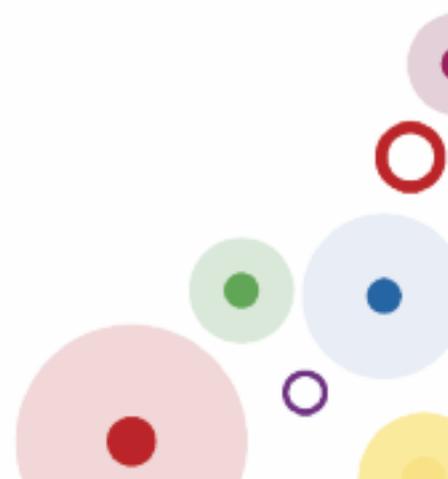
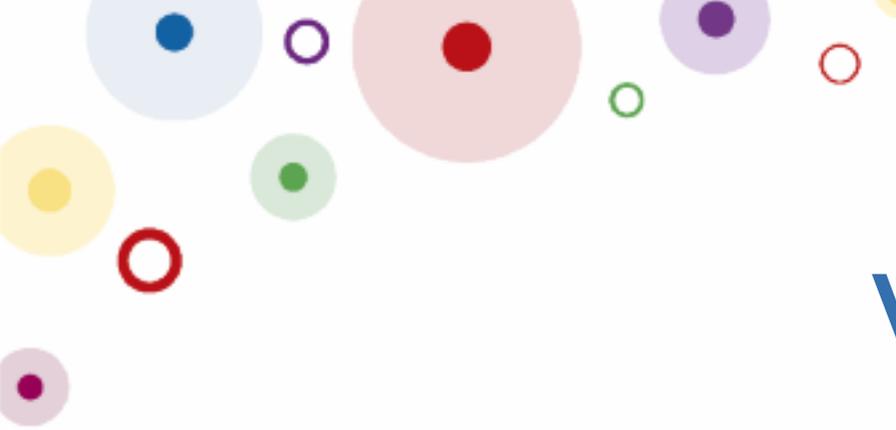


MUSICWORKS

Music Interventions for Children and Young People

2015 Annual Report





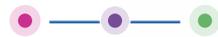
VISION

Our vision is for children and young people to generate hope and possibilities for their lives through shared engagements with music.

MISSION

Our mission is to join with communities to facilitate connection, healing, expression and restoration by offering direct music interventions and the training of practitioners, grounded firmly in reflective practise.

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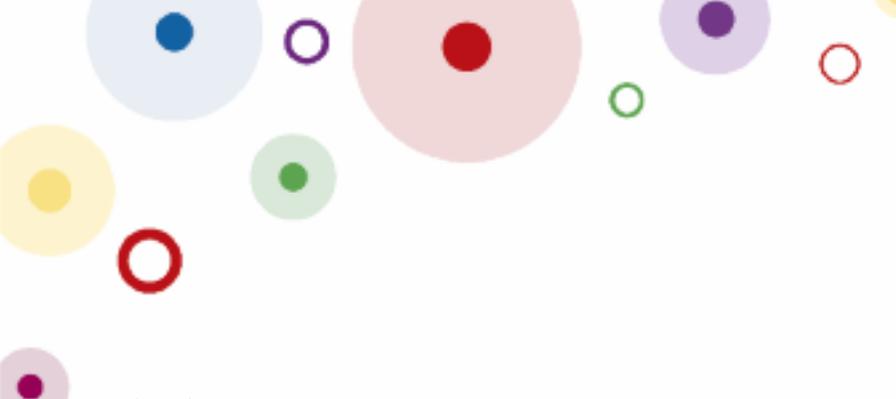
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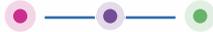
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Board Members



Management committee report

Compiled by Sunelle Fouché and Alexanne Tingley



MusicWorks, true to its name, is in the business of making music work for the benefit of our 795 direct beneficiaries across 7 different communities within the Cape Peninsula. By offering psycho-social support through our Early Childhood Development training programme, Music Therapy programme and Music for Life programme, we ensure that music really does work by positively influencing the lives of at risk and vulnerable children and young people.

During August 2015 the MusicWorks team and board gathered for an intensive strategic planning session which focused on identifying the key areas for development over the next 3 years. The process allowed for innovative ideas to emerge and has renewed the board and staff's commitment to MusicWorks' vision and purpose.

The following 3 strategic focus areas were identified:



- MusicWorks will continue to offer **direct services** to children and young people growing up in marginalised communities through the Music Therapy, Music for Life and Early Childhood Development programmes. We hope to expand our reach by increasing the number of sites at which we work, through partnerships with organisations that are already offering services to vulnerable children within the Health, Education and Social sector.
- We aim to continue **to offer support to practitioners** who are already offering services to vulnerable children. The transference and development of skills to practitioners (teachers, child care workers, music therapists, etc.) is one way in which MusicWorks hopes to offer sustainable opportunities for children and young people. Through empowering practitioners with music facilitation skills, we hope to contribute to how music is valued and used to bring about change within society.

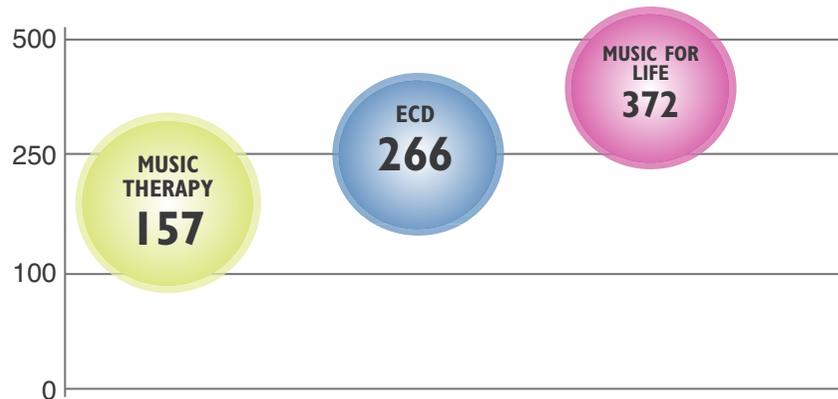


- As MusicWorks grows in the depth and reach of its practice we intend to improve and develop our organisational systems and practices to better **plan, monitor, learn, evaluate and report**. Leading on from our own learning, we aim to share knowledge generated with colleagues in related fields of Music Therapy, Community Music and the development sectors with the hope of contributing towards the body of knowledge around the value of music within social development work.

To our team of highly creative people that work with passion, excitement, enthusiasm and imagination – you are the drivers of MusicWorks – you, along with our Board and loyal funders provide the fuel for our one-of-a-kind organisation to continue growing, innovating and providing positive opportunities for the children and young people we have the privilege of engaging with.

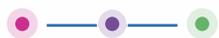


BENEFICIARY NUMBERS PER PROGRAMME | 2015



E C D programme report

Compiled by Kerryn Torrance, programme co-ordinator



Our participants speak for themselves...

The Early Childhood Development (ECD) programme aims to contribute to the psycho-social well-being of young children in marginalised communities by training practitioners who are already working in the ECD field.

The MusicWorks team believes that music should be a vehicle through which children can express themselves freely. We pin the philosophy of what we hope to see introduced into the **classroom and group spaces** onto a three-letter acronym: **VIP**

While we strongly believe that children (age 3-6) are **Very Important (little) People**, we also use the acronym to remind our participants of what it is that we



hope they will be able to offer the little people in their care: **Validation**, a space to show **Initiative** and a **Playful** environment that offers opportunities for creative expression.

During 2015, we trained 12 participants from 3 different areas and 6 different institutions who were primarily pre-school teachers and social auxiliary workers from Lavender Hill (Hillwood Primary School, Zerilda Park Primary and Prince George Primary), Nyanga (Etafeni Day Care Centre) and Woodstock (St Anne's Home).



The Training Included

Phase 1 – Music Child Process:

A two day personal process in which participants re-connect with their own creativity and the power of music and play.

Phase 2 – Training Workshops:

8 workshops in which the ECD team helps participants to discover, learn and develop songs and activities that incorporate the VIP principles.

Phase 3 – Mentoring:

5 visits to each participant in order to draw alongside them in their place of work and help them implement their newly acquired skills.

Vital to our three-phase training programme is the belief that participants need to experience the power of these principles for themselves. Once they have experienced opportunities for their own voices to be heard, they will understand more readily the power of these opportunities for the children with whom they work.



For this reason, our programme begins with a 2-day Music Child process in which participants are able to rediscover their own sense of creativity within a non-judgemental and encouraging space. This year, we also felt that it would be apt to end our entire training by allowing the participants to express their most significant learning in their own words.

What follows is a reflection on what just 2

of our participants identified as the most significant

aspects of the training for them.

We have left the reflections in their Own Words followed by comments on the aspects that they have highlighted.

Denise's Own Words

“One of the most significant things I have experienced in this group and through this journey has been LOVE. It sounds like a simple 4-letter word, but it must come from deep inside and be genuine. Being a person who often doubts myself, I find that I have grown in confidence as I have felt accepted for who I am. Having found a space where I feel accepted and supported, I could try out things in my life and with the children around me. I have begun to believe again in the gift that I have always had... to connect and relate to children.”

In Other Words...

Denise's reflections are all connected to her personal growth and the impact that the support of the group has had on her life. This is not the first time that participants have identified the worth of the support and sense of connection to others as one of the most valuable aspects of the training. In fact, the previous cycle of trainees placed such high value on the opportunity to meet, share ideas and support each other that they have continued to meet once per quarter in 2015 with the help of MusicWorks and their own organisations. Whilst we place high importance on being able to share new skills with the participants, one of our main objectives is also to encourage and support existing resources. Denise's ability to 'connect and relate to children' is a resource on which we would place high value. Even if the sole purpose of her 9-month training journey was to rediscover this skill, we would view this as a great success.

In Other Words...

Cheryline highlights a common struggle in the ECD sector; that of big classes of children. Some of our participants are luckier than others, but most are dealing with the challenge of caring for and teaching large numbers of children with little assistance. Cheryline then goes on to point out that this often means a struggle to connect to and find time for each child. While we acknowledge that simply using musical activities to fill this gap is not ideal, if done in a manner that allows for children to initiate ideas and feel validated, then it is at least able to play a vital part in strengthening the relationship between teacher and child. While Cheryline is currently relief teaching, which means that she does not work with these children all year round, she states that including our principles into the classroom environment certainly seems to encourage more connection with the children. We suspect that the excitement and expectancy that Cheryline speaks of is not only as a result of the playfulness that we encourage participants to develop and make use of during music time, but also due to the fact that little people place high value on connection and the opportunity to be heard.

It is clearly evident from the participants' own words that the training has immense benefit both for the practitioners alongside whom we journey as well as the little people in their care.

Cheryline's Own Words...

“Since I started with this MusicWorks programme, I have learned that in order for children to have fun I need to let go of control, as children need to have fun and be their own little persons. I am more relaxed, and doing the music and the actions with the children creates an expectancy within the class and I can actually feel the excitement building as we come close to our music time. This exercise has also got the shy and withdrawn children to participate and it validated them and they feel special and noticed.

It is not always possible for a teacher to interact with all the children on a personal basis every day, and I realise now that some children must feel neglected or unseen by the teacher e.g. when I ask my child what did the teacher say to you today and his response would be... nothing mom.

This made me realise that I might also be doing that, (not on purpose though), just that our schedule does not allow one on one time most days.

With MusicWorks I have noticed that the children now know that they will be validated and noticed and seen by the teacher and this is the difference that I have seen in the class that I am doing my practicals in. This also allows the teacher to be more personal and intimate with the children, where they (the children) feel that they can now come to me and have a chat about just anything! MusicWorks creates an opening for all the children to interact with the teacher as (it) should be. The children also have loads of fun and even ask when we will do our music.

The teacher in whose class I am doing MusicWorks in also wants to do the course as she says that this is something good to have as a tool and resource for any teacher.”



Music Therapy programme report

Compiled by Mari Stevens, Music Therapy programme co-ordinator



Music therapy is a **strength-based intervention**. It connects with **already**

existing potential and offers the opportunity for children and young people's internal resources to surface, be developed and strengthened. As music therapists we consciously move away from a position of entering a context as 'the experts', armed with the solutions to 'solve the problems of others' with our own knowledge and skills. The children and young people we work with are **strong, resourceful and resilient**. As music therapists, our role is to use music to unlock children's already existing potential and possibilities for flourishing that are often overpowered by the challenges and difficulties of their everyday life. Although our greatest aim is for our work to encourage change and transformation, as practitioners we never leave a therapy process unchanged. As we sculpt our practise around the uniqueness of the communities in which we work, we as an organisation and as individuals are also enriched and propelled by the experiences we share with young people through joined music making.

In our work, we continually witness the uniqueness of music as a powerful tool that brings about meaning, healing and connection. Music as a universal language has the potential to connect and unify despite differences in culture, language or limitations caused by illness, disability and trauma. Every individual has an **innate musical ability** that allows them to express, explore, play and connect through music. For this reason, we believe that music therapy has a unique capacity to offer children and young people **safe spaces** in which they can experience feelings of **hope, playfulness, authority and encouragement**, and the opportunity to explore their own potential.

During this year music therapy continued at Heideveld, Sarah Fox Children's Convalescent Hospital in Athlone, South African Children's Home in Gardens and Sibongile House in Khayelitsha. We also piloted a group and individual music therapy intervention at Friends Day Centre in Maitland. At the various placements

therapists witnessed how children and young people rediscover their voices after having been isolated due to illness; express their individuality despite the limitations of disabilities; and how hope and resilience arise in the midst of loss and grief.

The following stories demonstrate how music therapy contributed to various contexts we worked in this year.

SINGING A SONG OF STRENGTH AND HEALING

Although the experience of loss and grief can influence children in different ways, it often leads to feelings of anxiety, anger, sadness and even guilt. The safe and creative environment of a music therapy process can encourage **playfulness, expression, resilience** and **hope** in children that are dealing with these difficult emotions. A group of nine- to ten year old children from schools in Heideveld were referred for music therapy due to having experienced loss and grief. As part of a song writing process the music therapy group had an opportunity to write a verse about themselves. Some chose to write about their favourite colours,

food and activities. A section from "fight song" by Rachel Platen was used as chorus and sings about a person who is **strong**, who is **taking back their life** and has faith in **their influence** on the world.



One group member, Vera*, lost her mother just a few days before her fifth birthday. When writing the verse of her song she acknowledged the passing of her mother and how she came to realise that she is not alone but cared for. Whilst in the process of recording the song written by the group, Vera decided to change the words in her verse. Instead, she wrote how she is tired of people still thinking she is feeling sad and how she is okay! She spoke of the support structures around her and her relationship with her father and brother. This was an opportunity for Vera to be **witnessed as a strong and resourceful person**; someone who **overcame tragedy** and moved passed sadness and loss.

Vera's process is an example of how music has the potential to **heal, strengthen, encourage** and to **empower**.

* Names have been changed to protect the child's identity



CELEBRATING THE SMALL MOMENTS

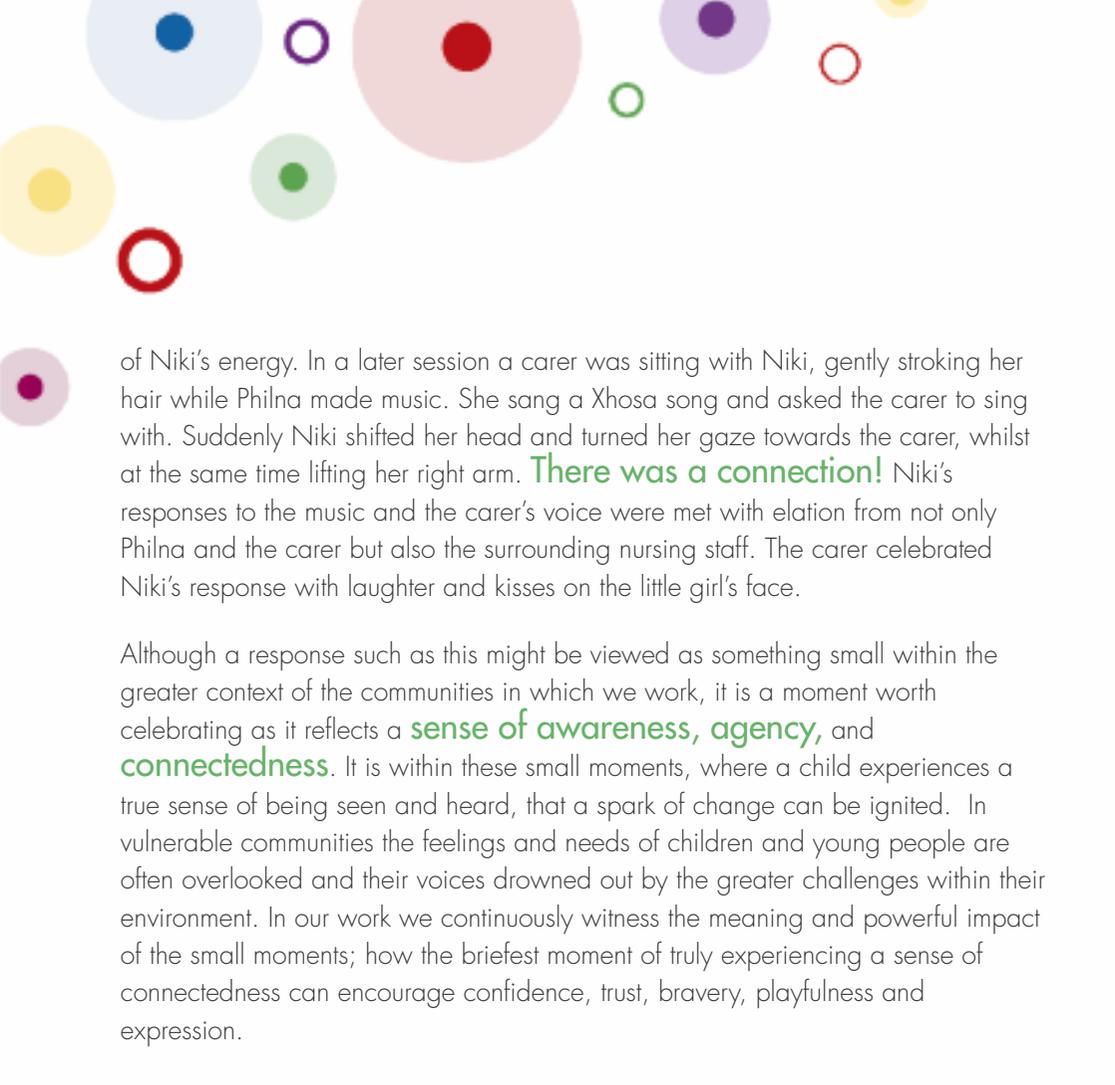
When working with children in the palliative care ward at Sarah Fox Children's Hospital, music therapists attune to the smallest body movements, briefest moment of eye contact and faintest vocalisation. Rather than viewing these as limitations, music therapists see the smallest gesture as **potential for expression and communication** and a reflection of the **healthy parts** of a child.

Music therapy can offer moments of **communication** and **connectedness** where illness and disability have often rendered children isolated and withdrawn.

Niki* has been diagnosed with non-accidental Cerebral Palsy. She was very frail and mostly non-responsive to social interaction. According to the nursing staff she is also blind. In the first three sessions, Philna the music therapist, did not observe any responses from Niki to either the music or her interaction. In her music making Philna focused on the basic principles of mother-infant communication and bonding. As the therapist she 'tunes in' to everything Niki does and adapts her movements, tone of voice and music to match the responses she notices or to match the quality

* Names have been changed to protect the child's identity





of Niki's energy. In a later session a carer was sitting with Niki, gently stroking her hair while Philna made music. She sang a Xhosa song and asked the carer to sing with. Suddenly Niki shifted her head and turned her gaze towards the carer, whilst at the same time lifting her right arm. **There was a connection!** Niki's responses to the music and the carer's voice were met with elation from not only Philna and the carer but also the surrounding nursing staff. The carer celebrated Niki's response with laughter and kisses on the little girl's face.

Although a response such as this might be viewed as something small within the greater context of the communities in which we work, it is a moment worth celebrating as it reflects a **sense of awareness, agency, and connectedness**. It is within these small moments, where a child experiences a true sense of being seen and heard, that a spark of change can be ignited. In vulnerable communities the feelings and needs of children and young people are often overlooked and their voices drowned out by the greater challenges within their environment. In our work we continuously witness the meaning and powerful impact of the small moments; how the briefest moment of truly experiencing a sense of connectedness can encourage confidence, trust, bravery, playfulness and expression.



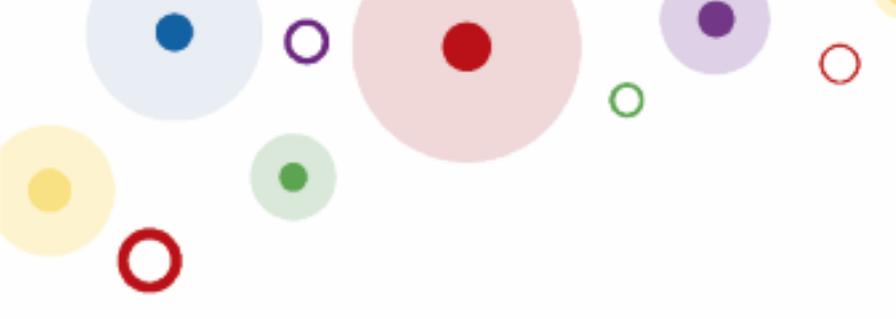


Music for Life programme

Compiled by Mark Williams,
Music for Life programme co-ordinator



During 2015, the Music for Life team offered marimba and gumboot dance workshops at the Etafeni Day Care Centre in Nyanga, Prince George Primary



school in Lavender Hill, SA Children's Home in Gardens, Linawo Home in Pinelands and various schools in Heideveld. The young people attending the weekly sessions face multiple social challenges on a daily basis including experiences of abandonment and neglect, growing up in communities with high levels of violence and dealing with stigma related to HIV&AIDS. The weekly music sessions provide safe spaces where young people experience a sense of belonging, a sense of mastery, and where they are encouraged to re-imagine a different future for themselves.

What dreams are made of...

The young people from Etafeni and Heideveld participated in a Dream Box process that formed part of the Music for Life programme at these sites. The Dream Box process takes the young people on a journey where they are encouraged to explore the dreams they have for themselves. Each young person receives a box that they fill with photos, pictures from magazines, words, stories and poems that represent their dreams for their future.

The young people also asked their parents and guardians to consider the dreams they have for their children. We encouraged the young people to bring these items and dreams to the sessions. Some brought additional pictures and some brought a short sentence of what their parents said. There was great excitement amongst the groups when the individuals read out what their parents had written, realising that their parents saw them as worthy individuals able to achieve whatever they dream possible.



Mark's observations on 'why we use music'

“The children have music in them.

When they make music their body, mind and spirit becomes one - they are fully in themselves... You can truly see who they are.

The music comes from within them - it already exists. It represents the 'wholeness'. So even though there are brokenness around them - in their home and communities - music expresses that which is whole.

When they make music together, no one is left behind. They support each other, help each other... there is harmony. Often in our communities, people just leave each other behind. Making music is not a 'one man show' - it is about collaboration, working together and this creates a sense of belonging - you connect to something, you are touched by something, you belong to something.”

The Dream Box process also provided the young people with a platform to discuss a range of topics relevant to them, for example; family, relationships, their personal life goals, the difference between their wants and their needs, etc. The MusicWorks team was encouraged to see the young people taking a stand on the challenges faced by their communities and wanting to make different choices for themselves.

In order for young people to be resilient, they need to be able to have dreams for themselves and then act accordingly. The Dream Box initiative gave the young people in the Music for Life programme an opportunity to reflect on where they want to be one day and to make choices based on these dreams – choices that will support rather than undermine their dreams. The process seemed to spark a flame that holds the hope of a different and better future.



See me play...

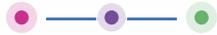
All the young people participating in the Music for Life programme perform in at least one concert or public event during the year. Presenting the musical skills they have learnt and being witnessed in their **performance** by their family, peers and community, forms a crucial aspect of this programme. The appreciation the children receive from the audience serves as an important motivation for the young people to continue fine tuning their skills. They also learn that **hard work pays off**... which serves as further encouragement for them to commit to the programme.

Another important aspect of the Music for Life programme is that it creates a community of care around the young people. As a group of peers they support each other, help each other, and encourage each other as they play together as a band. We have seen so many times how young people allow each other to shine.



Financial Report

Compiled by: Compiled by Sunelle Fouché and Alexanne Tingley,
MusicWorks Management Committee



During 2015, MusicWorks continued to strengthen its relationships with current funders whilst taking time to research new potential funders to add to its existing pool.

During the period under review, 81% of MusicWorks' funding originated from foreign trusts and foundations with the remainder made up of funding from the Department of Social Development, local funders and income generated through partnerships, rental income and interest on investments.

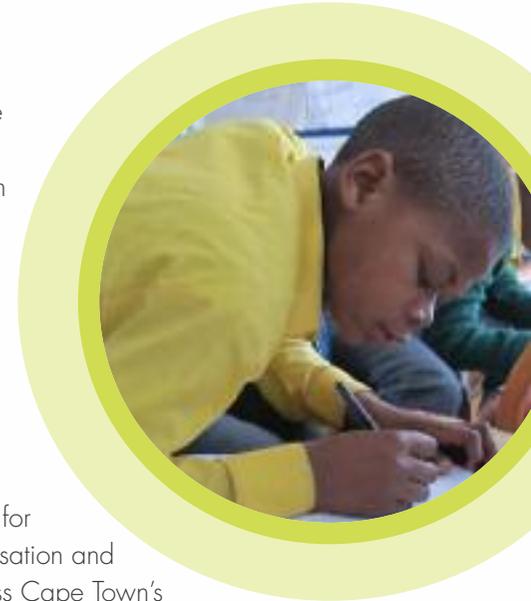
MusicWorks launched an income generating initiative in 2015 to support our work within marginalised communities by piloting a paying project to educare centres on the Atlantic Seaboard,



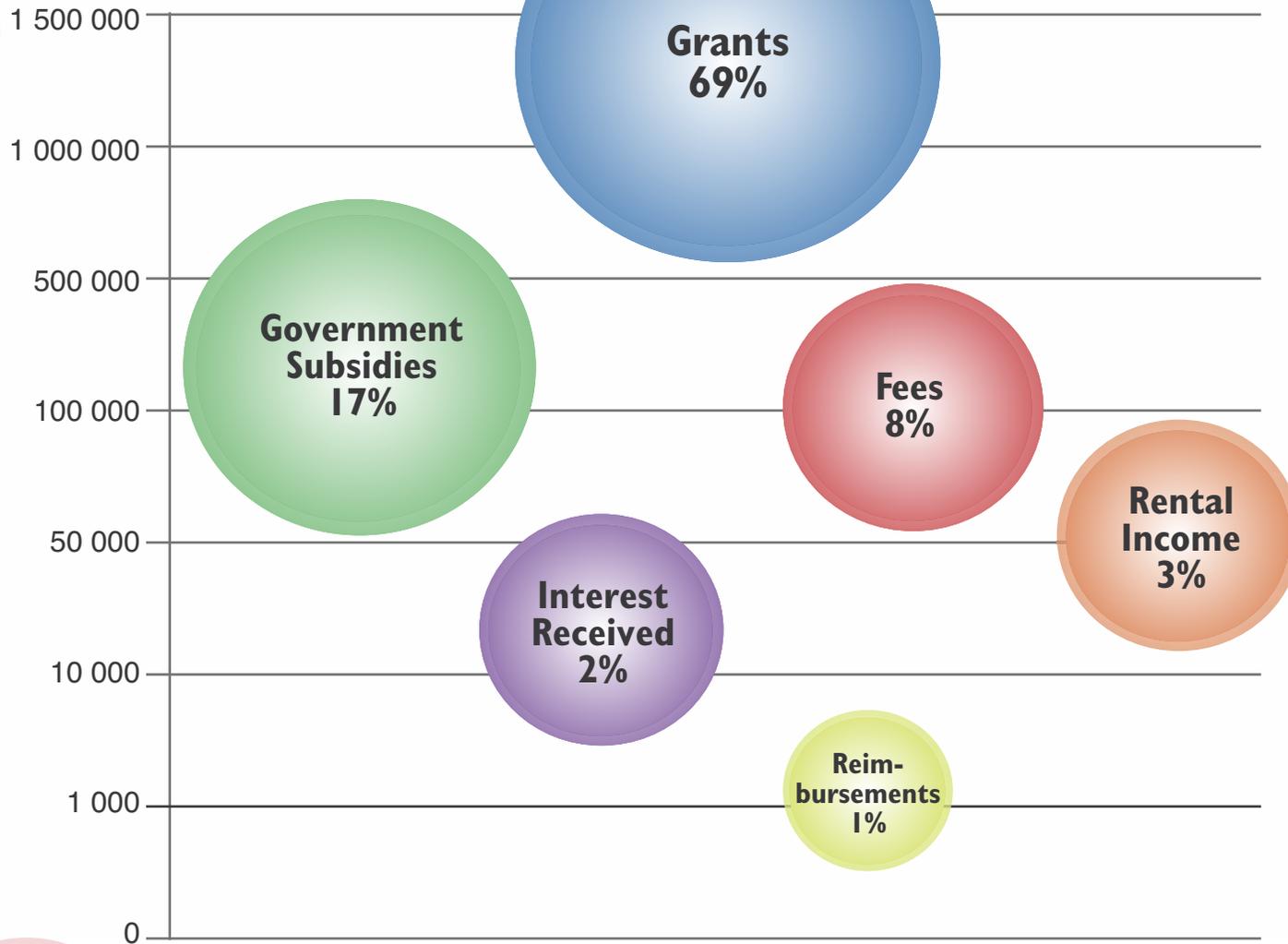
teaching young children gumboot dancing. The gumboot dancing workshops strengthens the young participants motor skills, encourages team work and general playfulness. The programme has now become a fully-fledged programme within two schools' annual curriculum and demonstrates the potential to grow to other educare centres.

In concluding, we need to thank our funders deeply and sincerely, both longstanding and newly established for their unfaltering belief in our organisation and our work with young people across Cape Town's peninsula. We exist because you enable us to and we will continue to ensure, through good practice on all fronts, to honour that commitment.

The figures reflected are an accurate extract from our 2015 Audited Financial Statements as completed by a South African Institute of Chartered Accountants accredited auditing firm. A full set of our financial statements are available for scrutiny on our website. (www.musicworks.org.za)



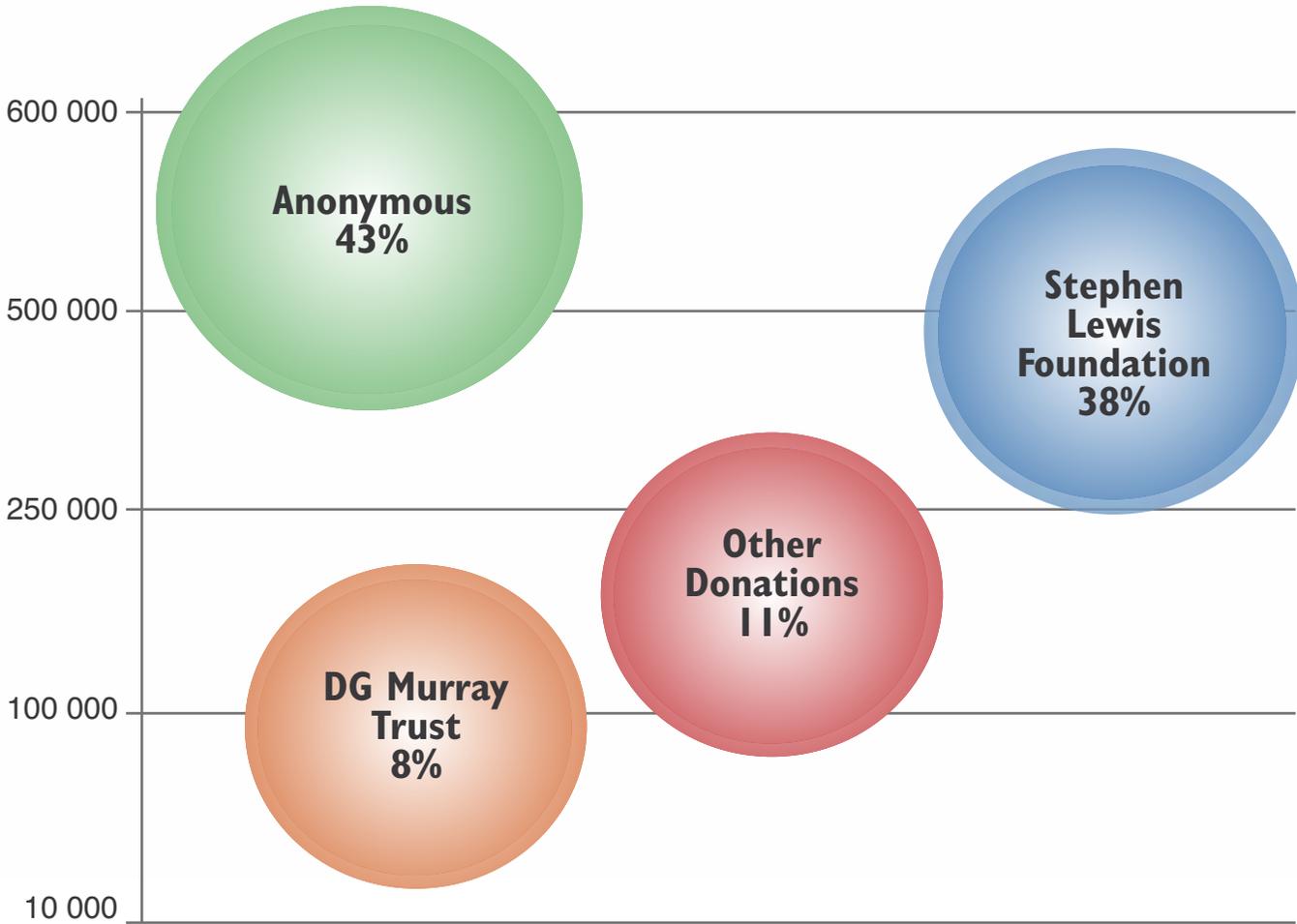
Income Received during 2015



● GOVERNMENT SUBSIDIES	319 038
● GRANTS	1 304 498
● FEES	160 242
● INTEREST RECEIVED	43 603
● REIMBURSEMENTS	11 920
● RENTAL INCOME	57 514
TOTAL INCOME	1 896 815

Graphs not to scale

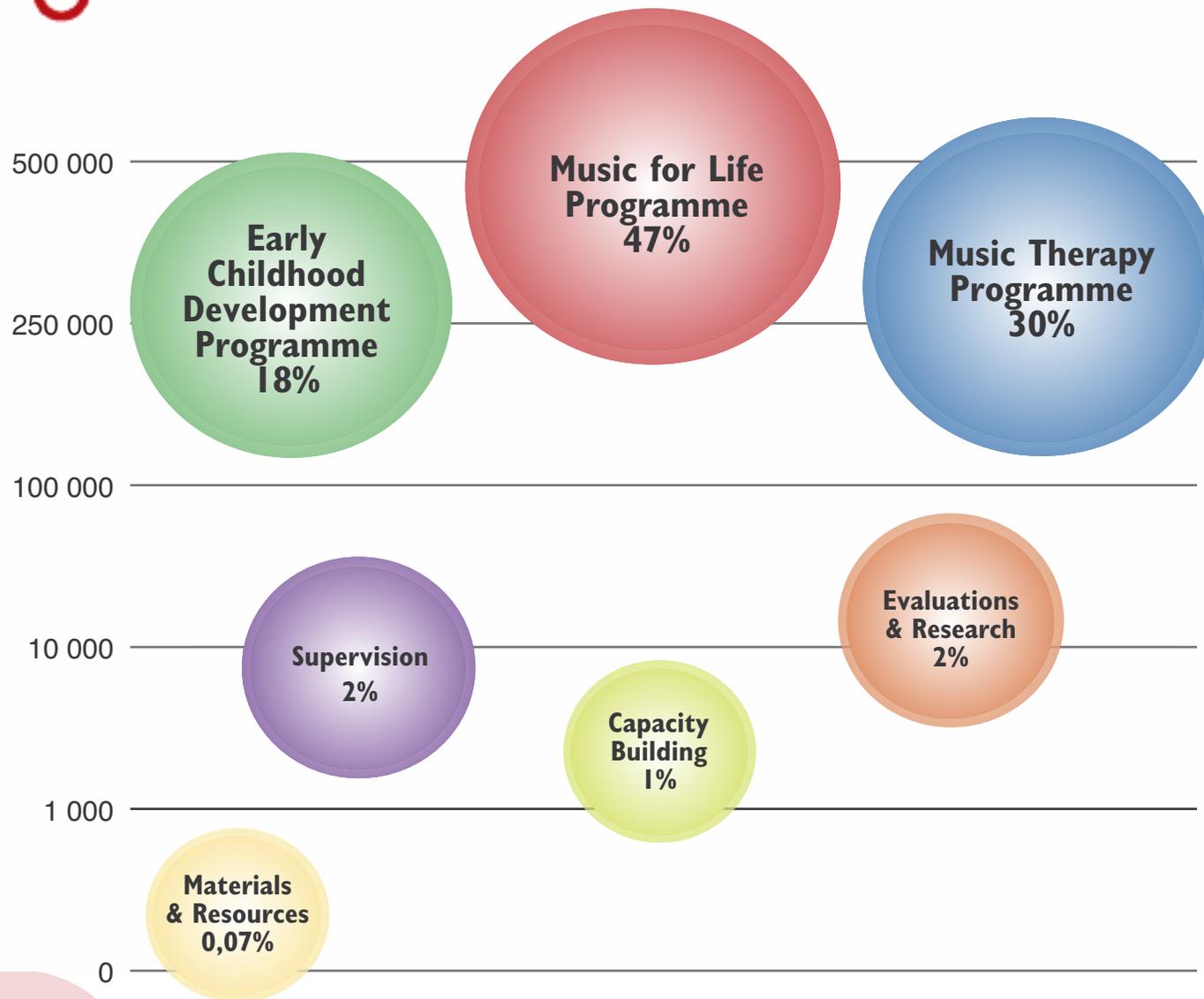
Grants & Donations for 2015



● ANONYMOUS	564 174
● DG MURRAY TRUST	100 000
● OTHER DONATIONS	141 916
● STEPHEN LEWIS FOUNDATION	498 408
TOTAL	1 304 498

Graphs not to scale

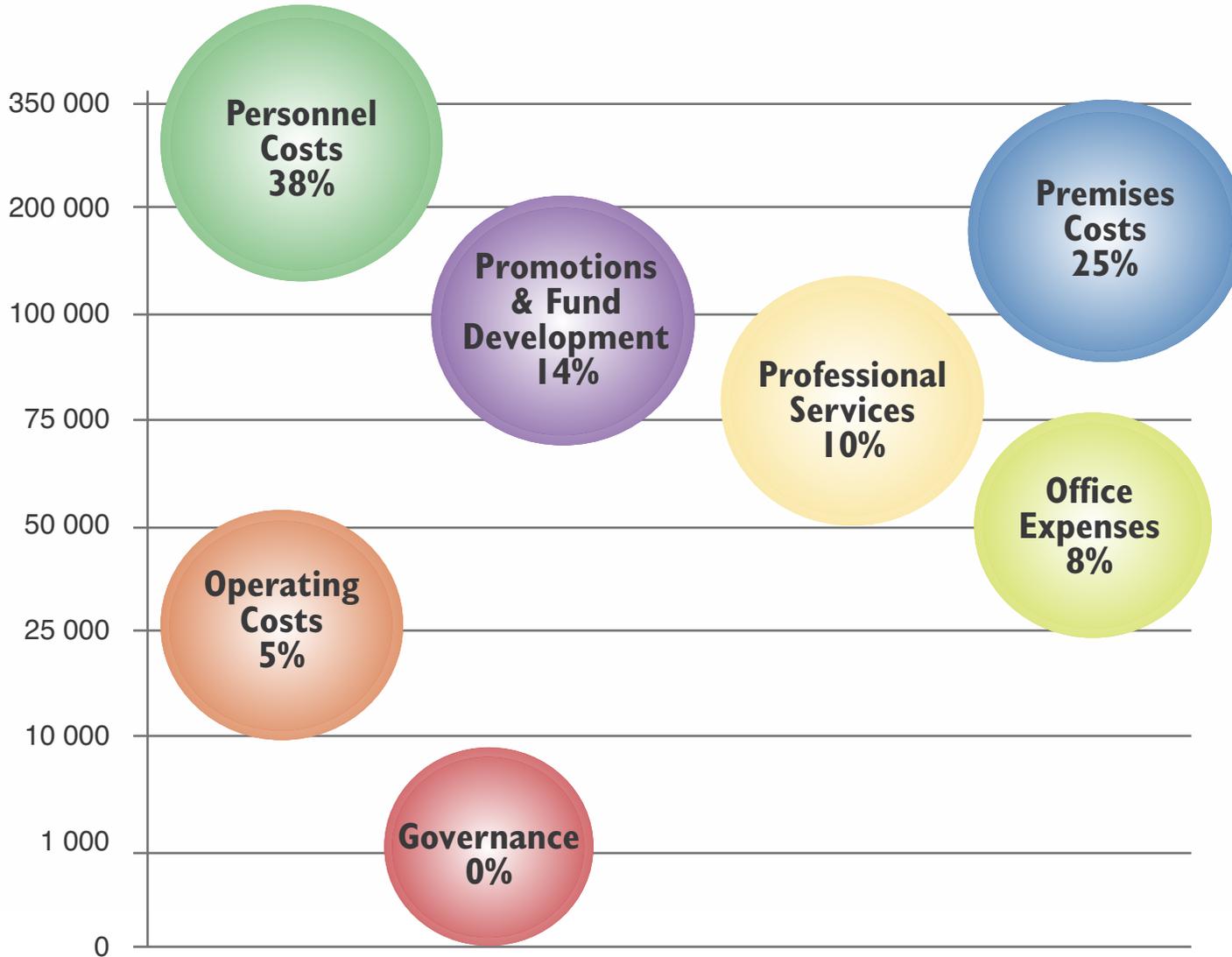
Programme Expenditure for 2015



EARLY CHILDHOOD DEVELOPMENT PROGRAMME	212 557
MUSIC FOR LIFE PROGRAMME	572 213
MUSIC THERAPY PROGRAMME	367 793
MATERIALS AND RESOURCES	966
SUPERVISION	19 130
CAPACITY BUILDING	9 300
EVALUATIONS & RESEARCH	28 158
TOTAL	1 210 117

Graphs not to scale

Operational Expenditure for 2015



PERSONNEL COSTS	311 337
OPERATING COSTS	38 666
PROMOTIONS AND FUND DEVELOPMENT	114 958
GOVERNANCE	1 153
PROFESSIONAL SERVICES	83 652
OFFICE EXPENSES	63 363
PREMISES COSTS	202 807
TOTAL	816 037

Graphs not to scale

MUSICWORKS Team



SUNELLE FOUCHE,
Executive Director



MARI STEVENS,
Music Therapy Programme
Coordinator



ANDALUCIA GARCIA
Office Administrator



ALEXANNE TINGLEY,
Operations Director



BONGILE MARK WILLIAMS,
Music for Life Programme
Coordinator



ZWAI MVIMBI,
Principal Community Musician



KERRY TORRANCE,
Early Childhood Programme
coordinator



PHILNA BADENHORST,
Music Therapist



KEEGAN SOLOMONS
Community Music Facilitator, Intern



ROMA NATHAN,
Financial Administrator



KARYN STUART,
Music Therapist



MARCELINO FIELIES,
Community Music Facilitator, Intern



Our Donors

Anonymous



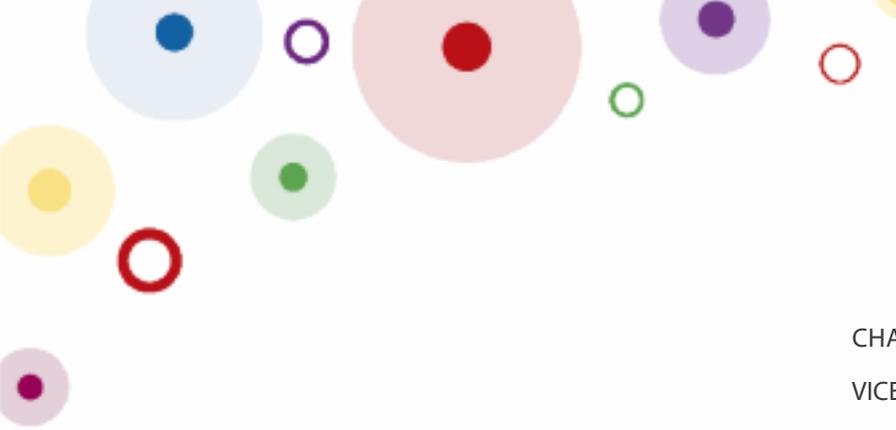
Department of Social
Development

Josephine Fine

Stephen Lewis
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