Mobility, Identities and Performance

By

Chuene Raphunga

Student No.: 684606

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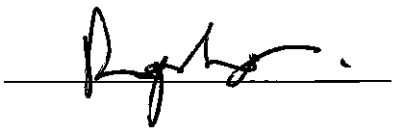
Supervisors: Dr Caroline Coary Taylor & Dr George Tebogo Mahashe

Declaration

I declare that this Research Report is my own unaided work. It is being submitted for the degree of Master of Arts at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.

Chuene Raphunga



Student No.: 684606

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Chapter one outlines an introductory perspective around the concept of mobility, identity and performance beginning with the British colonial period, during the era of Apartheid and right into democratic South Africa. The chapter further outlines how Westernization and its cultural aesthetics have influenced various types of cultural and social performances thus creating new ways of identification among the black people of South Africa, especially within the urban areas.

Chapter 1: Introduction

Through an anthropological lens of 'mobility identity and performance', this Research Report examines the socio-cultural processes influencing young South African students' journey of self-development via their participation in a dance study programme offered by the *Moving into Dance Mophatong Company* in Johannesburg in 2018. The research is informed by a widely acknowledged history of the mobility of people in South Africa, both internally within the country and from outside into South Africa. During all epochs of these migrations, people of different cultural backgrounds encountered and impacted on each other in multiple social, political, economic and cultural ways. As a departure point, the research recognizes that historically such encounters have typically been acrimonious and hostile. However over time, these encounters have also been mutually dynamic, in that, in South Africa people of different socio-cultural origins and identities have reciprocally borrowed from, and blended aspects of their respective culture(s). In this process, new and more fluid multi-complex South African identities have emerged. In particular, this has been the case in the creative and performing arts in South Africa as a noteworthy example of how a resistance movement originating in artistic protest against colonialism and apartheid also involved cross-cultural syncretism that engendered a new sense of identity and belonging in South Africa. Thus against a backdrop of the historic mobility of people within and

into South Africa (outlined briefly below) this Research Report investigates, via contemporary processes of mobility, the self-developmental experience of six young South Africans student-dancers participating in an intensive one-year dance-training course at the Moving into Dance Mophatong Company in Johannesburg, 2018.

Funding for this Research Report

The research project is funded by, the *Wits City Institute*. The purpose of the Wits City Institute in connection with 'Re-Centring AfroAsia: Musical and Human Migrations in the Pre-Colonial Period' (700-1500AD), aims to address the inequalities that have been brought about by colonial movements in South Africa. Such migrations have meant marginalization, exclusion, and denial of African people's identities. Therefore, the purpose of *Wits City Institute*-funded projects is to restore an often forgotten history with a research focus on post-colonial and post-apartheid South Africa.

Historical Mobility, Identity, and Performance

Different epochs in South Africa have produced different types of performances and ways of living as caused by various circumstances. Precolonial Africa and more specifically Southern Africa have experienced internal migration as, for example, that of hunter-gatherer and farming communities or in a nutshell agricultural and cow-herding societies. By pre-colonial Africa, I refer to the period before the contact with the West. Contact with the West right up to this day has meant a mixture of cultural traditions, and cultural performance alike, and added to that is the extent to which both Westernization and modernity have influenced contemporary arts or performances especially within colonized worlds such as South Africa. What was at the core of this study was to trace

migrations from the onset of Western colonization and how that has affected the social and cultural order more especially in the South African context with its diverse cultural traditions and backgrounds.

Migration, Westernization and Culture

In an edited book on *Exiles, Diasporas and Strangers*, Kobena Mercer (2008) has viewed migration as bringing together objects, identities and ideas into flux thus making migration and migrations to become an underlying feature of modernity. When two or more cultures meet, there is always a high probability that one culture will always tend to dominate the other or in general all the subjected cultures. This was the situation in colonial Africa. In colonial Africa and if one can focus on South Africa as the hub of this research –Westernization has meant the suppression of the local cultures and performances alike. Local cultures were regarded as pagan and uncivilized and for such reasons credit was never offered to black South African cultures in general. However, an alternative argument suggests that no culture is monolithic and while there may be a degree of dominance, people in any 'subjugated' culture resist this process in a variety of ways, for example via protest performance culture in 20th century South Africa.

Social Identification and Belonging in British Colonial and Apartheid South Africa

During the 19th Century, British colonial rule era in South Africa some of the black people that initially resided within the homelands internally migrated to the cities and with that came new ways of social identification. These new ways of identification meant new syncretic cultural traits due to the mixture of both indigenous South African traditional culture with Western forms of art and culture. Amid the internal migration to the cities, some people did uphold their cultural traditions while others adapted to the Western culture and as such doing away with their traditional

aesthetics. Coplan (2007) has asserted that to fully realize one's culture within the South African cities, new ways of revisiting history become significant to determine one's future. On the other hand; music and the arts, in general, have been a platform by which 'Black' South African people have been trying to recognize themselves and their sense of belonging socially and to challenge the historical trajectories of both Western colonization and apartheid in South Africa.

Arts in Apartheid South Africa

When all other domains of society fail to challenge certain norms within an oppressive system, the arts and popular culture, can and often do become a way to challenge the norm (Coplan 2007). In apartheid, South Africa, the arts and popular culture became a way to challenge the status quo thus giving musicians a voice to raise their concerns. The arts, in general, became a way to unite a nation around a shared identity and were also vital for purposes of self-realization and self-determination, however, performance in varied forms became a way to mobilize the masses towards liberation. Performances in both Western colonial and apartheid South Africa were not composed out of traditional aesthetics but became a mixture of various cultures as per the experiences that 'Black South African people faced.

Pre-colonial South Africa

In precolonial times or in a nutshell, before Western colonization, much of the South African black performances were based on orality and rooted much in tradition as a means to celebrate various traditional events such as initiations and traditional weddings. Sirayi (2001:20) states that:

> Despite cultural diversity, which is attributable to different social, economic, political and geographical circumstances, all communities in South Africa, (the Ndebele, Sotho, Tswana, Tsonga, Venda, Xhosa, and Zulu), practice the 'wedding-celebration' form of theatre.

Sirayi (ibid) goes on to stress the fact that South African wedding negotiations and celebrations include some theatrical elements resulting from the performance of set rituals. This includes acting, poetic praising, storytelling, dancing, and singing. Rituals are possible through cultural performances that are socially incorporative in mode. However, modernity and urbanization have all had a major impact on black cultural traditions and practices, especially within the South African cities.

Urbanization and Performances

Over time, the South African community has experienced much labour migration as a result of increased industrialization after the discovery of the gold mines in 1884, most specifically in Johannesburg which is the main commercial and industrial city of South Africa. In such urban centres, people met from different parts of the country for work opportunities in the mines. These migrants had nothing to entertain themselves due to differences in cultural traditions, which made it impossible for all to value a singular culture above all other cultures. Therefore, they adopted and adapted a variety of aspects of South African cultural traditions and Western cultural materials for purposes of entertainment, and to provide a collective sense of social belonging. Giving value to a different culture(s) paved the way for the South African black people to compose new forms of performances using both their traditional cultural practices and the Western forms of materials and performances. In so doing, they formed new social identities within the newly discovered urban spaces. According to Coplan (2007), a sense of belonging and togetherness was created through varied performance and this meant the social transformation of the South African society especially within the cities and thus the formation of new urbanized identities.

New Social Identifications

Distanced from their homelands and now in new urban spaces, some migrants invented ways to remember their cultural roots. Culture is that which travels with someone. It is a way to identify and to realize the differences between oneself and the 'others'. Thus, especially during the 20th century when this variety of people with various values, customs and traditions met within the South African urban spaces new ways of social belonging emerged. Some dared to uphold their traditions while others were swept away by modernity thus doing away with their cultural traditions and values alike. Cilliers and Groenewald (1982: 3) state that:

> A developing country in an intermediary state on a continuum from completely traditional to completely modern, thus, involves regions and populations, which are alternatively modern and traditional.

In a world of new systematic and space developments, different sub-cultures and new ways of living will emerge thus calling for the integration of different languages, customs, social practices, rituals, performances, and values, and therefore, the formation of new social identities.

New Forms of Performances

The South African migrants (e.g. Sotho, Zulu, Venda, and Ndebele) wanted to embrace their cultural aesthetics to uphold their cultural roots and also to counter British colonization with its imposed Western culture, beliefs and traditions. 'Black' South Africans needed a space to exhibit their cultural practices and performances within the urban areas to not feel detached from their homelands. Consequently, they composed music and used different performance sources from different cultures to express their identity, to entertain, and to celebrate their stays within the urban areas. New forms of performances such as *Maskandi* and *Isicathamiya*[1] music emerged within the

[1] Maskandi is a Zulu folk music genre. Isicathamiya is a 'singing style'

new setting of the urban areas although performances were still personalized and highly stylized as per various ethnic traditional groups. However, music also became experienced-based to belong in a world where South Africa 'Black' community never envisioned their belonging.

The Apartheid Policy and Censorship

In South Africa, the Apartheid policy of the mid-20th century meant further socio-cultural, economic and political marginalization of the 'Black' community. Censorship was kept under strict control thus limiting the black people their freedom of expression. Coupled to limited freedom of expression was strict mobility control measures. Songs or performances that challenged the apartheid state were burnt, forcing some of the black South African legendary musicians such as Meriam Makeba and Hugh Masekela to go into exile to challenge the apartheid state from afar. Marginalization, coupled with segregation policies and exploitation meant collective efforts of the 'Black' South African people within the broader domains to counter apartheid and with that, a sense of collective belonging was felt and a shared identity was strived for. Through public performances, solidarity concerning political and social aims was achieved. Besides, with the inception of crossover performances, a sense of a unified nation was created. Varied cultural ethnicities managed to infuse various styles and languages into one well-understood performance by both 'Blacks' and 'Whites' – that resulted in some respects in a shared understanding of a South African identity.

Challenges of Black Performances

This cultural mixing thus becomes significant to this research as it raises the complexities that accompanied 'Black' South African rural-urban migrations during the 19th Century British

colonial era and subsequently during the apartheid rule period in South Africa. The Research Report aims to examine the influence of the challenges that were previously faced and continue to be faced, by 'Black' musicians and performers in the form of staged-dramas and dances towards building an inclusive South Africa devoid of suppression, marginalization, and censorship. South Africa's history of migration and cultural encounter thus raises the questions of the types of identities that such complexities meant for the South African 'Black' population as migrants to the city of Johannesburg during the British colonial rule period and how such identities were shaped and modelled to encompass the varied ethnicities of the 'Black South African people. Thus, it points to the necessity of asking how and what new forms of identities are also being created in present-day South Africa as a consequence of the varied performative experiences that 'Black' South Africans have faced and continue to face in contemporary South Africa.

Democracy and Freedom of Expression

Democratic South Africa has meant freedom of movement and freedom of expression as opposed to the apartheid regime. In the new South Africa, people are free to express themselves in any language or forms that they like, provided that, such expressions do not necessarily infringe on the rights of others as far as all people are said to have equal rights as enshrined by the 1996 Constitution. People come to the cities and leave as they please for various reasons. Cities in democratic South Arica are filled with hope and the determination to attain that which one wants to achieve in self-realization. Democratic cities have become spaces where dreams are realized and cherished. However, even if that is the case, some dreams are not realized and people continue to live underdeveloped lives even within the cities and its surrounding areas. As such, democratic cities have become spaces where a struggle for survival and self-actualization continues to be an ongoing reality for many people. Concerning cultural performances, democratic South Africa has

experienced new forms of expressions, articulations, and values. Such new performative acts lead to new ways of belonging and of identification that can be historically traced in the context of contemporary South Africa.

Over some time, there have been different influences on different types of performances found in the new South Africa today. Thus at the core of this research is to investigate 'dance' as one particular type of performance-art being practised in democratic South Africa as a result of mobility to the cities and what types or forms of identities are being constructed as a result. To investigate how young 'Black' people's identity in contemporary South Africa is being shaped via mobility to the city and participation in the performing arts – especially dance – the research focuses on the South African *Moving into Dance Mophatong* Company in Johannesburg.

This chapter has outlined the socio-cultural changes that Westernization has brought in South Africa. Traditional art forms came to be blended with Western types of performances and materials within the cities. Because both the British colonization and the Apartheid epoch were somehow oppressive to the cultural performances of the black people, performances in various forms became a means to unite the nation around a shared identity to challenge both the regimes that somehow marginalized the black community in South Africa.

Chapter 2 gives an account of the history and dance 'mission' of *Moving into Dance Mophatong* (MIDM) concerning the key research question of this research project – How does mobility to the cities in democratic South Africa enable new ways of identification through dance? This chapter will further explain the *Afrofusion* type of dance as one of the core founding dance repertoires at MIDM. Dance at MIDM does entail performances that resemble the black South African struggles from the Dutch colonial era, the British colonial epoch, the Apartheid state and the victories that came with democracy though a dance performance referred to as *Halala Mzanzi*.

Chapter 2: Moving into Dance Mophatong

History of the MIDM Company

Moving into Dance Mophatong was founded by Dame Sylvia Glasser in 1978, at the height of apartheid, as one of the few 'mixed-race' dance groups in South Africa. The company was originally known as: *Moving into Dance* with the appendage of *Mophatong* added in 2004. The MIDM dance company has since developed into one of South Africa's premier professional, full-time, contemporary dance companies. The company has performed internationally to enthusiastic audiences throughout Africa, Malaysia, Europe, South America and in the U.S.A and Canada (http://www.midance.co.za/about/).

MIDM Vision & Mission

Development of student–dancers personal & community social development:

MIDM dancers have always been recruited from disadvantaged communities in South Africa's rural provinces where development in terms of the Arts continues to be a huge challenge. Thus all participants in the MIDM dance programmes are 'student-migrants' to Gauteng from other provinces in the country. Since its inception, the MIDM dance company has aimed to make a

positive impact on the economic empowerment of young South African dancers and through the socio-cultural transformation of the impoverished communities from which they come, to study at *Moving into Dance Mophatong.*

MIDM Training Apprenticeship Programme:

MIDM Training/Apprenticeship programme was launched in 1992 as a one-year full-time dance-training programme (http://midance.co.za/education/trainee-internship-programme/)

Currently, young student-dancers enrolled in the programme reside in Soweto and are supported by funding from the National Arts Council of South Africa's Dept. of Arts and Culture via a 'Performing Arts Training Course' (PATC) bursary offered by MIDM[2].

Mixed Dance Styles at MIDM

The dance performance styles taught at the MIDM company range from traditional South African dances to *Afrofusion* – which is a mixture of African and Western performing styles and includes both classical and contemporary dance styles of performance. MIDM dance performances challenge audiences across class, age, gender and culture. However, the company's dance style of performances blended with traditional African dance styles also creates a unique sense of belonging among the company's dancers who are from different class, gender and cultural backgrounds. This approach thus enables a sense of belonging while engendering the formation of a new social identity among the student-dancers as MIDM performers. In this regard, the dancer's performances include music, singing, dance-movement, and movement narratives in which the body becomes the primary medium through which the narratives of dancing are told.

[2] Funding is also donated by local (e.g. Rand Merchant Bank, Anglo-American) and international (e.g. Ford Foundation) corporations.

Afrofusion Dance Technique at MIDM

Friedman (2015:173) state that, "the process of migration compounded by the influences of modernity was to impact the meaning, context, and function of social traditional African dance" This resonates with the social constructions of *Afrofusion* as a technique deeply rooted at MIDM. *Afrofusion* emerged with MIDM and as such it finds its roots within MIDM. *Afrofusion* encompasses various dance styles, rhythms, techniques and different music from around Africa and the world. It allows for kinetic moves from across different cultures to fuse into one, what I can refer to as cultural syncretism through dance. *Afrofusion* need not be understood as entirely traditional or Western. It is not a type of traditional performance such as *Kiba* which is danced by the Sepedi speaking individuals. *Kiba* as James (1999) had noted in her ethnographic study of the Sepedi Cultural dancing groups, was a type of purely traditional dance style that was brought by the Sepedi male workers into the urban areas and was imitated by women who also happened to live in the urban areas in the later work migration years. These women who danced *Kiba* in the urban areas continued to dance *Kiba* as they left the urban areas and going back to their homelands. Although in the urban areas certain modifications to *Kiba* by the male migrants from the Northern parts of the country did prevail but not a complete mixture with Western forms of performances. "Kiba should be seen not as reiterating country practices in town but as activating a new world of experience in which the gap between country and town is bridged" (James 1999: 37). It can, therefore, be argued that *Afrofusion* does not necessarily belong to a particular homeland group but a social construction type of a dance repertoire that is born out of modernity simply because it does not belong to any traditional cultural groups of South Africa. *Afrofusion* is shaped by the forces of modernity and industrialization thus forcing societies to create entirely new structures for purposes of inclusion. Hall, Held and McGrew (1992) state that modernity resulted from the

intermingling of the native and the Western processes and interactions because it was not only shaped by local forces but by the global forces as well. The Origins of *Afrofusion* were not gendered as was the case with the *Kiba* music in the homelands. The *Kiba* dance was traditionally performed by men and only with the balance in gender participation with the coming of modernity. Modernity forces societies to construct new social structures for the benefit of all and so was the case in British colonial rule in South Africa. New types of performances within the urban areas and the modifications of the performances and the social ordering of society meant new ways of belonging what I can refer to as 'emergency identities'. By 'emergency identities', I do not mean those identities that people create out of their own will for their benefit rather identities that are created as a result of the social forces and pressures to serve as a relief. Unlike ballet, the *Afrofusion* dance form is performed low to the ground and is filled much with repetition. As such, its form and structure are always open to change. Unlike in ballet, its form and structure are not premised on pre-determined dance moves but is rather dynamic and fluid. It is interested in sending out particular messages through dance. *Afrofusion* started in South Africa in the late 1980s, with Sylvia Glasser as its pioneer. Certain materials that also have different cultural value to different ethnicities are also employed in *Afrofusion*. Materials such as African traditionally made drums are apparent, but played with some Western performance dance styles that borrow much from ballet but are integrated with local traditional dance practices.

Friedman 2015:6 notes that:

> A search for commonality was to be the major concern of the 1980's [in South Africa] and experiments were being made with 'fusion' dance: the deliberate combining of western dance forms with traditional African or township rhythms and dance dynamics.

Thus, Friedman (2015:7) goes on to argue that:

> As different African societies were mixing in the [South African] township and adapting to new physical and socio-cultural spaces, they were also confronting new ideological ideas and the influence of modernity's western norms and values.

Such fusions as Msinda (2009) in Friedman (2015: 23) had argued, produce *hybrid identities*. The *Afrofusion* technique calls for simultaneously coordinated choreographic moves. Beats made by the drums including those also made by body gestures are realized. The tempo is sometimes fast and at times slow. With one of the *Afrofusion* dances that I observed, the dancers moved slowly, forward with their bodies bent to the floor, then in an instance moving sideways, standing up instantly, and stamping their feet to the floor. The moves are dramatic and magical and somehow reflect on the traditional African dances and the spiritual aesthetics that goes with such moves. Such dance moves as with *Afrofusion* shape and reshapes new identities through performance. Such new forms of dancing tend to create a multiplicity of forms and functions. *Afrofusion* entails ritualistic and ceremonial forms of dances thus blending such moves with contemporary dance styles, which are much rooted in South African culture, and transcended from ballet. *Afrofusion* is therefore important in expressing certain feelings and beliefs from a variety of different cultures, thus creating new forms of social identifications. It is thus socio-historically constructed to forge a particular identity that is relational through the integration of various styles from various cultures both locally and internationally.

Symbolism in Dance

Dancing within MIDM *Afrofusion* style at times take a representational form through reflections on South African history from the British colonial rule period up to the age of democracy. Dances which are coupled with acts, prose, poetry, music and political struggle songs are staged in ways that resemble the political struggles in South Africa. A dance technique referred to as *Halala*

Mzansi[3] reflects on such struggles. During my fieldwork in 2018, *Halala Mzansi* was performed collectively by all the First-year entry-level student-dancers training at MIDM. Each dancer has their role to play which are at times distinct to the acts and performances performed by others but at times the moves are dependent on each other and mutual with one another, thus calling all the dancers to perform common acts. *Halala Mzanzi* falls within the MIDM *Afrofusion* umbrella of Edu Dance and is based on dance styles that are intended to share socio-historical knowledge with the audience. It is emotional as one considers some of the excruciating events that have unfolded with the political struggles in South Africa. As such, representations are protest based. At times body acts and kinetics resemble certain materials such as the ship that transported Jan Van Riebeeck to the Cape in a choreographic manner. The structure of the performance goes on to tell a series of historical-narrative stories. One performer takes the centre stage and narrates certain stories that capture the encounter of the South African native people and the Westerners. Acts that are war-based are further explored reflecting on how, for instance, the 'Whites' abducted South African women such as Sarah Baartman for display purposes in Europe. The role of the Zulu Kingdom seat is also portrayed by lifting one of the dancers in a choreographic act that reflects a King sitting, and the retaliations of the Zulu Kingdom to the Western colonial rule. Amid these dance acts, history is told as unfolded through prose, whereby narratives inform the dance movements that in turn influence certain dance narratives. The arrival of the British in South Africa is also staged with dance acts that resemble horses and carts and then the Anglo-Boer war that emerged following the encounter of various Europeans in South Africa. English is used as the language of performance in all of the MIDM choreographic pieces. Thus at MIDM, English continues to claim superiority as the language of communication in postcolonial South Africa. In

[3] Mzansi means 'south' in Zulu. The term applies to anything indigenous or exclusively local to South Africa, by which the country's cultural identity might be illustrated. (Coplan, 2007: 442). Halala means to embrace.

these dance narratives, gender differences and roles tend to emerge when the issue of labour migration and mining is performed. Only the male-dancers continue to perform acts that resemble the entering of a mineshaft. Meanwhile, the female-dancers only stand opposite to the male dancers and wait their turn to dance while the male dancers do the 'Gumboot Dance'[4] as rooted within the mines in South Africa. After performing the 'Gumboot dance', all the male dancers fall to the floor thus symbolizing tiredness and a time to go home after work. "*Stimela……siyangishiya*", 'the train is leaving me' sings one female-dancer, and this is followed by the entire dance crew forming a straight line that resembles a train as one of the means of transportation that was used by the miners in South Africa. Such acts reflect on the socio-economic marginalization of South African mineworkers during the British colonial and apartheid South Africa.

In subsequent dance acts, the arrival of Mahatma Gandhi and Nelson Mandela is introduced with both dance and narration. In succession, protest songs of Sophiatown are explored with acts resembling the relocation of black South Africans from Sophiatown to Meadowlands with songs such as '*O tla utlwa maburu ba re…… a re yeng ko Meadowlands…..Meadowlands….Meadowlands… a re yeng ko Meadowlands* . 'You will hear the 'Whites' saying…let us go to Meadowlands…. Meadowlands……. Meadowlands….let us go to Meadowlands'. Such songs were used by 'Black' South Africans to challenge the apartheid regime thus giving 'Black' people a collective sense of social belonging. MIDM thus reflects on such narratives through dance performance symbolism. This is also the case with a dance about the Sharpeville Massacre in the 1960s in South Africa. The shooting events are performed both in dance acts and songs portraying the shooting and killing of the 'Black' South African residents of

[4] Gumboot dancing was conceived as an alternative to drumming – which South African mining companies restricted while men were labouring underground in the gold mines.

Sharpeville. Dancers form a line and others display acts of shootings from the back and those that are standing in a straight line fall to the ground one after another thus signifying death. The exile of politicians such as Oliver Tambo is also performed through narration and dance acts. As is the sentencing and the role played by Steve Biko towards the 1976 Youth Uprising and the excruciating events that led to his death and the burial thereafter. Emotional songs are performed amid the burial acts "*Senzeni na.....senzeni na....senzeni...senzeni na...senzeni na...senzeni na.*" 'What have we done....what have we done....what have we done '? The lyrics are repetitive but with the pitch from low to high and back to low. As the lyrics are being sung, the dance act of the carrying of the body of Hector Peterson is also displayed with an emotional feeling that at times touched me to an extent that I tried to be strong not to release the tears.

It is only with the release of Nelson Mandela from prison that celebratory dance acts and songs start to be performed. In 1992, the meeting of all various South African political parties is performed amid the Kwa-Zulu Natal Killings that materialized within the 'Black' South African communities. Ultimately, the 1994 democratic elections are displayed with dance acts of voting and dancers stating which party they are voting for. Acts of victory are once more performed together encompassing the victories of the South African Rugby and Football Teams, respectively in 1995 and 1996. The victory in 1996 by the South African Football team is reflected by the celebrations that were performed by the coach, Clive Barker following the South African 1996 Victory of the African Cup Tournament. If one thus may argue, *Halala Mzansi* can be seen as a protest type of performance. The Gumboot dance saw its origins within the mines as men communicated with each other and also served as a means to challenge those that were in authority and by then the White elite colonizers. In the later epoch of the black exclusion period which was

the apartheid rule, musical performances such as King Kong continued the struggle within theatres as per the sad experiences of the blacks within the townships. It a musical piece which challenged the racial divide in South Africa. The Gumboot dance also formed part of the acts that were performed with the King Kong musical theatre performance. King Kong challenged apartheid directly and its exclusionary and marginalizing ideals. This resonates with Coplan (2007) as he states that the music and the arts, in general, became a means towards liberation around a shared identity when other domains failed. King Kong is still performed even in democratic South African theatres as it reflects both the history and the conditions through which blacks needed to overcome towards inclusion, equality and justice.

https://www.bbc.co.uk/mediacentre/proginfo/2017/08/sunday-feature

Halala Mzansi like King Kong is a performance that reflects on the history of South Africa and encompasses within themselves, dances that were protest based such as the Gumboot dance. Dance as a means of expression takes many different forms. Both verbal and non-verbal means of communications are realized. Protests such as *Toyi Toyi* entailed both vocals and dance as a means towards anti-apartheid. The *Toyi Toyi* protest performance was concerned above all, about the songs of struggle and in the case of South Africa, the struggle to full citizenship and participation. http://www.peripherycenter.org/music/music-anti-apartheid-south-africa. I will return to the concept of citizenship when the developmental goals of MIDM will be interrogated. Although, James (1993) further argues that performances in urban areas by blacks were a means towards resistance from authority when political actions failed, thus the vocal including the body kinesics became the means to protest the harsh realities of the apartheid rule. And so, *Halala Mzansi*, with its socio-historical and political events performed through songs and dance can be seen as the

reflection of the past South Africa. Being invented at the height of Apartheid, *Afrofusion* can be regarded as a dance umbrella seeking to challenge the injustices that the Apartheid regime had caused, to counter racialism and its subsidiary exclusions and to create the performance culture through which blacks can participate devoid of race, gender, ethnicity, identity or class. Although there are errors sometimes in the performance practice sessions of such representational dances, in such cases, the student-dancers are stopped and repetition is encouraged until a particular move is well mastered. The inputs of the dancers are also encouraged and taken into consideration where possible.

My interest in MIDM is because the company recruits student-dancers from disadvantaged South African provinces that lack institutional programs geared at developing young dancers. Consequently, student-dancers are selected by auditions thus migrating to Johannesburg to study in the MIDM dance-training programme. As mentioned above, MIDM's 'vision and mission' (p. 9) is to offer personal and social development through dance. Thus, investigating how training in the MIDM's *Afrofusion* dance style – that incorporates both traditional South African and Western dance styles in contemporary contextualised dance – engenders new forms of social identification in democratic South Africa is at the heart of this research. Following, **Chapter 3: Literature Review**, my findings are set out in **Chapters 5 and 6.**

This chapter had given a brief history of MIDM and its founding fundamentals. MIDM continues to be one of the leading dance development institutions in South Africa today. The dance company's objective of developing the previously marginalized South Africans through its *Afrofusion* technique during the apartheid era continues to do so today by recruiting dance

performers from different parts of the country. The chapter has also elaborated through the *Halala Mzansi* dance form on how dance can reflect on the history of a nation and for such reasons, I argued that *Halala Mzansi* becomes a protest revelation kind of dance.

Chapter three which focuses on the literature review sets out the themes that the research report entails. This chapter will explore the theme of mobility/ migration to the cities in British colonial rule in South Africa, how the lack of freedom of expression and the denial of the development of Black performance development have unfolded along with the apartheid era thus leading to exclusions. Because the exclusions have led to limited freedom, the Black population within the urban areas had to find new ways or forms of identifications to counter both British colonization and Apartheid. The final theme will argue for dance as a creative performance and a means through which narratives can be told.

Chapter 3: Literature Review

This chapter will look at the dynamics that have affected 'Black' internal migrations in South Africa. By internal migrations, I refer to the mobility of people within South Africa especially from the onset of British colonization (circa early 19th century) and subsequently with the discovery of the gold in Johannesburg in 1884. What constituted such migrations will be explored and how such migrations have led to certain new forms of Creative Arts performances and how these new artistic forms shaped new South African identities will be discussed. My discussion will specifically focus on how such newly composed artistic performances led to the creation of new identities and new ways of belonging within South African's urban areas. Furthermore, the era of apartheid will also be explored by looking at the suppression and marginalization of 'Black' South Africans' performances and what that meant for the 'Black' community within the townships. Finally, the section will consider dance as a creative performance and an expression of identity that happens within particular times, spaces and contexts.

Mobility: Migration to the cities in colonial South Africa

For quite some time the world has been a place where people migrated and still migrate from one place to the other for various reasons. Due to the onset of the British colonization in South Africa, people were voluntarily, and involuntarily, forced to migrate to the cities for purposes of getting job opportunities especially within the mines. Mercer (2008) reflects on the experiences of such migration and displacement that characterised much of the 20th Century and that such migrations were both voluntarily and involuntarily. For Mercer (2008) whether migration is voluntarily or due to certain forces, it has been a defining feature of the 20th Century modernity. Such migrations either voluntarily or involuntarily have shaped how communities live their lives and this was especially the case during British colonial rule epoch in South Africa whereby people migrated to the newly formed cities. "Migration and travel alter the look of the traveller and diversify the metropolitan environments in which relocated communities make their homes" (Mercer 2008: 7). In South Africa, communities such as Sophiatown in Johannesburg were predominantly diverse with people from different cultural and ethnic backgrounds during the 20th Century. People moved from different places or parts of the country in search of opportunities as a result of modernity. "Sophiatown was a slum of dreams, a battleground of the heart in the war for the city's and even the country's supressed black soul" (Coplan 2007: 172). This was all as a result of mobility to the cities.

Wilhelm-Solomon, Nunez, Bukasa and Malcomess (2016:2) reminds us that " By mobility, we refer to not only transnational and intra-national migration but also movements of commodities, ideas and forms, the traffic of objects, sounds and colours within the city". As mobility does not only entail the movement of people but other resources and ideologies as well. In the case of South

Africa, British colonizers brought with them certain musical instruments and materials to the cities. Coplan (2007) states that during the eighteenth century the British sailors, soldiers, and travellers brought creative performance materials to Cape Town and the 'Coloured' community adapted and adopted such materials to create new styles of performances at the canteen dance halls and the taverns.

In 1884, with the discovery of gold in Johannesburg, more and more 'Black' South African people left their homelands to work within the mines. Dewar, Todes and Watson (1982) have emphasized that the period 1870 to 1913 saw increased urbanization from rural to an urban area due to the discovery of minerals through what they refer to as 'urban pull' migration. Due to the introduction of the 1913 Land Act, 'Black' South African had no choice but to work for wages under 'White' capitalist farming and mining industries. Dewar et al. (1982), further stating that the invasion of lands, culture and other agricultural materials led most of the native South Africans, the inhabitants of Lesotho, Mozambique and other parts of Africa including Asia to flock to the newly built cities seeking work opportunities. Cities became places were diversity, hope and despair were common and felt. What Dewar et al. (1982: 20) argue is that "the simplest perspective is that the rural areas cannot match population growth with productivity as a result of the failure of the African population to adapt to new methods of agriculture".

Whether migration to the cities was or is due to the limited supply of agricultural produce within the rural areas or as a means through which individuals empower themselves the fact remains – migration existed due to the need to escape certain socio-economic conditions by looking for new opportunities. In a capitalist society wage-work was the only way to seek for purposes of survival.

Distanced from their homelands and now in new urbanized spaces, some migrants invented ways to remember their cultural roots. Culture is that which lives within someone and travels with someone. It is a way to identify and to realize the differences of oneself to the 'others'. In the South African industrialised areas as various South African people with varied values, customs and traditions met within the urban spaces, new ways of social belonging emerged. A mixture of Western and native cultural practices allowed for new styles of artistic performances to emerge. Coplan (2007:34) notes that "apart from the traditional dancing imported from the rural homelands and performed on Sunday afternoons, music and dance among migrants was highly personal and varied stylistically" Performers such as Reuben Caluza, for example, pioneered what is referred to as *isicathamiya.* "Isicathamiya is a black musical form for black people and exemplifies better than the Coon Carnival what can happen when historical paradigms become articles in the process of acculturation" (Cockrell 1987:421). *Isicathamiya* was a new art form that was staged every Saturday within the 'Black' South African township halls and migrant labour hostels as choral competitions with the audience paying some entrance fees.

Performance: freedom and development in Apartheid South Africa

Every epoch has the opportunity to emerge new types of performances as was the case with South Africa. Creative Arts performances like ideologies are not formed out of anywhere but rather they build on existing practices that can be sustained over time. Artistic performances have the power to transcend from one generation or group to the next but with modifications at times. The policy of apartheid in South Africa intensified racial divisions and discrimination and with that, the 'Black' community became excluded from the broader domains of society. Cultural

marginalization in apartheid South Africa ensured marginalization of the 'Black' performances. Coplan (2007: 3) states that:

> Culture is not simply a broadly shared system of knowledge and its products, it is also the voices of a community, and urban oppressed people, they wanted their complex humanity acknowledged, their hard-won success admired, their failings understood.

The oppression of 'Black' people within townships in apartheid South Africa meant that they did not enjoy the same opportunities as the 'White' people did and this also had disadvantages within the Arts. All that the 'Black' South African community wanted was to have a voice in a world that they never envisioned their existence and to retain the value of their selves and cultural performances alike. Impossibility was nothing but possibility an endeavour. They had to discover their true selves in a world to which they did not belong or if they did, a world that oppressed and marginalized them politically, socially, economically and culturally. For all these facets to happen they had to use all that was at their cultural disposal to free their thoughts and imaginations: Therefore, Coplan (2007: 6) further notes that:

> Africans have infused vitality into city culture and strategically defended its autonomy, it is because in their segregated neighbourhoods they managed, often tenuously, to develop newly imagined yet historically rooted arrangements for social order and strategies for survival. Careful attention must then be given to the role performing arts have played in urban social dynamics as well as cultural self-transformation, and the effects of this involvement on the performance itself. Understanding performance as a form of agency that is both instance and expression of social action helps in understanding how successive cycles and re-cycles of style arise out of the way South African history is culturally experienced.

Furthermore, in Apartheid South Africa, the 'Black' community experienced limited freedom of expression and movement alike. The apartheid government ensured censorship to limit the extent to which the 'Black' community challenged the apartheid regime forcing some of the great performers such as Merriam Makeba and Hugh Masekela into exile. "The... proclamation of

unrest areas, contained severe censorship implications although even without them South Africa existed in a state that amounted to permanent emergency" (Merrett 2001: 52). Moreover, for such circumstances as (Coplan 2007) explains, 'Black South Africans had to unite around a shared identity to challenge the status quo.

The development even in terms of the arts was not accorded to black South African. Baines (1998: 2) argues that 'Whites' in South Africa "justified separate development policies in terms of primordially conceived ethnic differences". Such divisions simply meant that development did not apply equally to different races in South Africa. The 'White' people had better social, cultural, economic and political opportunities than the 'Black' community. 'Whites' were privileged as opposed to the 'Blacks' who experienced injustices. But above all, the 'Black' community had to unite around a shared identity to challenge the apartheid regime and with that came a mixture of different cultures all singing the same song and the song was that of freedom and liberation.

Identity: formation of social identities in colonial and apartheid South Africa

The British colonial rule period or 'contact' in South Africa has meant the formation of people's social identities and varied ways of social belonging. Both Brubaker and Cooper (2000), regard 'identities' as fluid, multiple and constructed and that identities can be both hard and soft. Hard identities in this regard are those that cannot be changed according to their explanations and in this sense, they are rigid and fixed (Brubaker et al. 2000). I do not fully agree with this statement. If one takes, for example, national identity as a fixed identity. If one is born South African, one acquires a South African identity even if they immigrate to other nations that offer citizenship, their nationality will remain South African. With the focus on the nation of Sudan and the recent

political upheavals, the nation had to divide into two geographical territories composing of unique flags. Those that were originally Sudanese before the breakup, are today referred to as Southern Sudanese. Such changes reveal how identities even as hard as they are, are open to change. On the other hand, soft identities are those that are not fixed or permanent but are constantly or have the potential to be continually altered. With soft identities, religion is one good example. People can change their religion from one domination to the other with ease. Brubaker et al. (2000: 4-5) further state that:

> Identity", too, is both a category of practice and a category of analysis. As a category of practice, it used by 'lay' actors in some (not all!) everyday settings to make sense of themselves, of their activities, of what they share with, and how they differ from, others. It is also used by political entrepreneurs to persuade people to understand themselves, their interests and their predicaments in a certain way, to persuade people that they are (for certain purposes) "identical" with one another and at the same time different from others, and to organize and justify collective action along certain lines. In these ways, the term "identity" is implicated both in everyday life and in 'identity politics" in its various forms.

Identities thus have different uses and forms. Cultural identities on the other hand – as opposed to political identities, which can be imposed among a group of people with similar ideologies, interests or visions – are fixed and collectively shared. They are ethnically rooted and are constantly embraced by certain rituals and activities specific to that cultural group. The Tshivenda speaking people, for example, have their own cultural identity, which is governed by certain ritualistic performances, customs, and values, norms and beliefs. Such cultural aesthetics, as stated elsewhere, are transcended over time from one generation to the next thus qualifying identity as a category of practice. Consequently, Brubaker et al. (2000) further argue that if identities are to be understood from the personal and the collective perspective, identity thus invokes the need to reflect on something deep, basic, abiding or foundational. Cultural identity as collective as it

denotes sameness among a particular cultural or ethnic group. If identities are to be understood as socially constructed, then they automatically fail to be regarded as fixed because they have the potential to change over time.

When the migrant workers came to Johannesburg during the British colonial period, certain social identities were formed. In terms of musical performances, the migrants' ability to mix both South African native and folklore traditions with Western cultural practices meant new social formations and sub-cultures. Had it not been the migration to the cities, performances such as *Maskandi* were never to be realized. *Maskandi* is music composed using both traditional practices and Western forms of art thus a new social identity. As such the *Maskandi* music performers socially constructed their artistic musical sub-culture for purposes of social belonging. Such identities are constantly negotiated to suit the status quo. "Weak or soft conceptions of identity are routinely packaged with standard qualifiers indicating that identity is multiple, unstable, in flux, contingent, fragmented, constructed, negotiated and so on" (Brubaker et al. 2000: 11).

With this research project, *Afrofusion* dance as one of the repertoires at MIDM was socially constructed to suit the status quo. Artistically the *Afrofusion* dance style is unstable and fluid and subsequently, new dance moves and/or techniques can always be added to it or removed from it. *Afrofusion* is open to change and transformation. Danced by different people with varied genders from different cultural and ethnic backgrounds, *Afrofusion* forges new identities that in the contemporary South African urban context are socio-culturally understood and valued. The MIDM *Afrofusion* dance repertoire will be explored at length in **Chapter 5** and **Chapter 6** of this research report.

One of the three concepts of identity put forward by Stuart Hall (1992) is the sociological conception of identity. The sociological conception of identity as Hall (1992: 275) suggests, is that:

> The notion of the sociological subject reflected the growing complexity of the modern world and the awareness that this inner core of the self was not autonomous and self-sufficient, but was formed in relation to 'significant others', who mediated to the subject the values, meanings, and symbols- the culture- of the worlds he/she inhabited.

The sociological conception of identity is context-specific and is guided by time and space and the activities or the relationships that govern such contexts. The creation of *Afrofusion* as a dance category and a category of practice was established by Sylvia Glasser, the founder of the MIDM dance company in 1980's South Africa to organize a variety of people from various traditional backgrounds around a shared identity. Hall (1992) argues that the sociological conception of identity bridges the gap between the insider and the outsider including the personal and the public realms due to the fact that one projects his or herself into certain cultural identities meanwhile internalizing the meaning and the values attached to such specific cultures thus becoming part of us or them. In this respect by becoming an *Afrofusion* dancer, the outsider internalises the values and meanings attached to the cultural complexity of *Afrofusion* performance thus acquiring a new social identity. However, this is an identity that is not permanent but fluid and open to change and transformation as far as it is or has been socially constructed. Thus, "Identity becomes a 'movable feast': formed and transformed continuously in relation to the ways we are represented or addressed in the cultural system which surround us" (Hall 1987, cited in Hall 1992: 277).

Clarke (2008: 511) additionally argues that:

> Identity is therefore projected at the target audience in a theatrical performance that conveys self to others. On the one hand, the performer can be completely immersed in his

own act and sincerely believe that the version of reality he is projecting is actually correct. On the other hand, the performer may be cynical, not quite taken in by his own performance, indeed in some cases fully aware that the impression being fostered is but a mere act.

In this regard, Clarke emphasizes the point that our identities are not only based on the self rather with the others. This was the case in British colonial rule period in South Africa, as the indigenous South African peoples projected their identities with the 'other' be it concerning their the different ethnic and cultural background with similar 'racial' descriptions or not, or with European colonialists. Goffman (1959: 101) asserts that "When an individual enters the presence of others, they commonly seek to acquire information about him or to bring into play information about him already possessed". Such that it is possible to conclude that – the self is not always the self but becomes the self with others especially when identification is concerned.

Performance: dance as creative performance communication

Professional dancing like any other art forms requires creativity. Mcfee (2011: 69) notes that:

In general, dance has not been taken seriously as a legitimate art form by the philosophic academy; indeed, it was originally excluded from Hegel's system of the fine arts.

In support to the above quote, Kaeppler (1978:32) in 'Dance in Anthropological Perspective' regards dance as "a cultural form that results from the creative process which manipulates human bodies in time and space. As such, dance exists within particular contextualised times and spaces. One can even argue that 'context' is the key concept to grasp in and towards the study or practice of dance. Different contexts within which dance is performed have different results and the perspectives will also shift due to varied contexts. With context, issues of formality and informality

will prevail. Professional dancing is typically formalized with specific rules and techniques that are employed within particular spaces and times. Hamera (2007: 60) further argues that:

> The protocols of dance technique do more than just offering readable, reproducible bodies in diverse urban communities, they also rewrite bodies and communities in relation to space and time, and to the intersections of both.

Technique and embodiment are also key in dance as is embodiment in *Afrofushion*. According to Block and Kissell (2001: 8)

> The notion of embodiment is a fully and totally human notion. That is, being embodied implies being embedded as well – embedded in a society, a culture, a language. While the embodiment is in one sense a refutation of the Cartesian mind/body polarity, it is more than that. We are not merely embodied as individuals. Our culture, our language and our art tell us that our way of being-in-the-world means being with others. To be human entails existing in a world of symbolization and meaning that is essentially tied to the material, the physical, the kinetic, the spatial, the temporal. Dance captures all of these ideas.

Dance has the power to tell our stories, to provide a moving narrative about the cultures and traditions that we come from. In South Africa, dance is central to our daily lives and can symbolize our experiences within particular contexts, times and spaces. Professional contemporary dancing equips one with the skills to narrate that which they want to express through the kinetic body movement and through the techniques that are used. (Hamera 2007: 183) argues that:

> Technique is, in one respect, a pre-existing conversation that expands to include us as we are birthed into dance; this conversation offers an almost utopian grammar for organizing bodies, history and desire.

As such, we can tell our histories through our bodies and by so doing creating meaningful communications that are easily understood by the audience, as is the case with *Halala Mzansi* dance at MIDM. The *Halala Mzansi* dance narrates a historical story through body movements

that I have seen and as the observer, I was able to relate to as per the knowledge and understanding of the political history of South Africa. In this way, dance becomes a socio-political tool through which past stories can be retold in the present but through the body as the mediator of multiple languages. In short, bodies that speak. "In the extreme, industrialized dance training can create a body-as-an-object to be modified and cultivated in alignment with external power structures" (Roche 2015: 70). If teaching and learning to dance is a creative process, then it requires both the teacher and learner of dance to be creative in their techniques to make dancing interesting and worthy to watch. Although Lofthouse (1970: 8) argues that:

> There is no right or wrong way of teaching dance – there are as many ways of teaching it as there are teachers but there are points of reference which, if taken into consideration, may help to involve the class in a rhythmic, creative situation more easily than if they were ignored.

Thus keeping reference according to Lofthouse (1970) is significant in producing the rhythm thus the creativity of dance as a medium of expression and communication about a performed identity. This research report draws on the above review of the literature and in particular Lofthouse's (1970) notion of the 'rhythm of creativity', based on fieldwork conducted in June-July 2018 at the Moving into Dance Mophatong school in Johannesburg to investigate the linked concepts of 'mobility, identity and performance.

Some of the arguments that have been stated in this chapter is that; mobility to the urban areas during the British colonial rule as the black community were seeking new opportunities have led to the mixture of both native and Western forms of arts, materials and performances. The migrants' composed new forms of music and performances as people from different parts of the country mingled with the colonizers. In apartheid South Africa, the black population somehow united

around a shared identity to challenge the oppressive government but censorship affected freedom of expression. The last theme has argued that dance is not only for entertainment purposes but can be a means through which people can express themselves through their bodies and for such reasons dance becomes a creative form of art just like the other forms of art that are regarded as having creativity.

Chapter four outlines the method that was used in conducting this research. Because this study was an ethnographic type of study, the non-participant-observation method was used to observe twenty-two First-year students of the class of 2018 as my research participants. The qualitative research design was chosen for this research. Only six students out of the twenty-two research participants were asked semi-structured interviews and with the six participants, I also engaged in conversational talks with them to understand their lives outside the formal learning environments. Documentary sources were also used to gather more information.

Chapter 4: Methodology

The ethnographic fieldwork was conducted at the *Moving into Dance Mophatong* dance company premises in Newtown, Johannesburg during June and July 2018.

Participant-Observation

The MIDM classrooms in which practical and theoretical dance classes were taught became the field-site(s) of my research. For this reason, I asked for and received permission from MIDM management to conduct non-participant-observation during daily instruction time for the duration of the June-July 2018 fieldwork research project.

According to Emmerson, Fretz and Shaw (1995:2), "Ethnographic participation is concerned with going out and getting close to the activities and everyday experiences of other people" Atieno (2009), additionally argues that a qualitative approach enables the researcher to simplify and manage the data without destroying complexity and context. Therefore, I chose a qualitative research approach for my particular study of dance because it enabled me to capture the richly

detailed description of the MIDM *Afrofusion* dance culture and practices through ethnographic fieldwork via non-participant classroom observation.

Specifically, I conducted in-class non-participant-observation of twenty-two First-year students who were enrolled in 2018: Entry-level, First-year MIDM *Performing Arts Training Course*[5] During normal daily 9 am to 5 pm dance instruction working hours, in a marginal classroom or lecture-theatre position, I engaged in the ethnographic observation of daily in-class routines of either practical or theoretical teaching and learning sessions. This non-participant-observation using the qualitative method of research allowed me to inscribe as fieldwork notes, the observed realities of the student-dancers being trained in the *Afrofusion* dance technique and style by several MIDM Dance Instructors.

Anthropology, as a social science discipline, is rooted much in participant observation to produce ethnographies. Ethnography as a fieldwork research process becomes the product of anthropological research after fieldwork is conducted. Fieldwork is all about being there and observing the participants who in turn become one's interlocutors. However, not all that fieldwork and making fieldwork notes entails is inscribed into the final ethnographic write-up. Discretion lies with the ethnographer on what fieldwork notes to use and which ones to leave behind. This very much depends on the particular fieldwork that was carried out and how the fieldwork notes best speak to the ethnographic research in question. In support of their statement mentioned above Emerson, Fretz and Shaw (2011:1) also note that "ethnographers differ in how they see the primary benefits of participant observation and in how they go about representing in written form what

[5] The *MIDM: Performing Arts Training Course* is a three-year programme. Each year approximately 22 student-dancers are selected via a rigorous audition process that aims to spot prospective student's talent and passion. At the end of the first-year course, five to ten successful students continue their studies into the second year, with 3-5 going on to complete the third year of this professional apprenticeship dance programme.

they have seen and experienced in the field". As such, my observations and experiences during fieldwork will not necessarily be the same as another ethnographer, even given that we worked in the same space and at the same period on a common research theme. The outcomes will always vary and will entail different outcomes as per each ethnographer. Thus, the ethnographic description and analysis presented in **Chapter 4** and **Chapter 5** of this Research Report reflect on the findings of my fieldwork at Moving *into Dance Mophatong* in Newtown, Johannesburg during the winter months of June and July 2018.

Semi-Structured Interviews

In addition to a month of daily classroom non-participant-observation and note-taking. I interviewed six of the twenty-two student dancers using both semi-structured and conversational interview approaches (Please see **Appendix A** for Semi-Structured Interview Questions).

In favouring interviews as "a very good way of accessing people's perceptions, meanings, and definitions of situations and constructions of reality", Jones (1985:46) argues:

> To understand other persons' construction of reality, we would do well to ask them...and to ask them in such a way that they can tell us in their terms and in a depth which addresses the rich context that is the substance of their meanings (cited in Punch 1996:175).

It is, however, necessary to be aware of the problematics of interviewing as a research tool as, interviews are never raw, but influenced by the characteristics of the interviewer, always situated and textual (Punch 1996:182). Silverman notes;

> The interview is a conversation, the art of asking questions and listening. It is not a neutral tool, for the interviewer creates the reality of the interview situation. In this situation, answers are given. Thus, the interview produces situated understandings grounded in specific interactional episodes (cited in Punch 1996:182).

In the interests of objectivity, therefore, I was conscious of the need to refine my skills of interpreting the responses, student-dancers gave to my interview questions. In Delamont's (1992:8) view, it is essential to ensure the permeation of all aspects of research – such as and including – interviews, and documentary sources – with reflexivity. However reassuringly, Delamont also claims:

> In the final analysis, each researcher is their own best data collection instrument, as long as she is constantly self-conscious about her role, her interactions and her theoretical and empirical material as she accumulates it (*ibid*: 9).

I did not have much time to speak with the student-dancers during the intensive weekday dance training sessions during the one month of fieldwork at the MIDM School. This was because their time to socialize with each other, or with me, was very limited due to the full-day nine to five timetable schedule of the First-year MIDM student dance programme.

Therefore, I also spent out of class informal social time with the First-year MIDM student dancers during the weekends of the fieldwork study. This participant-observation allowed me to get to know the student-dancers better as individuals in a social context and to enrich my knowledge of their trainee dance aspirations, student dance programme experiences, and each's plans as a MIDM graduate. During these social occasions as a part of my participant-observation, I used the 'conversational interview' technique to complement my non-participant-observation classroom insights into their MIDM dance-training programme.

I managed to socialize with them on Saturday afternoons when we spent time together in the park in Newtown near the MIDM building for some social drinks. Unfortunately, not all of the student-

dancers managed to pitch on the two Saturdays that we were together due to some personal issues. These social times happened after I had finished with the in-class non-participant-observation fieldwork but just before starting with the formal interviews with them.

During our social time together, what I realized from all my informants is that they did not necessarily want to become the professional dancers at MIDM. Instead, many of them were eager to go and give back to their communities what they have learned at MIDM. After the in-class fieldwork and the social afternoons, I engaged in the process of interviewing the student-dancers using a semi-structured interview approach. The six students whom I formally interviewed all came originally to study at MIDM in Johannesburg from different places in South Africa.

Documentary Sources:

I was to interview one-course instructor at MIDM her name is Lizzy. I had attended Lizzy's theoretical dance classes during my non-participant-observation fieldwork at MIDM. We planned to meet on the Graduation Day of the First-year entry-level student-dancers but unfortunately, time was not on our side that day. However, I managed to see the course instructor, we had a brief chat and she asked me how things are going? I responded by saying that things are fine. She said she was leaving for Durban in due course and suggested that I sent her the interview questions and she would respond by return email. I did as she requested but in her reply to me, she told that she did not have the answers to my questions. She advised that I visit the website of MIDM to find what information I can find and use for my research project. She gave me a MIDM book that was published as a celebration of the *Twenty-One Years of Full Time Vocational Training at MIDM*. To some extent, this book was helpful for my research project as it spoke about the twenty-one-year history and the achievements of the MIDM dancers who became professional dancers in the

MIDM Company and their experiences of their professional careers. Lizzy also lent me her Masters Dissertation that she wrote when she studied at the University of Kwa-Zulu Natal. This thesis was also helpful as it opened my understanding of the dynamics of dancing and development. She even recommended me to visit an archive on dance at my institution, the University of the Witwatersrand of which I did and there, I was offered the opportunity to visit the South Africa dance archives. Unfortunately, it was not possible for Lizzy to give me an interview as one of the MIDM Dance Instructors. Her suggestions for documentary sources in the dance archive and the fact that she lent me the MIDM's Twenty-One Years of Dance at MIDM book and her Masters' Dissertation on dance proved to be helpful literature sources for ethnographic research.

Thus, the ethnographic method to my research project includes: (i) in-class non-participant-observation at MIDM, (ii) causal social participant-observation, (iii) semi-structured and conversational interviews, and (iv), documentary sources, that I was able to obtain during fieldwork as outlined above. During ethnographic fieldwork, I also kept a daily diary that informed the analysis of my ethnographic research.

Research Question(s):

The key Research Question of the research project is:

How does mobility to the cities in democratic South Africa enable new ways of identification through dance?

The main Sub-Question is:

From the perspective of young South African student-dancers, how does the MIDM dance company achieve its goal of personal and social development via training in the Performing Arts?

Premised on the fieldwork research and the dance literature review discussed in **Chapter 3**, these two research questions inform the ethnographic description and analysis of **Chapter 5** and **Chapter 6** of this Research Report.

There were, of course, some challenges in having to communicate with the research participants because of the full daytime activities that they engaged with on Monday until Friday. The only time they were free was lunchtime but that was the time I also had to have lunch. It was only on Saturday that I managed to see them and to socialize with them. Some of the interviewees managed to avail themselves for social communication purposes but others did not avail themselves. Another limitation that I realized at the end of this study was that I did not follow-up on the interview questions that I asked the six interviewees and this limited me the opportunity to know more about my interviewees thus affecting the analysis and interpretation to some certain extent.

Chapter 5 provides an ethnographic description and analysis of the MIDM, First-year entry-level programme based on my fieldwork with the 2018 intake of dance-students. These students, having been recruited via dance-auditions from across South Africa, are relocated to Johannesburg to enhance their dancing skills in the different repertoires within the *Afrofusion* dance style umbrella. As such, they are domestic migrants to Gauteng from their respective homelands. They are neither emigrants nor immigrants but the true-born inhabitants of the country. This chapter provides an account of the students' rigorous daily practical and theoretical dance training routines at MIDM. It gives a rich descriptive ethnographic detail of the MIMD classroom space(s), and the values of self-discipline including a commitment to an investment in time and the purposes necessary to learn the *Afrofusion* dance technique and style as it draws on both African and Western forms of dance. It also examines the use of English as the medium of instruction at MIDM and how this influences these South African students' interaction with their Dance Instructors and with each other. This section will further elaborate on the Technique Class that is offered at MIDM to the First Entry students and thus give arguments around the Techniques Class as not something apparent in traditional African forms of dancing rather as a technique that is brought about by modernity.

Chapter 5: Ethnographic Description and Analysis of MIDM Dance Study Programme 2018.

The Research Site

To discover or to investigate what types of performances are being practised in contemporary democratic South Africa concerning dance, non-participant fieldwork was carried in Newtown, Johannesburg at the MIDM dance school during June and July 2018. I was unaware of what to

expect at MIDM or the in-depth and specific artistic characteristics of *Afrofusion*, how it is performed, and the techniques involved in performing it. Johannesburg can get quite cold during the wintertime. The day I started my fieldwork was Monday, 18th June 2018. It was quite chilly outside and I had just met with the Administrator at MIDM the previous Friday (15th), who informed me that students start their activities as from 9 am each day. I took my notebook, a pen and a pencil to write down the fieldwork notes where needed and necessary. I used the more traditional style of handwritten notes as I entered the fieldwork space and that is the use of pen and paper as compared to modern means of conducting fieldwork, which may or may not be influenced by technological advancement. Apart from that; in the Ethics Application Form, I did not state that I would be using any video, camera or sound recording devices. Thus, my eyes became the camera through which I observed the dance classes, my ears the sound recorder, and my mind the hard-drive to store the information in the writing of my fieldwork notes.

I was staying in the Johannesburg suburb of Braamfontein by then. It is almost thirty-minutes walking distance away from Newtown where the MIDM dance school is located. Newtown is well known for its art institutions, museums such as the Workers Museum and other dancing institutions such as the Dance Factory. I left my place every day for three weeks around 8:30 am and by the time the dancers were about to start their daily dance classes. That is when I also arrived.

MIDM Space Description

The building at MIDM is a two-floor level. The ground level, which is used for the entrance and exit to the building. On the ground floor level, the MIDM building has offices which include the reception area and the upper management offices with a smaller space for dance training activities. There is also a small kitchen for the Dance Trainers and Management to utilize. On the same floor,

there is also a classroom for theoretical learning lessons. The upper floor consists of two rectangular spaces facing each other and in the middle are the change rooms and the bathrooms. One space is specifically reserved for the First-year entry-level dancers while the other space is reserved for the 2nd year student-dancers, and the 3rd year student-dancers as the graduate or professional dancers at MIDM. Both the upper-level spaces have glass doors on the opposite ends allowing one to see the northern and the southern parts of Johannesburg. The space in which I was working is based on the east side of the building near the entrance but facing west to the opposite training space. To enter the entire building from the outside one needs a code. Only the dancers at MIDM have access to the code. I only presented myself at the door and asked the Receptionist to open the entrance door for me during the stay of my fieldwork. At times as I waited and one of the dancers would recognize me and open the entrance door for me since it did not require any passwords from the inside. Opposite the entrance doors of each dance space on the upper floor is a mirror of a rectangular shape that almost fills the entire wall about eight meters in length. The floors are wooden but covered with a thick black plastic tile except for a little space towards the end of the room where the dancers crowded and stored or stacked their belongings such as bags, phones, and water bottles. This was the space where I also sat so as not to interfere with the morning's dance-training sessions. Having been warned by the Director of MIDM to not disturb the students as they practised, I danced to the tune. Every time I got there, I just took a seat and sat by the corner of the triangular dance space to observe the First-year students' dance classes and started jotting down my notes as I watched the lessons. Because dance is entertaining to watch with music sometimes playing in the background, I was never bored. At the very same space where I sat daily, there was also an amplifier and speaker mostly controlled by Lwazi, who was one of the student dancers. The walls are painted in white. The glass wall allowing the north view of

Newtown brings in the sunshine as the day goes by as it was winter. And from where I was seated, I had access to the sun but it could get quite hot especially after lunchtime lesson hours. Within the dancing space, there were also two black tables on the opposite ends of the mirror. Above each table and the door, there were fans but were always kept off, as it was cold outside. Opposite the mirror; there was another door and behind the door a storage room for keeping dancing equipment of all sorts. At the top of the south-side window there was a blue triangular short window measuring a meter per each side and below that window was two fire extinguishers placed by the wall for safety purposes in case a fire erupted.

In the field and the Class Techniques

It was just after 9 am when I got to the dancing space on the 18th of June 2018. Just before my arrival at the entrance door, I could see some of the dancers through the glass wall. I was eager to set my feet on the dance floor while they were busy hurrying and chasing to the start of class time. I found one female dance instructor; Sara, five guys and one lady dancer. They were all shoeless and dressed in black. The student dancers were facing the mirror. As I said, I just took a chair and sat down and started observing. Just a minute after my arrival; two guys and a lady dancer came. "Why are you guys late?" asked Sarah, the Dance Instructor. The latecomers all responded with the transport-related issues. "There were long queues at the bus stop," responded Jabulani. "What's that got to do with me? Hurry up and join the others! This is not right!" said Sarah. After Sarah finally replied to them, one thing clicked my mind and that is that time management is important at MIDM towards the student-dancers. It is always a good thing to start training when everybody is present to have the same mood. During my thoughts about time, another four student-dancers came in. This time it was two ladies and two guys. The Dance Instructor said nothing to them standing in front of those present. They all joined a straight line that was facing the mirror, all

barefooted as the rest, and dressed in black shirts and pants. What they were practising is called the Technique Class. Homelands or traditional local dance groups do not use techniques in their dances instead, the dances were and are still based on orality that is transferred from one generation to the next. The Technique Class at MIDM emerged as a result of modernity. And it must be further noted that the techniques that are used at MIDM are meant for purposes of socio-cultural and economic development as opposed to native cultural dance traditions which were and are mainly based on cultural development and social belonging or for purposes of embracing one's culture as a member of that particular culture. Such Class Techniques, as performed by the MIDM dancers forges new identities. Hall et al. (1992) further elaborate on the complexity that modernity has brought to local societies by arguing that such complexities are as a result of the increasing consumer products and the varieties of lifestyles that are found within modern societies. And as such, tradition tends to lose its essence in favour of individual choice, therefore, forcing individuals to create their own identities (Hall et al. 1992). When Sylvia Glasser founded MID and later MIDM, the intention was to construct an identity that will suit different cultural groups and to assimilate such groups into one shared identity through processes, practices and constructions that were neither Western nor traditional for purposes of social belonging and economic development. African dances were not economic-based in precolonial and so is still the case even in modern South Africa. But with changes here and there The cultural dances are meant for commemoration or celebration of certain events, to settle disputes among members of a particular cultural group, to give praises and so on (James 1999). But I want to argue further that; cultural dances have as well taken the centre stage and are performed for income purposes in some instances and contexts under Cultural Dance groups.

The Technique Class is conducted every weekday from 9 am until 11 am but with different Dance Instructors and using different techniques. On that cold morning, all of the student-dancers formed a straight-line queue at one of the dance floor corners. Sarah instructed them to proceed to the diagonally opposite corner using a frog jump. The students were required not to stop until they reach their destination. Things such as frog jumps which can be regarded as an exercise type of training are not apparent within the local traditional dancing groups. Dancing in most if not all of the African dances do not necessarily need stamina. Anybody with any type of body is welcome to dance because there is no competition but the need to transfer the knowledge from one generation to the next. My argument is that traditional African dances, in general, are not exercised based, market-oriented or competitive. The frog jump is a nerve-wracking exercise as such, not all of the student-dancers reached the corner without stopping, more especially the ladies. For Mahlatse a short lady with thick thighs and body, the exercise was quite challenging and she stopped almost after every three to four jumps. "Hey go, go, go – you are wasting time!" said Sarah to persuade Mahlatse to go faster. When all the student-dancers reach the destination, they turn and do the same thing, approaching the initial starting point. I did not at all expect to see the student-dancers doing the exercises as if they were sports athletes. But having no idea of what was next, I just accepted what was before me in my non-participant-observations. The second move was quite different from the frog jump. This time the student-dancers had to squat with one foot in front of a knee crossed at a ninety-degree angle while stretching the behind leg wide and hands to the wrists. After squatting for some few seconds, they stand up straight with their hands on their knees and then move the opposite leg forward. These moves continued until they reach the opposite corner and go back again to their original starting point in the classroom. Unlike the frog jump, the subsequent move was not as energy-demanding as the first move. For those who made minor

mistakes, Sarah just made a couple of jokes about them and somehow making others laugh. I also laughed at times.

In all these exercises no music was played in the background. The Dance Instructor's perspective is always key to the perfection of the moves. As a student-dancer, one needs to observe critically and listen attentively to perfect the moves that are required. For the entire two hours, these exercises continue but in different styles. The exercises are meant to equip the dancers with stamina and also to make their bodies firm and strong. The exercises are quite tiring as per the stops that I observed student-dancers take. But they are important to keep the body in shape for ideal dancing. From thereafter, I realized that dance is not only about performing the dance moves but entails keeping the body as fit and as strong as possible for purposes of endurance.

At nearly 11 am; Sarah stopped all the student-dancers and some started running to the change rooms and the bathrooms. I was not sure what was happening as one by one people left the dancing space. I thought maybe it was over for the day but after I approached John, one of the dancers, he told me that they were going to a classroom on the ground floor. Like the others, he also left me and went into the change room to get himself a jersey as it was winter. I followed the rest of the crew as they descended the staircases to the ground floor. It was the lecture time with Lizzy. We all went into the lecturer's room with the lecturer present as we entered. I introduced myself to the lecturer and she understood my reasons for being there. I took a back seat from where I was able to see all the student-dancers from the back. The lecturer instructed them not to sit in the back row. Well right, there I was in another space as a learner.

Lizzy went on to take the attendance register by calling each of the student-dancers' names and them responding by saying "present". As full of jokes as some of the student-dancers were, they

just said many other horrible things to prove their presence. Lizzy was a female 'White' woman in her late 50's and used English to conduct the teaching and learning. When it was the part of Themba to respond to his presence, he responded in IsiZulu saying "*Ngikhona*" which means "present" in English. Such minor things made the entire class laugh and making it hard for the old lady to control the crowd. However, others such as Samkelo did not like what Themba was doing and he called the rest to silence on behalf of the old lady. Well, most class settings are sometimes like that. There are always those who like doing jokes and those who take their presence serious by being respectful and ready to learn.

After the silence, the class started. Lizzy ordered each student to go and meet a professional dancer of their choice either at MIDM or outside, to interview the professional dancer and to write a short article about the dancer thereafter. One of the student- dancers, Thato slept during the class. In my mind, I just thought that the tiredness was caused by the morning exercises as far as they were nerve-wracking and physically demanding. Amid the classroom towards the end of the theoretical teachings of the differences between ballet and contemporary dance, the teacher ordered four students to go out while the rest remained. Once outside, the teacher wrote the word 'celebration' on the classroom board calling another four to perform the word through dance moves. Once they perfected the word through the moves, she erased the word and ordered the others to come in. The four dancers danced in a joyful and a celebratory manner while those who had been outside observed. And after the student-dancers had danced, they were asked to interpret what the dance was symbolizing. One of the dancers got the word 'celebration' right and all applauded him.

The interview and the article writing assignment forms part of the selection process. I asked Lizzy about the purpose of students to conduct the interviews after the theoretical dance class. "Why is the interview activity so important to the students?" I asked. "The purpose is to equip the learners with the skills of verbal communication," she replied. To run a successful organization requires good communication skills both written and oral for purposes of negotiation and writing funding proposals especially for those intending on establishing their dance schools in future. Therefore, MIDM does not only prepare students for practical knowledge concerning dancing but equips them with theoretical knowledge and communication skills so that the students will be able to approach the relevant people and be able to communicate their concerns with no doubt especially if they are to establish Non-Profit Dance Organizations as a way of giving back to their communities that which they have learned during their dance course at MIDM.

The theoretical classroom runs for almost two hours until the students go out for lunch. The lunchtime period is an hour long and food is provided. During my fieldwork stay, I observed the learners eating only bread with butter. Thabo fetched the food from the kitchen daily and set the table outside where all the students come and serve themselves. On some other days, other students just go to the nearby malls and buy food for themselves. But, what was nice about the lunchtime period was that those who buy take-outs always do share while making jokes about each other. I went to the shops as well to get some lunch and came back to join them. It was only one day when I was broke and couldn't afford to buy food for myself and that is when I joined them for lunch. I was offered bread with butter.

From 2 pm; the student-dancers return to the dancing space where they usually train. On the first day that I started the fieldwork; they practised the Technique Class. Coordination is vital in Technique Class and it further requires endurance, clear observation from the instructor, and the

ability to learn fast. Added to the technique class is contemporary music both local and international. The locality and the globalist incorporation of music, share the same foundations or emergence structure as the *Afrofusion* dance. And that is a mixture of both local and Western performance practices. The moves start with all the dancers facing the mirror with their legs to the ground and parallel. Only the upper body and the hands do the moves while slowly bending the knees a little bit. There is a constant flow of the hands and the body as they bend their bodies sideways, stretching their hands forward. While they constantly repeat the moves, the Dance Instructor keeps moving around and slowly helping those in need to keep up with the pace and making sure that the moves are well perfected and everyone is on the same pace and direction. Furthermore, Technique Class requires physical strength as the dancers do some push-ups amid the practising. Push-ups are necessary to keep the bodies in shape. They contribute to fitness and well-being thus good health. Keeping good postures also requires strength and durability.

The Technique Class at MIDM is all about straight movements, good timing, accuracy and flexibility of both the body and the spine. The Technique Class requires as well, psychological and physical discipline. Shaking is common among the dancers and investment in time is necessary towards achieving perfection. All the moves performed under the technique class are important for strengthening the body, the legs, the arms and some are stomach based. The Technique Class movements, in general, are also important for burning the body fats thus reducing obesity. The Technique Class took about an hour and as they were about to stop, I could hear some student-dancers mumbling and some were frowning in their faces and giving me that look as if they don't want to dance anymore. It was then easy to observe that the Technique Class is physically demanding and nerve straining.

From three pm, until five pm, the student-dancers danced the *Afrofusion* style of dancing using African drums played from the speakers. Coordination of moves from all the dancers is vital. They started by bending their bodies to the floor, throwing their hands to the floor but not necessarily touching the floor. While their bodies are bent to the floor, the Dance-Instructor, Thomas, who was a different Dance Instructor from the one who was teaching the Technique Class, move around and pointing out those who don't perfect the moves. Unlike the male student-dancers, the female student-dancers to give up at times. Thus the issues of masculinity and femininity tend to be played out in the dance classes. Naturally, boys tend to be stronger than ladies as they grow-up. At times during the class, the music is stopped and only the sound of dance beats and the sound of dance movements are heard as the student-dancers stomp on the floor to produce sound as they slowly move their bent bodies forward, then moving sideways, and passionately stomping the floor. The dance moves are quite complex in that they are at first slow and in an instant changing their positions and moving fast. Sweating is common among the different dancers and this applies to both the ladies and the guys. One such dancer was Thando. He was susceptible to sweat even when the others were not sweating. And this did not only happen once with him or in a single practice or day but as an ongoing and continuous thing especially when the moves demanded endurance, strength and physical durability. The *Afrofusion* dance moves had elements of African traditional dancing styles, which are low to the floor in form, unlike ballet which is based on straight movements of the body. In *Afrofusion*, also, the tempo goes from slow to fast and back to slow repetitively.

Some dancers, such as Samkelo, were always dedicated and worthy to stare at. Since he was from the Zulu background and with the dance moves that resembled most of the traditional Zulu dancing, he perfected the moves. He was always committed to unleashing the best out of himself

and he was self-motivated. When the moves are perfected one starts to see the beauty and the fascination in dancing. Just through visualization, one is conformed into a world of wonders and amusement. Well-perfected moves tend to bring out the art of dancing as another form of creativity that needs the creative will. Samkelo was always super in all the moves that were performed as difficult as they were. He rarely did wrong. Kinetic moves that were fast in tempo and going sideways as the heels touch the thighs are quite difficult to perfect but Samkelo was always brave enough to perfect such moves.

As compared to the Contemporary dance, *Afrofusion* seems to be much physically demanding. "*Wa phela bantu wee* (People are getting finished)" said Samkelo with a smiley face as the others were struggling to perfect the dance moves. In dance; the dreams are not archived overnight but rather as a continuous struggle to perfection and that requires investment in time, and this is the belief that was daily manifested in the First-year student-dance programme at MIDM, towards attaining such dreams or goals. Learning dance moves is a challenging practice. The detailed focus from the Dance Instructor is always key to avoid repeats which can be time-consuming. Since there is the mirror, its's not always important to stare directly at the Dance Instructor but through the mirror, one is also capable of seeing what the Dance Instructor is doing, to follow the dance moves or instructions. Counting also forms part of the dance training moves. Counting comes with coordination of the dance moves. Each counting tends to call for a different dance move. If the Dance Instructor is not satisfied with the performed dance moves, he or she calls for repeats of such moves until they are well perfected for, starting at number 3 which will, in this case, commence a new move as per the counts. There is always a chance to start afresh until a particular move is well performed but such instances are time-consuming. Errors and failures are always apparent but modifications and repeats lead one to mastery.

At the end of the dance-training day, the MIDM Dance Instructor gathers the students in a circle to give some instructions and complimenting those who did well. "Dance needs no smoker nor a drunker or otherwise you won't survive!" said the Dance Instructor to Tom. The Dance Instructor was by way giving advice to Tom about smoking and drinking of alcohol. During lunchtimes, Tom always smoked but he hid for the Management not to see that he is smoking. Well, I do attest to what the Dance Instructor was saying to Tom. The dance training moves require a positive attitude and a body that will be able to endure. And for a smoker, the moves can be quite challenging. After the short 'end-of-day' gathering, the Dance Instructor releases the dance-students and everybody takes different directions. Some go to the dressing rooms to change their dancing attire and to put on their shoes. Others just keep dissing and making jokes among each other. On this very same day and my first day of fieldwork, Sakhile couldn't find his socks and said in a loud voice to everyone "Whoever that stole my socks, his feet will stink for ever!" He made all those that were around to laugh including the Dance Instructor and me. Since it was winter and some of the student-dancers were staying in Soweto and at different townships, everybody was rushing to get the transport before dark. I had to leave to cross the bridge before dark since it gets risky after dark due to unavailability of the securities who guard the two ends of the Nelson Mandela Bridge during the day.

The following day was no different to the initial day of my fieldwork. In the morning the student-dancers do the Technique Class for two hours, followed by the theoretical teaching class for two hours until 1 pm. Then lunchtime is for an hour. And thereafter; the dance training practice takes place for the last three hours until 5 pm. What changes daily is the dance training part from 2 pm until 5 pm. Each day has its dance styles as part of the *Afrofusion* repertoire that is taught in the First-year entry-level programme at Moving into Dance Mophatong.

Social Policy and the Development Perspectives at MIDM.

Theorists of 'Social Policy' such as Titmuss (1974) and Mkandawire (2004) have all stressed the fact that social equality can be better realized under democratic principles that are just and inclusive for the mutual benefit of the entire society thus effective development. I do not want to speak about development with consideration to the global forces and trends but specifically in the case of South Africa from and during the democratic rule and what the future of development can bring through envisioning. Future research may be required to understand the global dynamics concerning local development as far as the arts are concerned. In a fair and just society, all the citizens either by birth or not need to realize their full citizenship but do this hold in democratic South Africa? The social policy development programmes in South Africa had replaced one after the other. The Reconstruction and Development Programme (RDP), was in later years replaced by the GEAR (Growth, Employment, and Redistribution) which entails Macroeconomic inclusive development strategies for all South Africans. In recent times, the National Development Plan 2030 (NDP) is being implemented to address inequalities. The NDP defines a desired destination and identifies the role different sectors of society need to play in reaching that goal. https://www.gov.za/issues/national-development-plan-2030. I guess the question to ask will be why one policy keep replacing the other, were they not relevant to South Africa then and today? Is there a lack of political will to implement such policies? Or are the policies just not feasible? These are broad and complex questions to answer but they will help in conceptualizing the development perspectives at MIDM and what this holds for my interlocutors.

Professional Dance Development at MIDM

If development can be understood as a final goal as opposed to a process towards attaining a particular goal, then the outcomes of measuring development will differ. Subsequently, I will analyse the development perspectives at MIDM by taking into consideration, both development as a process towards enriching the student dancers and as an absolute goal. In 1992, right when South African policymakers were preparing for a new dawn, the MIDM implemented the PATC programme aimed at developing the previously marginalized. The implementation of the RDP in 1994 ensured social and economic equality including political participation for all the citizens. The development of the arts and culture was one of the mandates or the objectives. Development at MIDM is not like a walk in the park, from entry-level as newbies, students need to graduate at the third-year level to be regarded as professionals who will undertake the dance events through performance and to teach and to mentor the upcoming ones. To be a professional *Afrofusion* dancer requires 'commitment and dedication' and the journey is competitive. If then one can understand development as an end-goal, this simply means that those who fail to make it to upper levels of professional level for argument sake are excluded. I made a follow-up on those who successfully made it to a second-year level only to find that only two of my interviewees out of the six made it to second-year level together with the other five of my participants out of the twenty-two student entry dancers. What then does exclusion mean for them? Will they ever be professional dancers? One of the policies on development by the RDP is to ensure that: resources and facilities for both the production and the appreciation of arts and culture are made available and accessible to all priority must be given to those people and communities previously denied access to these resources.

https://www.sahistory.org.za/sites/default/files/the_reconstruction_and_development_programm_1994.pdf

The exclusion of the fifteen students in 2018 simply means that their access to development as shrined by the RDP is not archived if one takes development as an end-goal. But if one takes development as a process to enrichment, then the excluded students have somehow been uplifted and instilled with the skills of *Afrofusion* that they can go and give back to their respective homelands to improve other dancers through the formation of Non-Governmental Organizations (NGO's). It is not surprising why MIDM offers the theoretical Administrative Course. This is to help those who are excluded to establish and to administer their art or dance organizations in the future.

All of the six research participants were somehow developed socially, culturally and professionally. In terms of culture, only two participants namely; Samkelo and Betty were Zulu traditionally. The IsiZulu traditional dance forms part of the dance repertoires at MIDM. The other four participants were taught how to dance the IsiZulu traditional dance from scratch and as such, they were culturally developed to dance the IsiZulu traditional dance. For Betty and Samkelo, dancing the IsiZulu traditional dance was just a norm to them and as per my observations, their moves were stunning and worthy to stare. They already had the experience and the advantage of dancing the IsiZulu traditional dance as opposed to the other four of my participants. But in general, all the participants were culturally developed to dance IsiZulu traditional dance. Because all the six participants were taught theoretical organizational administration lessons on how to conduct themselves in communication both orally and verbally, they were as a result, socially developed to plough back to their communities that which MIDM has taught them. The administration lessons organized them socially to be good negotiators and communicators. The

PATC development programme instilled them with the necessary *Afrofusion* skills that they can give back to their respective communities in cases whereby they do not become the professional dancers of MIDM in the future. *Afrofusion* is in itself, a professional dance style and anyone who graduates in *Afrofusion* acquire the professional skills to dance and to teach others *Afrofusion* and so was all the six research participants. They graduated in *Afrofusion*. I attended their graduation ceremony on the 19th of November 2018 in Newtown. All the entry dancers performed the *Afrofusion* skills that they have learned on that day and their family members were part of the audience. After the performances, they were individually called to collect their certificates that proved that they indeed participated in the programme and were then able to dance *Afrofusion*. One can, therefore, argue that their identities were somehow reshaped. All the dancers never danced *Afrofusion* before. *Afrofusion* created a new social and cultural identity. But as argued, such an identity becomes forged to balance with the forces of modernity. It is not an identity that is rooted in culture but emerged as a result of modernity in South Africa. As such, *Afrofusion* is not a fixed identity rather a dynamic identity that is forged to incorporate various dance traditions in South Africa around a shared identity. All the six participants can, therefore, identify themselves personally as *Afrofusion* graduates.

Personal and Dancers Perceptions on Development at MIDM

In my observations, I dearly learned that dancing is not just a hobby but a learned behaviour. To move from a state of being unprofessional to being professional requires training and added to training, experience. MIDM does offer training to the entry students that is sufficient for them to embark on various dance careers. All the students had the opportunity to be professional dances and, to be dance practitioners and co-ordinators as per the theoretical courses that were presented to them. Students came to understand dance as something that not only entails the moves rather

something that involves acts, prose and singing as apparent with *Halala Mzansi*. For such reasons, MIDM has given them the edge to see dance differently and to construct various dance moves that they can incorporate to what they have been taught and that is in itself personal development. Because some of the dancers never danced professionally, the fact that MIDM had instilled in them the elements of professional dancing simply means that the dancers saw an improvement to their dancing capabilities and qualities. They all agreed that MIDM did indeed alter their dance practices. And that is simply to say that they did learn something that they did not know before coming to MIDM. If all the students then appreciated what MIDM had offered them, one can, therefore, deduce that they were empowered through social, cultural and professional developmental experiences as already stated.

The National Art Council (NAC) and Development in Democratic South Africa

The NAC, as established during the democratic regime, plays a central role in the development of the Arts in South Africa. It is an agency of the Department of Arts and Culture in South Africa. One of its objectives is to address historical imbalances in the provision of infrastructure for the promotion of the arts. https://www.nac.org.za/who-we-are/. Some of the limitations to entirely developing the arts in South Africa is the problem of funding. "We do not have enough funding to take each student after graduation," said the director of MIDM as we were just socially talking one day. The problem of funding continues to affect the extent to which the arts can be developed in South Africa. The NAC issues grants on a competitive basis and those who do not qualify they are side-lined and their creativity becomes difficult to be realized. For well-established art institutions

such as MIDM, lack of funding impacts on how they can develop all those with creativity and like the NAC, they tend to become competitive in their recruitment.

From the observations, it became clear that time management is important with the First-Entry student dancers at MIDM. Late arrival is not tolerated because each's presence is significant to start the morning training when all are there. Something that I also observed that seems to be the norm is that all dancers need to be shoeless or put on the socks when dancing unless with the Gumboot dance were they all wear the black gumboots. Among the students' dancers, some keep up to date with their work and those who do not and still, they are those who like saying jokes and those who don't at all. I also observed that different times call for different activities and that is just how every day looks like. For students to be promoted to the second-year level, dancing and training are not the only requirements rather the students are given assignments that form part of the selection. The English medium is the means through which the dance techniques are delivered including the theoretical lessons due to varied linguistic. Promotion requires excellence and extensive funding, the reason why MIDM becomes selective. MIDM does not have the funds at its disposal to cater to every graduate. It is all about competition, creativity and the capabilities of the student dancers to become professional dancers of MIDM.

Chapter six presents the findings of the semi-structured interviews with six 1st year student-dancers participating in the MIDM 2018 programme. These semi-structured interviews revealed specific analytical themes relative to the interview questions that reflect the six student-dancers (i) home origins, (ii) dance aspirations, (iii) MIDM study experience, and (iv) their future hopes and plans. This interview-based data provides valuable information that supplements the non-participant in-class observation. In combination, this empirical information enables understanding of the significance of 'mobility, identity, and performance' in the developmental experience of the six student-dance recruits to the *Moving into Dance Mophatong dance programme in 2018.*

Chapter 6: Interpretation and Analysis of Ethnographic Interviews

A qualitative-interpretive approach to the interviews with the six participants made it possible to capture both the individual responses of each student-dancer and to conduct a comparative analysis of the experiences and the perceptions of these student-dancers both within and across the group. The student-dancers came to Johannesburg from different geographic locations across South Africa. Each student-dancer had their dance aspirations and experiences but certain commonalities, especially concerning their future objectives, also emerged. I discuss these similarities and differences in this chapter.

During the interviews, when asked: What inspired you to go into dancing? Different responses were given to this question.

Betty is a 25-year-old Zulu lady with a short hairstyle. She has long legs and a slender upper body that just looks perfect for dancing varied dance styles. She gave the following response: She stated that she started dancing with a dance organization named *Fithreads* at the age of 13 while she was

still in Grade 9 and that is where she got the inspiration. She is interested in multiple art forms and she also engaged in coordinating dance talent shows in her community. In general, it can be stated that she is someone who has an interest in the various creative art forms. She does not necessarily enjoy doing a single art form such as dancing alone but rather participating in a multiplicity of performing arts such as acting, singing, and creative writing. She is originally from Durban in the province of Kwa-Zulu Natal but she did relocate to Johannesburg in 2009, where she became a member of the *East Rand School of the Arts* to further her dancing career. The *East Rand School of the Arts* is based in Daveyton in Benoni right here in the Province of Gauteng where this research was conducted. East Rand School of the Arts (ERSA) is a Gauteng Department of Education school was established in 1999 in response to the clarion call of the RDP document which states that Arts and Culture is a crucial component of developing our human resources http://www.ersa.co.za/. RDP stands for the Reconstruction and Development Programme. The RDP is an integrated, coherent socio-economic policy framework and it seeks to mobilise all our people and our country's resources toward the final eradication of apartheid and the building of a democratic, non-racial and non-sexist, future.

https://omalley.nelsonmandela.org/omalley/index.php/site/q/03lv02039/04lv02103/05lv02120/06lv02126.htm#

RDP is concerned with developing all the citizens of South Africa in an inclusionary manner to do away with the injustices of the Apartheid era and it started to come into effect during democratic South Africa. ERSA champion itself as the School of Focused Learning (SFL) and as a public institution that is geared at the human development in terms of the creative arts. The school offers five discipline which includes Music, Visual Arts, Design, Dramatic Arts and Dance Studies. It is thus not surprising why **Betty** has learned the various forms of arts. It can thus be argued that

Betty's professional development of dancing did not start at MIDM but with ERSA. By the time she was recruited by MIDM she had moved back to Durban in 2014 and she has been living there for the past four years.

In contrast, **Samkelo,** as compared to **Betty** was not inspired by any dance organization or did not have any former professional experience in dancing rather his inner sense of his own belief in dancing inspired him. He had the charisma to believe in his movements, which gave him the leeway to exist and to experiment his sense of identity and belonging through his kinetic movements. For him, dancing was just a calling and something he realized that he naturally possessed inside him. It was just a God given talent that he believed he was endowed with. Both **Betty** and **Samkelo** are originally from the province of Kwa-Zulu Natal but he lived in a different city to **Betty** which is Pietermaritzburg. **Samkelo** is a young short man and is neither thin nor fat but average in weight. He does not talk much and he was always serious with his studies within the classroom learning environments that I attended as a non-participant observer at MIDM. Unlike the others who prefer to make jokes during the theoretical class time, he prefers to respect the teachers and he is always up to date with his work. He was a 22-year-old dedicated young man and during my fieldwork at MIDM; I enjoyed watching him doing the dance moves. He is passionate about dancing and shows respect to his fellow student dancers and the lecturers including the dance trainers. He prefers to express himself in his native language which is IsiZulu. Moreover, he takes pride in being a Zulu man. He believes that he can do anything dance-related with his body. He has the self-esteem to believe in himself. His conduct and performance reveal someone with hopes and dreams of making it in the dance industry.

Samkelo started dancing *Bouja* at the age of ten, unlike **Betty,** who started at the age of thirteen. *Bouja* is a self-composed township dance style that does not necessarily allow for any set stylistic form and, is not necessarily, professionalized with certain techniques such as with *Afrofusion* at MIDM. It is about self-expression and *Bouja* is meant mainly for social and/or entertainment purposes rather than to respond to certain socio-cultural norms or dance style epochs. **Samkelo** stated to me, that within his township they do not have 'modern' dances that are prevalent today for example with MIDM. *Bouja* is just a popular dance style and everyone can dance it since it is not formal. One does not have to go for training to dance *Bouja* because it does not have form.

Different to what inspired **Betty and Samkelo, Dipuo,** who is Tswana in culture, was inspired by the Tswana traditional dance. Tradition is that which gives value to one's life. It is a way of differentiating oneself from others. All indigenous cultures in South Africa practice their cultural traditions and rituals, and artistic performances for varied reasons. Such practice reflects on customs, norms, and values as a way of embracing one's culture. The ritualistic elements that are found within these different cultures vary from one South African culture to another but are mostly for purposes of celebrating certain events such as wedding celebrations, or for purposes of rejoicing to the ancestors. She did not have any professional dancing experiences before coming to MIDM. Combrinck (n.d.) state that the Tswana dance is:

> A dance performed by men and women. All can participate in this dance either young or old ... These dances are usually performed as traditional celebrations. For example a wedding or the birth of a child. The dance consists of stages where transformation is seen. Dancers of the group will do patterns following each other in a row or circle formation.

Sirayi (2001:20) also further states that:

Despite cultural diversity, which is attributable to different social, economic, political and geographical circumstances, all communities in South Africa, (e.g. Ndebele, Sotho, Tswana, Tsonga, Venda, Xhosa, and Zulu), practice the 'wedding-celebration' form of theatre.

Thus as per the above quote, it becomes clear that there are various ethnic-group cultures in South Africa and that each culture has its ritualistic performance practices that are theatrical. Such practices are socially incorporative in mode and involve both the performer and the audience. Through such performances, knowledge is transferred from one generation to the next.

In the case of **Dipuo**, the Tswana performance that was practised within this cultural dance group was not fundamentally for ritualistic purposes but only for socio-cultural purposes. **Dipuo** is from Ventersdorp in the Northwest Province. She had never lived her life in Johannesburg before coming to MIDM. When she became a dance-student at MIDM, she lived in Soweto in *Emdeni* section throughout 2018. She always prefers to keep her hair short, and not stylized but natural. She is very communicative and always prefers to take the lead. One day, when I was observing a dance class she took the lead to clean the classroom dancing space after it got filthy from the materials student-dancers had taken out of the storeroom, including the gumboots that were necessary for practising purposes. She also invited me to come and see her performance in Northwest but I couldn't go due to logistical circumstances. She started dancing the Tswana cultural dance while she was still at High School at the age of 17. By 2018, she was turning 22 years old which means that she had been in the dance industry for 5 years by the time we met in July 2018. She is average in weight and always prefers to be barefooted while in the dancing space or at dance practices.

The other three MIDM student-dancers whom I interviewed **were Melinda, Bethuel** and **Tshepho. Melinda** explained to me that her inspiration to take up dancing was born out of the desire to heal herself. She sees dance as a form of healing and a way to entice to the surface one's thoughts and emotions. She believes that through dancing one can be healed. She realized that more and more people become happy as they dance. I do attest to what **Melinda** said. In social settings, most people dance to have fun and above all everybody can dance one way or the other. Even the disabled can dance. Moreover, in democratic South Africa, some institutions strive for inclusion of the disabled. The *South African Dance Foundation* (SADF) is one such institution. It was founded in 1996 to assist school learners with disabilities to dance.

Melinda is short in stature and she was just 20 years old by the time I met her at MIDM in July 2018. She always puts on a beanie while dancing. She prefers to put on black jeggings that are tight to her body with a black T-shirt especially for the dance classes after lunch. However, in the morning dance classes at MIDM since it was the winter month of July 2018, she always had a jersey on because the winter mornings were cold. I hardly spoke to **Melinda** socially and she is the type of person who does not speak much nor does she associate much with the other dancers. She was from Claremont in Cape Town. She prefers to keep her life strict and does not entertain jokes and guys. In class, she is always quiet and never responds to questions from the teacher on her own unless her name is called to answer. Perhaps it was because she was not 'Black' as were the rest of the students in the 2018 First-year dance class but for that, I cannot justify. **Melinda** started her dancing career with ballet at the age of nine years. Ballet is originally a Western traditional or classical form of dance.

Kaeppler (1978:32) regards dance as "a cultural form that results from the creative process which manipulates human bodies in time and space." As such, dance and dance forms exist in particular times and spaces. One can even argue that context is also essentially important towards the study of dance. Different contexts within which dance is performed have different results and, in dance, perspectives may also shift due to varied contexts. South African ballet found its roots in the Western Cape in South Africa during the British colonial rule epoch (early 19th century to mid-20th century). Thus, it is not surprising for someone like **Melinda** to have had the opportunity of dancing ballet in her dance career for the obvious reason of having had raised in the Cape Town city. This was in contrast to the other MIDM student-dancers, whom I interviewed. They are all from the other provinces but not the Western Cape and thus did not necessarily get the exposure to dance ballet. Thus, space and context have played an important role as far as dance is concerned in South Africa. Grut (1981) elaborates that the British were the first colonizers to establish a theatre named '*African Theatre*' by 1801 in South Africa and it was regarded as the main theatre. Although it was the Dutch settlers who took the centre stage towards performing ballet in South Africa.

Interestingly, however, for **Bethuel,** it was not dancing that he initially liked rather it was acting. He initially had the love for acting but by 2008 he started dancing socially at events such as weddings, tourist venues, and corporate functions. That said, perhaps it was the social events that he danced at that inspired him. After he joined the *Federated Union of Black Artists (FUBA)* dance group in the year 2014, his love for dance intensified. **Bethuel** was originally born in Mpumalanga, a city named Witbank, which is currently referred to as *Emalahleni* (a place of coal). In 2004, **Bethuel** left Mpumalanga and came to live in Johannesburg in Hillbrow where he started dancing.

He was taller and spoke different native South African languages. As per my classroom observations, I realized that **Bethuel** is someone who likes joking and this can be quite problematic within the dance training teaching and learning environment. Behaviour is also regarded in the promotion of student dancers from one level to the other. Nevertheless above all these, he is a very loyal person and likes getting along with people fine. On some occasions during the First-year student-dancers' lunchtime, I could witness him smoking cigarettes but he does that secretively so as not to be caught by the management of MIDM. Although some MIDM Dance Practitioners/Instructors realized that, he indeed smokes and one afternoon one of the Dance Practitioners did speak about his behaviour and how that can affect his future dancing practices. **Bethuel's** ambitions in dancing further compliment the fact that dancing is not always for professional purposes to be performed only within theatrical buildings but something that can be performed for social and entertainment purposes just as **Samkelo** has stated. **Samkelo** also danced socially initially. Learning to dance within a professional setting and dancing informally can be two practices at the opposite ends of a dance-practitioner spectrum. Within an informal space, the rules can be broken, however, within the formalized learning environment certain techniques and principles will always prevail. Although something is interesting with *Afrofusion*, in that, it allows for the incorporation of any dance style and music as far as the technique becomes constant and formally performed.

Finally, what inspired **Tshepho** is unique from the rest of the student-dance interviewees. **Tshepho** was initially inspired to dance within a Pre-School setting that his mother owned. He initially preferred playing soccer as opposed to dancing. However, when the Pre-School learners rehearsed their musical lessons, **Tshepho** used to join them and become part of the Pre-School children's

classroom dance group. He also served as a Pastor in his church and was involved in compiling tapes of mixed-tape music for the congregants' religious songs and dance rhythms during their church services. These two life experiences were moments when he started to very much enjoy the dance. In being cherished by the others, children and adults alike, his love for dancing emerged and that was how his dancing passion started with him and developed, especially in Seventh Grade at High School. He was born on the outskirts of Polokwane in the Limpopo Province in a township named *Turfloop*. He was 23 years of age, wears beads and had a stylish haircut. He was a bit taller to the rest, self-confident and likes socializing a lot. He is a very talkative person who likes playing jokes during the dance lecture sessions. He speaks Sepedi – the culture to which he belongs. Apart from classroom learning environments, fieldwork-observations and semi-structured interviews, I also spent informal social days with the student-dance participants in the study. It was during a few of these social interaction days that I spent with **Tshepho**, that I realized that even though he likes joking, he is a humble person who does not like trouble and prefers to along with everybody very well. This year – 2018 – marks his tenth year within the dancing industry.

Based on the findings of this research study, it became clear that all of the student-dance research participants have been in the dance industry for quite some time ranging from five to thirteen years. This can be regarded as a long-term involvement within the dance industry. **Betty, Samkelo, Melinda, Bethuel** and **Tshepho** had been involved in the dance industry for more than a decade by the year 2018. It's only **Dipou** who has been in the cultural dance industry for five years. Perhaps what one could ask is: Does a longer timeframe of someone being in dance carry more professional weight when compared to someone with a shorter timeframe? My observations, even at the end of the research, suggest it was not clear if that matters or not. However, without a doubt, professional dancing requires dedication and commitment. Besides; it still requires that each

dance-practitioner gives an infinite investment in time to master the techniques concerned with dancing practice. This is probably the reason why the 1st year MIDM dance-students are taught a ten-month 'training techniques' course, to make sure that they are capable of advancing to the next level of dance expertise with the skills that they acquire. Talent can at times be something that someone just feels and believes that they have and that they can realize this natural talent without even having to belong to a dance group. This was the case, as mentioned above, with one of my interviewees called **Samkelo. Samkelo** just felt that he naturally had the dancing skills before even going into professional dance training with MIDM. However, all my interviews do not come from similar (i) dancing traditions, (ii) backgrounds or, (iii) dance culture influences. **Betty** and **Melinda** have some previous professional experiences. **Betty's** dancing experiences were in later years, professionally shaped by ERSA while Melinda came from a ballet dancing tradition. **Samkelo** danced *Bouja* under informal contexts for social and entertainment purposes just as **Bethuel** who initially danced at social events but later joined a dance group called *FUBA*. **Dipuo** started dancing within her community with her traditional Tswana dance group. Last but not least is **Tshepho** who danced with the Pre-School children that were under his mother's supervision.

People always have both different and similar expectations even if they belong to similar groups or associations. The same goes for the First-year entry-level student-dancers in MIDM in 2018. With regards to the expectations: **Betty** was very interested in meeting the founder of the MIDM Company – Sylvia Glasser – and wanted to know how she managed to develop the institution to where it is today. **Betty** said that "She is impressed by the MIDM Company and what it has achieved over the years". She wanted to know the recipe of that success. Unfortunately, she never had the chance to meet the founder; Sylvia Glasser because she has recently emigrated from South

Africa to Australia. One of **Betty's** dance influences is Thabo Rapoo who was trained at MIDM. Thabo Rapoo studied at the Johannesburg Dance Foundation before joining Johannesburg-based MIDM as an aspirant dancer in 2002, becoming a company member in 2003 (Brand South Africa, 2008). Subsequently, because MIDM teaches *Afrofusion* one can, therefore, deduce that **Betty** was influenced by *Afrofusion* performers and as such, it became obvious that one of her dance expectations was to learn *Afrofusion*. The same goes for **Bethuel**. He wanted to explore more about *Afrofusion,* something that he had never practised in his entire life. Besides; having made as part of the 2018 MIDM student-dancer group, he ten had the skills of dancing *Afrofusion*, which is something that he always longed to do. **Bethuel** is happy that he has learned *Afrofusion* and that he is/was capable of becoming an *Afrofusionist* in future. Although the term *Afrofusionist* does not have any dictionary meaning or has never been used before, I employ the term here to mean someone who has been trained into *Afrofusion.* Such as the dancers who have graduated from the First-year student-dance programme at MIDM. As these are young *Afrofusion* dancers who can take the skills that they have learned and go to implement back in their home communities for purposes of development – as the MIDM dance mission objectives specify. (https://www.midance.ac.za/, accessed 5.3.19).The same goes for **Melinda,** as having trained in ballet in Cape Town during her earlier dancing career, she had the desire to unlearn her ballet dance technique when she aspired to learn *Afrofusion* at MIDM. Like **Bethuel**, she wanted to explore more about *Afrofusion* and what it entailed/entails. This is something I am definite that she did explore even though it was within the limited time frame of a one-year dance-student programme as compared to those who make it into the higher years of study thus becoming the professional dancing groups at MIDM. Learning something is always better than learning nothing at all. At least in the First-year MIDM dance programme, one gets to understand the basics of

Afrofusion. However, learning to dance a particular repertoire is not to say that one is a professional dancer of that repertoire until professionalism is accomplished. My point is that learning to dance is not the same as dancing that which you have learned. And this is very much the case at MIDM as a professional dance company. One has to pass the third-year level to become a professional dancer. But those who do not succeed to the professional level of the company are encouraged to establish their own dance companies or organizations within their respective communities. Not all of the first level entry, the second and the final level students will make it to the professional level. It's a competitive effort that requires discipline and commitment.

For **Tshepho**, unlike **Melinda**, **Bethuel** and **Betty** who had the expectations of learning *Afrofusion*, he expected to learn *Bouja* at MIDM. Little did he knew that *Bouja* does not exist as a dance style at MIDM. Perhaps **Tshepho** did not do a little background check on MIDM as a dance organization before attending the 2018 MIDM dance classes and training. *Bouja* is mainly danced informally on the urban township and city streets. Whereas at formal dance institution such as MIDM, the company uses particular and very formalised techniques that endorses prescribed kinds of dance styles and performances. **Dipuo** just wanted to know more about dance. Maybe her just wanting to explore dance on another level could be due to the fact that she had never danced any other contemporary dances apart from her own Tswana cultural dances. For her, anything that was to be offered at MIDM was fine to her. She was just curious to be at MIDM and to explore the different dance practices from the different perspectives of MIDM and its *Afrofusion* dance tradition. She was simply very happy to have come to MIDM as far as there are a variety of contemporary and traditional dances that are practised and taught, in addition to her own traditional Tswana dance(s) that she can perform. For **Dipuo**, what she wanted to learn did not diverge from

her expectations, she just wanted to learn something new and different about contemporary dance as opposed to what she knew and that is her own traditional Tswana dance.

For **Samkelo**, the expectations were quite different. He only wanted to complete the one-year dance training then venture into acting but ever since he became part of the MIDM dance programme, he started to fall in love with dance on the next level. He was inspired by what he learned at MIDM. He did not have the hopes and dreams of becoming a professional. Although, he believed in his natural kinetic talent and this inspired him to enter for the MIDM auditions. Subsequently, having been selected to join the MIDM First Year students, he stated that his expectations changed and he just saw himself falling in love with dance. He hoped to make it to the professional level of the company. In light of these findings with this research study, it is clear that people have both different and similar expectations when they enter particular spaces that make them become colleagues destined to work in similar groups. **Melinda, Betty and Bethuel** all had similar expectations of exploring what *Afrofusion* was. **Dipuo** just wanted to learn more than what the Tswana dance tradition has taught her. While **Samkelo** expected to finish the course and then go into acting but changed his expectations by the time he started learning more at MIDM and its dance techniques. And lastly; **Tshepho** just expected to learn *Bouja* which unfortunately is not offered at MIDM.

Within different learning institutions, people always have different things that they want to learn and to accomplish. With the six MIDM student-dance research interviewees, I realized that there are some similar things that they want to learn and some different things that they want to learn.

For **Melinda, Tshepho, and Samkelo**, learning the dance technique at MIDM was paramount. In contrast, **Betty** came to MIDM to learn how she can use her body to tell a story. Therefore, for her, dance is all about body language and expression. And in dance, body language has the power to communicate certain messages to the audience that the audience can interpret and understand. But as Hall (2001) has noted, such messages need to be produced and after the production process takes place they have to be circulated and be distributed to the audience who consume such messages to make the communication circle complete. Contemporary abstract or non-narrative dance styles also have the power to realise the communication circle. First, the dancer produces an act and conveys the produced abstract moves to the audience who consumes the message through personal interpretation. In abstract styles of dance, however, what is at stake may be the problem of the audience not understanding the theme of the performance as they might find it hard to interpret what is being communicated to them. However, with MIDM choreographed dances such as 'Water Conservation,' because I knew in advance what the theme entailed, it was easy for me to get the messages from the dancers as they danced. 'Water Conservation' is now a popular dance theme internationally that teaches individuals in society about how to save water. **Bethuel** just wanted to learn *Afrofusion* just to establish his own company in the future hence **Dipuo** just wanted to learn new dance styles beyond her Tswana cultural dances. Just as stated, people come to learning environments with different aspects of what they want to learn hence others have similar aspects.

In another respect, people all over the world are influenced by other people in similar contexts – what is often referred to as 'role models'. Role models have the power to influence people to take the life routes that they live. Some of the six MIDM student-dance research participants did have people who influenced them. However, those student-dancers who do have role models were

influenced by different people. Some were influenced by *Afrofusionists* while others were influenced by well know South African ballet dancers.

Both **Bethuel** and **Melinda** were influenced by ballet dancers. **Melinda** was influenced by Maude Lloyd from Cape Town. Lloyd was a ballet dancer who was also a dance writer. **Melinda** stated to me that she often read the books that Maude Lloyd wrote while she was still at High School in Cape Town and that her ballet teacher used to tell them about Maude Lloyd. **Bethuel** was influenced by the ballet dancer David Poole who broke the rules of ballet in South Africa. **Tshepho,** unlike **Melinda** and **Bethuel,** who were influenced by famous ballet dancers in South Africa, was influenced by an *Afrofusionist* named Sussera who happens to be one of the professional dancers at MIDM. The same goes for **Betty**; she was influenced by Thabo Rapoo who was once trained at MIDM. She was also further influenced by dancers such as Fana Tshabalala, Tholakele Nkela, and Thuli Binda who are part of Vuyani Dance Company (VDC) here in South Africa. VDC is a newly created corporate venture that was born out of the original non-profit organization Vuyani Dance Theatre, which remains the company's Corporate Social Investment (CSI) entity (www.**vuyani**.co.za/About-Us/about-us.html, accessed 28.2.19). It was only **Samkelo** and **Dipuo** who did not have any role models or famous dancers. As explained above, **Dipuo** was initially inspired by her traditional Tswana Dance while **Samkelo** was inspired by his brother, who is an actor.

We all have certain experiences in life in different contexts. The six student-dance research participants also had certain experiences ever since they joined MIDM for the one-year study programme in 2018. When asked about how they felt to meet other dancers from other parts of the country especially when one considered that different provinces in South Africa tend to speak different languages, different responses were given by the student-dancers.

Betty realized that all the First-year entry-level dancers were somehow welcoming from the beginning and that she then had friends from across the country that she would not have met if it were not for MIDM and the dance development programme. Having friends from all over the country for **Betty** was a good thing in that there are at least some people she now knows in case she lives in a different province in the future. For her, it was all a matter of future networking. For **Melinda**, coming to MIDM and meeting new people was all about building relationships. She felt good because she got to relate to people within the dancing industry. She further stated that social relations are good in that people get to know each other better and if people are within the same industry they get to network and to give each other information about that. That in itself can or may create other opportunities. For **Bethuel,** meeting other dancers was a bit uncomfortable at first. Well, that is possible especially when people are from different cultural and racial backgrounds. However, as time progresses one can start feeling free and getting used to them. For **Bethuel,** he became someone who joked a lot at the time I did the fieldwork. Making jokes and making people laugh assimilates one within a group thus becoming welcomed. It is all about social relations. However, he also stated that he humbles himself to know others better and that is good in building relationships. Once you know someone better you feel free to be with such a person and you open up doors to good relationships. Like **Bethuel**, **Dipuo** felt it difficult to adapt in a new environment with new faces especially when different cultural backgrounds are concerned. Although, the issue of having to adapt did fall away with time for both of them. For **Tshepho,** meeting new people was good for him from the beginning. Meeting others for **Tshepho** meant that he would or did learn a lot about how other people live. He echoed that: we all live different lives and attached to that is different experiences as per the varied spaces and contexts that we live in. For **Samkelo**, having watched the MIDM dances on YouTube, he felt that he was close to

achieving his dreams once he was at MIDM. For him, it was all about learning and success in the future. He knew that by being at MIDM he was a step closer to becoming a professional dancer even though becoming a professional dancer was not something that he initially thought about at first. Meeting other dancers was just a way of learning something from them. All six research interviewees gave positive responses to my question. From the six student-dancers' responses, as outlined above, it's all about making social relations and learning more from others. One can, therefore, state that in general the 2018 First-year entry-level student dancers at MIDM experienced good socio-cultural relationships and added to that is that all the respondents enjoyed a good and rewarding educational experience and training. However, two student dancers had difficulties at the beginning of having to adapt to people coming from different cultures who spoke different South African languages. Language plays a central role in communication. It allows people to express their thoughts and opinions to others. However, at times or even all the time, if people speak and understand different languages, barriers may emerge thus breaking down the communication circle. We are all born with the capacity to speak a language at birth and always have the chances of learning other languages if we so desire. Even in the cases whereby one is born deaf, the sign language of that culture or any other culture can be used towards expression and communication.

The fact that the six student-dancers came from different cultural and in one case a different 'racial' background for example with **Melinda**, simply meant that as student-dancers at MIDM they spoke different South African languages. Some student-dancers had language challenges because not previously lived in a multi-lingual context, whereas others who had lived in multi-lingual e.g. urban contexts, did not. For **Bethuel,** it felt like being at home since he can express himself in different languages from different South African native groups. He is multilingual. The fact that

he lived in Hillbrow, Johannesburg where people speak different African languages and English, meant that he was able to communicate with other Hillbrow residents from different South African cultures and languages. As such, he did not have any language barriers ever since coming to MIDM. Hillbrow is home to different people that speak different local and some African languages. The same goes for **Betty**, she is multilingual since she also lived in Gauteng province where people speak different South African native languages and English. She is someone who admires everyone's personality as per her response to my question as I asked whether there were any language barriers and if so how she manage to handle the situation. She also did not have language challenges. For **Dipuo**, it was quite a nice experience because she did learn from the others who speak different languages to hers. She did not have any problem with people speaking different languages just as **Betty** and **Bethuel** although she was new in this province of Gauteng. **Samkelo** got a little bit scared because the Sotho language was mostly spoken since he can only express himself in his mother tongue, which is IsiZulu. He can speak in English but it's not his preference. As a MIDM student-dancer, he had to associate with the two Sotho speaking dancers and one Sepedi speaker to learn their languages. Although he does not know the Sotho language cluster, he said that he did not experience any tribalism. And that the difference of language use did not bring exclusion for him within social relations among the MIDM student-dancers but was rather an experience of inclusivity and the opportunity to learn other native South African languages. Both **Melinda** and **Tshepho** experienced language barriers and had to use the language of English for communication purposes. In terms of previous apartheid classification. For her to be able to communicate with others, she had to use English. For **Melinda**, not knowing any South African native languages became a challenge. **Tshepho** is from the Pedi culture and can express himself in Sepedi. People who speak Sepedi are part of the Sotho language group and as such, they

can understand others within the Sotho language group who speaks Setswana and Sesotho. The problem that **Tshepho** had perhaps was that he did not know any of the South Africans Nguni languages and for that reason, like **Melinda**, he had to express himself in English whenever he spoke to Nguni speaking individuals or fellow student dancers.

The ability to learn other people's languages requires agency and as for **Samkelo**, he had the agency and the intention to learn the Sotho language by associating himself with people who are culturally Sotho. Ortner (2006:136), in support of the above-mentioned ethnographic data from my semi-structured interviews with **Samkelo** and the other 2018 student-dancers at MIDM argues that:

> Just as all humans have the capacity for language but must learn to speak a particular language, so all humans have a capacity for agency, but the specific forms it takes will vary in different times and spaces.

English is one of the eleven official languages in South Africa and is also used within the classroom-learning environments at MIDM. As such, all individuals who have matriculated in South Africa can express themselves in English because the majority if not all high schools in South Africa use English as a medium of instruction. The minimum educational requirements for someone to be recruited by MIDM as an entry-level dancer is matriculation. The theoretical classes that I attended with the First-year entry-level students at MIDM were conducted in English to cater for students from different South African cultural and linguistic backgrounds. Keith Chick (2002:465) in his ethnographic report on multiculturalism, learning and teaching classrooms as sites of struggles in South Africa has noted that:

> South Africa's new multilingual policy is informed by a quite different assumption, namely, that language is a basic human right. The constitution requires that all people have the right to use the language of their choice and that no person is discriminated against on grounds of language. It specifies that nine major indigenous African languages together with English and Afrikaans shall be official languages at the national level and that conditions shall be created for their development and the promotion of their equal use and enjoyment. Further, it calls for respect for and development of 'non-official' languages such as Indian and European heritage languages.

This policy came into effect during democratic South Africa as enshrined by the 1996 Constitution. However, South African Bantu languages do not necessarily enjoy the same weight as English in South Africa especially within the higher institutions of learning and the work environments alike. As stated above, the theoretical dance classes at MIDM are conducted in English. Concerning language policy in democratic South Africa, Chick (2002:465) notes that:

> Since mother-tongue instruction is usually associated with multilingual policies, it is important to note that the new language-in-education policy is no less repressive than earlier policies, and shares their implicit ideological assumption about language diversity, namely that it is a problem that has to be solved by promoting some languages at the expense of others.

As such; native South African languages are thus marginalized in certain contexts and socio-economic and educational spaces in South Africa. By the year 1999, just five years after the dawn of democracy, Keith Chick conducted fieldwork in the area of Kwa-Zulu Natal to investigate the extent to which multiculturalism is promoted in democratic South Africa only to discover that "overwhelmingly participants were having to negotiate their identities within an *English-only discourse*" (2002:468, italics in original). Similar findings from my fieldwork with the 2018 MIMD student-dancers brings to mind that multiculturalism in South Africa only exists on paper and fails to do so in practical terms especially within educational environments or institutions. This

was the case at MIDM. Some languages such as English continue to enjoy national usage within educational environments at the expense of South African native languages and for such reasons policies around multilingual usage tend to fail, or if not failing, they are not well implemented and thus neglected as a result. Thus, the idea of equitable identity in the rainbow nation seems to be in its infant zone and more still needs to be done for the rainbow nation to be well realized and celebrated. Contemporarily at MIDM, English is the teaching and learning language and, certainly, all the student-dancers as potential recruits to the First-year entry-level MIDM dance programme are required to understand and speak English.

Concerning their professional development as dancers – when the MIDM student-dance interview participants were further asked on how MIDM has changed their perspective towards dancing? And, how has MIDM changed their dancing practices, all of the interviewees had different responses. **Samkelo** stated that MIDM has taught him the *Afrofusion* technique something that he never had. He previously danced *Khwela* and *Pantsula* dance styles. *Khwela* and *Pantsula* are township dances mostly adored by *Tsotsis* (South African thugs) who likes and dances to Kwaito music. Kwaito music is like Rap but sang in native South African languages. For **Samkelo**, before becoming a student-dancer at MIDM, dance was only a hobby but now he sees dancing as a career that one can pursue for survival purposes. For **Tshepho,** his perspectives towards dancing have also changed. He is from a *Bouja* informal street dancing style background and has now learned to work with his spine, about breathing in dancing and making eye contact with the audience, all of which are significant in professional dance settings. **Betty** understood professional dancing as a means of telling a story to the audience. She sees professional dancing as having the power to narrate certain messages through kinetic movements. Dance for her is a form of communication. She further regarded dance just as easy as walking and that when you dance you give the audience

the real you. Because she is tall, she has learned about 'gravity' in dancing since she was dancing with some of the people that were shorter in height. **Bethuel** responded by saying that he is at MIDM to develop himself by learning different dance techniques because he wants to develop a dance career thus becoming a good dance teacher and dance company owner one good day when hay still shines. Although he regarded the techniques as hard, he was eager to learn and to know the different dance techniques as taught by MIDM. He learned *Afrofusion* technique at MIDM as opposed to what he had learned at the Federated Union of Black Artists (*FUBA*). At *FUBA*, the dance styles were more of African contemporary. Therefore, he has unlearned what he initially learned at *FUBA* and that is how his dance practices have been changed by MIDM. For **Dipuo**, coming from a traditional dance background, MIDM has done a lot for because she learned modern *Afrofusion* as a dance technique and style that is contemporary. Like **Samkelo**, she now sees dance as a career as opposed to just being a social thing or a hobby. Although she stated that her parents do not see dance as a career to be pursued but as just a hobby. She recognizes contemporary dance as a career that one can live out of. The techniques that are taught at MIDM have exposed **Dipuo** to various dance styles. Like **Dipuo**, **Melinda** also stated that she learned a lot at MIDM and that the more she learned, the more she broke the dance barriers. Her dancing practices have also changed. However, she emphasised that it was entirely not easy to shift from ballet to the *Afrofusion* technique.

Finally, in response to the interview question about their plans and objective concerning dance, four out of the six student-dancers replied that they wanted to return to their home community to establish a dance school.

"I need to go back home and establish a dance school [as] I want to uplift my community again." (**Betty**).

"My future plan is to be a dance teacher and give back to my community what I have learnt here." (**Samkelo**)

"My plan is to run a dance group of my own…to establish [an] *Afrofusion* and contemporary dance [school] since there are none in my hometown." (**Tshepho**)

"I want to be a performer thus start my outreach for children that is where you find the base starters". (**Melinda**)

Bethuel explained, "I have an organisation of my own called Afro-Kollectives. I want to continue teaching young kids to dance. As a choreographer, I want to own five or ten schools to take young learners to festivals within the city."

Dipuo explained that she dances to inspire the next generation. …"I was the only female in my group. For me, it's about rectifying ourselves as women."

Thus, **Dipuo** attests to one of MIDM's objectives, "To promote gender equity by supporting female students, choreographers, performers and administrators." (http://www.midance.co.za/vision-mission-objectives/, accessed 5.2.19)

Moreover; all of the student-dancers indicate that they wish to share the dance knowledge they have acquired during their professional development as students in the 2018 MIDM dance programme with future generations of young dancers. This is to give back to and enrich their home communities in the future. This desire concurs with the MIDM's Edu-dance mission objective to offer training in dance performance, choreography and teaching as well as arts administration and communication skills to economically underprivileged youth and unemployed young adults. (http://www.midance.co.za/vision-mission-objectives/, accessed 5.3.19)

Taking from the responses that the six research participants gave, there emerges some similarities and differences. All the interviewees were inspired by different social and cultural traditions. Two of the students have been in the dance industry for twelve years, three for a decade and only one for five years at the time of this research study. Three of the student dancers expected to learn the

Afrofusion technique but the other three expected something different at MIDM in 2018. Two of the student dancers were influenced by local ballet dancers, the other two were influenced by the professional dancers who trained at MIDM hence the other two were not influenced by any professional dancers. Four out of the six students felt that it was good to meet the other dancers from the different parts of the country from the start while one other two felt that it was not easy due to different cultural backgrounds and the other one felt that it was uncomfortable at first but they both did adapt during the course of the 2018 training year. Out of the six student dancers, only two did not experience language barriers because they had the opportunity of living within multilingual communities. All of the students' dancers acknowledged that MIDM has changed their dancing practices and perspectives towards dancing. They were all not familiar with the *Afrofusion* technique. Added to that they all felt that MIDM created a sense of belonging for them and the intent to open their dance organizations in future.

Conclusion

In this Research Report what I did was to find out on what types of performances are being performed at MIDM especially in democratic South Africa as one looks back to the historical performances that have existed as per the internal migrations that have happed on the onset of the British colonial rule epoch. Furthermore, the Report was to investigate the types of identities that MIDM creates for purposes of social belonging among the First year entry students at MIDM for the year 2018. To investigate the above-mentioned enquiries, fieldwork was carried out and with that certain themes and the types of performances were discovered.

What I found out was that at MIDM First year entry students are recruited from different provinces in South Africa to be taught the *Afrofusion* technique. But what I further discovered was that; with the six students' participants that I interviewed, I realized that 4 of the students came from different provinces and that only two of them were from Kwa-Zulu Natal. And for that reason, it shows how MIDM continues to consider students from different cultural backgrounds and provinces in South Africa although certain limitations that I will explain later are still prevalent. In terms of dance, different repertoires fall within the *Afrofusion* umbrella. Dances such as *Halala Mzansi* reflect on the political history of South Africa and tend to tell a story of South Africa from the Dutch contact right into democratic South Africa hence the dance such as the Gumboot dance tells the history of black people working within the mines and the dynamics surrounding labour and marginalization. Added to that is that, cultural performances such as the traditional Zulu dance are still performed and bestowed value hence other cultural traditions in South Africa are still excluded even in democratic South Africa at MIDM. Performance has always been used to unite the black South Africans in South Africa ever since the British colonial rule era right into apartheid South Africa with its exclusionary policies of black performances within the townships and for such reasons,

came new ways of social identification. In democratic South Africa, dance at MIDM still unites the student dancers as varied in cultural backgrounds as they are. And for that reason, a sense of social belonging is experienced. All the student dancers felt that they belong although others were quite disinclined at first.

Afrofusion as a dance performance becomes one form of social identity that makes the students to belong although it is a social identity that is fluid. But its fluidity allows the incorporation of both traditional and contemporary dance styles for purposes of social belonging and social cohesion something that black performers have always been championing forever since the different cultures met within the South African urban areas. The *Afrofusion* dance technique becomes a social identity that is forged to allow the advancement and the development of black dance performances in democratic South Africa and to do away with the past injustices and exclusion that had marginalized black performances. Having been equipped with the *Afrofusion* dance skills, all the six research participants now/then have/had the hope of establishing their own dance institutions that will be geared at developing the emerging dancers within their communities thus empowering those that will never have the chance or opportunity to learn *Afrofusion* with MIDM since it is competitive to join MIDM.

In my accreditation, I feel that more still needs to be done in South Africa in terms of the development of the Arts especially by the government and the dance institutions such as MIDM alike. All cultures in South Africa must have an equal opportunity to participate in the First entry development programme at MIDM. During my fieldwork stay at MIDM I realized that there were no Venda and Tsonga speaking individuals and for such reasons, MIDM must do its best in terms of incorporating other dancers from other cultures to ensure inclusivity. At least, in all their recruitments, they have to be cultural-based to incorporate all the black language variety. Inclusion

of various cultures will ensure the development of such cultures within their respective communities. Limpopo has three different cultures which entail the Pedi, Tsonga and Venda speaking people. In such provinces, all the regions need to be visited for recruitment purposes thus the inclusion of all the cultures unlike recruiting only the Pedi speaking individuals. There were two people who both spoke Sepedi among the MIDM First entry student dancers at MIDM. Furthermore, I recommend that the National Art Council be decentralized to lower competition of small art organization and individuals alike who have to participate at the national level as opposed to competition at provincial levels which will contribute to increased opportunities of emerging individuals and arts organizations in South Africa.

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Appendix A

Semi-Structured Interview Questions

1. Where are you originally from?
2. What inspired you to go into dancing?
3. For how long have you been in the dance industry?
4. How was it feeling like to meet other dancers from other parts of the country?
5. Were there any language barriers and if so how did you manage to handle the situation?
6. How has MIDM changed your perspective towards dancing?
7. How has MIDM changed your dancing practices?
8. What are your future plans and objectives in relation to dancing?
9. Does MIDM create a sense of belonging for you and the other group members? If so, how and if not what are the emerging challenges?
10. What are the other challenges that you have been having since you joined MIDM?
11. What were your expectations of coming to MIDM?
12. What did you want to learn, become and why?
13. Who were your influences before you came to MIDM?
14. Have your ideas, dreams and influences changed since you began training at MIDM? If so, in what ways and why?

Appendix B

Participants Information Sheet, Consent Forms and Permission Letter.

Participant Information Sheet for Moving Into Dance Mopathong Dancers 2018.

Dear Sir/Madam

My name is Chuene Johannes Raphunga and I am a Masters student in Anthropology at Wits University in Johannesburg. As part of my studies I have to undertake a research project, and I am investigating **Migration, Identities and Performance at Moving Into Dance Mopathong in Newtown, Johannesburg.** The objective of this research will be to investigate how migration especially within the cities reinforces ways of belonging and new identities through dance and performance in post-apartheid South Africa. It becomes somehow blurred whether this new forms and ways of identification tend to neglect the traditionally and culturally rooted ways of belonging and identification as a result of modernity or not.

As part of this project I would like to invite you to take part in an interview. This activity will involve structured and semi-structured interviews and will take around 15 minutes. With your permission, I would also like to record the interview using a digital device.

You will not receive any direct benefits from participating in this study, and there are no disadvantages or penalties for not participating. You may withdraw at any time or not answer any question if you do not want to. The interview will be completely confidential and anonymous as I will not be asking for your name or any identifying information, and the information you give to me will be held securely and not disclosed to anyone else. I will be using a pseudonym (false name) to represent your participation, in my final research report. If you

experience any distress or discomfort, we will stop the interview or resume another time. If you need some support or counselling services following the interviews.

If you have any questions afterwards about this research, feel free to contact me on the details listed below. This study will be written up as a research report which will be available online through the university library website. If you wish to receive a summary of this report, I will be happy to send it to you upon request. If you have any queries, concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (non-medical), telephone + 27(0)11 717 1408, email hrec-medical.researchoffice@wits.ac.za/ Shaun.Schoeman@wits.ac.za

Yours sincerely,
Chuene Raphunga

Researcher name, email, phone number
Chuene Raphunga, 684606@students.wits.ac.za, 0725409586.

Supervisor name, email, phone number
George Mahashe, George.Mahashe@wits.ac.za, 0117174401.

Consent Form for Moving Into Dance Mophathong (MIDM) Research Participants

Title of Research: How does migration reinforce narratives of identification in Post-Colonial South Africa

Name of Researcher: Chuene Johannes Raphunga

I Annah Mika Malatsi ..... agree to participate in this research project. The research has been explained to me and I understand what my participation will involve.

I agree that my participation will remain anonymous	YES	(NO)	(Please circle)
I agree that the researcher may use anonymous quotes in his research report	YES	(NO)	
I agree to be interviewed by the researcher	YES	NO	
I agree that the interview may be audio recorded	(YES)	NO	
I agree that the information I provide may be used anonymously by other researchers following this study	(YES)	NO	

..... (Signature)

Annah Mika Malatsi ..... (Name of Participant)

09 - 05 - 2018 ..... (Date)

Consent Form for Moving Into Dance Mophathong (MIDM) Research Participants

Title of Research: How does migration reinforce narratives of identification in Post-Colonial South Africa

Name of Researcher: Chuene Johannes Raphunga

I Mosehla Ezekiel agree to participate in this research project. The research has been explained to me and I understand what my participation will involve.

I agree that my participation will remain anonymous	YES	(NO)	(Please circle)
I agree that the researcher may use anonymous quotes in his research report	YES	(NO)	
I agree to be interviewed by the researcher	(YES)	NO	
I agree that the interview may be audio recorded	(YES)	NO	
I agree that the information I provide may be used anonymously by other researchers following this study	YES	(NO)	

E. Mosehla ..... (Signature)

Mosehla Ezekiel ..... (Name of Participant)

08 May 2018 ..... (Date)

Consent Form for Moving Into Dance Mophathong (MIDM) Research Participants

Title of Research: How does migration reinforce narratives of identification in Post-Colonial South Africa

Name of Researcher: Chuene Johannes Raphunga

I Andile Hamilton Nzuza agree to participate in this research project. The research has been explained to me and I understand what my participation will involve.

I agree that my participation will remain anonymous	YES	(NO)	(Please circle)
I agree that the researcher may use anonymous quotes in his research report	(YES)	NO	
I agree to be interviewed by the researcher	(YES)	NO	
I agree that the interview may be audio recorded	(YES)	NO	
I agree that the information I provide may be used anonymously by other researchers following this study	(YES)	NO	

Andile ..... (Signature)

Andile Hamilton Nzuza ..... (Name of Participant)

08/05/2018 ..... (Date)

Consent Form for Moving Into Dance Mophathong (MIDM) Research Participants

Title of Research: How does migration reinforce narratives of identification in Post-Colonial South Africa

Name of Researcher: Chuene Johannes Raphunga

I, Thabo NAHA ..... agree to participate in this research project. The research has been explained to me and I understand what my participation will involve.

I agree that my participation will remain anonymous	YES	NO	(Please circle)
I agree that the researcher may use anonymous quotes in his research report	YES	NO	
I agree to be interviewed by the researcher	YES	NO	
I agree that the interview may be audio recorded	YES	NO	
I agree that the information I provide may be used anonymously by other researchers following this study	YES	NO	

T.NAHA ..... (Signature)

Thabo NAHA ..... (Name of Participant)

08 May 2018 ..... (Date)

Consent Form for Moving Into Dance Mophathong (MIDM) Research Participants

Title of Research: How does migration reinforce narratives of identification in Post-Colonial South Africa

Name of Researcher: Chuene Johannes Raphunga

I, Sandile magagula agree to participate in this research project. The research has been explained to me and I understand what my participation will involve.

I agree that my participation will remain anonymous	YES	(NO)	(Please circle)
I agree that the researcher may use anonymous quotes in his research report	(YES)	NO	
I agree to be interviewed by the researcher	(YES)	NO	
I agree that the interview may be audio recorded	(YES)	NO	
I agree that the information I provide may be used anonymously by other researchers following this study	(YES)	NO	

Sandile ..... (Signature)

Sandile magagula ..... (Name of Participant)

08/05/2018 ..... (Date)

Consent Form for Moving Into Dance Mophathong (MIDM) Research Participants

Title of Research: How does migration reinforce narratives of identification in Post-Colonial South Africa

Name of Researcher: Chuene Johannes Raphunga

I ANDIES TLHASEDI agree to participate in this research project. The research has been explained to me and I understand what my participation will involve.

I agree that my participation will remain anonymous	YES	NO	(Please circle)
I agree that the researcher may use anonymous quotes in his research report	YES	NO	
I agree to be interviewed by the researcher	YES	NO	
I agree that the interview may be audio recorded	YES	NO	
I agree that the information I provide may be used anonymously by other researchers following this study	YES	NO	

..... (Signature)

ANDIES TLHASEDI (Name of Participant)

08/05/2018 (Date)

CEO/Director of Education: Nadia Virasamy
Artistic Director: Mark Hawkins
Dance Company Manager: Muzi Shiti
Board Chairman: Craig Wing

MOVING INTO DANCE MOPHATONG

Founded in 1978 by Sylvia "Mapogo" Glasser

Newtown Cultural Precinct
PO Box 711 Newtown 2113
Johannesburg South Africa
Telephone: 27 (0)11 836 2516/7
Facsimile: 27 (0)86 233 5013
E-mail: admin@midance.co.za
Web site: www.midance.co.za

To Whom It May Concern

Dear Sir/Madam

This letter serves to confirm that Chuene Johannes Raphunga of student number 684606 and a Masters of Arts students in Anthropology with the University of the Witwatersrand will be conducting fieldwork with our First Year Dance Students here at our institution; Moving Into Dance Mophathong (**MIDM**) during the months of June and July.

He will be conducting a Participant Observation with the dancers that will be followed by Semi-Structured Interviews with the participants or the informants.

We are delighted to have him within our institutions and hope all goes as explained.

Yours faithfully,
Mark Hawkins (MIDM- Artistic Director)