

**DEPUTY VICE-CHANCELLOR: ACADEMIC**

**PROF. VIVIENNE LAWACK**

**REFLECTIVE REPORT**

**JANUARY - DECEMBER 2019**



**CENTRE for the  
PERFORMING ARTS**

## 1. *Director's Overview*

I can best describe 2019 as a year where I sat in the same space, in the same chair, with the same environment and surroundings yet everything was changing, developing and growing in preparation for the new journey, the new adventure. 2019 was a year of transition, transformation and travel, without leaving the departure lounge as yet.

During a period of transition and transformation it is normal to reflect more broadly than the year at hand, but in moving forward we need to take into account the successes and failures as we travel to our new destination.

I, therefore, need to firstly acknowledge the Rector and Vice-Chancellor, Prof. Tyrone Pretorius for his leadership and guidance as the Centre for the Performing Arts' reporting line until 30 June 2019. Under his leadership the CPA has signed a Partnership Agreement with the Department of Cultural Affairs and Sport (DCAS) and we commenced the music programmes for special needs learners, to name a few.

On 1 July 2019, a new journey began as the CPA's new reporting line moved to the Deputy Vice-Chancellor (Academic), Prof. Vivienne Lawack while working closely with the Community Engagement Unit and the Director, Prof. Priscilla Daniels and her team. The impact of this change in reporting line is sometimes overwhelming and humbling, but already fulfilling and rewarding.

As a performing arts unit we, in the learning and teaching environment, need to assess our performance both academically and as performers on stage. Academically, the Intermediate and Advanced Programmes in Music are due for review and needs to meet the changing needs of music education, community music and inclusive education as we prepare for a changing learning and teaching environment, research-led interventions and the Fourth Industrial Revolution and new emerging technologies. In addition, we need to include the other performing arts activities such as dance, movement, drama and theatre-in-education to the performing arts portfolio.

On stage, we were honoured to host Wonderkinders in February 2019. The CPA students performed at graduation ceremonies, faculty events, the UWC Open Day and various university functions. The UWC Jazz Combo performed at the Community Engagement Unit events, the IEASA Conference and the National Research Foundation Awards ceremonies at the Lord Charles Hotel as well as the 6<sup>th</sup> Jellyfish Symposium at the Aquarium (V&A Waterfront) to highlight a few. It was also good to see the return of the Carols by Candlelight at the end of 2019 and express our gratitude for everything we were able to achieve during our year of transition, transformation and travel, our new adventure.

Our international guests, the Harvard-Radcliffe Collegium Musicum Choir, Prof. Kinh Vu, Christian Kohler and Rik Ghesquiere brought more than their talents to UWC, but also their generosity in sharing their knowledge and experience with our students and community musicians. Rik Ghesquiere solicited funding in Belgium to purchase instruments for the CPA. The plastic trumpets and recorders were earmarked for the Music Programmes for Special Needs learners at the Athlone School for the Blind and the Oasis Special School. Brass trumpets will be utilised for deserving students requiring a better quality instrument at the CPA.

A chapter for publication and three joint research projects are new territory for the CPA. The book, *My Body was left on the Street: Music Education and Displacement*, by Prof. Kinh Vu, will be available from June 2020. The chapter I wrote and the research projects which were approved in 2019, will commence in 2020 and I am grateful for the opportunities to collaborate within these various areas of music education.

As we prepare for the changes in curriculum, we are also preparing the venues at the CPA to meet the needs of the students who wish to develop their talents in dance, movement, drama and theatre-in-education. The preliminary conversations have started with the relevant departments on campus to assess the work required to transform the current venues into dance/movement and theatre spaces as well as developing the music technology aspects in music education.

## 2 *Staff*

### 2.1 *Administration Learning and Teaching Team*

An administrative team consisting of three full time, permanent staff members sees to the smooth running of the unit. The Learning and Teaching Team are all part-time, short-term contracted staff members. The instrumental professionals' contract renewals are dependent on the student registration for the particular semester. The part-time teaching staff work at the CPA on the Bellville Campus, at St. Patrick's Christian Brothers College in Kimberley and at the two special needs schools, the Athlone School for the Blind (Glenhaven, Bellville South) and the Oasis Special

School (Belhar). A violin teacher from Bloemfontein was appointed as there were no suitably qualified persons in Kimberley.

Table 1

<b>Administration</b>	
Director	Henriette Weber
Co-ordinator	Nathan Lawrence
Administrator	Soraya Hofmeyer
<b>Learning and Teaching – Bellville Campus</b>	
Reeds	Anel Galvin
Brass	Sean Kierman
Percussion	Stephan Galvin
Steelpans	David Wickham
Jazz Guitar	Alvin Dyers
Jazz Piano	George Werner
Voice	Marvin Kernelle
	Andy Matima
Theory & Aural	Anel Galvin
History of Music & Form	Noelene Visagie
Improvisation & Jazz Combo	George Werner
<b>Learning and Teaching – Kimberley Campus</b>	
Brass	Mervyn Solomon
Reeds, Voice, Theory	Anne Solomon
Violin	Anna van Niekerk (Bloemfontein)
<b>Music for Special Needs Learners</b>	
<i>Athlone School for the Blind, Glenhaven</i>	
Music Programme – Early Childhood Development learners	Anel Galvin
Student intern	Uviwe Ndongeni
Music Therapist	Kirstyn Botha
<i>Oasis Special School, Belhar</i>	
Music Programme – Primary and Senior Phase learners	Anel Galvin

## 2.2. Student Assessment Team

Assessments takes place twice a year, in June and November and the panel remains constant for each assessment schedule. The examiners are all active in the music education sector including universities, music centres, professional orchestras, education department and respected community music practitioners.

<b>Moderator and Examiners</b>	
Moderator	Noelene Visagie (retired Music Curriculum Advisor)
Examiner – Reeds	John Rojas (Head: Reeds, Beau Soleil Music Centre)
Examiner – Brass	Pamela Kierman (Head: Brass, Stellenbosch University)
Examiner – Percussion	Eugene Trofimczyk (Percussionist, Cape Philharmonic Orchestra)
Examiner – Steelpans	George Werner (Director: Indigenous Musical Arts Development (IMAD))
Examiner – Jazz Guitar & Jazz Piano	Keith Tabisher (Director: Music Curriculum Advisor, Western Cape Education Department)
Examiner – Voice	Arno Jones (Reeds, piano and Voice: Frank Pietersen Music Centre)

## 2.3 Staff Development

SynNovation Training conducted by Truida Prekel and the Operational Scheduling and Reporting Systems Workshop facilitated by Dr. Cornel Hart were scheduled for the responsible administrative staff. However, not all the administrative staff attended all the training sessions.

### 3. Scholarship

#### 3.1 Innovation in Teaching and Learning

The two accredited Music Courses offered are the Intermediate Programme in Music and Advanced Programme in Music. These courses were designed to facilitate the training and development of community music practitioners, learners completing music as a matric subject and wishing to register at UWC faculties while pursuing music studies, learners still attending school or any other higher education institution. The programmes are extracurricular and accredited under Continuous Education.

Course Work:

<b>Programme in Music</b>	<b>Course Work</b>	<b>Music Grade</b>	<b>Subjects</b>
<i>Intermediate Programme</i>	Practical	1-4	Instrumental or Vocal, classical or jazz genres Technical (Scales, studies and excerpts) Aural training Ensemble – instrumental or vocal
	Theory	1 & 2	General Musicianship History of Music and Form
<i>Advanced Programme</i>	Practical	5 – Diploma (Teachers’ or Performers’)	Instrumental or Vocal, classical or jazz genres Performers Diploma includes a recital Aural training Ensemble – instrumental or vocal
	Theory	3 & 4	General Musicianship History of Music and Form

#### 3.2. Research Publications

3.2.1 Henriette Weber was invited to contribute a chapter to a book titled, 'My Body was Left on the Street; Music education and displacement' compiled by Prof. Kinh Vu from Boston University, USA. Henriette is one of 25 contributors selected from 25 countries. Her chapter is titled, 'When race determined talent in Apartheid South Africa'. The publication will be available from June 2020.

3.2.2 Henriette Weber was invited to do a presentation at the UWC Community Engagement Colloquium in 2019 to speak about the chapter, 'When race determined talent in Apartheid South Africa'. She narrated her personal journey growing up in a musical family where her grandparents were displaced due to the Group Areas Act and how this influenced her music education journey from an early age, through high school and how the UWC Music Department shaped her career path until her return to head the UWC Centre for the Performing Arts since 2011.

#### 3.3 Scholarship of Teaching and Learning

##### *Research Activities*

3.3.1 In December 2018, Henriette Weber was invited to do a presentation during Disability Week at Wits University, School for the Deaf. The presentation included an overview of the Centre for the Performing Arts' activities, but more specifically the Music Programme for Special Needs Learners at the Athlone School for the Blind and the planned start of teaching at the Oasis Special School. Following this presentation Henriette was invited by the Department of Higher Education and Training to participate in a research project with Wits University, titled the Performing Arts Research Project. She will be collaborating with Dr Alta van As (Music) and Dirk Badenhorst (Dance) on this research project scheduled to start in May 2020. The aim of this research project is to investigate the strengthening of the Performing Arts (dance and choir) in the Humanities subject domain across Foundation, Intermediate and Senior Phases of Bachelor of Education programmes.

3.3.2 Community engagement and community music are central to the CPA activities. Among the variety of instruments offered at the CPA, steelpan are a rather unusual inclusion. The UWC CPA entered into a partnership agreement with the Department of Cultural Affairs and Sport (DCAS) in 2015. DCAS identified the Steelband Project from Riebeeck Kasteel for inclusion in the CPA's Programmes in Music. David Wickham, the head The Steelband Project and his students registered at the CPA in 2016. Prof. Marichen van der Westhuizen from the UWC Social Work Department requested Henriette Weber to collaborate in the research project titled, Social Work and the Arts: Towards social inclusion. The three researchers are Prof. Marichen van der Westhuizen (UWC Social Work Department), Prof. Thomas Greuel (Evangelische Hochschule Rheinland-Westfalen-Lippe, Bochum, Germany, Music in Social Work) and Henriette Weber (UWC Centre for the Performing Arts). The research project will include UWC and Bochum University students, together with the Steelpan students from the Centre for the Performing Arts and will take place in Riebeeck Kasteel in 2020.

3.3.3 The CPA applied for the University of Missouri South African Education Project (UMSAEP) grant to collaborate with the University of Missouri Kansas City in developing a Jazz Studies programme at the CPA. The request was for the UMKC faculty to visit UWC in order to experience the local jazz culture for themselves. The application was successful and Profs. Robert Watson and Mitch Butler will be visiting UWC early 2021. In developing a programme in jazz studies at the CPA, this collaboration aims to share experiences of jazz legends in our respective countries and to celebrate, acknowledge, and honour their contribution to cultural heritage.

### 3.4 International Visitors hosted

Table 2

Guest	Designation/Country	Event	Contribution
Harvard-Collegium University Choir	University Choir, USA	Concert at St. John’s Anglican Church, Bellville South	Community Engagement
Prof. Kinh Vu	Boston University, USA	Community Engagement Unit Mandela Day celebrations & reception with UWC colleagues	Community Music & Music Education discussions. Book, My Body was left on the street’.
Christian Kohler	Conductor, Police Orchestra, Brandenburg, Germany	Conducting Masterclass	SANDF Military Music staff participated in the conducting masterclass at Army Base, Wetton.
Rik Ghesquiere	Trumpet player, Brussels Philharmonic, Belgium Conductor – internationally  Director – Art of Music	Trumpet & Conducting Masterclasses at CPA  Handover of Instruments, donated to the CPA for use at CPA Music for Special Needs Programmes at Schools and CPA.	CPA students and community musicians from IMAD, the Delft Big Band and the Moravian Church attended the trumpet and conducting masterclasses. Plastic trumpets for use at the Athlone School for the Blind, recorders for Oasis Special School and brass trumpets for the CPA Bellville campus.



The Harvard-Radcliffe Collegium Musicum (USA) performing at St. John’s Anglican Church, Bellville South on 20 June 2019



Christian Kohler’s Conducting Masterclass at the SANDF Military Music, Wetton.



*Instrument Handover Ceremony on 27 August 2019 at the Centre for the Performing Arts Recital Hall*



*Oasis Special School learners playing with Rik Ghesquiere on their new instruments.*

*Rik Ghesquiere with the trumpet learners at the Athlone School for the Blind*

*CPA students and community musician attended the trumpet Masterclass with Rik Ghesquiere.*

### *3.5 Significant Achievements*

In addition to the university assessments students may register for the external Trinity College of Music practical and theory examinations.

The top achievers in the practical examinations in 2019 in the Western Cape were: Romano Petersen (80%, Grade 5 clarinet), and Saskia Meissenheimer (75%, Grade 5 French Horn). Their lecturers are Anel Galvin and Sean Kierman, respectively.

Top achievers in the practical examinations in 2019 in the Northern Cape were: Kristy Ward (80%, Grade 8 alto saxophone), and Amy van Rooi (80%, Grade 8 violin). Amy travels to Bloemfontein every second week for her violin lessons. Their lecturers are Anne Solomon and Anna van Niekerk, respectively.

The top achievers in the theory examinations for 2019 were: Promila Kiro (73%, Grade 3), David Wickham (69%, Grade 6), and Donald Lameyer (68%, Grade 3). David and Donald are steelpan players and it is rare that pan performers enter these examinations. They receive theory tuition from Anel Galvin and are integral to the forthcoming research project to be undertaken in Riebeek Kasteel. Promila Kiro is Henriette Weber's student.

The CPA students performed at approximately 30 events in 2019 which includes First Years' Welcome (3), Graduations (14), UWC Open Day, UWC Community Engagement Unit (5), National Research Foundation Awards Ceremony, IEASA Conference, Electrochemistry and Jellyfish Symposia to name a few. These events serve as training for the students in performance etiquette, performance preparation and invaluable performance opportunities in various settings.

The CPA was privileged to host Wonderkinders – seven young, talented international pianists – who attended masterclasses with world renowned pianist and pedagogue, Prof. Wolfrard Schmitt-Leonardy from Germany in February 2019. This project was initiated by Qden Blaauw, a piano prodigy from Cape Town and Arts Capital's Colin Daries.





■ CLASSICAL MUSIC

## Prodigy gets youth in tune

**DOMINIC ADRIAANSE**  
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CAPE TOWN piano prodigy Qden Blaauw, 14, and non-profit organisation Arts Capital have joined forces to initiate a project aimed at creating an interest in classical music among young South Africans.

The teenager was invited to work on a similar project in Germany last year, and plans to launch similar initiatives annually.

Qden will be one of six young piano prodigies participating in a series of concerts and master classes in Cape Town this month and next month.

The teen from Parow won the 2016 Samro Hubert van der Spuy National Music Competition, seven trophies at the 2016 Stellenbosch Eisteddfod and two trophies at the 2016 Cape Town Eisteddfod.

He was accepted into the Allianz Junior Music Camp in Poland, where he was one of 10 young people selected from about 500 applications, which included a master class from renowned Chinese concert pianist Lang Lang.

Qden, representing South Africa; Carla Vazquez, 10, of Spain; Enric Czmerek, 15, of Hungary; Lissy Hemelink, 17, of Germany; Greta Lobjaro, 17, of Italy; and Bartek Kokoń, 17, of Poland will also receive master classes from Professor Wolfrard Scmitt-Leonardy of Germany.

Considered one of the most remarkable pianists and pedagogues of his time, Schmitt-Leonardy is a regular chief judge of major international piano competitions.

The concerts will run from February 27 until March 4.

Disadvantaged youth will participate in the initiative free of charge in March, where the focus will shift to discovering and developing young talent.

The Cape concerts will be held on March 1 at Reddam House College Clara Anna Fontein Campus Auditorium; on March 2 at Welgemeend in Cape Town; and on March 4 in the Endler Hall in Stellenbosch, as part of the annual Woordfees.

To support the project, contact Jana Hattingh of Arts Capital at [jana@artscapital.co.za](mailto:jana@artscapital.co.za) and for tickets visit the website [www.wslcapetown.com](http://www.wslcapetown.com)

*Prof. Wolfrard Scmitt-Leonardy at the piano with the masterclass participants at the Centre for the Performing Arts Recital Hall.*

### 3.6 Community Engagement

#### 3.6.1 The Department of Cultural Affairs and Sport

In 2015, UWC entered a three-year partnership agreement with the Department of Cultural Affairs and Sport (DCAS). The funding made it possible for 20 community musicians to register at the Centre for the Performing Arts for the Intermediate or Advanced Programmes in Music. DCAS selected students from the West Coast (Saldanha, Riebeeck Kasteel), Ocean View, Khayelitsha, Gugulethu and Hermanus to participate in these programmes. Due to travelling time from Hermanus, a teacher from Hermanus was contracted to teach voice. The partnership agreement was extended beyond the three years and concluded in December 2019. We thank the Department of Cultural Affairs and Sport for providing the financial support to enable community musicians to improve their skills and share these skills in their communities.

#### 3.6.2. Mrs Wendy Ackerman – Music Programmes for Special Needs

The DCAS provided funding to start the Music Programme for Special Needs learners at the Athlone School for the Blind in 2017. In 2018, Mrs. Wendy Ackerman contributed towards funding the programme at the Athlone School for the Blind and in 2019, this funding was doubled in order to start a similar programme at the Oasis Special School in addition to the programme for blind learners. The additional funding would be utilised to support a CPA student as an intern at these special schools.

#### 3.6.3 Kimberley Campus and Oasis Special School programmes commenced

In March 2019, two teaching centres, Oasis Special School, Belhar and a CPA satellite at St. Patrick's Christian Brothers College in Kimberley were added. 25 learners at Oasis Special School were selected as the first cohort and they receive group tuition on Orff instruments (mainly percussion), recorder and clarinet.

Three of the students, in Kimberley, are music teachers at St. Patrick's CBC and Kimberley Boys' High Schools who wish to improve their qualifications. As we were unable to find a suitably qualified violin teacher in Kimberley, the violin student travels to Bloemfontein every two weeks for her lesson. The South African Police Service members in the Northern Cape (SAPS) Band have registered for the Advanced Programme in Music in order to improve their qualifications which will enable them to progress in rank within the police services.

### *Conclusion*

#### *Donors*

I wish to acknowledge the following donors who support are students' artistic development. They are:

The Myra Chapman Education Trust  
The Department of Cultural Affairs and Sport  
Mrs Wendy Ackerman  
The Deputy Vice-Chancellor Academic Office  
Rik Ghesquiere

#### *Curriculum Review*

This process will be reviewed, evaluated and amended to meet the changing needs in music education, community music and inclusive education, but also expanding the CPA's portfolio to reach other performing arts disciplines to include dance, movement, drama and theatre-in-education. As we prepare for the Fourth Industrial revolutions we remain mindful of emerging technologies which includes sound engineering, music software for eLearning platforms and the use of technology for the Music programme for special needs learners. All the interventions will continue to be research-based.

#### *Infrastructural changes to meet the new programmes to be offered.*

The refurbishment of venues and future infrastructural changes were identified for action in 2020.

Henriette Weber

Director: Centre for the Performing Arts