TSOM). The information is presented in the form of an executive summary that provides a context of the experiences of the three respondents while working in various capacities at TSOM. Chapter 2.7 is therefore an actual account of what a social enterprise looks like and of

which the aim is to influence youth through programmes that will result in positive youth development. We paint a comprehensive picture of TSOM's business model by explaining the formation, operations and evaluation processes in place to ensure that TSOM delivers on its mandate. We present the information under the following headings: background; vision, mission and objectives; legal form and governance; selection criteria; services offered; projects; future plans, strategic partnerships and contact details.

Chapter 3: Research design and methodology

In this chapter, the research design and research methodology as underpinned by interpretivism are explicated. Arguments for the use of this paradigm are put forward as this method lends itself to phenomenology. Phenomenology as research methodology allows for using qualitative methods, which were employed in the research study. This is followed by a discussion of the research process and sampling procedures used for the relevant interviews. Issues of validity and reliability are discussed, followed by a section elaborating on how the data analysis was done. The chapter ends with the ethical considerations involved in the study, including consent, voluntary participation and privacy concerns.

Chapter 4: Presentation, analysis and discussion of data

In this chapter, the focus shifts to the results relating to the research questions. The aim is to present a richly descriptive, analytical account of youth workers' experiences during their day-to-day functioning. At the beginning of the chapter, the analysis and presentation of the qualitative data, i.e., the verbatim interview responses of youth workers are presented. This means that expressions, grammar and wording are presented as per the direct words of the respondents. Emerging themes are identified for recommendations of further action.

Chapter 5: Conclusions and recommendations

This chapter provides a theoretical summary of the study and serves as a response to the main research question. The logic of the study is summarised, reflecting on the preceding chapters in relation to that which have been extrapolated from the study. The value added by the study is also summarised in this final chapter. The chapter refers to the aim and objectives as discussed in previous chapters:

- How can social entrepreneurship contribute to youth development in Eersterust in Tshwane?
- How does Tshwane School of Music as a social enterprise achieve sustainability and effectiveness in the community?
- What are the current social entrepreneurial activities employed by Tshwane School of Music?
- Which elements make up a successful youth development programme?

- How can Tshwane School of Music's Model be replicated in other communities?
- Finally, a summary of the key findings of the research study is presented

5.3 Findings of the study

In line with Cloutier and Ravasi's (2021) assertion, the researcher included an Analysis Framework Matrix to increase the reliability and trustworthiness of the data analysis process. This is a practice supported by Branchi et al. (2014) and Verdinelli and Scagnoli (2013), who view the use of a framework matrix as a way to organise, summarise, simplify or transform the data as well as displaying the findings in a logical format.

Table 5.1 presents a matrix that summarises the findings and conclusions as analysed against three major models and theories, i.e., Sustainable Development Goals 2030, the Socio-Ecological Model (SEM), and the Social Enterprise Ecosystem Framework. The matrix also highlights the three major themes emanating from the interviews conducted during the study.

Table 5.1: Analysis Framework Matrix (Source: Researcher, 2021)

Analysis Framework Matrix						
Thematic Analysis		Analysis Model and Theories	Research sub-questions	Objectives	Summary of Findings	Conclusions
Theme 1: Quality music education programmes	1	Analysis Model and Theories	RSQ1. What programmes are being used by TSOM to encourage youth development?	O1. To establish the nature of the youth development programmes currently used by TSOM	<ul style="list-style-type: none"> - For skills transfer to be impactful and meaningful, it must have a futuristic orientation so that youth are prepared for the job market of tomorrow. - Skills transferred in the classroom can address the current skills needed in the music industry. - Skills training for youth should be fit for purpose as it allows them to participate as equal members of a team/band. - Classroom strategies that highlight youth strengths and address youth needs are the most effective. - The use of creative conflict resolution approaches yields the best results. - Upskilling and re-skilling of teaching staff improve teacher morale and gives fresh and modern approaches to existing problems. 	The type of programmes offered by TSOM could be described as a quality music education programme. By employing practices in line with UNESCO's SDG 4 which aim to "ensure inclusive and equitable, quality education and promote lifelong learning opportunities" for youth and community musicians The skills developed at TSOM enable youth to contribute meaningfully to their own lives, their families as well as the community at large in line with the SEM assertion that youth is part of a social ecosystem. TSOM is intentional in ensuring the right staff members are employed to impact areas of greatest need in line with the Social Enterprise Ecosystem Framework (SEEF).
	2	Sustainable Development Goals 2030				
	3	Social Enterprise Ecosystem Framework				
Theme 2: Normalising access to township youth	1	Analysis Model and Theories	RSQ2. Which essential elements constituting a successful youth development programme are present in TSOM?	O2. To investigate whether there are similarities between TSOM and other successful YDPs	<ul style="list-style-type: none"> - A key aspect of a successful youth development programme is normalising access. - TSOM provides access to quality education through employing trained professionals, providing subsidized tuition to needy youth and performance opportunities in the form of a work-integrated learning strategy. - Creating a decent working environment by providing modern facilities and equipment as well internet access to staff and students. - Access to valuable partnership i.e., peer partnerships (youth develop self-worth, confidence and a culture of care), family partnerships (acting as mediators in strained parent-child), community partnerships (encouraging community cohesion by providing entertainment at functions) and music industry partnerships (through access to their international, national and business partnerships). The access created by TSOM is an opportunity for youth to capitalise on the access created through their affiliation with TSOM. 	From the interview responses and the website analysis, it is evident that TSOM is using tried and tested PYD models and practices i.e., Circle of Courage. Classroom strategies and practices are tailored to cater for their local context. In line with SDG 8, they provide a decent working environment for their staff (some of which are youths themselves) while employing a work-integrated learning approach for their students. This enables the youth to be gainfully employed, should they wish to follow a music career after completion of their training at TSOM. By providing youth with access to partnerships (See SDG 17 that highlights the importance of partnerships) youths are exposed to opportunities in the music and related industries. In line with SEM , most teachers are recruited from the surrounding communities which also align with the second pillar of SEEF i.e., 'quality of life'.
	2	Sustainable Development Goals 2030				
	3	Social Enterprise Ecosystem Framework				
Theme 3: Scalable township social business model	1	Analysis Model and Theories	RSQ3. How can TSOM's Model of Social Entrepreneurship be scaled to other previously disadvantaged communities?	O3. To examine whether TSOM meets the requirements for scaling a social enterprise	<ul style="list-style-type: none"> - For a social enterprise to scale its impact successfully in PDCs, it must satisfy three criteria: The SE must express the ambition to scale, provide a model of best practice and have a social entrepreneurship orientation. - There is a great need for social entrepreneurial intervention in South African township communities. - Opportunities to scale come by way of government requests for innovative social solutions or pro-active by SE venturing out during the normal course of running their businesses. - A model of best practice for a township social enterprise must include amongst other things; individuals with social entrepreneurial characteristics, a well-resourced business as well customer-centric orientation to doing business. Most importantly it needs a social contract with the community within which it hopes to operate. 	From the literature, interview responses and website analysis, it is evident that TSOM meets the requirements to scale its business model to other communities. This will lighten the social burden on SEs which is in short supply in South African townships. An area of concern is the fact that funding remains a challenge to SEs which is represented by pillar 1 of SEEF (See SEEF Model). A list of 15 key success factors was identified amongst which entrepreneurial characteristics, organisational structural elements and business strategies were highlighted as the most critical elements for township social enterprises to be successful.
	2	Sustainable Development Goals 2030				
	3	Social Enterprise Ecosystem Framework				

5.4 Realisation of aim and objectives

In reviewing the objectives reflected in the analysis framework matrix (Table 5.1), we believe that the aim, “To understand how Tshwane School of Music as a social enterprise effects youth development in Eersterust”, has been met. For this reason, we consulted the literature and current study to determine whether we were successful in our quest to answer the research questions.

5.4.1 Objective 1: To establish the nature of the youth development programmes currently used by TSOM

This objective required us to consult the current body of knowledge and the findings from this study regarding which youth development programmes are currently aimed at addressing youth development. We have therefore looked at three major youth development theories i.e., Positive Youth Development, Social-Ecological Theory and the Empowerment Theory. We also considered various models such as Circle of Courage, Benson’s 40 developmental assets, Lerner’s 5Cs and 6Cs models, Catalano’s 15 PYD constructs, Social Emotional Learning and the “Being” approach.

This study revealed how TSOM is embedded into the community ecosystem of Eersterust. This finding confirms Bronfenbrenner’s SEM theory which posits that community organisations do not operate in isolation but in concert with other role-players such as families, peers and communities. It is this symbiosis that creates an environment conducive for youth to thrive. It also allows TSOM to be impactful in their offering as it speaks directly to the identified need in the community ecosystem. In this instance, fatherlessness, lack of access and lack of quality youth development programmes were identified as some of the big issues facing the community. TSOM’s founders were very clear on the type of programmes that they wanted to offer and focused on aligning their goals with the 2030 UNESCO SDG goals 4, 8 and 17 that speak directly into providing universal access to quality education for all, access to decent work and access to partnerships.

We can therefore conclude that the nature of TSOM’s programme is a quality music education PYD programme that draws on multiple theoretical underpinnings and which is modelled on the Circle of Courage Model. The mode of instruction is accredited weekly individual and ensemble classes in a safe and well-equipped facility that could be classified as a decent workplace. The programme addresses community-specific needs such as fatherlessness, lack of access, shortage of quality youth development programmes and music therapy interventions in the Eersterust community.

5.4.2 Objective 2: To investigate whether there are similarities between TSOM and other successful YDPs

As explained in the preceding paragraph, the design of an YDP depends on the theoretical underpinnings, the model, and the context in which the programme is presented. Since context can vary, one has to consider theory and model and mode when drawing a comparison between TSOM and other successful YDPs.

Music is seldom used as a youth development tool. However, organisations such as YWAM (www.ywamtoowoomba.com, 2021) and The Elma South Africa Foundation (www.elmaphilanthropies.org/south-africa, 2021) have shown great success using a similar approach as TSOM.

Alvarado et al. (2017) include the following nine key success factor programmes from the National Research Council and Institute of Medicine (2002) for developing successful PYD's in middle and low-income countries:

- i) Opportunities for skill building and mastery
- ii) Supportive adult relationships
- iii) Engagement not only in community activities but also in programme design, implementation and evaluation
- iv) Clear expectations for behaviour, as well as increasing opportunities to make decisions, participate in governance and rule-making, and take on leadership roles as one matures and gains more expertise
- v) A sense of belonging and personal values
- vi) Opportunities to develop social values and norms
- vii) Opportunities to make a contribution to one's community and to develop a sense of matter
- viii) Strong links among families, schools, and broader community resources)
- ix) Physical and psychological safety

All the key success factors are present in TSOM as commonly associated with the YDP's review in their report for USAID, PEPFAR and YOUTHPOWER Learning, "*A systematic review of positive youth development programmes in low- and middle-income countries*".

According to Shek et al. (2019), there are four common elements in all PYD models: (1) building on youth strengths; (2) developmental plasticity; (3) internal developmental assets; and (4) external developmental assets. Iachini et al. (2014) and Chang et al. (2016), on the other hand view programme design as an iterative process. Shek et al. (2019) identified the following facilitators or barriers to successful programmatic implementation: (i) "contextual/environmental factors (e.g., parental involvement, relationships with school

personnel”); (ii) “organisational factors (e.g., implementation support and responsiveness of staff”); (iii) “programme-specific factors (e.g., curriculum design”); (iv) “coach factors (e.g., existing relationships with participants, responsiveness to participant's needs”, and (v) “youth factors (e.g., behavioural and discipline issues”).

Based on our findings from the interview responses and the website content analysis, TSOM qualifies as a successful YDP (see Analysis Framework Matrix). This objective has therefore been met to show the similarities between TSOM and other successful youth development programmes (YDPs).

5.4.3 Objective 3: To examine whether TSOM meets the requirements for scaling a social enterprise

The 6-Step scaling process (Alvarado et al., 2017) allowed us a comparative view of the process TSOM should follow when scaling the impact of their SE (Figure 2.10).

Ćwiklicki (2019:56) posits that prior to scaling social impact the existing model must prove its viability. In the same study, it was found that “the most significant for scaling social enterprises internationally are earnings generation and alliance building, next staffing, communicating and replicating. Less significant are lobbying and stimulating market forces”. This is in line with the findings from our interview responses from the three TSOM staff members. Fritsch et al. (2020) agree with our study’s findings that scaling should be contextually relevant as the problems in various social contexts might be vastly different. This is also the reason why the off-the-shelf approach will not work when scaling a social enterprise such as TSOM as community partnerships is a key ingredient to ensure community ownership and to increase impact as it addresses community-specific problems. From the findings of this study, it’s clear that TSOM complies with the requirements for scaling its model to other PDCs in South Africa. A cross-cutting scaling strategy implies the seeking of alternative resources, building of networks and partnerships and broadening of the problem frame in agreement with Moore et al. (2015).

5.5 Recommendations

The primary aim of the study was to understand how Tshwane School of Music as a social enterprise effects youth development in Eersterust. We used the frame of the UNESCO SDG’s social-ecological model along with the social enterprise ecosystem framework to arrive at the findings which led us to the following recommendations:

- i) Youth training programmes should focus on skills transfer for youth to be better prepared for the world of work.
- ii) Youth training programmes should factor future job requirements into their offerings so that their students are at the cutting edge of innovation.

- iii) Government should collaborate with social enterprises to normalize access in previously disadvantaged communities (PDCs).
- iv) More industries should prioritise youth partnerships as it will assist in bridging the skills gap when youth enter the workplace and it will ensure the sustainability of the industries.
- v) Government could assist in the scaling of proven social enterprise models as a vehicle to address dysfunctionality in many communities in South Africa.
- vi) Social Enterprises must have a funding mix that is able to sustain them during times of economic hardship such as COVID – 19. TSOM's program was not spared the economic impact of the pandemic and had to close down the program to be re-opened in late 2022 .
- vii) We propose a cross-cutting scaling strategy for TSOM which incorporate various elements of the three major strategies i.e., scaling out, scaling up and scaling deep.

5.6 Limitations of the study

The research is limited to Eersterust, a township in Tshwane, previously known as Pretoria. Our empirical investigation was informed by only a few respondents consisting of current and past staff members (youth workers) of the Tshwane School of Music using a qualitative approach. The findings of this study can therefore not be generalised to a wider community context based on this study alone.

5.7 Recommendations for further research

The main aim of the study was to understand how Tshwane School of Music as a social enterprise effects youth development in Eersterust. This being a single case study leaves us with many unanswered questions relating to the impact of social entrepreneurship on youth development. We therefore recommend that a multiple case study be conducted to explore this phenomenon further.

We also propose a study that includes a mixed methods approach to reflect the views of the youth as well.

Developing an impact assessment tool will allow stakeholders to measure the social impact created by South African township based social enterprises.

5.8 Conclusion

The findings of this empirical study highlight the valuable work social enterprises are producing in local township communities in developing the youth. It brought to our consciousness the fact that innovative approaches and fit for purpose classroom strategies are yielding the best results when working with young people. It shone a light on the value of partnerships in bringing

about meaningful and impactful change which is critical for human development. Social enterprises, like commercial ventures, are exposed to macro socio-economic and political realities which impact their ability to deliver on their mandates. A crisis such as the COVID-19 pandemic impedes them from doing the work that they are best placed to do in communities at risk.

This study also highlights the resilience of South African township communities that are uncompromising when it comes to delivering quality services to the most vulnerable sectors of our communities. It also gives us hope that models of best practice do exist that if scaled could assist in reversing the huge discrepancy between the various communities in South Africa today.

5.9 The researcher's personal reflections on the study

As a novice, the researcher found this journey extremely satisfying. It allowed him an opportunity to combine two of his passions, which is business and music. What made the investigation more significant was that although the researcher was experienced in commercial business ventures, social ventures were a foreign concept to him.

Working with youth could also often be viewed with much scepticism as it is associated with a rebellious phase of a child's development. The study filled the researcher with renewed hope that South African youth are not disengaged from the communities and their world. In fact, given an opportunity, they could be a very valuable partner in creating community cohesion and pride for their families.

The research journey was one of trial and error. Although there was assistance in the form of a supervisor and co-supervisor, training courses and the like, it is a road of self-discovery. Our research strategy had to be flexible and innovative as we were confronted by a worldwide pandemic that caused many cancelled interviews and fieldwork trips which could not happen due to national lockdown. It is against this backdrop that a sense of achievement wells up as we have arrived at this juncture to see how this study can assist in moving the needle forward in an attempt to bring the idea of a "new" South Africa to bear for future generations.

In a sense, the significance of us investigating the phenomenon under study in a place called Eersterust (meaning *first rest*), is not completely lost in symbolism as we know that there is still much to do.

In the words of our first democratically elected president, Dr Nelson Mandela in his 2008 book *“Long Walk to Freedom”*:

“I have discovered the secret that after climbing a great hill, one only finds that there are many more hills to climb. I have taken a moment here to rest, to steal a view of the glorious vista that surrounds me, to look back on the distance I have come. But I can rest only for a moment, for with freedom come responsibilities, and I dare not linger, for my long walk is not ended” (Mandela, 1994:751).

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APPENDIX A: INTERVIEW GUIDE FOR YOUTH WORKER

I am Henry Oswald Esau and I am conducting research on the topic: **THE ROLE OF SOCIAL ENTREPRENEURSHIP IN YOUTH DEVELOPMENT: The Case of a Music School in the City of Tshwane, South Africa**. The research aims to explain the role of social entrepreneurship in the development of youth in Tshwane, understand the nature of existing social entrepreneurial activities in the Eersterust community that encourages youth development, investigate the essential elements that make up a successful youth development programme as well as to examine the possibility of replicating a workable model of social entrepreneurship in other previously disadvantaged communities. This interview will be recorded for capturing purpose and your responses will remain anonymous.

A. Introduction

1. Tell me about yourself and your position in the organisation (TSOM)?
2. How long have you been working as a youth worker?
3. What kind of training have you undergone in order to do what you do?
4. Did your training prepare you for what you are dealing with on a daily basis?
5. Please explain your answer for the previous question?
6. How do you feel about working for TSOM?
7. Tell me about the experiences you've had that brought you to this conclusion?
8. Have you noticed any changes in your personal development since being at TSOM?
9. Give me a few examples of the changes that you've experienced?

B. How does TSOM effect YD in Eersterust

10. Do you think that TSOM plays a role in YD in Eersterust?
11. Please explain what you mean by that?
12. How do you assist students to be more caring?
13. What do you do to build character in students?
14. How to you encourage students to connect with others?
15. How do students improve their competence under your guidance?
16. Explain how do you instil confidence in students?

C. What are the essential elements of a successful YDP that form part of TSOM's model

17. What are the top 5 things needed to start a successful Youth Development organisation in a township environment?
18. Do you think TSOM is successful at Youth Development and why?
19. How often during the week should a YD programme be hosted and why?
20. Do you feel that you are effective in your job?
21. How do you measure your effectiveness/success?
22. Do you think that youth in other townships could benefit from TSOM's business model?
23. Please explain your answer?
24. Do you feel supported in your job?
25. Explain how you are supported or not supported at TSOM?
26. What are some strengths, weaknesses, opportunities and threats that you are aware of in TSOM?

Thank you for taking part in this interview

APPENDIX B: VERBATIM INTERVIEW TRANSCRIPT FROM YOUTH WORKER

<p>Interviewer: HE Please tell me about yourself and what your activities involve in the organisation (TSOM)?</p>
<p>Interviewee: YW1 So tell me about yourself yesterday, okay, is, tell me about myself in the context of TSOM, or tell me about myself in the context of anything? Because we wear many hats. So just to say, I've been the programme manager of the Tshwane School of Music since 2013, up until 2017. And in 2018/2019, I became the development and innovation manager for the Tshwane School of Music.</p>
<p>Also, to say to you that 2020 has brought a different turn to the institution, and then 2021 I've decided to pursue a different avenue away from managing and being a developing and innovation manager for the institution. So that is my past and my current. So basically, I've been at Tshwane School of Music since 2013 to 2020.</p>
<p>Interviewer: HE Okay, so, so how are these you roll? Kind of what you think you, you moved away? What, what are you currently doing different to?</p>
<p>Interviewee: YW1 So I'm not I'm no longer part of Tshwane School of music, right? In the context of running the institution, and all of that. I'm now building my own let's call it clientele, our own school. But with a specific focused, you know, in Tshwane School of Music had broad strokes, as in covering multiple disciplines, etc., etc. and now in my personal and private capacity, the niche has been made smaller. Also, I think that 2020 has brought some quite creative aspects to all of us. So that I think is broad stroke concerning me right should be with you question but still, I mean, I can answer from 2013-2020.</p>
<p>Interviewer: HE Now that that is amazing. Okay, so, so besides starting at 20 School of Music in 2013, a lot of you have been.</p>
<p>Interviewee: YW1 I just missed you, the, I missed you.</p>
<p>Interviewer: HE Yeah. How long have you been involved with youth working perfectly with youth? Your?</p>
<p>Interviewee: YW1 How long, right? I started my teaching career informally and formally. Right. I started in 1998. So since 1998, up until today, I've been involved with youth. Really, really, right. It's been a long time in many different types of institutions and organisations, from social enterprises, to NPOs, to NGOs, to schools, to private institutions, you name it, I've done that.</p>
<p>Unknown Speaker 9:33 Wow. Wow. Wow. So, look, I almost feel</p>
<p>Interviewer: HE safe to ask you this question. Basically, because you, you have this vast amount of experience. But prior to starting, do you have any specific training focuses on, on youth?</p>
<p>Unknown Speaker 11:15 It's amazing.</p>
<p>Unknown Speaker 11:17 Obviously, you know, that gives as the, the base social entrepreneurial school at the moment in the country,</p>

Unknown Speaker 11:26

one of the best programmes that they

Unknown Speaker 11:30

have also Gibbs

Interviewer: HE

alumni. So I've got a lot of time for them. They've got an absolute fantastic business school they, so yeah. So how do you feel your training prepares you? Do you think that it prepares you adequately for what your day to day basis?

Interviewee: YW1

So technically speaking, so let's look at the University of Cape Town is as my first platform of training, right. And then training, in my perspective has two forms, it has the formal form, meaning study, and research, etc., etc. And then training is in-service, paraxial, you know, so, coming from a perspective of UCT who trained me, they trained you, as one who understands the art of music, whether that is it from a theoretical perspective, whether it is from a historical perspective, whether it is from a cultural perspective, whether that's from a practical perspective, you are taught these things, but when it comes to your topic, social entrepreneurship, we were not taught that, and that has not been a focus. Now comes the praxis that has taught you through experiential learning, and of course, conversating with others, that is another sphere. So to answer you bluntly in that sense, the answer is no, you have not been trained adequately from a, from a social enterprises or a social investment or social entrepreneurship perspective, never, never, never, to say something. Well, in terms of that, that in 2020, the Tshwane School of Music alongside a few other organisations, that is the South African Industries incubator, and a group called South Roots, we did a two week workshop with a few American institutions, American NPOs, and universities, and so on, so forth. And for the first time, I've heard of something called an arts social entrepreneur, and or an arts Business Administration qualification from those institutions. And to find out that there are only between seven and eight years old, seven and 10 years old, and where you can we have an arts focus, but South Africa does not have that hands up.

Interviewer: HE

Through looks, South Africa is lagging far behind the rest of the world when it comes to social enterprising.

Unknown Speaker 14:04

And it's something that I think in the coming years is going to become more and more relevant. Because as you know, the gap between the rich and the poor is exponential. So let me just stick to my questions here. Otherwise, I'm going to go on a rant I'm very passionate about these things. So

Unknown Speaker 14:27

please describe how you bought it.

Interviewer: HE

Are you were supported in your 30s actual Do you feel that you were that you were supported?

Interviewee: YW1

Well, I, I think the way to answer that question is this being a manager. You're, you come with certain set skills, you're employed for certain set skills in order to bring a certain dynamic to the institution and take the institution to a certain form. So one, you were employed with certain set skills. So to answer the question, basically would say the answer is yes, from the perspective of senior management to management, in terms of support, if you like from an institutional perspective. And then as a manager, of course, you need to put things in place, you need to come with vision, and you need to come with inputs and Freddie and Beth's vision was always that they don't micromanage you that doesn't exist, that the platform is given for you to use your gifts, and to use your intuition and your skill and etc., etc. So in a nutshell, the answer is yes.

Unknown Speaker 15:43

Okay, so

Interviewer: HE

if you can give me an idea of how you felt working for to...

Interviewee: YW1

So the first thing to say, you know, our life is based on the vision that we have as individuals, the drives that we have as individuals, the goals that we have as individuals, your background, and, and your church influence, and all of those things plays a major role. So, to me, number one, that's been all has always been a case of how can we impact community, because I come from similar types of communities. So it is, it was, it was like a hand that fits in a glove to join the vision of F and B with the venture that they wanted to do. And ultimately, as, as Myles Monroe said that God doesn't give vision to everyone. He gives vision to some and He gives many to fulfil this vision is to come alongside in that sense, and that's how I see that. And I've seen so my age, and my experience has brought me to a position to say it is about it is about making impact and bringing influence. So let me backtrack quickly. Prior to prior to joining Tshwane School of Music. I worked at private schools, and I worked at Model C schools. And prior to that point, I worked in NPOs and NGOs and those kinds of things. And during the period of working in the private school system, and the and the model c school system, my heart started beating once again to go to, to go back to communities that doesn't have access financially, to be able to employ skilful people. And so, I'm answering your broad stroke to make you understand it is about who I am, and the vision and the personal drive that then linked up to and linked with Freddie and Beth and we have created a bigger nucleus in terms of that.

Unknown Speaker 17:49

That is amazing.

Unknown Speaker 17:53

I'm going to try and stay on track, you're touching some mouse strings here. So I'm going to, I'm going to try and keep my book in sight if

Unknown Speaker 18:08

you

Interviewer: HE

have you noticed any change in your personal development since being involved with, with drama school of music

Interviewee: YW1

Most definitely, from the perspective of one being given the platform to manage to being trained, not trained to be assisted by Freddie and Beth and to be developed by them as well in areas and to be influenced by them rather and that capacity as managing their capacity as a new environment and a new set of people with a different mindset, you know, would contribute to who you are. So I have because I love my philosophy that says, I am who I am to the influences of others.

And to me to make that statement, broader and bigger, you know, a friend of mine came along a student of mine, in fact, who taught at the University at CPUT, what are you which institution the University of what are you at again? Before that, it was Cape Peninsula Technikon right.

And one of my students who was also a friend was a lecturer at PenTech at the time, and he completed that statement, he added to that statement, the statement is I am who I am through the influence of others then he says, but others are who they are by my influence. And then I decided okay, let's add to that statement, because of what God wrote concerning me. I am what I am to the influence of others in others are what they are by my influence. So the answer is I have been most definitely.

Unknown Speaker 19:56

That is amazing.

Unknown Speaker 19:58

Do you feel that you

Unknown Speaker 20:00

were effective in your job?

Interviewee: YW1

Most definitely without a doubt.

Unknown Speaker 20:07

Okay. Okay, how would you measure effectiveness? Or success?

Interviewee: YW1

Right? So we are an institution. And let's look at our core business. And now our core business was to, okay, core business was kind of deeper than that. Right. But let's talk about that.

So our core business was fathering First of all and we use music as a vehicle. Secondly, and then we used these, these platforms, you know, to speak into the lives of children, right? So there's something bigger than that. But let's leave that there's a spiritual component to that, that for the sake of this research, let's not go there. Just to tell you that Tshwane School of Music was not just a music institution to teach people how to play an instrument, but with a father and we were there to develop essential skills within individuals. So what is success, then in this context, if a child can become a little bit more whole, a little bit more healed, then that is success.

And my personal, my personal work with these children was to be involved in their lives away from music.

Unknown Speaker 21:23

Meaning, go to their schools when, when there's a need.

Unknown Speaker 21:28

So give you one example, as an idea. There was a boy by the name of S as one of my examples, and I have loads of this right through my eight years stint at a Tshwane School of Music, I'll name you one. This boy came into our school, and one day, visiting he stole the school's laptop.

And so the next day, I'm looking for this laptop and I can't find this laptop. And then it struck me, right, let's do the elimination process. Who was with me, there was only three of us left in the building. So it was easy to come to who took it. And then I decided, right, let's go to this boy. I went to the school regularly would go to the school; right principals knew me and all the schools in Eersterust.

And I go to the school and I and I wait for this boy. And I say to him, Listen, man, you stole my laptop. I'm not asking you. I'm telling you. You stole my laptop. Please give it to me. Where is it? He says, sir it's at home, I said right jump in my car. I'm taking you home. And he didn't want to right long story short, get to his home who opens the door, his father.

And because he went to ahead of me didn't want to go with me. He went ahead of me and I went afterwards. And the dad says Okay. Who are you? I said, Wayne Bosch. I'm the manager of the Tshwane School of Music. He says, What are you doing? I said, I'm looking for your son. He says Why? Now he's dad. In hindsight, was a policeman, right? So of course, he susses out things, right. And this is what he did. And I knew that. And then I say to him, listen, I'm just coming to collect the thing that he has, I didn't say he stole I'm coming to collect the thing. The dad says to me, the laptop, I say, Yeah, I come to collect the laptop. He says, but he told me you gave it to him. I said, No, I did not. Why would I give something and I'm coming to collect it the next day, then the dad says right this boy stole it? And now I didn't want to go there. Yeah he did and then the dad says this is not the first time, then I say to the Father, okay, let's pause.

Unknown Speaker 23:28

His dad wanted to get hold of him in a physical way. Because this is a big boy, you know? And so I said to his father, no, allow me, the boy stole the laptop from our school. Allow me to give my own punishment to this boy, the father says to be sure. And I said to him right, I will tell you what it is. But today, not let me discuss it with him. What was the punishment, the punishment was, you come from your normal school in Tshwane School of Music, to do your homework, because this boy hated to do homework, then you will take your instrument that you will practice. And then after that, you can go home, that was the punishment. And so eventually learning that this boy catches on a lot of stuff. And so I started to get involved in his life. Then I found that at school, this boy would bunk. And then I would look for this boy, I would go and collect him from wherever he is in order to help him. And then the principal one day said to me of doing this many times because he saw me knocking on his door many times on many of our students, depending which stage of their lives High School more challenging Primary School less so. And then the principal one day said to me. Wayne you're going to grow tired, you're going to be exhausted running after children, you're wasting your time because these kids are running after children particular direction and you can't change them. Then I say to him, it might be the case, however, I still have the strength to do it. Let's fast track quickly.

We have been going on for a while with this boy, and suddenly this boy disappeared. And I don't see this boy. I go to the school. The school said to me, he never attended class. And so I contacted the father

and said to the Father, Listen, man, where's your son? And we're looking for him for a few weeks. The dad says to me, this boy has disappeared for two weeks or it is run away from home.

And I said to the Father, how do you mean run away from home? He says, Yeah, no one knows where this boy is. And I searched for this boy to the degree I prayed that the Lord would open a door that I could find this boy one day, I found that this boy.

And he looked like in our language Cape Town language, like a hobo if you like, that's what it was. Exactly. And then I found out where do you sleep and he said in a scrap yard? And then I say to him, right come, come with me First things first, you haven't eaten in days, I can see that. Let me feed you first. I fed him... next thing, I call his father and I said, I found your son, father came and now we now need to reconcile. And then the boy started revealing things about his father, and the relationship between them. But understanding children understanding difficulties.

I knew the dynamic I say to the Father, when the boy stepped out of the room, I said, I know what it means to be a father, not just to my own children, but to many children. I know the things that they come up with and the things that they catch on. Long story short, by God's grace, this boy then ended up living with his mother instead, as opposed to being on the street. So you ask have I been successful. Success to me is not music. Success is the mandate on the foundation of what a school stood on and I can name you a number of these things. Okay, next, sorry.

Unknown Speaker 26:39

Um, yeah...

Unknown Speaker 26:42

I don't think I'm going to I'm going to remain unchanged of the of the sessions. Okay, I looked at, I'm just going to go through some of the questions, obviously, some of the answers, bleed over into the next question. So my next question would have been the thing plays a role in youth development in theatres. And I think we can all agree that was a dead instantly. Yeah. How?

Unknown Speaker 27:12

Are you assisting students to become more caring?

Interviewee: YW1

Okay. I'm sorry, did I cut you off there? Sometimes?

Okay, how do I, how do we as children become more caring? So, like I said, You What is our core business? Right? And I, I said to you the last lap, we use music as the vehicle. So let's understand music as the vehicle. And how do we do that? One way of how to do that is in music. And in the model that TSOM followed more strongly meaning ensemble playing more strongly group learning strongly.

The first thing to know is that every instrument plays a particular role within the context of the piece of music. And then at a certain given time, a particular instrument is a featured instrument. So let's talk about one ensemble playing let's talk about two improvisations. So in the context of the ensemble, one, you cannot be louder than the next person two you cannot assume that your part is more valuable than the next person's part because yours is part of the bigger picture. Now we use such vehicles then to say that, in the context of ensemble playing, we say that each have a part to play the role to play. And we transfer the same context or the same skill into conversation. And have I dealt with child conflict? Yeah, children child a child conflict? Most definitely. And what do we do? What do we teach? You know, when you bring two kids together, and they've done something wrong, and now they go at one another, the first thing we do is pause and say, Stop. Each person has his view on what has just taken place, let's speak, and then the person would speak. And then like what we are you want to chime in and I would say.... hold it, it is this person's opportunity to speak, let him speak. And then when it's done, you have an opportunity to speak and then the next person will say, Yeah, but sir he did that. I would say, wait, you had your turn. Let's speak because in the music context, in an improvisational context, so in the ensemble, we all have a role a function a responsibility a part, meaning in this life, we do have the same principles away from music, but the principle is identical. Then in conflict resolution as an idea in improvisation What do we do? The person who improvises we must give our attention to that person, we must accompany that person we can't be louder, we play now a supportive role, because each individual would get a turn to become the supportive role player and in conflict resolution the principles as identical. So how do we, we use the principles of music which is exactly the principles of life and we just open it up and say, This is what it means and this is what it is.

So you're asking me, how do we assist? We do assist by giving them a voice and understand letting them understand the role, whether it's in a music context, or whether it's in the life context.

Fantastic. Fantastic. Okay, what do you do to vote character in your students? As something that you've just answered that, but how would you do it?

Interviewee: YW1

So I think it's, like you said earlier, it folds and floats into the next ... So how one we use music as the vehicle. So let's give an example. There was a lady, there was a young girl, great introvert that I can pick a few stories, let's pick one, right? For the sake of time. And this girl was an introvert in a big way. And now this girl wanted to be a vocalist, right? Sorry, my, my light is decided to fall. Grab that in time.

And this girl was an introvert. Right? Now you bring her into the classroom. Now this girl doesn't want to see.

Because eyes are on? Well, first things first, we gain confidence with the song in solitude, you learn it by yourself, and then you come to me, and then you sing it to me. And then once we have it, we go to the band. And then we instruct the band to say, so let me make a comment there. One of the things that I did before every major concert, I would let every band perform to every other band. So if we have ten bands band number one would perform to nine, band number two will be perform to the remainder, and then what I would do, I would ask you to applaud, applaud, appreciate the person that is here, I would ask you don't talk when, when there's a performer no give you attention to this performer. And don't and don't make derogatory terminologies or statements and such things in so doing, what are you doing, you are giving the respect of the individual that is in front and you're giving value to that person in front, but then that value must be changed around, you were given that platform now you must give it back. So Freddie and Beth introduced me to a thing which they call the circle of courage, when a people's got to go through four aspects and Freddie would then indulge more about that, and maybe you've been exposed to that. So, so the first thing that one needs to do, and I forgot the hierarchy of it but in my in the way that I've dealt with it, the person has a sense of belonging, how do you create that sense of belonging, and it is by personal investment, and is by giving equal platform to each and every individual and is to look at how can you aid this person in the in their makeup. Next, you say that this now that this person has a sense of belonging; you must now introduce this person to a skill. And once this person has a skill, you must now allow this person then to transfer the skill to someone else, whether it's, and, and what part of the context that we do, we would use the, who would use one child to teach information to the next child. And this makes him feel good. And then vice versa, this does it to the next and you bring child number three, right help child number one, by creating this symbiotic relationship, in a sense, and in through these vehicles of music and conversation and using life's challenges to aid. That is how one breeds that into them.

Unknown Speaker 33:22

system by using

Unknown Speaker 33:25

besides this peer learning, peer counselling

Unknown Speaker 33:32

is ours to do you guys are encouraged to connect with others.

Unknown Speaker 33:39

Is that a deliberate process?

Interviewee: YW1

It's, it's most definitely deliberate. You know, one of the things that I've done as a as a as a vehicle, I mean, these are generic things in a sense, you know, but, but, but things can be more broad stroke but let's look generic.

Unknown Speaker 33:56

So it's intentional, first of all,

Unknown Speaker 33:59

and what is intentional about, you know, the child is a whole one is intentional about we don't focus on the music of the child and forget about the character. We need to do this is not this divorced. So. So how do you? How do you do that? Just give me your question again, I just had a million things. Give me the question. Let me say to you, how do you encourage students to connect with others and write great stuff. So thank you for the reminder

Interviewee: YW1

So part of TSOM's model was to use bands as, as a vehicle because Stephen Covey says you must begin with the end in mind, anyone wants to play in a band and that's the end in one sense in this context, and then you would formulate different groups. Now suddenly, people would think this is my group, my click. Then I would around and say right now you play with that band you play with that band you play with that band. I don't give you the opportunity to say this is my band.

Unknown Speaker 35:00

Let's give you a strong example than that. So in so doing, you allow these individuals to interact one with the other because they cannot be a dynamic of, of personal issues, or I don't like this person within an ensemble because we creating one beautiful picture. And if there's a grey strip a negative grey strip or tear in this painting, our product will not be right. And we would encourage relationship first before product, right? And then let me tell you the next thing that we did. So this is exchanging people and everybody played in a different band eventually. And then what I also did, and someone criticize me for this, little did they know what my, what my philosophy was, but anyways, I would take our strong players to play with our so called developing players, you can't use the negative word right?

Unknown Speaker 35:52

And our strong players would say, sir, but why I say there's no but why's, when you came here, you couldn't do this. So please get there. So now the philosophy, the understanding is, and this, and this great person, and certainly I must play with someone that is not. And suddenly the person that feels that he is not feel I am playing with the best in the school. And so in so doing developing this relationship, and one day, give you another story out of a book, I can give you trillions, right.

One of our bands eventually formed a group.

And they became arrogant. Yeah. And then they, they would end up not pitching on time, not doing what's required, requested. And then we had a major concern that they were being prepared for. And then I fired the band.

And then the band said to me, how can you find us We are the best. I said, Really, I said goodbye. And I called the next band, why the philosophy was, I claim everyone to do everyone's purpose and function. And then I went to go call the next band who so to speak, not the superstars of our ensemble. And now suddenly, the superstars Realised that this man doesn't think about superstars. This man thinks about what's the function that you must perform, and we must do the function, no matter how good you are, I can replace you. And whoever I replace you with, it doesn't matter what they play, like because character supersedes gift. Right? Right. That's an example that one example is give you a second example.

I did the identical thing to staff where I will say to staff you must perform with the children. Now your professional musician, your music teacher, now we, we must perform with whether they can play in your mind, or cannot play in your mind, our role is to be supportive, and to create this interaction away from peer to peer, and from strong to developing and from teacher to student that didn't exist in my philosophy because of the characters that you must teach.

Unknown Speaker 38:04

That is amazing. I got a reminder that we have got five minutes left on the meter range for tickets, because we struggled, I struggled a little bit in the beginning, like so let's see how it goes. We might, we might have to go for another five minutes afterwards. But we can always just decide how we're going to do that. If you don't mind. Yeah, we can do it by the same power. Do you?

Unknown Speaker 38:32

Yes, yes. How do students improve the competence under your guidance? The Saudi students improve their water competence. Did you say competence? Competency? Competency?

Interviewee: YW1

Yes. I think one how

Unknown Speaker 38:50

your skill as a teacher, lecturer, manager, first of all, your know how and because you know how to execute and you know, you know, the end result of what this would be. So, the first answer to the question is based on based on your competence as an individual, your skill as a teachers or a manager, first of all, and then instilling in their hands that we would use the philosophy or I will use the philosophy The glass is always half full, the glass is not half empty. And when we came about in the in the industry, or as we were taught, the glass was always half empty. And so, I would make it a point of speaking a

different type of language that the glasses are for. So, to answer your question, it is based on your skill as an individual and then you duplicate that in the hand of that individual and then you demonstrate that to that individual by what they can execute. Because ultimately they experience speaks greater a greater message to them than your words because they will say yeah, you the teacher, you have to say that, but if they can successfully demonstrate it through their own hands and then from

Unknown Speaker 40:00

response of someone outside of our circles, meaning the audience, the crowd, the whatever, that tells us, okay, you've got it.

Unknown Speaker 0:51

look forming bands here, you, you almost Let me speak just a because I, how, how bands can be a bit of an assist. Absolutely amazing.

Unknown Speaker 1:05

When can you explain to me how you instil confidence in your students? Okay, you've I don't think you've alluded to it before. And maybe it is, by way of an example. How do you instil confidence in your students?

Interviewee: YW1

So one,

Unknown Speaker 1:25

if you can allow the students I have answered this, in a sense, if you can allow the student to see how it flourishes in his own hand, that evidence becomes his confidence, and then you, you echo that more and more, because others would agree with the same echoing? So let's look at the context of performance in front of an audience of people. And then

Unknown Speaker 1:49

I would often do this, people would often ask me, and, and you know, after every concert, people would sit down, and staff would sit down and say, who performed the best?

Unknown Speaker 2:00

And I would say, everybody did that. I don't have a hierarchy and I don't have the luxury of having such views of who was the best because our view was never that. But teachers can allow to do that, we are human beings audiences are allowed to do that. And then I would go to the child, and I would say, how did you perform? What was your interpretation of your own performance? Now, asking a child this question is kind of difficult, you know, because they don't know the bigger picture the nerves and everything is overwhelming. What do they hear? What do they know? And let's take an example where a child would say, sir, but I, I lost my place, sir. But, but that was bad. But then you come in, then you say, but you recovered? Did you not? And did you recover with some of the assistance? Or did you do it by yourself? Yes sir, I recovered Then I say right, there is the answer. Music is this, every professional musician even fails at finding, doing something perfect, but the way we recover is more important than the mistake we make. Once again, the glass is half, half full, more than half empty. Another thing that I have done in another context is in the beginning of our development, and development of the kids, what we have done was as follows. We, I would put staff on the band stand in between the kids, when they perform in front of an audience. Now you would say, what logic is that? Why would you do that? And my philosophy was simple. For when the child falls flat, and he doesn't know where he's at... you come in and say you are here, right. Got it. Okay, move on. Right, then you stand on your side again, we were like, We were like, policemen if you like standing around the band, audience in front of them, they're looking that way we each individual to the discipline that you at when you're the guitar player, you stand with the guitarist, the bassist you stand with the bass player for this purpose. If he falls flat, you are there to assist. Why for him to pick himself up after that is very difficult. He's going to cry about that experience. But if we recovered from that experience, that is your positive, your positive position of holding him and saying, but you have made it

Unknown Speaker 4:11

your there is absolutely amazing. I can just I can just see how a young player would, would feel the confidence and, and just the support of having somebody next to what, when of all the things that I've mentioned, what else do you do that I didn't cover? What else do you do to encourage youth development?

Interviewee: YW1

So I think the one the one context that we are the ones that I focused on, based on my interpretation of your question was from a music perspective, and then to look at it from a social entrepreneurship, right. If you talk about entrepreneur, it talks about a specific flow in a specific order of things. The next monetary value

Unknown Speaker 5:00

Or the business of entrepreneurship. So because our target market at the Tshwane School of Music was between the age of eight, and technically 16, but then we had people in their 20s, right? So the scope is, is vast.

Unknown Speaker 5:20

So this is what we Realise as, as teachers as performance. as professionals, you Realise that the art is one thing.

Unknown Speaker 5:29

And at the child level, you teach the art and you teach character, because that's the first level that you can do it at. But now what about above that? What about now that you have the character and you have the art right now you need to live? Right? What are you going to do now? Right? Our role then would be

Unknown Speaker 5:48

to speak about what are the possible avenues for artists to be able to make a living in the context of music, in the context of art, and then you will begin to converse to these individuals. TSOM never had a focus of creating rock stars but, but to create one once again,

Unknown Speaker 6:13

more whole students more healed individuals, more sound thinking more character based in terms of those things. But then one would ever the older students, those who are now coming to your grade 11 and coming to matric and those who want to pursue music, or art as a as a as a focus. Now one has to speak about what are the different avenues that you find within the industry. And then you need to converse about the different spheres and feels about it, because the first step to a child is conversation was influenced through conversation through words. And then the next step is to look at industry and to look at individuals in the industry and to look at where they find themselves and how have they done it from exposure perspective, because our primary role is to influence thinking. So what aspects then would show us entrepreneurship, then be in the music context, because it is broad stroke in the music context, there will be maybe five streams that can be more in terms of what he is, and we will then speak of the five streams, and the most obvious will become music teachers, and the second most obvious will become performance. And the next most obvious will become studio engineers, which people often use the word producers, and then clearly, they don't know what that is. And then, of course, the next stream is then where others can do perform your works in terms of where you can get royalties from, or works for TV, or works for film or, etc., etc. And then one is to speak about the scope of what that is, but like teachers the primary role in the responsibility of teachers is to use words and then to use some forms some form of other influences and then point to the people in the industry to say one last thing for your Yeah.

Unknown Speaker 8:12

That's amazing, man, I can listen to you all day. Great to have to somehow

Unknown Speaker 8:19

look up side I'm stepping away from, from my from my, from my list of questions. But as I said, you, you will have to document this whole experience that this really is really eye opening. Okay, we coming to our last few questions, what would you say are the five top five elements needed to start a successful youth development organisation in a township environment?

Interviewee: YW1

shot top five

Unknown Speaker 8:54

successful

Unknown Speaker 8:59

but purpose

Unknown Speaker 9:01

wise.

Unknown Speaker 9:03

So the top five successful keys they do? Do I have that right?

Yes, yeah, the five, the top five

Unknown Speaker 9:13

in order to start the youth development organisation, in a township

Interviewee: YW1

Well let me answer to let me answer it in quite a quite a different way than then what you expect.

Unknown Speaker 9:27

Number one, the individual needs a sense of self achievement.

Unknown Speaker 9:33

Why?

Unknown Speaker 9:35

So that you don't second guess yourself when you do the work that you need to do so that you know, the path that you have come from the path that you can trail others through. And if you have not, if you don't have some forms of achievement of platforms in your own life, you will second guess yourself as you journey along. That's number one.

Unknown Speaker 9:56

Then number two, you must be very adamant.

Unknown Speaker 10:01

The thing that you would want to pursue, you must be very driven by that. So that in the NPO space in the in the social space, it is a challenge, and you must be a robust, maybe adamant was not a word, but you must be robust.

So my first focus would be on the individual, firstly, who are you as an individual, firstly, because you can only give of what you have, you cannot give what you don't have otherwise you will struggle with those to whom you give it to.

Unknown Speaker 10:35

So those are my, my first two points.

Unknown Speaker 10:38

And then my next point is to have a passion for the thing that you do for yourself, so that you can work with that passion for other people. Because if you're not passionate about what you do, the thing that you're going to do, you're going to do it half-heartedly. But when you're passionate about the thing you that you do, because the social space requires time beyond normal hours, social space requires energy more than normal, it requires emotional intelligence more than normal. So that would be my my first two points. Or was it three? right, let's move on.

Unknown Speaker 11:19

It is, it is then to know the people that you work with, or for or the people that you are going to engage just to know the people because the culture is important.

Unknown Speaker 11:32

And then to remind yourself that you do not come with a solution, you are not the solution. The community offers the solution, you come alongside to what that is, and you use a vehicle in order to speak into the need of the culture of the community. Because in our context, looking at music, you cannot remove the music from the culture, it's impossible. You cannot remove the music from the person or the person from the music, you can't That's impossible. So then it is to understand

Unknown Speaker 12:01

the mind that you need to come into with a community you're not you're not to help you a unit or a solution to them. You are merely one who takes the balls and juggles it in order for it to create a certain outcome or you are the painter with the different colours with certain outcome because the colours are in front of you. The next I would say resources a huge thing. Yes, you can do many things.

Unknown Speaker 12:23

But the biggest struggle for NPOs and NGOs, the biggest struggles is always resource. Because you can have a fantastic idea. You can have all the passion, you can have all the knowledge, you're going to have all the skill, but then you will have the resource for what you want to do. So let's say you want to start a music school, you're in instruments, you need a building, you need electricity, you need toilets, you're going to need water resource is a major thing, because it's not excluded from the bigger picture. So I would say I would assume that I've given you five already. If I haven't, you can pop another one because I live that man.

That is absolutely amazing. Which of these elements do you feel was present at show?

Interviewee: YW1

Man, all of them because if you speak of TSOM so don't forget, when we speak about TSOM we speak about my, we speak my perspective into it. Right? We speak about my journey into it.

Unknown Speaker 13:27

And if there's one thing that you can ask anyone that worked under me, is one thing if you can ask them right about me, you will hear these things echo.

Unknown Speaker 13:37

Of course, there are days that I got it right in days and days when I got it wrong. And then there are people relationships that I got right and people in relationship that I got wrong, those are facts, but ultimately, the driving force behind

Unknown Speaker 13:50

and don't forget that I speak from the experience of TSOM and I never worked as manager before. So if you ask me does TSOM have this, this is what I've learned and developed and became and was, and what's the word? And, and lived out before people you know, and what people lived out before me so the answer is yes.

Unknown Speaker 14:14

Fantastic. That's amazing. Okay. So in your experience, what you say the ideal amount of time, oh, how frequent should you programme the

Unknown Speaker 14:31

what is I will in a community sector?

Unknown Speaker 14:35

daily, monthly weekly?

Interviewee: YW1

So just to reiterate, what is the ideal amount of time for social venture in functional within the community?

Unknown Speaker 14:52

Yes.

Unknown Speaker 14:55

I can only answer from our perspective, you know,

Unknown Speaker 14:58

ideal is daily.

Unknown Speaker 15:00

You know, with the exception of weekends, even though in the social space that doesn't exist, you know, because you need to be in certain places certain times, and kids will have certain days at certain times, but generally, I would say five days a week, because you need time away from the social space, and also to say to you, that the difference of the social space between any other space is that the work is personal, and, and the work. So anything that is personal, rather, takes a lot more time, you know, hence, you must have the right passion for this thing. So ideally, depending on the nature of what you do, of course, I cannot speak for other for other characters, natures institutions, or whatever the case may be. But depending on the nature of what you do, in our context, we saw kids on an average basis, a single person, let's say, Henry, is in our school, we will see Henry, at minimum twice a week, but then what would Henry do? Henry would come every day, because we found the secret of creating a safe space, you know, and there were some kids, they were there every day, there are some kids you would say.

Unknown Speaker 16:11

No, sir, I want to be, of course, you don't have you don't find everyone like that. But in our context, there was at least more than 50%, who did it, you know, because they found something. So, and relationship is created with time, right? And of course, the more time you spend the bigger the relationship, you know, so I would say, depending on what you do, and the nature of what you do,

Unknown Speaker 16:35

you need to be functional every day, for those in your space, whether it is them coming twice a week, thrice a week, whatever the case may be, because that's determinant individuals, but we're talking from an institutional perspective, what is the frame? And the frame is, the more the better based on relationship?

Unknown Speaker 16:53

testing? I think you've answered by my next question, so I'm just going to state it, but I think I've got the answer already. Please explain your answer. So you've, you've explained you already. Then when the last question

Unknown Speaker 17:10

How could other township townships benefit from Trump's business model?

Unknown Speaker 17:18

Do you think that it's something that is beneficial to other townships,

Interviewee: YW1

I would, I would approach it like this. I am what I am for the influences of others. Does it mean township one has something to offer. And township two also has something to offer. And I think when we dialogue, number one, so how dialogue,

Unknown Speaker 17:40

how openness,

Unknown Speaker 17:43

how we can go to institutions to engage, but they can come to engage. And often what we have done in our context was to invite other institutions and say, Come and see come in journey with us. So that thing of creating that practical exposure.

Unknown Speaker 18:02

So how can other institutions benefit from our story, as much as we can benefit from there story through dialogue, and through the record of the things that we have done in something that Freddie and Beth is good at is record keeping meaning of, of individuals of functions of achievements, etc, etc.

Unknown Speaker 18:24

and, like, Freddie used to say, we cannot start another Tshwane School of Music in Cape Town, we can't, because this is Tshwane School of Music.

Unknown Speaker 18:37

Because the nature and the character of the people is different than that comes through its music, and it comes through in its behaviours. But what we can do, we can exchange experience, and we can change documentation from, from the record that we have kept also record in the context of, of the way of our curriculum, of the order of how we do things. So we have kept a record of that. So I think the way we can, is through dialogue, the way we can is through our experience, the way we can is through praxis, whether it's an exchange of I think that is how others can benefit because we all have strengths, you know, in my space Freddie does, really does not have necessarily the music mind that I have. But he has a gift that I don't have. He has the personality has the vision that I don't have. Beth has the bigger picture and forecasting that I don't have. I am the man in the moment and do the thing. So So between Freddie, Beth and I we, we were one hand with three different limbs, if you like that complemented what this one hand needed to do.

Unknown Speaker 19:48

Versus vain, an amazing, amazing experience for me and I just Wayne. I just want to thank you for your generosity with your time and with you

Unknown Speaker 20:00

your knowledge and your input my brother, I am so grateful for this.

Unknown Speaker 20:07

As you know that you are the first interviewee. And so I'm sorry for the stop and start and the arms and the arms and so on, it will get better. But if I could just ask you

Unknown Speaker 20:23

is the anybody else, I'm not sure how many School of Music operate at the moment, I know that you guys haven't been seeing students. And as such, maybe you just want to tell me what is happening at the moment.

Interviewee: YW1

So 2020, has had a huge impact on all organisations and institutions, right. And Tshwane School of Music being an NPO affected quite also affected greatly by it, because we depend on donor funding as one of the biggest things that so 2020 ceased class. So during 2021, it's a case of finding the resource in order to let things run as per normal. And the vision, sorry, is that the second half of the year that will be made possible. What is happening on a smaller scale is that there are some interaction still happening with students and the institution, and then they've kind of merged with another, another bigger body. And there's developments going there with this bigger body so that TSOM can become part of a bigger circle,

Unknown Speaker 21:40

and have a bigger ecosystem. Because 2020 has taught us that your, your circle must be bigger in order to and it must be diverse, sorry, in order for continued existence to be possible. So TSOM is in the process of putting, putting the necessary resources in place, because ultimately, the skill is out there the resource to get the skill into the institution, because if we had a complement of 12 staff, in total, meaning that twelve people must, must pay must be paid, meaning bills must be paid. So that is what that is the fundamental thing that prevents TSOM from moving forward. Because when it comes to the music side of things, and the character things, and the character building, that's under the bag, that is the that's not the resource in order to keep people there, you know, in order to have people there by right, their labour is worth the wage.

Unknown Speaker 22:37

Yes, I'm hopeful that from, from this study, and obviously from some of our input that that one can, one can obviously look at a model, and especially when it comes to funding and so on, like you say, a more diverse funding, funding base, so that the impact of a desperately like, like COVID-19 was that it's not as tiring that one can over a little bit. So that is part of, of the reason why I do this work. And I I'm looking at creating a greater reliance on, on self-sustainability instead of donor funding, so that

Unknown Speaker 23:26

the business almost supports itself. And there's a lot of, of companies, and especially in Europe, and in the Americas companies who are looking for partnerships, and we're looking for social enterprises. So the money is some way they that is just how one can package it. And so that is part of the work that that I'm hoping will come out of out of the study as well, when they are wanted to ask you as the any of the staff members that you think would be ideal to participate in something like this, because I need obviously more than one person I need I need a few people to interview.

Unknown Speaker 24:14

Do You Do you know any names and numbers that I can possibly contact to, to do similar maybe a shorter version of this show? They could be I would, but I will give you the name but it's really, let's say the mobilize that

Interviewee: YW1

I would suggest, I would suggest the gentleman by the name of TT

Unknown Speaker 24:40

TT try who has been with the institution for as long as I've been with the institution, even though they've stopped in 2018 2019 2018.

Unknown Speaker 24:53

So he would be one that you could speak to.

Unknown Speaker 24:58

But if you were

Unknown Speaker 25:00

If you have both if you have Beth, Freddie and I if you have myself because each have different hand,

Unknown Speaker 25:07

like I said, you this one end with three tentacles kind of from what? Yes. And because it will be different perspective, because as soon as you talk about social entrepreneur, really in the essence of the word, Beth then would speak directly into the entrepreneur side of things, I've spoken into the social aspect of it, Beth would speak into the entrepreneur side very strong Freddie would then balance between the two. And you will find that when you interview us this is what will happen.

Unknown Speaker 25:35

So you have three different strokes already with the three of us, and then TT, someone who came up as a music teacher, and then eventually became a manager could have a different perspective.

Unknown Speaker 25:49

In terms of in terms of this,

that would be amazing. Well, thank you so much for your time. I really appreciate it. And I don't know why we, we haven't spoken earlier. I don't know. I don't know what it was, maybe it was just,

Unknown Speaker 26:06

you know, a way of bringing us to this point. But I'm, I'm eternally grateful. And really, thank you very much, once again, for your time and for your generosity. God bless you, my brother, keep up with a good work I can, I can see your venture thriving.

Unknown Speaker 26:24

Let us know how we can support from this side. I was I was hoping that you guys would, would live stream because I was I was meant to come up with, with, with a gig that you guys had the last weekend. Yeah. But between my wife and myself, she's also in into academics.

Unknown Speaker 26:45

And because we have got such a lot of things going on, she was a bit nervous to travel, because we knew that the lockdown, you know, the, the new lockdown rules will come through.

Unknown Speaker 26:57

So we were just a little bit cautious, maybe just put it like that to travel. But I would have liked to see it to see maybe a live stream concept of what happened. But you never know you guys do have the recording of a day.

Yeah, they will in fact they busy with it. So, so failure is quite instrumental in those kinds of things, you know, freely wonder fruit Sprint's is amongst other things, as an administrator in the context of record keeping, you know, so freely was, so it is being recorded, or was recorded. Sorry. It was recorded

Unknown Speaker 27:35

through studio, in fact, in order to make the sound better with post production. So yeah, so 3d is right on the number there. And I think it would be available and fit his vision is to duplicate this and going forward with, with something similar.

Unknown Speaker 27:54

Now, that's amazing, because like,

Unknown Speaker 27:59

your audience is just exponentially bigger. If you if you have a live stream. And even if it's a pre-recorded, call you No one can just post it as a recorded concert. Yes. And I'm sure you guys still have a very serious character. You, You, You do have support this all over I know. So that is something that that we will quite enjoy. But thank you once again. Thank you. I thought the conversation again. Thank you for everybody around the, everybody who knows us. Thank you. Thank you. Thank you.

Oh, pleasure. And then thank you for thank you for you.

Unknown Speaker 28:40

I wish you well with your work. Ultimately, others are who they are by your influence. So we're looking forward to what your work would mean for you and to others as well. We wish you well on your journey.

Unknown Speaker 28:53

And you documents he owns the day.

Oh, pleasure. And then thank you for thank you for you.

Unknown Speaker 28:40

I wish you well with your work. Ultimately, others are who they are by your influence. So we're looking forward to what your work would mean for you and to others as well. We wish you well on your journey.

Unknown Speaker 28:53

And you documents he owns the day.

Unknown Speaker 28:58

Fantastic. Thank you so much. Why keep all your brother. Thank you. Bye.

Unknown Speaker 29:05

Bye tonight.

APPENDIX C: INFORMED CONSENT LETTER FROM YOUTH WORKER



Faculty of Business and Management Sciences Ethics Informed Consent Form

CONSENT TO PARTICIPATE IN A RESEARCH STUDY

Category of Participants (tick as appropriate):

Staff/Workers *Teachers* *Parents* *Lecturers* *Students*
Other (specify)

You are kindly invited to participate in a research study being conducted by **Henry Oswald Esau** from the Cape Peninsula University of Technology. The findings of this study will contribute towards (tick as appropriate):

An undergraduate project *A conference paper*
An Honours project *A published journal article*
A Masters/doctoral thesis *A published report*

Selection criteria

You were selected as a possible participant in this study because you are:

- (a) **Youth Worker** _____
- (b) **A Youth between the ages of 16-24 yrs**
- (c) etc.

The information below gives details about the study to help you decide whether you would want to participate.

Title of the research:

The role of social entrepreneurship in youth development: Case of a music school in the City Of Tshwane

A brief explanation of what the research involves:

The main objective of the study is to explain the role of social entrepreneurship in youth development in Tshwane.

Procedures (We will be employing a mixed method approach consisting of Interviews and Self-administered questionnaires).

If you volunteer to participate in this study the following will be done:

1. Describe the main research procedures to you in advance, so that you are informed about what to expect;
2. Treat all interviewees with respect by arriving on time for all the interview schedules and well prepared;
3. Conduct an introduction with the interviewee in order to break ice;

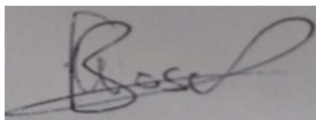
4. All the interviewees will be asked for permission to record the interviews and also take some note where applicable;
5. In a case where there is no clarity, the interviewees will be allowed to ask for confirmation or clarity of words/sentences/phrases to ensure accuracy of the data collected;
6. Participants will be told that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs;
7. Participants will be given the option of omitting questions they do not want to answer or feel uncomfortable with;
8. Participants will be told that questions do not pose any realistic risk of distress or discomfort, either physically or psychologically, to them;
9. At the end of each interview all the interviewees will be thanked for their time and information provided for this study;
10. Participants will be debriefed at the end of their participation (i.e. give them a brief explanation of the study).

You are invited to contact the researchers should you have any questions about the research before or during the study. You will be free to withdraw your participation at any time without having to give a reason.

Kindly complete the table below before participating in the research.

Tick the appropriate column		
Statement	Yes	No
1. I understand the purpose of the research.	x	
2. I understand what the research requires of me.	x	
3. I volunteer to take part in the research.	x	
4. I know that I can withdraw at any time.	x	
5. I understand that there will not be any form of discrimination against me as a result of my participation or non-participation.	x	
6. Comment:		

Please sign the consent form. You will be given a copy of this form on request.



Signature of participant

08/06/21
Date

Researchers

- | | | |
|---|------------------------------------|---|
| <p>Name:</p> <ol style="list-style-type: none"> 1. Henry Oswald 2. 3. | <p>Surname:</p> <p>Esau</p> | <p>Contact details:</p> <p>+27 62 421 8358</p> |
|---|------------------------------------|---|

Contact person: Henry Oswald Esau
Contact number: +27 62 421 8358

Email: henryesau05@gmail.com

APPENDIX D: ETHICAL CLEARANCE CERTIFICATE FROM CPUT ETHICS COMMITTEE



P.O. Box 1906 • Bellville 7535 South Africa • Tel: +27 21 4603291 • Email: fbmsethics@cpu.ac.za
Symphony Road Bellville 7535

Office of the Chairperson Research Ethics Committee	FACULTY: BUSINESS AND MANAGEMENT SCIENCES
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The Faculty's Research Ethics Committee (FREC) on 26 August 2020, ethics Approval was granted to Henry Oswald Esau (199140480) for a research activity for M Tech: Business Administration at Cape Peninsula University of Technology.

Title of dissertation/thesis/project:	<p>The role of social entrepreneurship in youth development: The Case of a music school in the City of Tshwane, South Africa</p> <p>Lead Supervisor (s): Prof. R. K. Tengeli/ S. Thomola</p>
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Comments:

Decision: Approved

	<p>26 August 2020</p>
Signed: Chairperson: Research Ethics Committee	Date

Clearance Certificate No | 2020/08/26/ETH

APPENDIX E: CONSENT LETTER FROM TSOM GRANTING PERMISSION TO COLLECT DATA FROM THEIR EMPLOYEES



214 Willie Swart Street, Eersterust
PO Box, 41258,
Tel: 071 326 3294
Email: freddy@tsom.co.za
Website: www.tshwaneschoolofmusic.co.za

21 April 2020

Dear CPUT Research Ethics Committee,

RE: Research Project - THE ROLE OF SOCIAL ENTREPRENEURSHIP IN YOUTH DEVELOPMENT: The Case of a Music School in the City of Tshwane, South Africa

I'm writing on behalf of Tshwane School of Music (TSOM), to formally notify you that we are fully aware of the proposed study by Henry Oswald Esau, a current MTech. Business Administration (Entrepreneurship) student at your university.

We understand that the study will involve the completion of questionnaires by some of our past and present students as well as interviews conducted with some of our staff members.

As the Founder and CEO of Tshwane School of Music, I grant Henry Oswald Esau permission to conduct his research at our organization.

If you have any concerns or additional questions, feel free to contact me on the numbers below.

Sincere regards,

A handwritten signature in black ink, appearing to read "Freddy Arendse", is written over a light blue rectangular background.

Freddy Arendse
CEO
Tshwane School Of Music
071 326 3294

Registration no: 2011/008591/08

Directors: W Leeuw * S Modimogale* E Leverber * F Arendse * D Matle * A Hoods * S Arendse

APPENDIX F: EDITING CERTIFICATE

2 February 2022

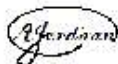
Henry Oswald Esau
Faculty of Business and Management Sciences
Cape Peninsula University of Technology
Cape Town

RE: EDITING CERTIFICATE - MASTER'S THESIS

I, the undersigned, herewith certify that the editing of the Master's thesis of Henry Oswald Esau, *"THE ROLE OF SOCIAL ENTREPRENEURSHIP IN YOUTH DEVELOPMENT: CASE OF A MUSIC SCHOOL IN THE CITY OF TSHWANE"*, has been conducted and concluded.

The finalised thesis was submitted to Mr Esau on 2 February 2022.

Sincerely



Professor Annelie Jordaan
DTech: Information Technology
Ph: 065 990 3713

Member: SATI 1003347



South African Translators' Institute (SATI)

