

The qualitative data I gathered in this multiple case study research relates to in-depth semi-structured interviews with two participant groups, namely:

- South African practitioners who are involved in El Sistema-inspired community music programmes;
- International practitioners who have established El Sistema community music programmes.

Table 1 presents the profiles of the four South African participants, and Table 2 provides those of the four international participants.

*Table 1: Group 1 – South African Participants*

<b>Group 1: South African Participants</b>
<p><b>Participant 1</b></p> <p>Participant 1 is a professional musician, French horn player and conductor in South Africa. Since 2010, he has been actively involved in a community music programme at a magnet school in a township on the outskirts of Pretoria. He became Head of Music at the magnet school in 2017. His continued dedication has ensured continued growth and development of the music programme.</p>
<p><b>Participant 2</b></p> <p>Born in the Netherlands, participant 3 is a conductor, percussionist, social entrepreneur and educator. He moved to South Africa in 2005 and established several community music projects in the Gauteng region. He served as percussion and conducting lecturer at a university in Pretoria and became the principal conductor of all the orchestras and ensembles at the institution. Relocating to the Netherlands in 2021, he remains involved in El Sistema-inspired community music programmes in both the Netherlands and South Africa.</p>
<p><b>Participant 3</b></p> <p>As a professional jazz musician and head of the music department at a South African university, participant 3 has been actively involved in El Sistema-inspired community music programmes since 2007. He has founded community wind bands in two South African cities and currently manages multiple community music programmes in the Tshwane region.</p>
<p><b>Participant 4</b></p> <p>This participant was in close contact with Abreu, the founder of El Sistema in Venezuela, which inspired him to generate similar music programmes in South Africa since 2003. He currently manages multiple community music programmes across South Africa.</p>

Table 2: Group 2 – International Participants

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<p><b>Participant 5</b></p> <p>Actively collaborating with the founder of El Sistema, Jose Antonio Abreu, until his death in 2018, this choral director from Germany served as a liaison between the tertiary music faculty where he worked and Abreu in Venezuela. He frequently acted as translator for Abreu and has been actively involved in community programmes since 2008 in several countries, including Germany, India, Mexico, Brazil, Colombia, Austria, and Italy.</p>
<p><b>Participant 6</b></p> <p>As a professional viola player and lecturer from the UK, participant 6 has been involved in several community music programmes in India and England. In 2015, she established an El Sistema-inspired community music programme in South Africa named <i>Arco</i>, which involves an innovative alliance between a Conservatoire in the UK and the Morris Isaacson Centre for Music in Soweto.</p>
<p><b>Participant 7</b></p> <p>This professional violinist and professor of music has been working on a voluntary basis for El Sistema-inspired programmes since 2006. Establishing community music centres in Paraguay, India, Palestine, and Afghanistan, she has been a strong advocate for music education especially in Afghanistan during the recent oppressive times when the Taliban was persecuting musicians and destroying music instruments.</p>
<p><b>Participant 8</b></p> <p>This violinist, conductor and composer, whom I identified via snowball sampling, has established El Sistema-inspired programmes in five countries including Afghanistan, Egypt, Tunisia, Philippines, and Pakistan. He is also the founder of <i>Cultures in Harmony</i>, a USA based project with the aim to promote cultural understanding across the globe through music making and interconnection.</p>

## Data analysis process

During each interview, I made an audio recording thereof, after which I compiled a verbatim transcription and returned them to each participant for verification. Before the coding process, I arranged the transcripts of each group and perused the raw data several times. Listening to the recordings and reading the transcripts several times was part of the pre-analysis phase, during which I started identifying codes and emerging themes. I then described and interpreted the data using a thematic analysis process to deliver credible answers to the research questions.

The overall intention of this study was to gain a better grasp of how El Sistema or El Sistema-inspired programmes function in various countries and in other parts of South Africa so that I could formulate a strategy for the establishment of an El Sistema-inspired programme at a residential University in Pretoria. I interviewed international El Sistema experts to obtain an overall understanding of the international El Sistema programme. Secondly, I interviewed participants who are involved in similar community music projects in South Africa. From this text-rich data, three main themes emerged providing me with a better understanding of what is needed to implement a similar music programme in the city of Pretoria. The three main emergent themes are associated with community development as perceived by the participants. The aspects represented by these main themes indicate the essential components of a successful and enduring El Sistema-inspired programme. They are:

- **Collaboration;**
- **Sustainability; and**
- **Development of human potential.**

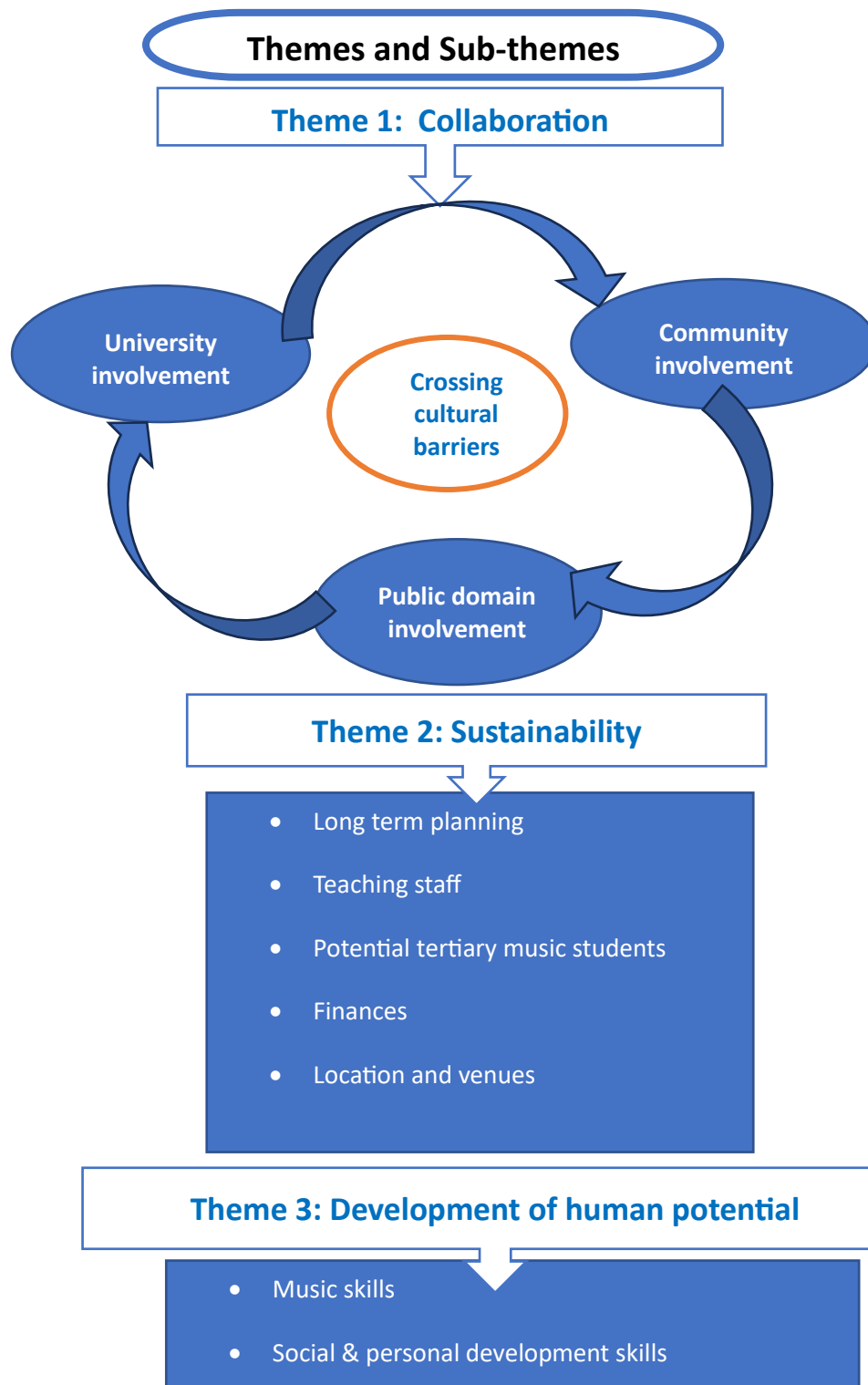
All three themes are divided into subthemes, and in some instances, two or more subordinate themes emerged. Table 3 presents the main themes, subthemes and subordinate themes.

*Table 3: Main Themes and Sub-themes*

<b>Theme 1: Collaboration</b>
Subtheme 4.1.1 University involvement
Subtheme 4.1.2 Community involvement
Subtheme 4.1.3 Public domain involvement

Subtheme 4.1.4 Crossing cultural barriers	
<ul style="list-style-type: none"> <li>• Intercultural community music in South Africa</li> <li>• Marginalised communities and music programmes</li> <li>• Refugees and community music</li> </ul>	
<b>4.2 Theme 2: Sustainability</b>	
Subtheme 4.2.1	Long-term planning
Subtheme 4.2.2 Teaching staff	
<ul style="list-style-type: none"> <li>• Mentors and tutors</li> <li>• Additional teaching staff</li> </ul>	
Subtheme 4.2.3	Potential tertiary music students
Subtheme 4.2.4 Finances	
<ul style="list-style-type: none"> <li>• University funding</li> <li>• External funding</li> </ul>	
Subtheme 4.2.5	Location and venues
Subtheme 4.2.6	Music instruments
Subtheme 4.2.7	Ensemble groups and choirs
Subtheme 4.2.8	Transport
<b>Theme 3: Development of human potential</b>	
Subtheme 4.3.1	Music skills
Subtheme 4.3.2 Social and personal development skills	
<ul style="list-style-type: none"> <li>• Skills development for community youth</li> <li>• Skills development for tertiary music students</li> </ul>	

The following flowchart visually demonstrates the relationship between the main themes and the subthemes.



The flow diagram shows the three main themes in white boxed arrows, and below each main theme, several subthemes. **Theme 1** relates to the collaborative partnership between three role players– with curved arrows between them suggesting that there is continuous interaction and collaboration between these role players. They are, firstly, the residential

urban university in South Africa, secondly the community preferably in close vicinity to the university campus, and thirdly the public domain such as politicians, government officials and private investors. This collaboration needs to be underpinned by an approach of crossing cultural barriers, placed in the centre of the three role players. **Theme 2** refers to the sustainability that an El Sistema-inspired music programme needs to exhibit to make a viable and long-lasting contribution to the larger community. **Theme 3** refers to the benefits that such a sustainable community music programme may offer the broader community in the urban area or city, namely the development of human potential on different levels.

The themes that emerged through data analysis enabled me to establish a specific point of view so that I could present the findings in a valid and verifiable manner. I applied an interpretivist approach as I aimed to understand, describe, and interpret the participants' lived reality.