

https://dspace.org/

Spooring Rhizomatic genealogies: exploring the Nomadism of a South African Cape coloured, through Experimental Performance as Research and intermedial arts

Erasmus, Chloé

2025
University of the Witwatersrand, Johannesburg
https://hdl.handle.net/10539/48170

Erasmus, Chloé . (2025). Spooring Rhizomatic genealogies: exploring the Nomadism of a South African Cape coloured, through Experimental Performance as Research and intermedial arts [Master's dissertation, University of the Witwatersrand, Johannesburg]. WIReDSpace. https://hdl.handle.net/10539/48170

Downloaded from a DSpace repository. https://dspace.org/



Wits School of Arts

Drama for Life

Masters Research Essay

Chloé Jade Erasmus

STUDENT NO: 2511558

RESEARCH TOPIC: Spooring Rhizomatic genealogies: exploring the Nomadism of a South African Cape *coloured*, through Experimental Performance as Research and Intermedial arts.

SUPERVISOR: Dr Sibongile Bhebhe

Research Report submitted to University of the Witwatersrand in partial fulfilment of requirements of MA in the field of Applied Drama and Theatre





WITS STANDARD COVER PAGE

FACULTY:	Humanities
SCHOOL:	Wits School of Arts
STUDENT NAME:	**Chloé Jade Erasmus**
STUDENT No:	**2511558**
DEPARTMENT:	Drama for Life
COURSE:	**MAAD**
COURSE CODE:	**WSOA 7099A**
LECTURER:	**Dr Sibongile Bhebhe**
DUE DATE:	**2025/03/31**
ASSIGNMENT TITLE:	**Research Report**

PLAGIARISM DECLARATION

1. I know that plagiarism is wrong. Plagiarism is to use another's work and to pretend that it is one's own.
2. I have used the author date convention for citation and referencing. Each significant contribution to and quotation in this essay from the work or works of other people has been acknowledged through citation and reference.
3. This reflection is my work.
4. I have not allowed and will not allow anyone to copy my work with the intention of passing it off as their own work.
5. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my own unaided work or that I failed to acknowledge the source of the ideas or words in my writing.

…cjeiv…….. ……*2025/03/26*……..

Signature Date

Declaration of Original Work

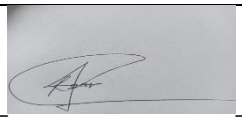
I, (Name and surname) Chloé Erasmus_____,

Student number: 2511558 _____

know and accept that plagiarism (i.e., to use another's work and to pretend that it is one's own) is dishonest.

Please confirm the following:

X	I declare that the assignment entitled__ Spooring rhizomatic genealogies: exploring the nomadism of a South African Cape *coloured* through Experimental Performance as Research and intermedial arts __and handed in on the date below is my own work.
X	I have acknowledged all direct quotations and paraphrased ideas.
X	I have provided a complete, alphabetised reference list, as required by the APA method of referencing (described in the Referencing Handbook).
X	I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.
X	I understand that the University of the Witwatersrand will take disciplinary action against me if evidence suggests that this is not my own unaided work or that I failed to acknowledge the source of the ideas or words in my writing
N/A	Did you use AI? ☐ Yes ☐ No If yes, please fill in the following statement: During the preparation of this work, I used (name of AI tool/platform) ___ _____ in order to (provide reason/s) _ _____. After using this/these tool/s or platform/s, I answered the questions as needed and take full responsibility for the content of my work.

Signed: ______

Date: _31 March 2025_____

Supervisor: _Dr Sibongile Bhebhe_____

Table of Contents

Title 7
Abstract 7
Introduction 8
Defining *Coloured*: 8
Intermediality and Self-Definition 11
Identity 11
Context and Rationale 12
Research Question 14
Aims 15
Theoretical Framework 17
Intermediality 17
Rhizome 21
Spooring 22
Nomadism 22
Nomadic Cape *coloured* identities 24
Literature Review 25
Indigenous Paradigm 25
Performance 26
Culture and Identity 27
Double Occupancy 28
Heritage 30
Memory 32
Memory and Rememory 33
Celebration 35
Intermediality 36
Methods and Materials 37
Indigenous Paradigm 37
1. Oral resources through spoken and recorded conversation. 38
2. Knowledge sourcing through collaborative and group craft. 38
3. Connecting with real people at a grassroots level. 39
4. Integrating university taught academic skills with community building. 40
5. Valuing of "common knowledge" 41
Performance as Research 41
1. Desktop and Traditional Research for Proposal, Report and their respective theoretical and conceptual frameworks 43

2. Fieldwork and Data Collection through conversations, interviews, site visits and creative workshop in Cape Town. 43
3. Rehearsal 43
4. Performance 43
5. Research Report Writing 44
Intermediality 44
1. Mixed media 45
2. Intergeneric performance 46
3. Intertemporal performance 46
4. Recording conversations through a/v 47
5. Intermedial workshops with Artist and Fieldwork Participants 47
6. Interdisciplinary engagement between narrative and knowledge creation 48
7. Storytelling 48
Data Collection 49
1. Conversational interviews 49
2. Prompted conversations. 50
3. Informal conversations with professionals and community members 50
4. Clay workshopping 51
5. Timed Intermedial workshopping 51
6. Fieldwork data review 52
7. Journalling 52
Findings: 53
Fieldwork Phase 53
Rehearsal Phase 61
Rehearsal group one with Non-participants, Allen and me 61
Rehearsal Group two with Non-participants P4 and P1 and participants Abby and Allen 62
Final Rehearsal Group with participants Abby, Allen, Andrew and Bonolo 63
Discussion and Conclusion 72
Conclusion 78
Ethical Considerations 79
Bibliography 80



Title

Spooring Rhizomatic genealogies: exploring the Nomadism of a South African Cape *coloured*[1] through Experimental Performance as Research and Intermedial arts.

Abstract

Intermediality emerges from the mutualistic interaction of various distinct artforms to create an integrated whole. It is a decolonial Performance approach which reclaims indigenous and hybrid cultural identities by merging traditional artforms with contemporary digital media practices (Kattenbelt, 2010). In this research, it was used as a tool through which *coloured* people experimented and explicated their vacillating identities. The *coloured* population of South Africa developed from a long history of migrations and displacements. As such, their history can be seen as Nomadic. Nomads move often to secure food and resources. Migrants do the same but stay for extended periods and move less frequently. To emphasise movement and progress, this research used the word Nomadism. Spoor are the tracks left behind by animals, they can be disrupted easily. To follow the metaphorical *coloured* spoor, as Fieldwork, I travelled to Cape Town to record *coloured* participants in conversation about their perceptions of *colouredness*[2]. 13 essential themes were uncovered herein, including transformation, spiritual knowledge and community. I also learnt previously unfamiliar *coloured* histories. Upon returning to Johannesburg, I formulated a multimedia Artist Participant group to engage with the footage, attend rehearsals and perform in the resultant theatre piece, *The Spooring*. Fieldwork and Artist Participants alike expressed therapeutic effects during reflection. The work was grounded in Performance and Performance as Research, herein each participant was enrolled as a co-educator. The work took place within the Indigenous Paradigm. This allowed me to meet participants on common ground in conversation. Following Schechner's definition of Performance, every participant was a performer. As such, through Intermedial Performance, participants were empowered to reassert their identities and express nuance and adaptability in *coloured* culture. This demonstrated a Rhizomatic approach which recognised identity as non-hierarchical and interconnected, resistant of singular definitions.

[1] The word *coloured* is italicised throughout the research report. It recognises that the word is controversial due to the fact that not all people classified as *coloured* identify as *coloured*.

[2] This is the quality of being *coloured*.

Introduction

Defining *Coloured*:

The category *coloured* was created by British colonial rule in the nineteenth and twentieth centuries. Malay categorised the remnants of a distinct population group surviving from a pre-colonial slave period. Both groups used these imposed labels for political resistance. The Malay group was described as culturally eroded with dwindling numbers due to mixing. The only thing that held the group together was faith in Islam. The group thus held onto the label for a sense of belonging and cultural identity. In the 1970s, educated Muslims started rejecting the label due to its implication of ethnicity, recognising faith as their meeting point (Ridd, 1994: 51).

According to Ridd[3] (1994), questions of Malay and *coloured* identity were relevant to the population of District Six[4]. Malays in the area would not refer to themselves as *coloured*, nor would they necessarily refer to others as *coloured*. However, they would make the distinction known by stating where their counterparts lived or where they went to school, clarifying whether it was a *coloured* township or not (Ridd, 1994). Compared to ethnicity, *coloured* was an "apartheid term," those who conformed to the identity were seen by others as having a "ja baas mentality"[5]. However, the term *coloured* was sometimes used by urban District Sixers to refer to those they deemed inferior. In Walmer Estate[6], the label *coloured* was more explicitly rejected and recognised as a White supremacist imposition on identity. Contrastingly, in District Six, people would refer to themselves as *coloured* when engaging with White people to adapt to the functioning of the assumed White thinking (Ridd, 1994).

Poor Moslems in District Six would happily refer to themselves as Malay because it made them something more than *coloured*. The label gave them a distinct culture and history to hold onto. Although Malays once came from overseas, this was irrelevant as the term now referred to a Capetonian who is part of the Moslem community. The choice to identify with a religion rather than a race allowed these Muslims the ability to define themselves without having to be subject to White prescriptions (Ridd, 1994). While Muslim and Moslem religion

[3] Rosemary Ridd is a social anthropologist who researched in Cape Town (Ridd, 2014).

[4] District Six was once a diverse neighbourhood in Cape Town before it was demolished during Apartheid (Abrahams, 2025), displacing many *coloureds* and relocating them to the Cape Flats.

[5] A "ja baas mentality" is associated with subservient slaves and workers.

[6] Walmer Estate was also formerly part of District Six and demolished during the Apartheid forced removals (Everitt, 2025).

was identical, being a Moslem also connoted an ethno-racial difference between them and other Muslims.

As economic power rose, Malay became a rejected term, aggravated by contemptuous attitudes from Indian Muslims and liberal White interest. These liberal Whites saw the term *coloured* as artificially imposed and comprising of miscellaneous groups who should have the right to find their own "natural" level (Ridd, 1994).

The first Full Census of the Cape Colony took place in 1865. In this census the population was divided into two main population groups, White and Coloured[7]. The British had great difficulty in categorising the people in terms of their understanding of race. When the British assumed power, society was based on slavery (Ridd, 1994). There were essentially two classes, slaves and slave-owners. There was ethnic diversity in both groups. This diversity disturbed the British. Between these groups was an increasing number of Free Blacks and the Khoi. By 1804 Robert Percival[8] noted that Europeans living in South Africa no longer resembled any group in Europe in terms of customs, languages and prejudices. He tried to make sense of the people he was seeing by naming and classifying. He referred to them as the slaves and "people of colour" (Ridd, 1994). Slaves came from Bengal and Malabar Coast, those of colour were the offspring of the Dutch and their slaves or the slaves and Black women. Malays were from Battavia and the Eastern islands of India. The Buginese were half Malay half African. The Madagascan natives were those of the coast of Guinea/Caffrees and Africans were from the interior part of Cape of Good Hope along with the Hottentots who were rarely unmixed (Ridd, 1994). In 1861 Lady Duff Gordon[9] referred to the Cape as having "the most motley crewe in the world" (Ridd, 1994) when referring to the diversity she saw.

In 1806, Sir John Barrow,[10] investigated the Cape interior, noting Africans and Khoi, but said very little about the people of Cape Town. There appears to have been an interest in perceived pure races, as Cape Town's people were not pure or unmixed indigenous, there was less to say about them and less interest in their origins. Malays were given different attention

[7] The word Coloured is capitalised here instead of italicised because it refers to the distinct population group from the first Full Census of The Cape Colony.

[8] British captain, Robert Percival travelled to Southern Africa to capture the Cape Colony from the Dutch in 1795 (Percival, 1804).

[9] Lady Duff Gordon was a traveller and author who wrote The Letters from The Cape wherein she described the lifestyles and culture of Cape residents from her perspective (Le Roux, 2002).

[10] Sir John Barrow was a British admiral official who wrote about his travels (Barrow, 1801).

because they were perceived as exotic, foreign bodies, who were somehow distinct; a class as opposed to a separate race (Ridd, 1994).

In 1994 most of the voting population in the Western Cape was *coloured,* most of whom voted for the NP in the first democratic elections of South Africa. It has been assumed by outsiders that this was due to being white identified and racist towards black people and further due to suffering from a "slave mentality". These views have been critiqued as uncritical by Zimitri Erasmus and Edgar Pieterse (Erasmus & Pieterse, 1999).

Coloured identification had emerged in the late nineteenth and early twentieth century among freed slaves. By the early 1890s *coloured* political organisations developed in protest against White discrimination. It was sensible to identify as *coloured*, distinct from "Natives" for pragmatic reasons. i.e., those identified as *coloured* had descended from slaves. This distinction also made sense in terms of communal and familial ties. "African" identities were tied more to tribal identity (Erasmus & Pieterse, 1999).

During Apartheid, "African" classified individuals were to inhabit independent states in the form of "bantustans" and "homelands," while *coloured* classified individuals held a more ambiguous role in society. They were, however, not full citizens (Erasmus & Pieterse, 1999). These definitions and designations led to various forms of resistance in the 1950s and 1960s. However, in the 1970s the Black Consciousness Movement encouraged Black unity and the rejection of Apartheid labels. *Coloured* was one of these labels, however, it was still seen as necessary, "so-called" was then prefixed to the label in acknowledgment (Erasmus & Pieterse, 1999).

In order to overthrow Apartheid, it was important for those formerly identified as *coloured* to identify as Black to strengthen unity. However, after Apartheid ended, the ruins of slavery during the colonial period were still left untreated. *Coloured* attempts to address this in the ANC were often met with questions about who is "Black" and what it really meant to be "Black". This translated as a marginalisation of c*oloured* people within the ANC. Definitions of *coloured*, "Black" and "African" have since become more fluid (Erasmus & Pieterse, 1999). For the purpose of this research *coloured* refers to any person declared to be so through Apartheid or birth. As such the term describes generationally mixed-race South Africans descended from the indigenous Khoi and San and the former South African slave population. This research was specifically focused on *coloured* people from the Western Cape.

Intermediality and Self-Definition

Growing up, I was often subjected to conversations with people who told me I had no culture, no language and was a product of rape. These people were outside of my community. Since colonial times, *coloured* people have been depicted by media stereotypically, associated with alcohol, drugs, gangsterism and violence. This is evidenced by Charles Davidson Bell's 1800s paintings of *coloured* people's *Khoi* ancestors with alcohol bottles, smoking pipes and passed out on the side of the road in western clothing (Viljoen, 2008). This stereotyping can also be seen in films like *Atlantis* (2021). Therein, the main character falls in love with her gangster cousin whom her brother steals from as part of an upcoming rival gang. Her cousin in return kills her brother's friends and "sends her brother away" to cover up the murders. The result of this stereotyping is incomplete representation and thus misrepresentation which can impact greater society's perception of and therefore interactions with *coloured* people.

In comparison with the amount of stereotyping of *coloured* people in the media, there is less expansive media emphasising the richness of *coloured* culture and heritage. This stereotyping of *coloured* people in media is often a result of *coloured* people being represented as viewed by outsider lenses. This can also be seen by the film *Atlantis* (2021) which was written and directed by white people, while most of the cast was *coloured*. Intermediality offers multiple perspectives to be viewed at once through layers of qualified media being unified to create art reflexively, causing viewers to reflect. These same layers of qualified media can be used by *coloured* people to amplify *coloured* thought, expression and discourse; asking questions and trying to respond to them.

Identity

The research was interested in the individual and collective identities of *coloured* Capetonians and how they defined themselves. According to Goffman as cited by Simon Clarke (2008: 512), identity exists at three levels, the social, the personal and the ego. Each is concerned with stigma; the personal level respects information sharing or withholding in the management of stigma, the social level considers stigma and the ego level reveals our own attitudes towards stigma (Clarke, 2001: 513). Identity is performed (Hall, 1990), we mark ourselves with symbols, rituals and habits which clarify how others should engage with us. This research was interested in the rituals, symbols and habits that defined the participants, beyond shame and stigma.

Context and Rationale

Intermediality in Applied Theatre is the interaction of multimedia to create an intersensory experience which can induce self-reflection and social re-evaluation in participants and viewers (Kattenbelt, 2010: 32). Herein, various qualified and basic media are mixed which can produce political and social commentary. Throughout the process of *The Spooring* (the creative component to this research) the senses of sight and hearing acted as media in order to deliver a story exploring the perceptions, actions and legends of *coloured* people. Using theatre as a platform to amplify basic and qualified media, the boundaries between reality, dream and fiction were blurred as the illusion* of medial harmony was warped by its strategic blending and parataxis (Nelson, 2008: 33; Kattenbelt, 2010: 35). This resulted in an extratemporal and surreal experience, dissociating the viewers and participants (Nibbelink & Merx, 2010) from linear and cyclic time as well as phenomenon.

The intermedial liberates art from the categories which confine it, highlighting each separate category as valuable. As an Applied Drama tool, it can be used to layer meaning through the aesthetics of basic and qualified media. Through this, meaning can become dissociated from a subject, i.e., from the *coloured* body and reassociated as preferred. This manoeuvres a sign system which allows new meaning to be made.

Using the Indigenous Paradigm, this research was concerned with orature, creative and personal narrative. The Indigenous Paradigm created an avenue for personal stories to be heard and valued; it allowed participants to be valued for their knowledge of self and gave power to teaching and learning through story. Herein, Capetonian participants told me their stories about being/not-being *coloured* and what that meant for them. These stories were recorded and shared with a group of Artist participants based in Gauteng and Limpopo. I then collaborated with the Artist participants to develop an Intermedial theatre piece from our individual and collective understandings from what we had heard. This paradigm institutionally validates orature and recognises community culture and heritage workers as experts (Chilisa, 2020). The fieldwork put me in a position to collect *coloured* knowledge directly from *coloured* sources, placing me at a grassroots level (Chilisa, 2020). Collecting and preserving the stories *we*[11] have is as important as creating novel identities when attempting to solve the problems of the given identity. If we do not know the stories and experiences that resulted in the initial identity, we may not know what we are truly escaping

[11] The italicisation of *we* and *ourselves* reasserts my own *coloured* identity.

when assuming a new identity. Having an understanding about one's personal history and memory gives one the opportunity to make informed decisions about one's future.

This research was personally and academically motivated. As an identity dis-eased Millennial, racially classified as *coloured*, this work was important to me. This research was concerned with a people and a person whose behaviours and cultural rituals defy their historic racial and ethnic representations. These include the things *we* do that are not shown in the media, the ways *we* love and celebrate *ourselves* and each other and the context wherein *we* do. Social Representation and self-representation produce social knowledge and inform our understanding of ourselves relative to culture and power. Through representation we can analyse how our knowledge about individual and shared culture is produced over time (Hall, 1997: 42-43).

Performance as Research (PaR) embraces the development of representation but is not solely concerned with it (Fleishman, 2012: 30). The work explored how the defiance or acceptance of racial categorisation, through mental migration and nomadism, could assist in reconstructing ethnic and racial identity. It was about people interacting and transcending mental, racial and geographic boundaries. This resulted in a liberation of expression. As such *coloured* bodies could be represented by Black bodies in performance, with each expression and thought process respected.

PaR is described as a process of creative evolution (Fleishman, 2012: 34). This project was concerned with creative evolution and how dynamics, knowledge, structures, systems and applications change.This could be seen throughout the rehearsal process wherein the cast went through three significant changes and losses of members. Here, as director, I had to problem solve and call in personal associates when sending out a regular casting call failed. As the artist participants reshuffled, so did the workshop and rehearsal plans. This translated into a recalculating of timeframes for the various workshop processes and the placements of reflection time in between. Changes in my knowledge further occurred as I reflected with the artist participants. Upon reflection with them, the possibly systemically intentional nature of gangsterism in *coloured* communities became apparent. PaR further uncovered that, in many ways, *coloured* people have preserved themselves by keeping the secrets of the past. Sometimes the line between keeping secrets and protecting secrets is very thin. These secrets made it possible for the knowledge to be kept and protected until they were safe to be shared. Through this, the knowledge could be spared from institutional erasure by keeping it away

from the institutions, but alive in the *coloured* psyches. PaR gave me the opportunity to respresent and redefine myself to my choosing. It gave me the ability to contribute to the development of a fully embodied history of *coloured* self-expression. This in turn expanded the social representation of *coloured* people in both art and academia.

It was important for me to use a performative method in my creative component so that it could be recorded and remain accessible to the participants. Here "performative" pertains to both aspects of traditional performance methods and the ways in which human beings perform themselves in society. It was noted during the fieldwork that participants may benefit from having access to their interactions with me for both personal and public reasons. That way they can edit and perform themselves as they see fit.

The majority of *coloured* people do not have access to academic libraries. This can be seen by the fact that in 2023, only 5.2% of *coloureds* had a degree (Khuluvhe & Gwantshu, 2024). This indicates that more *coloured* people have access to digital media since 79% of South Africans have access to the internet (Masia, 2024), 8.5% of whom are *coloured* (Alexander, 2025). This indicates that the average *coloured* person is more likely to locate and engage with authentic *coloured* stories through digital media, than an academic library. Through recording and sharing stories, we situate ourselves in an indigenous paradigm, valuing personal story, thereby both validating and verifying (Chilisa, 2020) the cause of the *coloured* nomad. This allows *coloured* people their own terms for cultural creation and creativity. The Indigenous Paradigm creates a platform for a self-written narrative to exist for the *coloured* body. It creates a space of self-identification for those racially classified as *coloured*. It allows us to depart from notions of shame and miscegenation and transmute our identity to our preferred representation. It allows us to resonate with a definition of our own choosing and create beauty where there was once pain. Upon finalisation of this research, Fieldwork Participants should receive all audio and video containing their likeness. Hereafter they may craft whichever artworks, stories and identities they please from the material. Artist participants should also receive their input upon request.

Research Question

- In what way can experimenting with intermedial arts through performance as research expand on nomadic *coloured* identities?

Throughout the research, Intermedial Arts were used as a mode of communication and virtual stage. Here, through recorded conversations, Fieldwork Participants portrayed themselves as they wished to be seen. They were liberated by the use of the camera as they had an opportunity to feel important and to share information, they deemed valuable, about themselves, their lifestyle and their culture. The conversational format allowed Fieldwork Participants to speak freely with minimal interruptions, without censoring. This allowed Fieldwork Participants to express themselves without judgement. Through this, they could complain or rejoice authentically without social policing and expectations of political correctness. In performance, Intermedial Arts were used to layer meaning over the stage. Each medium told a different part of a homogenous story, while simultaneously seeming disconnected. Intermediality warped time by marking theatrical transitions with music, shadow, light and movement. The animations used situated the performance and the viewers in multiple timelines at once. This allowed the Artist Participants to honour historic events as well as contemporary discourse.

Aims

Using the metaphor of Nomadism, this research sought to:

1. reveal how shame has been and continues to be transcended by people formerly and currently classified as *coloured,* through their self-definition and self-representation.

   Storytelling and art were revealed as ways to transcend shame for *coloured* people. Fieldwork Participants like Colin “Griep” and Layton “Ghetto” Baron are examples of *coloured* Rasta Hip Hop artists who create music to connect with and educate the community. *Khoi* Fieldwork Participants like Sister Fadwah and Chief Sandra respectively offer arts based rehabilitation programmes for children affected directly and indirectly by substance and alcohol abuse. I researched and wrote to highlight the value that *coloured* citizens bring to their communities. We are all transcending shame and stereotype through different avenues. Griep and Ghetto use Hip Hop and Rap music; Sister Fadwah and Chief Sandra use community arts therapies and I am using the university for transcendance through qualification.

2. explore how dispersed rhizomatic groups may come to similar standpoints on identity.

According to Sheikh Fataar (2023, pers. comm., October), the Group Areas act and the fight for liberation from Apartheid strengthened unity between *coloureds*, Muslim or not. The literature shows that external and internal racial forces recognised the diversity yet unity of the *coloured* people (Ridd, 1994). This was because culturally it made more sense to class a free-slave and mixed indigenous population together as the groups were not necessarily distinguished by tribe (Ridd, 1994). This population had already been urbanised and as such would not fit easily into the Bantu societies.

3. Use Intermedial practices to inquire about, and enrich the development of alternative discourses and lifestyles that add to an ever-evolving neo-indigenous knowledge system.

   During rehearsal, I collaborated with the Artist Participants using video, audio, song, dance, animation and drama. Herein we reviewed, analysed and deconstructed orature from Fieldwork Participants through embodied practices. In performance, the Artist Participants and I consolidated our discoveries and conclusions about the orature from the Fieldwork.

4. In its essence, this research sought to braid the frayed ends of my unravelled identity, fractured through space, time, colony, triumph and slavery.

   The research gave me access to familial heirlooms that had been lost and forgotten. This resulted in my family members finding further peace in their own identities and recognising their rich culture and heritage.

5. I sought to traverse my own *coloured* existence through locating the traces of the contradictory diasporic fractals that make up the whole.

   During the Fieldwork Phase I spent time with family and learnt more about my lineage. I stumbled upon my twice great-grandmother's ID. Unfortunately, I do not know how to read or decode it beyond the letter "K" for *kleurling*. This was interesting to me because in story, she was always retold as a white woman *from* St

Helena. The letter "K" would make sense for someone *from* St Helena. When the Portuguese arrived there in 1502 the island was uninhabited (St Helena, 2025). Sometime thereafter St Helena became a slave harbour (StHelenaIsland.info, n.d.). Today, most of her population is of mixed descent due to their former slave heritage (St Helena, 2025).

Objectives:

- To explore embodied practices and their role in identity formation.
- To analyse shifts in cultural Performances and their socio-political implications.
- To unpack observations from Fieldwork and performance analysis.
- To critically engage with the Indigenous Paradigm, addressing methodological standards such as integration and hybridising of interview techniques and ethical considerations.

Theoretical Framework

Intermediality

The concept of Intermediality originated in theatre arts and media; it embraces difference and otherness and can be used to transcend the bounds of class and ethnic identity markers (Kalua, 2017: 2-3). It exists in the space of the in-between (Kalua, 2017: 3), it is neither here nor there, while simultaneously both here and there. This can be beneficial in opening the definition of South Africanness beyond the borders of one unified blackness, allowing for the diversity of South Africa to be acknowledged. This means that, in viewing South Africa as Intermedial, various cultures, subcultures and ethnicities can be appreciated and valued as equally African – irrespective of social conformity. In the case of the mixed-heritage *coloured*, from the introduction section citing Erasmus and Pieterse (1999), we can see how s/he exists as both an in-betweener and outsider (Johnson, 2016), however still entirely within South Africanness.

Intermediality refuses a collective identity and instead nourishes difference, thus challenging ideas of culture and deconstructing hierarchy (Kalua, 2017: 4). The Intermedial links us to the sacred as it is concerned with liberation, which allows Africans to represent themselves contrarily to the colonial tropes imposed on them (Kalua, 2017: 4). The Intermedial is concerned with possibility and what could be, more than what claims to be written in stone.

Furthermore, it opens our eyes to the possibility that our weaknesses are not solely to blame on the colony, but that our own people may also be complicit in our demise (Kalua, 2017: 4). Through this we may begin to see the strengths that we have developed in response to colonial impositions.

Artistically, Intermediality involves the mixing of artistic forms through the use of multimedia (Carlson, 2015). A medium is a channel of communication. Different artforms act as different media, using distinct tools for communication. In Intermediality, more than one artistic medium is used simultaneously, to expand beyond the bounds of what may have previously been deemed a pure form. Through this, innovations kickstart new artforms and thus new ways of understanding, perceiving and expressing the self, the other, the relationship between as well as the world. For this reason, Intermediality is a specular lens to view *coloured* personhood as one that is ever-evolving, continuously deconstructing and always in process.

In order to understand Intermediality, we need to understand that there are basic media types and qualified media types. Basic media types are fundamental forms of media that can be arranged and combined in various ways and used across a range of different established media forms (Bruhn & Schirrmacher, 2022: 18). Some examples of basic media types are pen and paper. These can be used to create various media types such as drawings and texts. The way in which a text is arranged can easily change the type of medium created whether it be a poem, a folktale or a literature review. Qualified media types are established by the way in which the basic media are arranged (Bruhn & Schirrmacher, 2022: 18). For example, we know that a song is a song because of the relationship between written/spoken/sung text and the music. We know that it is not necessarily the same as a soundscape because of its duration and the way in which the sounds are put together. We can also differentiate radio drama from both, although radio drama may very well contain both. This has to do with our understanding of our previous sensory experiences with the various media products and how they have been delivered to us (Bruhn & Schirrmacher, 2022: 19). These aspects that "qualify" media types are the categories which I refer to. These categories, while sometimes necessary for our understanding, can be insufficient in explaining media combined across qualified media types such as film, dance and theatre. Here is where the ideas of experimental art and Performance come in. Herein, the prefix of *Inter-* deepens. It speaks back to how the middle is a meeting point where different qualified media can engage with each other on a

mutual level. This in turn links back to the interculturality[12] of *coloured* people and how various cultures meet and engage respectfully. Sheikh Fataar (2023, pers. comm., October) spoke at length about how Muslims and Christians live alongside each other in harmony and have for generations: sharing food, attending each others religious ceremonies and standing together for political equity. Intermediality, with its mutual medial interaction, is therefore a fitting form to artistically and aesthetically transmute notions of the othering of *coloured* people to notions of the diversity, heterogenous beauty and innovation of *coloured* cultures.

The Intermedial helps us to understand the style of performance used. As previously stated, media are tools for communication. The word *medium* comes from the latin word for "in between" (Bruhn & Schirrmacher, 2022: 9). It is a physical channel for communication across space and time and since communication can be made through almost any means, almost any communication channel qualifies as a medium (Bruhn & Schirrmacher, 2022). The medium we choose to communicate with defines how and what we communicate (Bruhn & Schirrmacher, 2022). Historically, human beings have a tendency to categorise their experiences of media. Categorising facilitates human understanding, however categorisation can lead to oversimplification. In the space of art and media, categories tend to emphasise one aspect of a medium while severely underplaying another. For example when referring to singers, the focus is often on the phonation and resonant qualities created. This makes sense due to these being the most noticeable aspects of singing, however little mind is paid to the media of breath and movement which are crucial for achieving both phonation and resonance. Here the media work together to create the final result that is heard, but only one is generally recognised. This can be linked back to a tradition of medium specificity that can be found historically littered in academic disciplines and artistic media (Bruhn & Schirrmacher, 2022: 12). Essentially, "all media are mixed media" (Bruhn & Schirrmacher, 2022: 15) and their mixing is necessary to achieve heightened levels of thought and perception in art analysis and experience.

According to Dick Higgins, the Intermedial can be seen as a political re-unification of media, formerly separated, paralleling the class division of the Renaissance period (Makhumula, 2017). This separation can be likened to the separation and fragmentation of South African *coloured* identity through colonialism, slavery and apartheid. These separations have been

[12] Interculturality refers to the engagement and interaction that happens between cultures. It is the quality of being intercultural.

created through multiple forced relocations and classifications. These relocations and classifications may be responsible for mental driftings, translations and combinations of ideologies, necessary for the psychological wellbeing of the South African Cape *coloured*.

The Intermedial as a concept exists in the space of the in-between (Kalua, 2017). It reads as a liminal space for its possibilities for newness (Schechner, 2003). It is a dark place wherein seemingly nothing is possible, but anything can happen. Here is where intersections and compilations fertilise new life and new ideas that can grow. The space is volatile and difficult to grope through, but through the struggle, new discoveries (Schechner, 2003) emerge, thus leading to a more dynamic existence. Here, chaos and order carry the same value. It is interdisciplinary and multivalent. Intermedial arts therefore encapsulate and develop from these qualities.

This research uses the three dimensions of the "politics of intermediality" suggested by Schroter, as cited by Makhumula (2017), to locate how some Cape *coloured* people engage with the world and their culture Intermedially and how this translates as interculturality. These three dimensions are historical, social and intercultural[13]. The historical dimension references the past to demonstrate its effect on the present political context. The social dimension reviews the various ways in which groups, culturally different and/or alike, practically apply Intermedial processes. The intercultural dimension compares the ways these various groups make sense of and engage with media.

The Intermedial is a space potent with mental and physical wanderings. These wanderings can process themselves as a drifting or a straying, closely resembling the plight of the migrant, the traveller and the nomad. Each journey brings new insights that can be absorbed into the being in the form of identity-(re)formation.

Intermediality in Applied Theatre is the interaction of multimedia to create an intersensory experience which can induce self-reflection and social re-evaluation in participants and viewers (Kattenbelt, 2010: 32). Herein, various qualified and basic media are mixed which can produce political and social commentary. Throughout the process of *The Spooring*, the senses of sight and hearing acted as media in order to deliver a story exploring the perceptions, actions and legends of *coloured* people. Using theatre as a platform to amplify basic and qualified media, the boundaries between reality, dream and fiction are blurred as the illusion* of medial harmony is warped by its strategic blending and parataxis (Nelson,

[13] Two or more cultures interacting is intercultural.

2008: 33; Kattenbelt, 2010: 35). This results in an extratemporal and surreal experience, dissociating the viewers and participants (Nibbelink & Merx, 2010) from linear and cyclic time as well as phenomenon. In *The Spooring*, repetition of sound and movement operates to distort time. This temporal distortion is also amplified by the light palette throughout as the colour scheme is dusk/dawn. There is never a clear day time, but there is a clear night. Furthermore, the animations show images of people in rock paintings moving, this situates us in the past, however, the images are clearly being projected and the play, pause and fast-forward buttons on the interface pop up every so often, situating us clearly in the present. The performers/characters all wear minimal clothing in neutral tones, they look like the people in the moving rock paintings; but speak modern colloquial English and Afrikaans. The performers and the crew are the same people, the sound box is always visible and the wings are mostly exposed with most of the light box obscured by darkness. This results in the performance appearing to be live-simulated by the participating actor/sound-technician. Through this, the performance acknowledges itself as a representation of reality from the perception of real people perceiving others who present themselves as they wish to be represented. Witnesses, through this, perceive the construction and deconstruction of the material they are being presented, further dislocating them from reality and fiction.

Rhizome

A Rhizome is a botanical limb that is neither root nor shoot, however, it can produce both; connection to both is necessary for its survival (Zayani, 2000: 96). It is neither a beginning nor an end, but an expanding middle with multiple entrances and exits, growing through propagation, not seed (Zayani, 2000: 96). It is an intelligent system, simultaneously expanding in multiple directions (Tedlock, 2009: 23) It is familiar with ruptures, intersections and crossings (Zayani, 2000: 96). The resultant product is one irreducible to either fractal or whole; the incubation of such ahierarchical thought births nomadic space, capable of shaping individuals by their new experiences (Tedlock, 2009: 23). It was therefore a fitting metaphor for the see-sawing identities of *coloured* people. As seen in the introduction, *coloured* as a category developed with the interaction of people from different cultures and introductions into the country. The people did not begin as *coloured*, but rather became *coloured* by shared circumstance and interaction after racial classification. Hereafter, the *coloured* population expanded, along with *coloured* identification and the various subcultures therein. In practical day-to-day living it is unnecessary to find a genealogical starting point for *coloured* people as

stated. However, various histories and ideologies might be more meaningful or useful in certain contexts as discussed in the Culture and Identity section of the Literature Review.

Spooring

My use of the word "spooring" indicates that we were tracking something indefinite. According to the Oxford English Dictionary, Spoor n. are the tracks left behind by people or animals as they travel/roam. This further tied into the nomadic theme. The word indicates that we were following the proverbial footsteps of the *coloured* nomads of interest. Spoor can be disrupted by the natural elements or unnatural circumstance and as such, can disappear abruptly, with no easy/certain conclusion. This further speaks back to *coloured* identity and history with reference to forced removals and relocations. The Group Areas Act of 1950 legalised the forced eviction of non-white South Africans during Apartheid. The demolition of houses in District Six is one example of how Capetonian *coloured* spoor have been disrupted with no easy conclusion because of the Group Areas Act. My usage of "spoor" was also a wordplay for its phonetic closeness to the word "spore". Spores work similarly to seeds in botany and as such, they are responsible for the reproduction and germination of fungi. The imagery was striking to me, as spores are naturally spread by wind dispersal which I felt tied into the diasporic nature of Capetonian *coloured* individuals. The word "spore" was however, less effective than "spoor" because "spore" implies that there was a beginning, whereas a Rhizome is a definite middle.

Rhizomes are generally found at the soil surface or underground. In the colder seasons, they store nutrients vital for growth until the plant needs to grow new roots and/or shoots. They then develop nodes from which to root and shoot by movement through the ground (Editors, 2017). It is also important to note that, if broken off from the main system, any piece of a Rhizome can produce a new plant (Editors, 2017). This spoke back to the formation of nomadic *coloured* identities – removed from the "source", but still capable of reproduction and innovation of new identities and identity markers.

Nomadism

Traditionally, nomads are people who often relocate in order to obtain sustenance for themselves and/or the animals they domesticate (Schlagwein, 2018). Historically, most nomads moved for survival and to find food (Schlagwein, 2018). In this work, 'Nomadism' found itself as a throughline, present in all other concepts contained in this report.

According to Schlagwein, Digital Nomadism uses IT so that people may live and work in a place unrestricted by geography and space to create a type of neo-nomadism (2018: 1). Neo-Nomadism was another key area for this research. The Neo-Nomad threatens sedentary civilisation and rethinks alternative forms of subjectivity (D'Andrea, 2006: 98). Her/His movements are governed by an agency of cultural motivation, defying economic logic (D'Andrea, 2006: 98). Neo-Nomads, like the Cape Rastas, embraced the reshaping of their lifestyles, irrespective of financial instability and hardships which may have resulted from their alternative careers (D'Andrea, 2006: 98). Autonomy, self-expression and experimentation are prized amongst Neo-Nomadic peoples (D'Andrea, 2006: 98).

There is a fine line between a migrant and a Nomad (Schlagwein, 2018: 1). However, since I am also referring to departure from belief systems and mindsets under the umbrella of Neo-Nomadism, I will refer to both where necessary. The difference between the two is that Nomads move more frequently than migrants do (Schlagwein, 2018: 1). Most migrants form their identity within contexts of socio-cultural exclusion (D'Andrea, 2006: 99). This was definitely the case for *coloured* South Africans. These migrants had been multiply displaced, while retaining localised mindsets (D'Andrea, 2006: 99). Indeed, the multiple displacements of South African *coloured* individuals could be read as a sort of historical hypermobility. This hypermobility led to interactions between various cultures resulting in the development of syncretic faiths and transcultural identity formation (D'Andrea, 2006: 99).

In South Africa, such identities subverted dominant racial and ethnic bounds established by the colonial and apartheid governments. I therefore positioned the Ethnic Nomad as one who was not bound by ethnicity due to her/his inherent containment of a multiplicit heredity. We could consider the Ethnic Nomad as one who roams freely across the borders of racial and ethnic bounds. Similar to the traditional Nomad, this motion is often out of necessity, for one's own and one's community's survival. It is a Nomadism that exists as a personal protection for those on the fence and in the margins. It is, in many cases, not a choice, but a means to an end. Similarly, we saw the Rhizome as a multiplicit nutrient storage unit, capable of sustaining life and vegetation even when removed from the source. It was able to produce anew, even when it resembled an end.

Ethnic Nomadism resulted from being pushed to the margins when one's otherness did not fit neatly into a binary and therefore disrupted an intended order (Hall, 1997). Such otherness could be perceived as a threat to the longevity of the neatly established cultures and

communites held together by binaries, however, it also held incredible power (Hall, 1997). This was the power to integrate and hybridise lifestyles and give rise to syncretic faiths which helped to develop and evolve societies through the production, reproduction and co-production of cultural practices and norms. This in turn preserved culture instead of destroying it or allowing its extinction due to its lack of adaptation in an ever-changing world.

Nomadic Cape *coloured* identities

Cape Rasta Herbalists exemplified *coloured* culture creators. They reconnected with their indigenous identity through Rastafari spiritual practice and their connection with their Khoisan ancestors (Philander, 2010: 148). Here, we saw how Cape Rastafari Herbalists shifted racialised perceptions of themselves and shifted their own self-perception through repetition of certain practices. Their entire livity (Rastafari lifestyle) was designed in active migrancy from western society (Philander, 2010). Cape Malay/Muslims were an example containing both culture creators and managers. By minimising adaptation to the culture brought in from Southeast Asia, they had *managed* to successfully preserve a culture through faith despite slavery and colonial oppression (Gqola, 2010: 144). Historically, this preservation set them apart from other slaves as Islamic hygiene and abstention protocols ensured that they were the opposite of the dirty, promiscuous slave stereotype (Gqola, 2010: 162). This did not change their slave status, however, it changed the way in which their slave reality was engaged with. It infiltrated colonial culture and positioned Malay culture as honourable despite the slave being seen as dishonourable. This was another blatant departure from dominant thought and as such, acted as a perceptual and conceptual migration from traditional slave definitions. Both identities used signs, symbols and faith as signifiers of their location as "Other". It is this type of performativity that I documented and engaged with.

The Cape Rasta Herbalists and Cape Malays/Muslims' performative self-representations produced specific social knowledge. It taught others what to think of them and therefore how to engage with them respectfully. The engagements that were birthed by this negotiation of identity allowed for various intersections of intercultural knowledge to be shared and adapted to circumstance. We saw this in Cape Rasta Herbalists' significant understanding of plant medicines and their novel uses for already existing plant medicines (Philander, 2010). We also saw this through the culinary evolution of Malay cooking as it has been forced to adapt through circumstance and availability. This cuisine so heavily influenced South Africa that

despite the group's Malay identification, Cape Malay cooking is seen as a prized specifically South African cuisine (Gqola, 2010).

Literature Review

Indigenous Paradigm

The Indigenous Paradigm is concerned with culturally specific discourse (Chilisa, 2020: 19). This is relevant to the research since it is focused specifically on *coloured* people from the Western Cape. Indigenous Paradigms validate indigenous knowledge, cultural practice, values and perceptions as effective research methods (Chilisa, 2020: 19). As such, the research was interested in the personal and cultural perceptions, values and practices of the *coloured* participants from the Fieldwork Phase of the Research. Fieldwork Participants were able to answer questions about themselves from their personal life experiences. Here, from Sister Glenda, Ausi Shihaam and Pappa James (2023, pers. comm., October), I learnt about the Khoi *N!au* ceremonies. Herein, Khoi-identifying people participate in a naming ritual to reclaim their Khoi identities. This normally takes place after a period of fasting. After the ceremony the fast is broken with a bonfire and initiates eating a piece of raw antelope liver to replenish themselves (S. Domingo, 2023, pers. comm., October). *N!au* ceremonies appeared to be significant events since they were mentioned multiple times throughout the Fieldwork. It appeared to work to cement Khoi identity and empower initiates with a sense of belonging. Participants poke about how nourished, refreshed, welcome and liberated they felt after the ceremony (S. Domingo, 2023, pers. comm., October).

The Indigenous Paradigm validates knowledge systems of the formerly colonised whose contribution to the national and global production of knowledge has been historically excluded (Chilisa, 2020: 19). Hereby, the research uncovered informal education systems through Fieldwork Participant revelation. Bradley Van Sitters revealed that he used to teach Khoekhoegoewab[14] to adults, youth and children (B. Van Sitters, 2023, pers. comm., September). As such, Bradley empowered curious South African *coloureds* by equipping them with historic and linguistic knowledge. Bradley's mentions of his teachings highlighted a desire within some Capetonian *coloured* people to learn about their ancestry and the indigenous languages of South Africa.

[14] Khoekhoegoewab is a dialect spoken by the indigenous Khoi people.

The Indigenous Paradigm recognises the ability of indigenous knowledge to diversify the way we receive and verify knowledge. This means that literary text is not the only means of gaining knowledge. The Indigenous Paradigm acknowledges oral transmissions of knowledge as valid (Chilisa, 2020: 44). As such Personal Story can be used to liberate both witnesses and storyteller through the bond developed by empathy (Kandil, 2016). It creates an opportunity to those who are usually unheard to be heard and it gives those with dominant stories the opportunity to listen and process alternative perspectives beyond their own (Kandil, 2016). Personal Story was used by Fieldwork Participants and Artist Participants alike. During the Fieldwork, Fieldwork Participants relayed their Personal Stories to me before a camera. The Personal Stories collected were then reviewed by Artist Participants during the Rehearsal Phase of the research. Here, Artist Participants reflected from their own perspectives on the footage. This meant that Artist Participants' Personal Stories interacted with Fieldwork Participants' Personal Stories during the Rehearsal Phase. These reviews, reflections and interactions were later developed into the creative showcase.

Performance

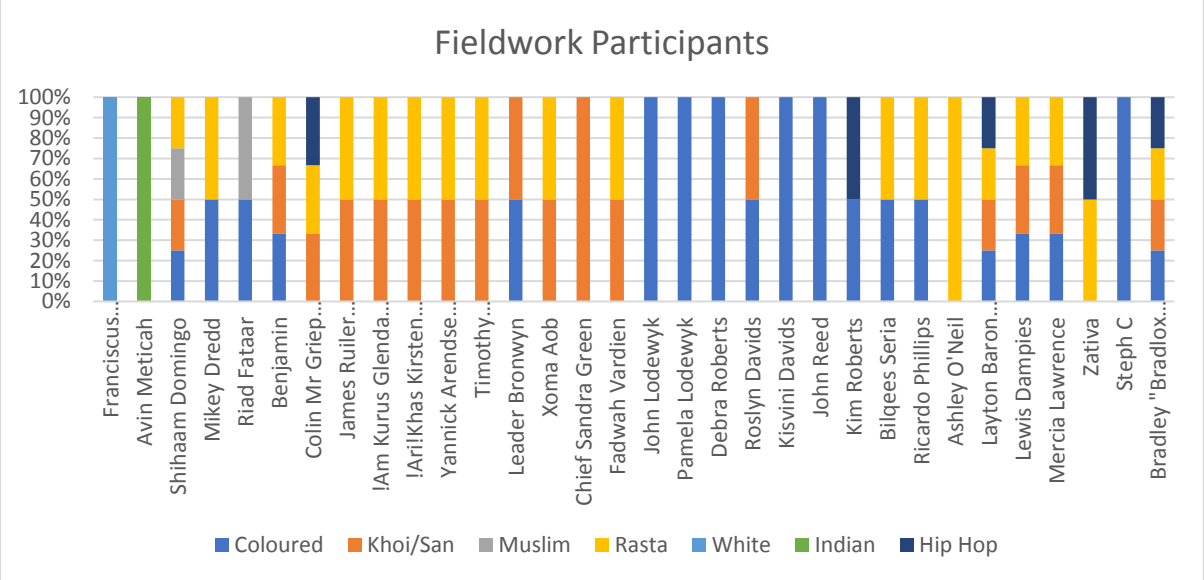
Richard Schechner, a founder of Performance Studies, described "to perform" as doing something up to a standard, succeeding or excelling in spaces of business, sports and sex. Adjacently, in the arts, he described it as putting on a show or production. In everyday life situations, he described it as showing off, going to extremes or underlining an action for those watching (Schechner, 2013: 22). For Schechner, Performance can be understood in relation to *being*, *doing*, *showing doing* and *explaining showing doing*. *Being* refers to existence, while *doing* refers to an action. *Showing doing* would be a reproduction of that action. *Explaining showing doing* attempts to intellectualise and understand the aforementioned state and actions (Shechner, 2013: 22).

My research process, while using the method of Performance as Research, understood Performance in accordance with Schechner. Performance was, thus recognised as present in every action of the project. Fieldwork Participants Performed their culture and identity for themselves, each other and me, hereby showcasing *being* and *doing*. Fieldwork Participants' identities characterised their *being* while their daily rituals characterised their *doing*. During rehearsal, Artist Participants interpreted and creatively reproduced a Performance from the fieldwork data. The resulting Performance was an example of *showing doing* and *explaining showing doing* because while the Performance was reproducing something, it was also trying to explain why it was reproducing something. My writing *explains showing doing* as I am

now trying to clarify, intellectualise and understand what was done and reproduced. All of Schechner's definitions of Performance are recognised by this research. Thus, *Spooring Rhizomatic Genealogies*, the fieldwork, the rehearsals, the Performance and the report, were and are a continued Performance.

Culture and Identity

While related, culture and identity are distinct from each other. Culture relates to deep-rooted routines of traditions, beliefs and practices, whereas Identity relates to an individual's personal sense of belonging to a group (Grimson, 2010: 63). *Coloured* can be seen as a culture hosting former slaves and indigenous people decimated in the pre-apartheid era. One's chosen sense of belonging is influenced by the culture of one's upbringing. However, one is not bound to culture and can easily resonate with practices from outside one's culture (Grimson, 2010: 63). Culture is therefore heterogenous and accommodates members who may have conflicting beliefs and varying levels of orthodoxy. Culture and identity often overlap circumstantially but one is not indicative of the other (Grimson, 2010:64). For instance, most Fieldwork Participants (29/32) were racially classified as *coloured*, however, only 19 of them self-identified as *coloured*, with only six identifying as exclusively *coloured*. The rest identified with various combinations of *coloured, Khoi/San, Muslim and Hip Hop* as can be seen in the Fieldwork Participants graph.



While Sheikh Fataar identifies as both *coloured* and *Muslim*, his identity and culture are not identical to Shihaam's, even though they are both deeply influenced by Islam and the *coloured* community. In fact, their identities as *coloured* are irrelevant in the Mosque, even if

the mosque is in a *coloured* area. Islam and race are separate and as such, all are welcome to participate in the religion and culture. Once Shihaam and Sheikh Fataar leave the Mosque, their identities as *coloured* may be relevant again. Even so, they remain different expressions of *coloured.*

Because Shihaam's identity is shaped by a mix of *coloured*, Muslim, *Khoi/San* and Rasta ideologies, outside of the Mosque, Shihaam may participate as Rasta and *Khoi/San.* Here she may attend a *N!au* [15]ceremony which has no relevance to Islam or *coloured* identity. It is however important to *Khoi* culture. From this we can see how one's identity, may be another's culture. While many classified as *coloured* do not identify as *coloured*, the cultural impact of the label remains. As a result, I believe that what I initially labelled as "Nomadic *coloured* identities" are subcultures of a broader, established *coloured* culture.

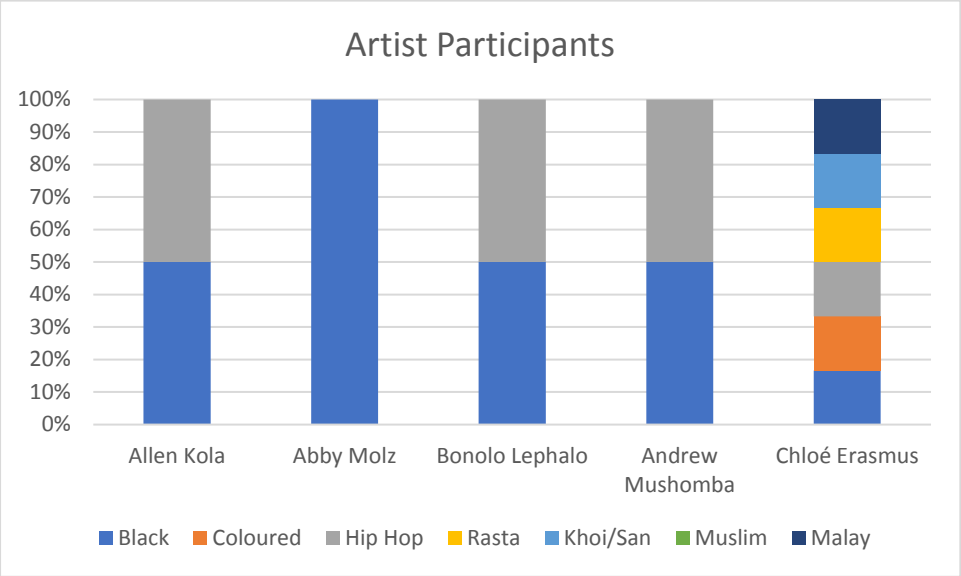
According to Clarke, co-director of Psycho-Social Studies at the University of West England (2008: 511), Identity is the performance of the self for the benefit of others. We mark ourselves with symbols and attire to communicate to others how to treat us. Mannerisms and characteristics are used as set pieces and props to believably portray ourselves. This was seen in the participants from all phases of the research. During the Fieldwork Phase Rasta participants like Bushman Tim had dreadlocks while Kevin once wore locs. According to Bushman Tim, his hair connected him to *God.* For Kevin, having dreadlocks at his age became impractical due to the weight and heat. Allen and Bonolo who identify as Hip Hop wore baggy clothes and rapped during rehearsal breaks.

Double Occupancy

Double Occupancy is an intermediary concept connecting cultural identity and cultural diversity (Elsaesser, 2006: 648). Through its usage, people with diverse ethnic heritage may express their interconnected, sometimes diasporic cultural identity. As such, people with contradictory ethnic backgrounds may honour their cultural contradiction, identifying with more than one ethnic group or community. From this awareness of multiplicit identities emerge terms like "African-American," herein the individual identifies with her/his African heritage, as well as her/his American upbringing and conditioning. It is equally possible, however politically provocative, to identify as *coloured-Khoi/San* like my fieldwork participant, Auntie Rossie. Auntie Rossie is well-aware of her *Khoi/San* lineage, however,

[15] An initiation ceremony wherein participants are welcomed into the Khoi culture and given/choose a new Khoi name.

she has noted that irrespective of the imposition of the label *coloured*, its social construction resulted in a very real identity inclusive of hybrid heritage. This *coloured* lineage, according to Auntie Rossie, cannot be denied or escaped, because a colonial history of interracial relations had real implications for modern *coloureds* in society. As a result, we have *Khoi* people eating *Malay* food and attending the masjid and we have *Malay* Christians like my paternal great-grandmother. Through Double Occupancy, each term in the hyphenated combination is of equal value to the individual's identity. Double Occupancy can also go further, denoting even more than two intersecting identities as evidenced by seven of my Fieldwork participants, as seen in the Fieldwork Participants graph and myself, as shown in the Artist Participants graph.



It is interesting to note that while my identity fluctuates between six occupancies, the rest of the Artist Participants' identities appear more stable. Allen, Andrew and Bonolo fluctuated between two occupancies, Black and Hip Hop, while Abby identified solidly with Black. In comparison, three *coloured* Fieldwork Participants fluctuated between four occupancies; and another four *coloured* Fieldwork Participants fluctuated between three occupancies. This means that out of 30 *coloured* participants (Fieldwork Participants + The researcher), eight of them identify in more than three ways. That is more than a quarter of the *coloured* participants in the study. It is also important to note that my identity, with six occupancy fluctuations, appears more fragmented than any other person in the study. This indicates, from the researcher, a critical engagement of the boundaries of identity.

Heritage

According to the *Oxford English Dictionary*, as cited by Rodney Harrison (2009: 9), Professor of Heritage studies at UCL Institute of Archeology, University College, London, heritage is something that can be passed from one generation to the next, conserved or inherited, or has historic or cultural value. Heritage exists as heritage objects, heritage practices and heritage sites (Harrison, 2009: 9). Heritage objects can be passed down from one family member to another, such as my maternal great-great-grandmother's ID which I was given by my aunt during the Fieldwork. Heritage practices are rituals, routines and systems passed from one generation to another, such as the N!au Ceremonies practiced by some *Khoi/San* participants from the Fieldwork, or the Afrikaans language spoken by many *coloured* Fieldwork Participants. Heritage sites are places and buildings which are preserved, have historical relevance or cultural relevance. In the Fieldwork Phase, many participants from Hangberg, Houtbay expressed their love for the land where they reside. Lewis Dampies (2023, pers comm, October), a Hangberg resident, cited his town as being *lekke kak* ("nice and shit"); nice because of its beauty and friendly residents and shit because of unemployment and poverty. He noted Hangberg's significance to the community as when the DA, the leading political opposition party in South Africa, tried to sell the land without the consent of the residents, they protested (L. Dampies, 2023, pers comm, October; K. Davids, 2023, pers comm, October). Heritage objects, sites and practices help us to understand ourselves as part of a collective and help us create collective memories (Harrison, 2009: 9), which inform our cultures through myths and story. In turn, heritage may influence our individual identity..

Heritage is a celebration of the past aimed at its repurposing for present-day usage (Harrison, 2009: 10). This encourages preservation laws, land and language rights. Such a relationship with Heritage has caused people like John Reed from the Fieldwork to hold onto the *coloured* label due to its legal access (J. Reed 2023, pers comm, September). Herein, the label allows certain rights for indigenous South Africans with regards to land and access which may be nullified if *coloureds* cease to exist (J. Reed 2023, pers comm, September). From this, one can appreciate *coloured* as a word that protects a people and a heritage, within *a people* and a heritage. *Coloured* protects many *peoples* under one label, protecting distinct cultures' heritage while facilitating an emergent shared heritage. As such *coloured* may be seen as an umbrella term that contains the identity of *indigenous* South Africans and other formerly enslaved and/or historically mixed *peoples*.

Professors Russel Bonduriansky, and Troy Day cited several sources (2009: 104) noting empirical evidence for non-genetic means for inheritance, in animals, young may learn from their parents or inherit traits by other methods of developmental plasticity (Bonduriansky and Day, 2009: 111). There is evidence that behavioural and cultural inheritance may have important effects on evolution (Bonduriansky and Day, 2009: 104). As such, the resilience of the Fieldwork Participant, Xoma's parents has impacted the Hangberg community of Houtbay. As Xoma heard his parents speaking about *die Khoi se land*[16], he became aware of his genetic heritage, the ways and plights of *his people* (X. Aob 2023, pers comm, October). He learnt resilience from his parents and subsequently developed a passion for re-educating *his* people and *their* youth about *their* roots (X. Aob 2023, pers comm, October).

Xoma also teaches the youth how to plant and grow their own products which can be sold at a profit (X. Aob 2023, pers comm, October). This is helpful as in the process, the children get to learn the methods and practices of their ancestors. This means that Xoma participates in heritage practices as he undertakes a task related to heritage identification and conservation (Harrison, 2010: 240). While adhering to heritage identification and conservation, like an official heritage practice (Harrison, 2010: 240), Xoma's practice is not recognised by the government, as such, it is an unofficial heritage practice, revered by the community (Harrison, 2010: 240). Herein, Xoma is exercising the social role of heritage. Thus working through an Indigenous Paradigm.

Heritage is the use of the past for present-day purposes (McDowell, 2008: 37). This means that we may attach modern meanings or significance to past events in order to inform ourselves about our environment and our position in it. Heritage brings together myths, values and inheritances in accordance with their importance in communities and societies (McDowell, 2008: 37). This means that the community or society one grew up in would determine the importance and meaning of artefacts and sites in relation to said community or society. These artefacts may be tangible or intangible. Tangible artefacts and sites would refer to physical things that can be touched while intangible artefacts may refer to things like myths, stories, languages and memories. These artefacts help communities establish collective memory and as such, culture and identity. For example, the dialect Afrikaaps has been used as a differentiator from standardised Afrikaans to denote the *coloured* Capetonian contribution to the language. Fieldwork Participants Debra Roberts, Kim Roberts and Roslyn

[16] "The land of the Khoi"

Davids all referred to “having their own language” as a celebration of their *coloured* identity. This shows the importance of language as a symbol of culture and identity. Heritage provides important aspects for identity formation as they elaborate on factors influencing one’s sense of belonging to a group.

Memory

Memory is tied to heritage since both are concerned with the past and present (McDowell, 2008: 40). Both heritage and memory provide some sense of chronology in the formation of both culture and identity. As with heritage, there are various types of memory. These include official memory, unofficial memory, private memory, collective memory, local memory, communal memory, national memory and many more (McDowell, 2008: 40).
Local/communal memory would include events taking place in and affecting close-knit communities (McDowell, 2008: 40). The Houtbay uprising of 2010 would be such a memory. After Hangberg had been auctioned off, armed police were sent to evict the residents. Four residents were shot in one eye and one 14-year old boy was shot in the mouth. Fortunately the residents were able to drive the police out by throwing seastones at them (Griep, 2023, pers comm, September). This event showed the resilience of the people of Hangberg, their devotion to each other and their community.

Private memory is the personal memory of an individual (McDowell, 2008: 40). An example from the Fieldwork would be Auntie Pamela’s (2023, pers. comm., October) recollection of growing up in Cape Town during Apartheid. She spoke about how she felt safe to walk around until the late hours of the night because there was less violence. She spoke about how *coloured* people used to look after each other and she spoke about how the boys would walk the girls home at night.

National memory and official memory often exist in tandem, meeting the concerns of the general public. As the government erects memorial and heritage sites, they prescribe ideologies, influencing the citizens’ psyche and behaviour through socialisation and education (McDowell, 2008: 40). As people interact with these sites, they are continuously reminded of its history. The Cape Castle is one such example. From what I have been told, one can find the archives of all the slaves, migrants and settlers who entered the country and all natives in the Cape Colony (District Six Museum director 2021, pers. comm., October). This is a continuous reminder of the Cape’s colonial history and slave past.

Memory and Rememory

According to Bhola Nath Gupt (2015: 26), Senior Research Scholar and Doctor of Philosophy in Nonviolent Movement, Gandhian thought and sociology at Banaras Hindu University, memory is a varied group of cognitive processes wherein one manages and reconstructs experiences from the past. Memory is a means through which one's previous experiences may influence one's future behaviour and experiences (Gupt, 2015:26). Re-memory is the physical or mental revisiting of a memory, giving us the ability to reconstuct our realities (Gupt, 2015: 28). According to many fieldwork participants like Xoma, the introduction of the label *coloured* and the genocide of the indigenous *Khoi* and *San* led to the erasure of indigenous *Khoi/San* culture and identity (X. Aob 2023, pers. comm., October). Herein, the indigenous people of South Africa were beaten, killed, hunted, enslaved and forced into silence (X. Aob 2023, pers. comm., Oct, Griep 2023, pers. comm., September). The *Khoi* and *San* were then encouraged by other surviving indigenous people to deny their lineage to avoid being killed (X. Aob 2023, pers. comm., October). My uncle, Brian Erasmus (2023, pers. comm., October), former actuary/accountant for the Bophuthatswana Defence Force confirmed that the government used to pay people to hunt the *Khoi* and *San.* This is an example of memory.

This history, while academically and educationally suppressed, embossed violence and genocide into the minds of the indigenes dissolved into *coloured* classification. As such, people feared their heritage being exposed. In re-memory, it became easier for one to identify with negative stereotypes related to *coloured* people.

A Fieldwork Participant, Sister Merce (2023, pers. comm., October) named Rastafari as a cure to her alcoholism which caused her much suffering. Allen an Artist Participant and recovering addict told me that in rehab, the majority of people there were *coloured* (A. Kola 2024, pers. comm., January). Furthermore, many of my family members have fought addiction. These are the realities of many *coloured* people. Here, we see how the official and unofficial memory of *coloured* people continues to affect *us.* The memory of the *dop*[17] *system* remains with us through re-memory in our present day struggles with addiction. *Our* memory of genocide remain with us. Through re-memory, our troubles with crime and gangsterism emerge. There is no easy fix and this may take centuries of undoing.

[17] A system wherein non-white South Africans were paid in alcohol instead of money.

Re-memory can also be used intentionally. According to Marta-Laura Cenedese PhD (2018: 96), re-memory can be used to facilitate dialogues about decolonisation. Herein, a group's collective memory can be re-evaluated, allowing diverse people to scrutinise and thus re-regulate their identities in accordance with their beliefs, morals and values. Through re-memory, Muslim *coloureds*, like the President of the Muslim Judicial Council, Sheikh Riad Fataar, have been able to reconcile their *coloured* identity (R. Fataar 2023, pers. comm., October).

Sheikh Fataar joyfully recounted growing up in a *coloured* neighbourhood with Christians and Muslims alike. Herein, he spoke about the caring interrelations between Muslim *coloureds* and Christian *coloureds,* wherein Christians would protect Muslims and Muslims would protect Christians irrespective of religion (R. Fataar 2023, pers. comm., October). Sheikh Fataar (2023 pers. comm., October) reminisced on the time in his high school when his tracksuit top had been stolen, when his father found out, he came to Sheikh Fataar's school, scolded him and his teachers and beat him in front of the whole school. The teachers felt so sorry for the young Riad Fataar that they pooled money together to buy him a brand new school tracksuit and hand-delivered it to his house and apologised to his father.

Sheikh Fataar had many opportunities to evaluate his religion and race. He could have easily chosen to identify with his religion alone and not his racial classification, but his consistent interaction with Christian *coloureds* caused him to appreciate the similarities over the differences. Sheikh Fataar, while Muslim is also part of the larger *coloured* culture. His continuous reflections on his daily and historical experiences, through re-memory, offered him the oportunity to reconcile his identity as *coloured*, Muslim AND South African.

Cultural memory, according to Tanuka Chatterjee (2015: 150) a research scholar, is a concept describing the social structures influencing the behaviour and experiences of a group that can be passed from one generation to the next. This includes the exchange of texts, media, symbols and rituals which unify the group and help to cement a collective identity (Chatterjee, 2015: 151). Cultural memory exists for the individual and the collective. On a collective level, cultural memory may refer to memories of a shared past; on an individual level, it refers to one's personal memory (Chatterjee, 2015: 151). Cultural memory is often facilitated by systems, signs and symbols which communicate a shared history. Herein, emphasis is placed on the one who remembers and the one who is remembered and the social

reasons therefore (Chatterjee, 2015: 152). Kirsten Fisher and Bushman Tim, two *Bushman*[18] participants from the fieldwork, spoke passionately about the rock paintings of their forefathers. Bushman Tim spoke about the intelligent use of rock paintings, alluding to the inclusive, expansive, global reach of images (T. Maasdorp 2023, pers. comm., October). Kirsten spoke about the medium used to paint in. He emphasised the use of *blood* as a pigment and binder for scripture as an element that would ensure the people would not forget (K. Fisher 2023, pers. comm., October).

Celebration

All societies participate in celebrations and often map them with time, symbol, ritual and play (Rusu and Kantola, 2016: 1-2). Celebration is subjective and as such will be different for everyone, however, celebrations always use ritual to mark time to make it socially meaningful (Rusu and Kantola, 2016: 2). They also work using their own set of rules, apart from those of daily life. As such, celebrations may contain behaviour and actions which are not accepted as appropriate in everyday life, however, at a clebration this behaviour may be encouraged. This is simultaneously disruptive and regulatory as it interrupts the mundane, everyday world and regulates and integrates community engagement (Rusu and Kantola, 2016: 2). As such celebration helps foster camaraderie and social connection in communities. The fieldwork participants generally expressed celebration subjectively with some expressions being similar and others competely different. Some, like Chief Sandra, expressed their community initiatives as their celebration. Chief Sandra works with children affected by substance abuse and behavioural issues. She teaches them arts and crafts and works with them in community (S. Green 2023, pers. comm., October). Although this is not a typical celebration like a birthday party, Chief Sandra's celebration perfectly fits the description given. Her celebration is marked by symbols such as arts and crafts media, it is marked by time as she is only with the children from her classes for a certain period of the day and they participate in creating arts and crafts as a ritual. She further gets to form connections and relationships with the children (S. Green 2023 pers. comm., October). She expressed that the children sometimes fought with each other for her attention (S. Green 2023, pers. comm., October). This demonstrates that the children were forming relationships with each other, their emotional reactions to each other and Chief Sandra are indicative of this.

[18] *Bushman* is highlighted here denoting that this is a self-definition of participants and not a derogatory term.

Intermediality

Artistically, Intermediality involves the mixing of artistic forms through the use of multimedia (Carlson, 2015). More than one artistic medium is used simultaneously, expanding beyond the bounds of previously deemed pure forms. Lesbian *coloured* filmmaking duo, *Coloured Mentality* have long mixed the media of documentary, interview, film and social media to inquire about *coloured* identity. They have a YouTube channel dedicated to interviewing *coloured* people in relation to various social issues. They have previously inquired about race, culture, blackness, land and language among others. Each video consists of a question and multiple short clips of various *coloured* people answering the question. One of the questions posed by this duo was "Are *coloureds* black?" From the responses given in the video, one can see that *Coloured Mentality's* work recorded various expressions and understandings of what *coloured* is. It further demonstrates how *coloured* people are not a monolith and do not all share the same perceptions on their individual identity. *Coloured Mentality* engages with *coloured* people on a personal and political level, giving them the opportunity to share opinions and create awareness in a way that may have been previously inaccessible. Through this, their work sits in the Indigenous Paradigm and creates room for indigenous opinions, indigenous thought, indigenous history and indigenous orature to be shared and engaged with on a global scale. Internet users and *coloured* people from all over the world can now listen to *coloured* opinions, thoughts and histories, told by *coloured* people. Restraints of place thereby become manageable as *place* itself becomes portable, allowing the individual to contain the knowledge irrespective of locus. However, from what I have watched on YouTube, *Coloured Mentality's* participants were largely influential or famous in some way, with what feels like fewer *everyday* citizens speaking back to the experience of the majority of *coloured* people. As such, one can sometimes feel as though the work contains some of the privileged few speaking for the many poor.

mAnJE ! MaNJe (an epic), is another production which used Intermediality in the form of multimedia (Magnet Theatre, 2024). It is similar to *The Spooring* for its mix of music, dance, physical theatre, poetry, acting, singing and animated projections (Uranovsky, 2024). *mAnJE ! MaNJe (an epic)* situates itself in the indigenous paradigm for its re-imagining of the Greek myth of the Minotaur from an African perspective (Magnet Theatre, 2024). From the reviews I have read, I have not read any source specifying the *type* of *African perspective* being spoken from or dealt with. Therefore, *mAnJE ! MaNJe* is markedly different than *The Spooring* because *The Spooring* focuses specifically on *coloured* stories and trying to convey

coloured perspectives. This is the main purpose of *The Spooring*, whereas *mAnJE ! MaNJe* ponders more on the existence and impacts of *man* in the evolution of humankind alongside artificial intelligence and environmental crises (Dennill, 2024). While environmental crises, sustainability and human insufficiency was touched on in *The Spooring*, *The Spooring* was merely interpreting narratives told by *coloured* people. Questions of AI, environmental crises and the place of humanity appear to be an emphasised concern in *mAnJE ! MaNJE* (Dennill, 2024).

Methods and Materials

Indigenous Paradigm

The research was located within the Indigenous Paradigm. It recognised indigenous knowledge systems as valuable research methods (Chilisa, 2020: 19). During the Fieldwork, Pappa James and Xoma placed a great emphasis on their reintroduction of *veldskool*[19], here young children are taught about the value of the plants around them (2023, pers. comm., October). Here, children are taught the medicinal value of indigenous plants as well as which plants are poisonous or edible. (J. Ruiler, 2023, pers. comm., October).

Through the audio/visual documentation of orature and craft, the research acknowledged historically significant experiences of previously colonised people (Chilisa, 2020: 19), in this case, the 29 adult c*oloured* Fieldwork Participants. Here I learnt about the way the Group Areas Act cemented resilience and unity in the Capetonian *coloured* population (R. Fataar, 2023, pers. comm., October). This research sought to celebrate the vacillating nature of Nomadic *coloured* identities while interacting with indigenous *coloured* knowledge. This was done by showing interest and value for the everyday *coloured* citizen, through the question, “Who are you?”.

Researching beyond literary text, through travel and group immersion and observation, made the work sensorily tangible. This helped inform the Intermedial rehearsal process. Through this, I could effectively contextualise the work for the Artist participants through performative and experiential re-creation. This was done through the inclusion of dinner breaks in rehearsal. During the beginning phases of the work, food was important for me to share as a way to expose the Malay identity component. Therefore, for the first few

[19] *Veldskool* is an educational programme that teaches survival skills in nature and teambuilding. Preteens and young teens are generally the focus group here.

rehearsals, I cooked traditional *coloured* food for the participants. However, it proved too difficult to maintain. The time and effort needed to prepare food, manage a cast and direct rehearsal was excessive and unsustainable. As such, I had to sacrifice food showcasing in the production to protect against it being mishandled and misrepresented. When researching beyond literary text, I further used herbal oils and hair foods to situate the Artist Participants. I had learnt from Ausi Shihaam (2023, pers. comm., October) that massage was a method she was using to help heal trauma in *black*[20] women. Here, women could explore touch and massage with essential oils without judgement or ulterior motif. From this we see the development and evolution of indigenous knowledge systems from the Indigenous Paradigm (Chilisa, 2020: 44).

Using the Indigenous Paradigm this research explored:

1. Oral resources through spoken and recorded conversation.
   Fieldwork Participants were recorded in conversation during the Fieldwork Phase. This data was used in the Rehearsal Phase to develop character and narrative. The Fieldwork conversations were later used for analysis and review for the report.

2. Knowledge sourcing through collaborative and group craft.
   The rehearsal process used timed Intermedial workshops to initiate assessable creative explorations for the Performance Phase. Artist Participants watched recorded Fieldwork conversations for a short period of time, in order to creatively reflect. Creative reflection took the form of speaking, creative writing, dance and movement. After watching as a group, Artist Participants came together to witness each other's creative reflections and verbally reflect on them, through comments and questions. Herein, themes like skin colour, poverty, substance abuse, gangsterism, housing and multiracial children arose.

   During the Fieldwork Phase, I facilitated a clay masking workshop with some Fieldwork Participants. Herein, the task was to create a mask which answers the question, "Who are you?". I am not a potter or a ceramicist, however, not knowing was important for me as I could not influence their creations through technical

[20] *Black* is italicised here indicating that the word here is the umbrella term which includes *coloured* and Indian South Africans.

guidance. I could only assist Fieldwork Participants by showing them how to get the clay pliable. This was met with mixed reactions ranging from joy to frustration. John Reed laughingly complained throughout. He felt that his clay was of poor quality because he kept finding debris in it. He also complained about not having a wheel and, obviously, me not knowing how to sculpt (J. Reed, 2023, pers. comm., October). We all laughed at his complaints and went back and forth, some trying to comfort him, some trying to guide him, others laughing at his jokes and me trying to get him to keep going. At some point, John Reed decided that he had finished his mask. His mask looked very incomplete. There were no distinguishing features, no eyes, nose, mouth or ears. The mask was simply a flat oblong red/brown coloured clay disc. He was adamant that he had completed his mask and would not continue (J. Reed, 2023, pers. comm., October). We all laughed and accepted it. Others went on to make very intricate masks; John Reed never left. He continued to laugh and joke as everyone completed their own masks. When reflecting on and explaining his mask, he stated that he was lost and looking for himself. It seemed in jest, but the protest was powerful. A mouth speaks, ears hear, eyes see, the nose breathes. John had depicted himself and his *race* as a breathless, deaf, blind and mute person. The imagery is utterly hopeless and yet he directly related this to *coloured* people (J. Reed, 2023, pers. comm., October). He stated that his searching led him into his work in activism for equitable fishing conditions and his community (J. Reed, 2023, pers. comm., October).

Through this I recognised frustration as a catalyst in both John's story and mask analogy. I learnt exactly how he came to identify as *coloured* despite the label's controversial nature. I subsequently learnt that *coloured* for him was a protective label for a protected group (J. Reed, 2023, pers. comm., October). Toxic mothers as a subtheme arose from this individual reflection. This was interesting as few participants touched on this however, it was a topic I could relate to on some level.

3. Connecting with real people at a grassroots level.

During the Fieldwork Phase, I often met with Fieldwork Participants at their homes or in their comfort zones. This put Fieldwork Participants in a position of power where they could control how they wanted to be addressed, represented and interacted with. This was to further ease any possible anxieties. The Fieldwork needed participants to

communicate freely, without judgement or censoring. Through this they could share sincere memories without having to neaten their language for those easily offended. Here, I learnt about the art classes Chief Sandra gives to children with Foetal Alcohol Syndrome. She felt safe enough to let me know the negative side of her work in relation to the children's difficult emotions. Some children become very attached to her and become jealous of each other, this can sometimes result in aggression, however it brings her joy to bring joy to these children (S. Green, 2023, pers. comm., October). Often, when hearing about education programmes for children with special needs, there is little said about the behavioural struggles of the children attending in hopes of promoting the facility. However, Chief Sandra was open to naming her difficulties in her service work and how, while it brings her joy, it can sometimes be unpleasant.

Furthermore, I used accessible language throughout the research. I avoided too many academic terms with Fieldwork Participants and Artist Participants alike. This was to avoid alienating them and to ensure that the work remained *about coloured* people and did not turn into an academic echo chamber, asserting power and control.

4. Integrating university taught academic skills with community building.

This was present throughout due to the nature of the research. This further emerged from both Fieldwork Participants and Artist Participants. Eight Fieldwork Participants explicitly mentioned having previous university experience. Griep and Bradley mentioned dropping out, at undergrad and masters' levels respectively (2023, pers comm., October). Six Fieldwork Participants mentioned actively using their university taught skills to enhance the community. Sheikh Fataar is currently (2025) the President of the Muslim Judicial Council, Bradley taught Nama Khoe languages to all ages in Cape Town, Sister Fadwah rehabilitates multicultural youth in recovery through dance and performing arts, Ausi Shihaam writes books and speaks on *coloured* culture and *coloured* issues, Griep tutors youth computer literacy and IT and Pappa James facilitates *veldskool* for the youth (2023, pers. comm., October).

During the Rehearsal Phase, all Artist Participants had experience studying at a tertiary education institution. Allen and Andrew both dropped out of university, Abby and I both completed undergraduate degrees at universities. Bonolo completed a

technical qualification at a specialising school. Allen and Andrew dropped out for a variety of reasons; a noticeable reason was because they became increasingly uncomfortable with the structure of the Western university teaching methods. Allen studied at two separate universities, at the first university he registered for a BA General degree, here, he found little practical value and relevance in the teachings. He subsequently decided to leave his studies. He later registered for a Film and Television degree at a separate university and was forced to end his studies due to financial constraints (A. Kola, 2024, pers. comm., January). Andrew had similar reasons. He had registered for a BSc Architecture, while he was there, he complained about a sense of racism and that his passion for animation could not be satiated in such an environment. Later, he also left due to financial constraints (A. Mushomba, 2023, pers. comm., July).

Allen and Andrew's reasons for dropping out were not dissimilar to those of Bradley and Griep. Griep noted that he did not want to be in an institution where his personal knowledge was seen as invalid (2023, pers. comm., October) and Bradley complained about the system, both also noted financial constraints. What is interesting to note is that each of these participants found the structure of the university system to be unsatisfactory in some or other way. I have also personally struggled with this in the past.

5. Valuing of "common knowledge"

   Herein every participant was assumed to have inherent value and expertise through their lived experience. There was no story that I was unwilling to listen to. Unfortunately, I did not have enough time to meet with everyone whom I had hoped to schedule conversation with. Due to this I still have some gaps in my personal knowledge about foraging and my own lineage.

Performance as Research

The work used Performance as Research (PaR), here, Performance was included as research and a producer of knowledge (Fleishman, 2012: 28). Performance as Research is a performative branch of Practice as Research (also PaR), herein, Practice is used as a method or as evidence of inquiry (Nelson, 2013: 9). Such research deals with practical knowledge

wherein the knowing is in the doing and cannot be expressed solely in text (Nelson, 2013: 9). The Practice is continuous throughout and issues which arise in the research are often resolved through Practice (Nelson, 2013: 10). Here, professional Practice and academic theory collaborate in problem-solving by doing-thinking (Nelson, 2013: 19) for investigative purposes. PaR is socially and politically relevant as well as akin to prototyping and testing (Nelson, 2013: 21-22). As such, it was a fitting tool for experimentation through Intermediality. Throughout the research, the Practice used was Performance as defined by Schechner (2013), hence Performance as Research.

Performance Studies further integrate practice and theory through engaged and participatory methods (Conquergood, 2002: 146). The work herein is viewed at a ground level, contextualised by the people being studied, opposing the academy's tendency to view from above disguised as objectivity (Conquergood, 2002: 146). This further motivated an avoidance of formal interviews which probe the subject. Performance Studies respect that for many previously colonised people, texts are inaccessible and associated with instruments of control and displacement (Conquergood, 2002: 147). This was evidenced by Allen, Andrew, Griep and Bradley's dissatisfaction with HEIs yet their willingness to participate in this project. This willingness to participate by participants who were dissatisfied with HEIs demonstrated that PaR in conjunction with an Indigenous Paradigm created an inclusive platform that appreciates the value of lived-experience as academically viable. The work was about sensitively listening to the participants and adapting my approach to practice and Performance accordingly. Performance and Practice were used in this work as outreach, to learn about culture, to analyse said learnings about the culture, to create a theatre work from said analysis and to protest (Conquergood, 2002) the social and institutional ills faced by *coloured* people.

Recording the Fieldwork, Rehearsal and Performance Phases made the research accessible to the people being studied by making it digitally available (Fleishman, 2012: 28). All former participants can request the footage from me and I will send it. This has been and still is happening. This is important since many members of the community live on the margins of society with limited access to resources. Recording respective Performances increased their usability. Participants can now edit themselves as they see fit and upload the material or use it to brainstorm their own personal projects. Travel and physical movement in Practice were vital to my learning as with the *bush doctor* (Reid, 2014) and Nomad (Schlagwein, 2018). Knowing through performance entails working closely with subjects in active, embodied

interactional ways (Fleishman, 2012: 30). This further ensures cultural exchange and thus adds to the development of intercultural *coloured* identities, therefore aiding in the production of indigenous knowledge.

The research took place over five phases:

1. Desktop and Traditional Research for Proposal, Report and their respective theoretical and conceptual frameworks

   I gathered multiple sources on Nomadism, Rhizomes and Intermediality along with other related sources to describe the type of work I was interested in doing. Through this, I learnt that both Intermediality and Rhizomes point to a middle ground or a bridge for communication, expression and expansion. I learnt that Nomadism involved moving away from a mental or physical location for survival.

2. Fieldwork and Data Collection through conversations, interviews, site visits and creative workshop in Cape Town.

   I went to Cape Town to interact with her *coloured* people. This took the shape of conversations and interviews. I met with the fieldwork participants in their homes, at their places of work, at group gatherings and my place of residence for the time. Here, Fieldwork Participants performed the roles of librarians who held knowledge. Through their recitation of their own Personal Stories in this role, PaR was activated by the Indigenous Paradigm, rich in orature (Chilisa, 2020).

3. Rehearsal

   I recruited an intercultural cast of intergeneric performers and creatives. Herein, we went through footage from the journey and tried to make embodied and performed sense of it. Here, empathic perceptions grew as Artist Participants engaged in witnessing the recorded stories and enriched them through exploration of their own personal understandings in relation to Fieldwork Participant stories. This further cemented the use of the Indigenous Paradigm as it utilised indigenous ways of knowing and diverse knowledge systems (Chilisa, 2020).

4. Performance

   The Artist Participants and I Performed what we had made sense of through our own inherent knowledge and lived experiences. Herein, by respecting our own indigenous

ways of understanding we used the Indigenous Paradigm. We further used Schechner's notion of *showing-doing* in Performance since we demonstrated our understanding of the actions and habits (Schechner, 2013) of the Fieldwork Participants.

5. Research Report Writing

   I transcribed and categorised all data collected from the Desktop Phase until the end of the Performance Phase. Herein I analysed the various themes discussed by Fieldwork and Artist Participants. I tabulated the data to calculate the prevalence of the themes discovered, resulting in the graphs present in the report. I used participants' transcribed input as evidence to strengthen the theory found during the desktop research for the Literature Review. From this, it was revealed that Fieldwork Participants and Artist Participants shared many similar thoughts, especially in relation to land rights, stereotypes, responsibility and gangsterism.

Intermediality

Intermediality was further used as a method as described in the Theoretical Framework. Intermediality employs the mixing of artforms through multimedia (Carlson, 2015). Almost any communication channel qualifies as a medium (Bruhn & Schirrmacher, 2022). As such, a temporal medium would communicate a specific time period. An intertemporal performance, on the other hand may communicate multiple interacting timelines. Here, time is not linear, it spirals, creating cyclic repetitions while maintaining evolution (Laera, 2014). This may appear as moving backwards while actually travelling forward in time.

Since genres express specific styles or categories, they also acted as media in the work. By using multiple interactive genres, Intermediality acted as an intercultural platform. Herein, genres from completely different places were able to interact, mirroring the formation of *coloured* identity. Western choral sound, which originated with Gregorian Chant, named after the Italian Catholic Pope Gregory I (Aliyeva, 2024), could interact onstage with Hip Hop music which originated in the 1970s among impoverished American youth amidst political protest movements by Black Nationalists (Riesch, 2005). This interaction mimics the interactions of the first people who would have become known as *coloured*. These people who were originally from different places eventually lived and worked harmoniously as Sheikh Fataar impressed (2023 pers. comm., October) during the Fieldwork Phase. The

research was concerned with the prefix of *inter*-, it stressed the middle as a meeting point where different qualified media and alternating identities could engage with each other on a mutual level. This research used the following Intermedial Art Processes:

1. Mixed media

   Song, Dance, Music, Animation, Improvisation, Movement, Storytelling, Poetry and Play all came together on one stage. Each medium performed a specific role in relaying the story in the creative component of the research. Song represented a way of grieving lost memories and honouring participant experiences. All the music used in the production was original music created by the cast members and me. As such, the creative component valued the Artist Participants' way of knowing which strongly aligns with the Indigenous Paradigm (Chilisa, 2020). Music was used to keep time and create transitions between scenes. All choreography used was also created by the Artist Participants. Herein, they used embodied knowledge to communicate their understanding of the history of Indigenous South African *coloureds*. Animation worked to locate the performance in context and create a sense of a temporal loop wherein cycles were repeated, but not duplicated.

   The first scene of the creative research showcase was improvised, as such, no two performances or rehearsals of it can ever be the same. While improvisation worked very well to encourage creativity during rehearsals, it sometimes acted as a platform for Artist Participants' assumptions and stereotypical beliefs about *coloured* people. There were sometimes moments during rehearsal where I felt that certain accents and mannerisms performed by the cast members caricatured *coloured* experiences and memory.

   Movement was used to create the mimed scene in the performance and develop characters during rehearsal. Storytelling was used by Fieldwork Participants during conversations and interviews. Poetry developed from reflections on the Fieldwork Participants' personal stories. This later developed into monologues for the performance. Play was used during rehearsal to create characters, de-stress and de-role. This was used as an ethical measure to ensure that participants did not leave the rehearsal with stress from the work.

2. Intergeneric performance

Surrealist theatre techniques were used drawing from Brecht, Artaud and Absurdism alongside Hip-Hop music, Tribal music, Choral fusion and Physical Theatre. Here the genres interacted onstage, representing the multiple entrances from which *colouredness* was accessed. This was important to represent in some way since the performance spoke little about Malay identification. This was due to the ways in which the Artist Participants could access the Fieldwork material being dissected for performance. All Artist Participants could relate to Khoi identification, but I was the only one who could relate to Malay identification. Since I did not initially intend to perform the work, it was important that the cast had an entry point from which the work could be unpacked. In hindsight, this acted as a limitation as it left the question of Malay identification unanswered by the performance.

3. Intertemporal performance

Time shifts in the performance. It begins some time long ago, the lighting indicates dawn, a young girl and her grandmother converse about their history and identity. The conversation is cut by banging on the door. Hereafter a man enters the stage, through dance he begins a hunt and invites others to join him. He is joined by two women who join the dance in hunt. As the hunt ends, the man and one of the women chase their prey offstage, while one woman is left alone in silence. The lights become slightly darker. The woman onstage hyperventilates and then, almost in self-soothing, she begins a monologue about needing to know. This knowing is related to self, soul and history.

The lighting becomes closer to dusk with blue, orange and purple hues. The woman exits the stage and a man enters to deliver his own monologue. His words communicate empathy for *coloured* people and frustration with the stereotypical portrayal of *coloured* people. He notes that the treatment of *coloured* people is intentional and *their* stereotypical portrayal reinforces a narrative for *them*, and others, to believe *coloured* people are without culture. Before he speaks, he sips a liquid and spits it out. He repeats this action again when he is done speaking.

Hereafter, another woman enters, dragging a chair from the opposite side of the stage. She sits down and begins to speak. She stumbles over her words and keeps repeating

herself. She speaks in Afrikaans about how she is crocheting/weaving secrets and holds many secrets. Rhetorically she asks what *they* would do if she spoke. She speaks about how it is her job to collect secrets. Once she is finished, she leaves as she drags her chair offstage.

The music changes from sombre to playful. The lighting changes again to a lighter colour. A young girl plays with two boys who make fun of her until she no longer wants to play. The light changes to a deep blue/purple night colour and a monologue is recited by a spectre. The girl and boys transform into characters trying to settle a dispute about a mirror. One man approaches the other man trying to give him a mirror, but the receiver does not want the mirror and refuses to take it. The two go back and forth trying to decline ownership of it, eventually ending in fisticuffs, allowing the woman to swoop in and steal the mirror. This results in the characters fighting to claim/maintain ownership of the mirror. Eventually, they agree to end their dispute by burying the mirror. Soon after, one of the men grabs the mirror and runs with it. The other two chase him out of the room and the spectre descends from the stairs to complete the monologue. The other bodies reappear in the room and begin to walk in staggered, sometimes incomplete patterns until they eventually disperse.
A song is then sung by a girl who appears to be lonely. She is then joined in song by another girl. The first lonely girl then morphs into the grandmother from the initial scene. She becomes “tired” and her granddaughter goes to fetch her a blanket. When the girl returns, she covers her grandmother who has now passed away peacefully. The girl then says something of a eulogy to honour her heritage. Hereafter she breaks into an intergeneric song, joined by all members of the cast and crew, who sing, rap and move in relation to the song.

4. Recording conversations through a/v

   This happened during Phase 2, 3 and 4 for Data collection and storage purposes. Using a/v to record cemented Intermedial processes because a/v is inherently a mixed-medium. The presence of filming equipment also put the participants in a state of performance, this was beneficial as the work was based in PaR.

5. Intermedial workshops with Artist and Fieldwork Participants

   This occurred during the fieldwork where I facilitated a clay workshop with the

Fieldwork Participants in order to answer the question, “Who are you?” I further used Intermedial time restricted workshops in the Rehearsal Phase. Herein Artist Participants would paint, record, write or draw something at a medium specific station for five minutes, before moving on to the next station where they would add to collaborative art pieces. From this we made a lot of Performance material in a short amount of time. Unfortunately, due to participant reshuffles, much of the content was discarded. This highlighted that for former participants, the return on investment was too low for the effort that was required of them. Ethics maintained that no participant should be incentivised to participate and so I could not offer payment to anyone, this meant that it was difficult to find professional artists who would work for free. This was another firm limitation found in the process.

6. Interdisciplinary engagement between narrative and knowledge creation

The Fieldwork process collected stories as knowledge through video and audio recording. This knowledge was used in the Rehearsal Phase by the Artist participants in order to develop a narrative for the Performance Phase. This meant that information from primary sources were reviewed and analysed by a secondary source to be Performed as theatre to uninvolved parties. This meant that audio/visual material was Intermedially transposed/adapted for theatre resulting in the interdisciplinary engagement between art and history.

7. Storytelling

This was used as a means of communication and teaching/learning. The Fieldwork Participants educated me through Story. These Stories were noted to have a cathartic effect on the Fieldwork participants. This was confirmed by multiple Fieldwork Participants such as Sister Fadwah, Debra Roberts and Griep (2023, pers. comm., October). Later, during the Rehearsal Phase, the Artist Participants listened to and analysed some of the Fieldwork Participants’ Stories. Hereafter, Artist Participants used storytelling in the development of character and narrative. This was later expressed in the Performance Phase through the Stories told by the Ouma character. Here storytelling was noted to have been effective as a PaR tool for information mining. Due to the relaxed nature of Storytelling, participants were more inclined to feel comfortable to talk to someone from the university.

Data Collection

This research used the following data collection methods:

1. ### Conversational interviews

   I had not proposed to do interviews. I had planned on only having conversations with community members and professionals. This was to allow topics to come up naturally, without being forced. The project was about appreciating the nuance of working and middle class *coloured* people instead of investigating *our* social ills. In the Indigenous Paradigm, interview techniques are decolonised and processed as talking circles (Chilisa, 2012: 23). As such, I decided to work with group and individual conversations. However, while shadowing Bradley Van Sitters, he took some time to understand the method, prompting me to devise questions for consistency in the beginning. I had not intended on the work being consistent. In the Indigenous Paradigm, knowledge is seen as relational (Chilisa, 2012). What one person may relate to another may find foreign. As such the Indigenous Paradigm tries to be context-sensitive and uses locally relevant processes (Chilisa, 2012: 13). I found conversation to be a relevant form as it is engaged with everyday and does not try to predetermine the person in conversation. However, in respect of Bradley's expert suggestion, I decided to integrate the development of questions as I would for a traditional interview. This integration of Western techniques is also appropriate for the Indigenous Paradigm where effective (Chilisa, 2012). I therefore developed the questions and used them sparingly as prompts only where necessary or as advised by Bradley. Therefore, not every conversation contained the same questions as to maintain relevance to the conversation at hand. The questions that arose most often were:

i. What is a *coloured*?
ii. Are you a *coloured*?
iii. What does that mean?
iv. What is your joy?
v. How do you celebrate?
vi. What foods do *coloureds* eat?
vii. What is your culture?

viii. Do you know your lineage?

These questions inquired about both identity and culture, in effect inquiring about the individual in relation to a group. This relationship is important for the Indigenous Paradigm (Chilisa, 2012). The individual becomes important for her/his ability to break away from social norms and develop new ideas that may affect the group and expand it in ideological complexity. This gives way for the formation of new groups and subcultures as well as political standpoints and expansions. While not directly referencing shame, it challenges themes of shame by highlighting points of pride. As such it relates to the first aim of this research which intended to see how shame has been transcended by *coloured* people.

2. Prompted conversations.

Herein, the above-listed questions were used as prompts in conversation with Fieldwork Participants. I further inquired about the history and origins of *coloured* people in The Cape with some participants. This gave me more insight into where people came from and how that might influence *their* perspectives. I preferred this method over the conversational interviews. It provided a more natural dialogue, while maintaining academic structure and minimising time spent. However, sometimes the prompts felt like they cut the Fieldwork Participants' expressions short.

3. Informal conversations with professionals and community members

During the Fieldwork, I spoke colloquially with professionals and community members in relaxed contexts. We often met in their homes, sometimes one person would host a group of people so we would all meet at one home. Here I found interesting perspectives, e.g., when Pappa James spoke about the environmental awareness of the *Khoi*, he stated that the extremism of white and black is unsustainable whereas the neutrality of brown is sustainable (J. Ruiler, 2023, pers. comm. October). When people are relaxed, they tend to open up more. They care less about political correctness. Through relaxed conversation we can find hidden truths and secrets. Here, people authentically reveal themselves and their feelings. I had hoped that all the conversations would be like this. However, with the strong suggestion to add interview questions, I sometimes buckled under pressure. Despite this, I had rich informal conversations. The group conversation with Ausi Shihaam

and Steph C revealed the importance of food for *coloured* people and the importance of touch and sensuality for *coloured* women (2023, pers. comm., October).

4. Clay workshopping

During the Fieldwork Phase a group of Fieldwork Participants answered the question "Who are you?" by creating masks and reflecting on them. This was a recorded group activity wherein participants unpacked their identity for each other while exploring the medium of clay. I further conversed with each participant individually about his mask and identity. Through this, interesting contradictions arose. John Reed, a very well-spoken and talkative participant created a mask with no face. He stated that the facelessness represented him in search of himself. He claimed that this search had led to his subsequent activism in support of creating laws which create more equitable living conditions for *coloured* people, especially *coloured* fisherman (J. Reed, 2023, pers. comm., October).

Another participant, Ricardo, was fairly quiet and spoke little. However, his mask had a big, open mouth. He stated that *we* need to be heard and *we* need to speak our mind. He identified himself as an *African* and not a *coloured*, however he accepts the word *coloured* because of the context in which he grew up. He then went on to speak about the necessities of repatriation (R. Phillips, 2023, pers. comm., October). Through this we can see that themes of land, law and liberation came up. Furthermore, from Ricardo, we can see the impact of intermedial activities. During the Clay workshop, Art, conversation and history interacted. Ricardo, who is otherwise very quiet, became very vocal when he reflected on his mask. He demonstrated that he had strong beliefs and was unafraid to speak about them, however, one would never have imagined this otherwise, as he was far quieter than the other participants who partook in the clay workshop. This demonstrates PaR's proficiency in inquiry.

5. Timed Intermedial workshopping

Herein, during the Rehearsal Phase, I met with Artist Participants and held workshops where we reflected on the data gathered from the Fieldwork. Throughout our reflection sessions, we played with the material and themes that arose along the journey in Cape Town. To ensure creation, I set up the rehearsal space with various creation stations. Each artist had a set amount of time with each station where s/he

had to add on to a collective creative piece or reflect on a stimulus. At the end of each rehearsal, we reflected on the process of creating and what we had created. The process was extremely effective and produced a lot of creative material immediately. Unfortunately, during this time many participants dropped out of the project, so much of the material had to be discarded. However, the creative fragments that remained laid the foundations for the creative piece that was performed at the end for creative examination.

6. Fieldwork data review

During the timed Intermedial workshops of the Rehearsal Phase, Artist Participants were given a set period to watch Fieldwork Participants in conversation. Hereafter, they reflected on what they had witnessed and what they had gathered from the material at hand. Artist Participants reflected through word, or movement. These words and movements were later adapted or refined to be used in production in the Performance Phase. In PaR, knowing goes hand-in-hand with doing (Fleishman, 2012). After the Performance Phase I had to further review the Fieldwork data through transcripts and analysis. During transcription and analysis, I found the themes discussed in the findings section.

7. Journalling

I used journalling to document my process throughout. I made notes in meetings with my former supervisor. I brainstormed workshop ideas for both Fieldwork and Rehearsal Phases. I wrote poetry, song and dialogue for use in the Rehearsal and Performance Phases. I planned the lighting cues. I noted interesting developments during rehearsals. I broke down and categorised themes for the analysis process. The journalling process felt more useful during the Rehearsal Phase because it could be used more practically. During the Fieldwork Phase the journalling process felt overwhelming as I had already planned my schedule and format and all the footage was recorded. The Fieldwork Phase was so fast-paced that I never really had enough time to reflect. In hindsight, it may have been useful to schedule my writing during the Fieldwork in order to analyse the findings as it came. This would have given me a head-start for the write-up.

Findings:

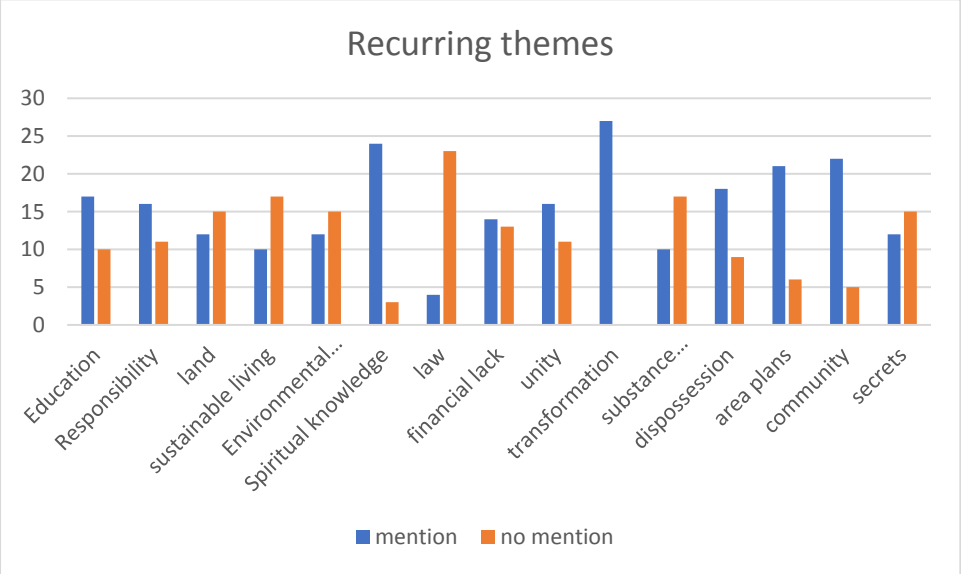
Fieldwork Phase

This section is broken down into three subsections and is listed in chronological order for comprehensive purposes. The research sought to answer the question: *In what way can experimenting with intermedial arts through performance as research expand on nomadic "coloured" identities?* The first subsection provides information on findings from Phase 2 of the research. This information was gathered by personally reviewing recorded conversations with Fieldwork Participants. The Performance types, in this case, were those of being and doing. My participant role was one of being and doing whereas the rest of the Fieldwork Participants Performed through being. The participants simply had to be themselves in front of a camera and respond as such. I had to perform the role of facilitator/interviewer, while being myself in order to guide them along the path of the research.

While reviewing the recorded conversations, I noted 13 essential recurring themes mentioned or explored by various participants. These themes were: Education, Responsibility, land, sustainable living, Environmental knowledge, Spiritual knowledge, law, financial lack, unity, transformation, substance abuse/addiction, dispossession, area plans, community and secrets. Each theme can be broken down as follows.

Responsibility was noted when a participant either mentioned responsibility or her/his responsibility towards others, or when a participant demonstrated an attitude showing a sense of duty towards others or her/himself. Land was noted when a participant referred to land rights or having a connection with the land. Sustainable living was noted when a participant mentioned or showed an attitude demonstrating a need for a life that can be maintained with minimal environmental damage or ethical environmental intervention. Environmental knowledge was noted when participants demonstrated some understanding of their environment and how to care for it. Spiritual knowledge was noted when participants made any mention of their religion or a spiritual belief. Law was noted when participants referenced laws affecting or made for the benefit of *coloured* people. Financial lack was noted when participants mentioned or referred to their own or the financial lack of other *coloured* people. Unity was noted when participants demonstrated a sense of feeling connected to a group whether *coloured* or some other subculture within it. Transformation was noted when participants referenced an important change whether personal or political. Substance abuse/addiction was noted when participants mentioned substance abuse issues.

Dispossession was noted when participants mentioned or referenced the feeling of dispossession, whether of land, finances, politics, self-representation, equal rights etc. The theme of Area plans was noted when a participant referred to the area plan of the surrounding area, whether signifying their familiarity with the space or the impact of apartheid and governmental area plans on the community. Community was noted when participants referred to their community, its impact on them or the work they do for the community. The theme of Secrets was noted when participants mentioned the secrecy and hidden information that was kept from them whether from their parents or otherwise. Following is a graph illustrating each time a different participant explored or mentioned one of these themes.



From what we can see, every Fieldwork Participant, on some level, spoke back to transformation. Transformation in this sense works on multiple levels, it may refer to the transformation of South Africa post-apartheid, it may also refer to personal or spiritual transformation. This demonstrates that transformation was significant for all Fieldwork Participants. This points to a need for change by the entire Fieldwork Participant group and highlights the evolutionary nature of *coloured* Fieldwork Participants in this study. This also indicates why the intermedial process was so useful for the Fieldwork Participants. Because Intermediality is a decolonial approach, which reclaims indigenous and hybrid identities through the merging of artforms (Kattenbelt, 2010), the work was inherently concerned with transformation and thus relevant to the Fieldwork Participant group.

24 Fieldwork Participants spoke back to spiritual knowledge or in reference to their spiritual beliefs. When asked about his faith, Kirsten, a *Khoi Rasta*, spoke about moon worship and the full moon rituals he performed. He later spoke about //Kabbo who was a gardener and

Rain Maker. When the ground was too hard to plough, //Kabbo would perform a rain dance and after nightfall, it would rain. The next morning the ground would be soft and he would be able to work the land (K. Fisher, 2023, pers. comm., October). From this, we can see how legend and story impacted Kirsten and his faith. //Kabbo's story reassured Kirsten's faith in his own intuition. Kim revealed that her sister is a Jinn[21] Catcher (K. Roberts, 2023, pers. comm., October), while her mother maintained Christian faith (D. Roberts, 2023, pers. comm., October). An overwhelming majority of *coloured* Fieldwork Participants expressed something about faith or spirituality. This indicates that Capetonian *coloured* Fieldwork Participants in this study may have an affinity towards the spiritual or the religious. It was also evident that there is seldom religious prejudice amongst *coloured* people, due to religious diversity occurring within families. This is contradictory to the tribal prejudice highlighted in the introduction. This shows that differentiation between Malay and *coloured* identification was less than originally assumed. Ritual was a subtheme that emerged from spirituality. There appeared to be an understanding that something must be done to achieve another thing.

22 Fieldwork Participants referred to either their work in the community, their love for the community or described community practices or social systems. This indicates active community engagement by *coloured* participants. These participants were all active members of their community and were action driven. Ricardo and Ashley worked together to refurbish the soccer field (A. O'Neil, 2023, pers. comm., October). Sister Fadwah rehabilitated youth in recovery through dance and performing arts (F. Vardien, 2023, pers. comm., October). Sister Fadwah, Ricardo and Ashley's actions demonstrate their dedication to liberation. They do not wait for government grants to act in the community, instead, they use their skills to create the change they wish to see. Their actions benefit the youth of their community.

21 Fieldwork Participants referred to area plans in some or other way. Whether in reference to where they stayed or forced relocations, there appeared to be a deep connection with the land or space. Kim Roberts (2023, pers. comm., October) spoke lucidly about her belief that *coloured* is related to location, specifically the Cape Flats. She named all the areas in the Cape Flats wherein she recognised *coloured* culture as well as neighbouring suburbs and towns which contained people classified as *coloured*, but whom she did not recognise as *coloured* (K. Roberts, 2023, pers. comm., October). Her reason for this belief was that people

[21] A Jinn is a spirit that can possess animals and people.

in the Cape Flats speak a language specific to them, unspoken by *other coloureds* (K. Roberts, 2023, pers. comm., October). Griep could name all the mountains, including their animal totem names, in Houtbay along with their importance of protecting the area and her people (Griep, 2023, pers. comm., September). Ricardo and Kevin both mentioned the layout of Hangberg, Houtbay when describing their refurbishing of the soccer field (2023, pers. comm., October). These mentions demonstrate their connection to Heritage Sites and Practices.

18 Fieldwork Participants referred to dispossession in some or other way. Lewis Dampies (2023, pers. comm., October) inferred that the Hangberg people were dumped on the mountain that had previously been a dumping site. Kevin (K. Davids, 2023, pers. comm., October) recounted waking Hangberg with a megaphone when they were invaded by the police who intended on evicting them. Kirsten (2023, pers. comm., October) spoke about how culture, language and stories had been taken from the *Khoi* and appropriated by black and white alike. This shows that *coloured* people live in awareness of their previous dispossession and are still grappling with the social and historical implications thereof.

17 Fieldwork Participants spoke in reference to education. They either spoke of the importance of education, their work in education, or about their own education. Sister Glenda spoke about how, at 16, she chose to go to a secretarial college instead of completing matric. She spoke of the frustration of having to choose for herself for the first time, as she was always a good girl who followed instructions. Unfortunately, this time, her parents did not take the lead and told her that they would support any decision she made. She then went on to complete her schooling at the secretarial college and subsequently became a secretary. She worked happily in her job until retirement (G. Herman, 2023, pers. comm., October). Sister Glenda's story is interesting due to her battle with not being led. This resonates strongly with Paulo Freire's "culture of silence" wherein oppressed people struggle with ideas of true liberation and freedom, often looking for a leader (Freire, 1970). Others spoke about *coloured* children's need to be educated by their parents with relation to high risk and social behaviours as well as sex-education (L. Bronwyn, 2023, pers. comm., October). Leader Bronwyn further recognised that children who end up participating in high-risk behaviour are looking for a place to belong (L. Bronwyn, 2023, pers. comm., October). Through this she recognised that children are naturally looking for role-models and need guidance to find positive structure. Through this, Leader Bronwyn did not demonise high-risk behaviours, but rather recognised a need to be heard, seen and valued. This resonates with Carl Rogers'

concept of prizing. Herein, learners are seen as worthy within their own right and are believed to be inherently trustworthy (Rogers, 1969: 109). Teachers who use prizing are unphased by learners' occasional apathy and spontaneous desire to acquire knowledge outside of the scope of the work at hand (Rogers, 1969: 109). This allows teachers to see from a learner's perspective and allows the learner to feel understood instead of judged (Rogers, 1969: 112).

16 participants referred to unity and the need for it in the community. Kevin (K. Davids, 2023, pers. comm., October) spoke about the need for communal childrearing being challenged by child protection laws and children having children. He stated that this was the reason for the rude and rowdy youth; he stated that community was no longer there since the fall of the Apartheid government (K. Davids, 2023, pers. comm., October). Chief Sandra also alluded to these sentiments stating that she was naughty when she was younger and smoked but would never allow an elder to see her doing so, unlike the youth of today (S. Green, 2023, pers. comm., October). Leader Bronwyn further cemented this stating that there was no more unity, and people would rather be jealous and criticise each other's achievements (L. Bronwyn, 2023, pers. comm., October). Others spoke of the unity of *coloured* people and how they worked for the benefit of each other (R. Fataar, 2023, pers. comm., October). These comments indicate both a break in community for *coloured* people as well as an abundance of community activity aimed at developing the community. This shows that while the *coloured* Fieldwork Participants are actively engaged in their community, they are aware of factors that threaten unity in their community. This further links to Carl Rogers' concept of Prizing as it shows *coloured* Fieldwork Participants' ability to accept learners' complex feelings, regardless of whether they disturb or promote learning (Rogers, 1969: 109).

16 Fieldwork Participants mentioned responsibility or demonstrated an attitude of responsibility, duty or service. Kevin (2023, pers. comm., October) spoke with conviction about how everyone wants to claim Chiefdom and leadership but would rather line their pockets than lead. He spoke about the people claiming Khoisan Chiefdom who are receiving government funding but misuse the funds and do not tend to the community's needs (K. Davids, 2023, pers. comm., October). Kevin, in contrast, attended a Leadership course to learn how to be a leader and how to facilitate community-building. Leader Bronwyn (2023, pers. comm., October) shared Kevin's sentiments and stated that *coloured* people must take responsibility for themselves and be active participants in their own emancipation and healing. This resonates with both Pedagogy of the Oppressed and Theatre of the Oppressed.

Leader Bronwyn and Kevin offer a call to action, encouraging others to reclaim their agency in activating the changes and transformations they want to see (Freire, 1970).

14 Fieldwork Participants mentioned financial lack. This is a large number comparatively, however, still the minority of *coloured* participants. This was interesting as while financial constraints may not have been mentioned by all, all Fieldwork Participants demonstrated a tacit understanding of hardship. Layton Baron and Kim (2023, pers. comm., October) mentioned that noodles on bread was a *coloured* food and that there was even a song about it. They then proceeded to sing the song whereafter Lewis Dampies, Layton's father, interjected stating the reason that *coloured* people were now eating noodles and bread was because they no longer have the money to eat their traditional foods like samp and beans or tripe and trotters (L. Dampies, 2023, pers. comm., October). Upon personal review of the song titled *Pos Pos* ft Sleeks (Temple Boys CPT, 2022), it is a *festive*[22] Intergeneric composition, from the album *Young Coloured Excellence*, making use of the Gqom and Rap genres. If genres are media, since any mode of communication can be described as media (Bruhn & Schirrmacher, 2022), then we can see that Cape *coloured* people are already using Intermediality for self-expression. Furthermore, the song lyrics prompt and speak to community representation. The lyrics are also in Afrikaaps, the local dialect of the people. This indicates that the song is in the Indigenous Paradigm since it is concerned with culturally specific discourse (Chilisa, 2020). This shows that *coloured* people engage with Intermediality through the Indigenous Paradigm for recreation and comfort.

12 Fieldwork Participants expressed environmental knowledge. Herein, participants shared their knowledge about the environment. Griep (2023, pers. comm., October) showed me some yellow flowers in Hangberg and told me that they had medicinal properties for fertility in women. Bushman Tim (2023, pers. comm., October) told me about a frog that lives and mates in the arum-lily and so people should be careful when picking arum-lilies. Pappa James (2023, pers. comm., October) told me about how he teaches children that medicine does not come from a bottle and it can be picked from a root in the ground. This shows that many *coloured* people have a keen understanding of the ecosystem wherein they reside. It shows a mutualistic symbiosis between *man* and the Earth.

12 participants either spoke back to land rights or their connection with the land. Kirsten (2023, pers. comm., October) when introducing himself stated his pride in being a *bushman*

[22] *Festive* describes the December holidays in local South African slang.

and a *Khoisan*. He and Bushman Tim greeted me in a *Khoi* language. Kirsten stated, "This is the land's language." (K. Fisher, 2023, pers. comm., October). Through Kirsten's statement, he personified the land and reinforced his connection to her. It conveyed a message that he and the land understand each other. He further complained of the various translations on the coat of arms. He complained of the absurdity of claiming it read "Diverse people unite" or "This land belongs to those who are in it" because *they* found people *here* (K. Fisher, 2023, pers. comm., October). While not said directly, he named his connection to the land through language and critiqued colonial entitlement to the land. Herein, land and language acted as symbols, indicative of Kirsten's identity and how he wishes to be received.

12 participants spoke back to secrecy or hidden knowledge. When Xoma (2023, pers. comm., October) retold hearing his elders speak about the *Khoi*'s land, he noted that he was a young child, eavesdropping and listening under the door, while he was supposed to be in bed. This indicates that his parents waited for the children to go to bed before discussing their *Khoi* heritage. Sister Glenda (2023, pers. comm., October) also spoke back to the secrecy her elders had when she asked them questions about her heritage and how they became *coloured*. In both cases, knowing of one's ancestry seemed to be held as an adult topic, not for children's knowledge. Leader Bronwyn (2023, pers. comm., October) also spoke back to the secrecy of elders in the *coloured* community. She mentioned how parents do not educate children on who they are or on the dangers of high-risk behaviours. She noted how this was detrimental to adolescent development, as no reasoning is given as to why they should avoid certain behaviours. This shows a tendency of the older generation to keep things from their children, often for their own protection or for their inability to express difficult topics. It also shows an awareness of the dangers of gatekeeping certain knowledge. From the previous examples, we can see how memory of secrecy shaped participants' curiosity and exploration of their identity. While Xoma, Sister Glenda and Leader Bronwyn all grew up with secrecy surrounding their heritage, they grew up to actively seek answers to know and define themselves better. Contrarily, Kirsten and Bushman Tim (2023, pers. comm., October) mentioned that certain secrets hide out until the right person comes along to receive the message. This indicates that secrets are also kept for the protection of certain knowledge, to be shared at a later stage when it is safer to do so. This shows a sense of preservation, which ties securely into heritage. Secrecy here acts as a heritage practice, passed down from generation to generation (Harrison, 2009), only revealed when the time is right.

10 participants referred to or practised sustainable living. Sister Bilqees (2023, pers. comm., October) reminisced on her childhood and how she grew up planting herbs, fruits and vegetables. She recounted attending a Waldorf school, where working in the garden planted the seeds of vegetarianism in her. Sister Bilqees (2023, pers. comm., October) spoke about conscious living and eradicating processed foods from her diet. She noted her sadness when her doctor told her that vegetarianism is very good for the planet, but not always good for humans. Bushman Tim (2023, pers. comm., October) mentioned a recycling project wherein he and some friends made a garden out of a dumpsite. He stated that the *Khoi* do not leave a trace and they leave the land as they found it. Pappa James stated that *our* people are sick and do not know how to heal themselves, he alluded to the frustrations faced by *coloured* people when it came to financing their health. He stated that it was unfortunate that they do not know how to heal themselves using the medicine of the land as it would be cheaper and more sustainable (J. Ruiler, 2023, pers. comm., October). Herein, we can see an attitude of respect for the planet and her wisdom. We can also see the efforts made to attend to the needs of the environment. This further cements the mutualistic symbiotic relationship many *coloured* people have with the land. It further indicates the need for *coloured* people to protect and conserve the land. This indicates another heritage practice indicative of *coloured* Fieldwork Participants' identity and culture.

Shockingly, only four Fieldwork Participants spoke in some way about the laws governing, concerning or conserving *coloured* rights. This is a huge contrast to the 12 Fieldwork Participants who spoke about land rights and the connection to the land. This indicates a somewhat passive attitude towards the awareness that can help resolve issues of land and land-reform. There is clearly an awareness that land reform needs to be addressed in relation to *coloured* people, however, from the participant group, there appeared to be little knowledge of the laws that may be available to aid in the process. John Reed (2023, pers, comm., October) spoke back to a bill connected to land and funding reserved for *coloured* people under colonial rule. Within this bill, *Khoi* people are classified as *coloured* and as such are protected by it (J. Reed, 2023, pers. comm., October). He noted this while speaking in thoughtful support of the label *coloured*. Xoma (2023, pers. comm., October) spoke back to how it was at one point made legal to hunt the *Khoi* and *San*, as long as one had a permit. One could even be paid to hunt *Khoi* and *San* people (B. Erasmus, 2023, pers. comm., October). This indicates a rich historical understanding of laws governing *coloured* South

Africans, by a sparse minority of participants. It indicates a need for further education on the history of indigenous South Africans and *coloured* history.

Rehearsal Phase

This second subsection contains findings from the Rehearsal Phase. Herein separate rehearsals are described, with the themes discovered therein revealed. The information was gathered by reviewing rehearsal footage and reviewing my personal notes throughout the process. These notes include Whatsapp communications with cast members as well as journal notes and writings. It is important to note that not all rehearsals were recorded and some recorded rehearsal footage had to be deleted since it contained former participants who would not be in the final production. This was done in respect of these former participants' IP and creative integrity. Other rehearsals and sections of rehearsals could not be recorded due to camera battery life and unforeseen external factors. The findings herein thus represent the fractured and dispersed knowledge held by and within this research and *coloured* people.

Rehearsal group one with Non-participants, Allen and me

The rehearsal process for the project began slowly. I had cycled through two different casts as preparations for the exam unfolded. Initially, I had envisioned a non-traditional Performance that would involve an installation piece. Here the audience could choose which fieldwork conversation to watch while interacting with me as a dinner party host. The fieldwork conversations and clay workshop would have been projected on the walls, with the focus being on the experience itself rather than traditional acting. I felt that theatricalising the Fieldwork conversations, even if verbatim, would not do justice to their depth and authenticity.

The first rehearsal took place in Troyeville with three members (P1[23], P2 and P3) of N. Msimanga's (my former supervisor's) Beloved Collective[24], Allen, A long-time friend and music producer and me. Here the goal was to bond over a shared meal and explore assumptions about South African history and the *coloured* race. I cooked a traditional dish, *snyboontjies bredie*[25], as a way of connecting Artists with the food and culture. However, the cooking process was criticised by my former supervisor, who believed it was delaying

[23] P and a number are used to represent former/non-participants who could not commit to the entire project.

[24] The *Beloved Collective* is a group of performing artists who often work together under the direction of Nondumiso Msimanga, my former supervisor.

[25] Snyboontjies bredie is a traditional *Malay* food consisting of green beans, meat and potatoes.

progress, even though the group was deeply engaged in exploring food culture and history. They asked questions about the origins of the dish and the meaning of Food for *coloured* people. However, my former supervisor intervened, asking Allen to take over cooking so the group could start the "real work."

When the food was served, I was disappointed to find the meal poorly prepared, with tough meat and undercooked vegetables. This made me feel disrespected and heartbroken, as the food, which represented a personal cultural memory, was mishandled. I thus decided not to cook for the cast again and shifted to conducting creative workshops, exploring ideas through music and writing instead. This was explored for the next two rehearsals. Here we uncovered themes of slavery, colonialism and generational trauma. Unfortunately, all footage from this time was deleted due to Allen being the only Artist able to commit to participating in the creative research until the end.

All rehearsals with the *Beloved Collective* members acted as a limitation that took from the research. Furthermore, my blind trust in my former supervisor and her ability to help me find a showcase cast worked to my detriment. While Nondumiso contacted these members to assist me by performing in my creative exam, she failed to enquire about their availability for the initial performance date. While these non-participants did discover some themes relevant to the research, P1 was more interested in using my research to pitch his own project. He asked me to share my writing with him, yet he was unavailable to perform in the showcase. This left me feeling that my work was being data-mined for his benefit with no mutual exchange. P2 was also unavailable for the showcase and P3 was disengaged during the second and third rehearsals we had, causing me to drop her from the project. This left me with the impression that I had wasted my time with the first rehearsal group and forced me to delay the creative component of the research.

Rehearsal Group two with Non-participants P4 and P1 and participants Abby and Allen

With the second rehearsal group, I had developed a timed workshop method that worked much like speed dating. The perimeter of the rehearsal space had been set up with various media points. Each participant had 5 minutes with each media point before s/he had to rotate to the next station to add on to a creative work started by another. One media point was a music recording station, another was a sensory station where Artist participants could feel and smell oils and hair food whereafter they would reflect on the sensations through writing on the paper provided therein. There was also a reading and writing station where I had laid

out old writings of mine for Artist Participants to review and reflect on in writing. There was a visual arts station set up with mixed media like paint, glitter, pencils, pens, paper and clay. Here Artist Participants could explore visual art as they saw it related to the work. There was also a station where I provided objects for Artist Participants to touch, see and reflect on. Herein themes of self-care, indigeneity, protest and acceptance arose. Protest as a theme related directly to the Transformation theme uncovered in the fieldwork.

The group had about three rehearsals in this manner before we lost two more Artist Participants. As such, all footage from this second Artist group was deleted. At this point, I realised that I would have to contact my own associates since I had sent out a call for participants for this group, however it fell flat. This indicated that working for free would not be an easy task for participants whom I was unfamiliar with. This acted as another limitation because it meant that I would have to manage the biases of my associates in the rehearsals to come due to most of their familiarity with me. Abby and Allen were the only participants from this group who remained until the end. Abby would then become the only participant whom I did not have a long history with.

Final Rehearsal Group with participants Abby, Allen, Andrew and Bonolo

The final production group consisted of Allen as Stage Manager, Head Choreographer and stage performer, Abby as Actress, Dancer and Poet, Bonolo as Sound Engineer & Technician and performer, Andrew as Lead Animator and me, as director and stage performer. Andrew worked remotely and Bonolo joined physically at a later stage.

Rehearsal #1: Abby, Allen, Chloé.

Artist Participants watched a 10-15-minute snippet of a conversation between Lewis Dampies, his son, Layton Baron and me. Allen and Abby provided embodied, spoken reflections wherein themes of the Group Areas Act, chaotic syncretism, cultural difference, governmentally facilitated gangsterism, survival, skin-tone, hair and foraging arose. After a short break wherein Allen and Abby demonstrated camaraderie, they delivered their written reflections to the same viewing. Abby conveyed themes of accountability, responsibility and an empowered, transformative body. Allen referenced themes of secrecy as a solution to uncomfortable truths, the socio-economic root of stereotype in culture, gangsterism and substance abuse in townships and the need to create new identities and traditions. All of the above-mentioned themes related directly or indirectly to the themes discovered during the

Fieldwork Phase. Responsibility, secrecy and transformation were themes that also arose during the Fieldwork.

We then played "Touch The Floor[26]" which quickly morphed into prop exploration with beer bottles, a mirror and a *perlemoen*[27] shell. The *perlemoen* shell and mirror became meaningful items. I then taught Abby and Allen a children's song from which a theme of cultural dialect arose. This was interesting because language had not been addressed as a theme during the Fieldwork. While it was definitely a theme present, language felt less important due to the multilingual nature of *coloured* people. I later played a slowed down Fieldwork conversation for the group to move to. Herein we saw character and story development through prop engagement. I sang a prayer at the end which helped discover mood and tone.

The rehearsal ended in a cast reflection wherein Abby relayed delight in working with the body, about the body. I revealed a desire to represent *coloured* people as naturally occurring and living in harmony with the natural world. Themes of indigeneity and indigenous knowledge systems were revealed. This prompted a suggestion to lean into representation of the *Khoi* to streamline my use of black cast members in a *coloured* story, thus emphasising Africanness. Allen reflected through a poem about being lost in translation. Academia as a theme was named as something that acts to oppress the indigene it claims to uplift. In this context, it was noted as a space wherein the indigene, while aware of her/his potential, does not act thereon for fear of error. The written reflections and embodied reflections from this rehearsal later grew into choreography and monologues for the performance.

Rehearsal #2

Abby, Allen, Bonolo and Chloé.

Set and sound design were experimented with here through blacking out the theatre and the use of my original unpublished music. We further worked on stage business and character relationships, herein Abby and I developed dialogue between the Ouma[28] and young Chloé characters. Bonolo played the Mbira and Allen interacted with props. Themes that arose from the exploration were self-reliance, a mutualistic relationship with the natural environment,

---

[26] "Touch the Floor" is a Theatre warm-up game wherein participants need to keep their hands and feet on the floor while exploring different movement patterns close to the ground. The game is useful for developing choreography and non-human characters.

[27] *Perlemoen* is a local name for Abalone.

[28] Ouma is the Afrikaans word for "Grandmother".

land ownership, lost heritage, and spirituality. Further themes were absent fathers, rowdy children, gangsterism, stolen knowledge and skin-colour. These themes once again reflected themes found in the Fieldwork Participant group. Kim Roberts and Layton Baron spoke about gangsterism, Xoma and Pappa James spoke about mutualistic relationships with the natural environment and lost heritage, John Reed spoke about land ownership, Rasta participants spoke about spirituality (2023, pers. comm., October). Each of these themes were now being repeated by the Artist Participants, namely: responsibility, land, sustainable living, environmental knowledge and spirituality.

During the break we shared frustrations about my former supervisor's inconsistency. She had missed multiple[29] scheduled viewings, rescheduled others and had not yet arrived at the rehearsal at hand as she had scheduled to. Abby and I had also a healing moment acknowledging the intimacy of the Ouma and young Chloé scene. The intimacy herein felt healing for Abby and me, as we both grew up for the most part without grandmothers. We further reflected on the success of the rehearsal so far.

After the break Allen experimented with embodied play as Abby played the mbira and I read from a dream journal. Themes that arose were food culture, physical fitness and agility. This evolved into another interaction between the Ouma and the young Chloé characters. Themes that arose here were indigenous practices, experiential learning, instant gratification and human inconsideration of the natural environment. These themes resonate with the way the Rastas from the Fieldwork Participant group spoke of nature and learning. Notions of experiential learning further reinforced the work as Applied Drama (Dewey, 1983).

During the next break I reflected through personal storytelling, recognising the necessary psychological transition from soft to hard. Allen and Abby continued to inquire about when Nondumiso would arrive since rehearsal was about to end. To make light of the situation, Allen reassured us that the rehearsal was going very well. However, upon hearing the time, Abby became frustrated noting that we had been waiting for hours for Nondumiso's arrival and that we still had to go costume shopping. Abby complained that my then supervisor was unfair, inconsiderate and unprofessional. We then decided to call our animator to make the best of the time, however, the phone call was cut short as Nondumiso arrived to dismiss my cast and me. We thus ended rehearsal and Nondumiso and I discussed under her supervisory

[29] Other rehearsals scheduled as viewings were not recorded due to unforeseen circumstances or were deleted due to participant reshuffles.

direction. From this, we can see that my former supervisor was a source of conflict and discomfort for my cast, my research and me. Since the very first rehearsal, she had nullified the role of food culture in the project, missed multiple viewings, rescheduled viewings and arrived late when she did attend to "view". This resulted in my personal milestones of live food story and installations not being met. It resulted in the delay of the final creative production and thus the final writing process. It further resulted in Artist Participant demotivation and frustration as can be seen by Abby's comments and non-attendance to the next rehearsal.

Rehearsal #3

Allen, Bonolo, Chloé

In this rehearsal Bonolo worked as the cameraman as I tried to choreograph a monologue I had written in a previous rehearsal. The choreography was not working, it was animalistic and predatory, yet the monologue was not. Allen then recited his monologue as I continued failed choreographic attempts. Allen and I continued to run lines, learning the script which developed from our reflections in previous rehearsals into monologues, finding emotion and noting transitions. We further found the lighting palette for the performance and worked on staging and spatial elements. No new themes arose and Abby was not present.

Rehearsal #4

Abby, Allen, Bonolo, Chloé

The group set up for a tech rehearsal, equipped with a mic, full sound, chalk handprints and footprints on the walls, floors and surfaces of the theatre. Herein we explored and discovered the overarching sound elements of the production using freestyle, scat, improv and songwriting. We used visualisation as a focus technique and Abby demoed a second monologue that I had asked her to prepare. Its themes were dense with phenotypic reference, its praise and personal uniqueness. It rang superficial, so it was discarded. The mic proved to be an obstacle onstage and was thus abandoned. I returned to my monologue in search of emotion, however it still carried too much anger. Hereafter we worked on a song I wrote to a backtrack Bonolo and I composed. Hereafter Allen freestyled, referencing a personal and collective need for therapy. Abby, Allen and I further cemented the choreography that had been developing throughout the rehearsals and worked on cues for it. Allen further worked on solo choreography and the transition into the group choreography. The group then played

with time, levels and orientation in the choreography. Hereafter we ran the entirety of the show material we had.

The Ouma and young Chloé conversation was the first scene. Herein themes of the Rainbow Nation, culture lost to stereotype, brainwashing, skin colour and shade, pride in one's colour, nature and its unpredictability, variation, kindness, ownership, land, community, creativity, heritage, memory, recycling, origins, language barriers, lies and secrets, collection and dispersal and indoctrination were mentioned. As the pair spoke Allen could be seen hunting and preparing an animal for food.

In this rehearsal we saw the power of creative collaboration and improv. As Abby, Allen and I ran choreography, we all participated in troubleshooting. Allen still held his role as choreographer, but he was mindful to incorporate all feedback and was very considerate of suggestions, while still maintaining his focus in delivering a substantial product worthy of Performance. During the conversation between Ouma and young Chloé, I incorporated my injury into the scene and Abby played with elderly person tropes. The rehearsal had beautiful moments. Herein, Abby and I had healing moments wherein, through character, we could have hypothetical conversations with grandmothers we never had the opportunity to have.

Rehearsal #5

Abby, Allen, Bonolo, Chloé

The stage was set, equipped with chalk hand and footprints, projector and lighting. Abby, Allen and I ran our choreography under a 2D projected animation. The animation portrayed themes of rock art figures living mutualistically with their environment, before being invaded and consumed by outsiders like animals. Abby, Allen and I streamlined the choreography through gesture and spatial orientation. My lack of physical intelligence was evident here through my understanding of the body and its movement. I made an executive decision to dim the lights to near-darkness to experiment with mood, irrespective of how it might blind the camera recording. As such, upon review of the footage, some of it was just audio.

During the break, Abby, Allen and Bonolo explored freestyle over a Hip Hop backtrack produced by Allen and Bonolo. This developed group morale. Light-hearted themes about my dog blooming like a flower arose. We then ran the Ouma and young Chloé scene using improv, with one of my original compositions playing in the background. Herein arose themes of assumption, stereotype, transformation, recycling, environmental mutualism, experience and handwork. We further experimented with levels, placing Ouma on a chair. I

reduced the volume and changed the lighting shortly after the scene started. We also perfected leaving the stage in this scene. We had some difficulty transitioning into Allen's solo scene. We then agreed to using a whistle cue, specifically one that did not offend women. Abby, Allen and I then performed the choreography perfectly without hiccup.

We then ended the rehearsal and I debriefed the team. I asked Abby to revisit a recorded conversation between Xoma and me to remind herself of the mutualistic relationship between humans and nature which was almost spiritual. We cemented that the choreography between Abby, Allen and me was one of resilience and hunting. The debrief had spiritual and environmental undertones stressing an ancestral connection to the environment. I further noted the need for transitions between monologues and a possible change in the order of monologues. Allen then reminded me that we had forgotten to eat and so the group would have to eat the food on the way home. All themes present in this rehearsal were relevant to the fieldwork and the greater research project.

Rehearsal #6

Full Dress and Tech Run Viewing

Abby. Allen, Bonolo, Chloé

The first scene used my original production, *bells* as a backtrack. It uses chiming bells, heartbeat-like kicks and loud cymbals crashing. The light was an orange-purple colour. Ouma and young Chloé conversed about hunting and *perlemoen* shells, while Allen could be seen hunting onstage. A loud knock was heard resulting in Ouma and young Chloé exiting the stage in a panic. This transitioned into Allen's solo which used my original composition *Nobody Likes Me* which uses choral fusion and irregular bass drum rhythms. Allen cued Abby and me to the stage and we performed the choreography seamlessly, Allen and I ran offstage at the end of the choreography leaving Abby alone. The music cut and the light transitioned to become slightly more purple. Abby recited her monologue about responsibility and accountability. The animations projected over her body situated her silhouette in the story of the rock art people who had now developed to include a 2D/3D hybrid animation looped with the 2D animation. The 2D animation told a story of hunting and environmental mutualism, while the 2D/3D hybrid animation spoke of peace, conquest, colonial invasion and indutrialisation.

As Abby's monologue ended the light became more blue-purple and Allen entered with a barstool which he knelt behind and prayed his monologue over. The stage was still, but Allen

and Bonolo's original beat played quietly as Allen spoke, adding rhythm and cadence to his speech. As Allen exited the stage, I entered from the opposite side transitioning into my monologue. Herein, I used repetition to loop phrases and affect mood. As I spoke, Allen and Abby walked spectrally, stopping and starting at their own pace and rhythm. I left the stage and the light transitioned as young Abby, young Allen and young Bonolo played a children's game. The boys made fun of young Abby's appearance causing her to swear at them and end the game to be left alone onstage. The light transitioned to deep blue-purple and young Abby sang *Appels in My Kop*[30] to self-soothe. I, as young Chloé, joined Abby in song whereafter she transformed into Ouma and went to rest (died). As young Chloé, I left the stage to return as myself and cover Ouma with a grass mat. Bonolo and my original composition played as I walked around the body and sang the song written for the Performance. Allen and Abby walked spectrally, as before. Bonolo entered the stage to deliver his verse, incorporating floor choreography. I joined Allen and Abby in their ghostly walk, moving around the stage. Our silhouettes interacted with the rock painting people as well as the hand and footprints on the walls and floors. As Bonolo ended his verse, the cast joined together in song, harmonising and adlibbing to the motif. We then banded together and took a bow to end the show.

Performance

The performance can be viewed at https://drive.google.com/drive/folders/1-IsadnauAT8R7wERHWAqhZyfgoVN0b1L?usp=sharing

Abby, Allen, Bonolo, Chloé

The stage was fully set, equipped with sound, lighting, chalk hand and footprints on the stage left wall, a colourful painting of orbs, a vision board with *Khoi* and *coloured* people on it, and projections. The theatre space had been reoriented so that what was traditionally its cyc-wall became house left, the P side became the cyc-wall and the OP side, a seating space. This set left Bonolo consistently exposed in the Sound box under the projection of the rock painting people. The animations had now gained a fully 3D animation, a more complete version of the 2D/3D hybrid animation. The three animations looped continuously throughout the show, locating the viewers and cast in the digital age through the play/pause/ffwd buttons appearing between the three animations. The floor was bare except for Abby and me, who sat slightly upstage centre-right on a pink grass mat. The cast set up various chalk stations at the corners

[30] *Appels in My Kop* is a children's song/game with movements. It is often learnt and sung by young *coloured* children.

of the theatre so that each member could chalk her/his feet before entering the stage, to eventually cover the floor with chalk footprints.

Ouma[31] sat with young Chloé telling her stories over a *perlemoen* shell. Allen could be seen onstage hunting a *bok* [32]. This was ironic as Ouma complained about the youth no longer understanding handwork. A knock interrupted the conversation and Allen exited the stage. Ouma and young Chloé then ran offstage together with the shell and grass mat. The scene expressed themes of handwork, nature-human mutualism, incomplete and biased history taught in schools, genocide, identity loss, fear and secrecy. The music changed to *Nobody Likes Me* as Allen re-entered the stage to perform his solo. His movement looked like a calculated regurgitation, pulsating and writhing his body into action. He performed complex body movements such as rolls and jumps incorporating generic dance fusion, hybridising Contemporary, Hip Hop, Krump and Indigenous South African dance styles. Allen reoriented himself often, making use of the space and the viewers' angles. Allen whistled and Abby and I entered the stage to Perform our choreography.

The choreography began out of synch and out of time, before quickly correcting itself and continuing to completion without hiccup. Hereafter Allen and I left the stage and the lights became more purple. Abby used silence and loudly aspirated breath to begin and end her monologue. The monologue recognised themes of knowledge, accountability, responsibility, physicality, spirituality, empowerment and participation. As Abby Exited the stage, the light became slightly more yellow-orange. Allen and Bonolo's original musical production played as Allen entered the stage, he mimed cleaning a grave. He sipped a liquid before spitting it out and sprinkled tobacco before beginning his monologue. The themes of Allen's monologue were consistent throughout the process. Before leaving the stage, he sipped a liquid, poured it out and spit.

The music changed to *bells*[33] as I entered from the opposite side, dragging a chair to sit on. The chair scraped, screeched and creaked as it dragged across to the centre of the stage. I sat with my profile facing the audience and moved little as I recited my monologue. Shortly after beginning, Abby and Allen entered the stage, walking spectrally, stopping and starting in a grid. The did not engage with each other or me. The scene carried themes of crochet, secrets,

[31] Ouma was one of Abby's characters based on an archetypal grandmother figure.

[32] *Bok* is an Afrikaans word referring to antelope.

[33] *bells* is one of my own musical productions.

repetition, families, chaos, exposure and ammunition. I dragged the chair offstage as Allen and I both exited the stage from our respective wings of entry.

Young Abby, alone onstage, ran playfully and scoured the distance. *Tribal Restressing*, my original composition begins to play. It has nursery rhyme like rhythms and melodies using pitched hollow percussions with a nostalgic almost 8-bit sound while maintaining a pan Afro-fusion feel. Young Allen and young Bonolo joined young Abby onstage and played a children's ball game. The boys teased young Abby and mocked her appearance, calling her *Khoi* specific racial slurs frustrating young Abby. Young Bonolo became bored and decided not to play and left the stage to sit at the sound board. Young Allen tried to console young Abby but she swore at him and told him to leave her alone as she walked centre stage left to sit down. As young Abby swore the music went silent. Hereafter young Allen walked downstage right and pondered in silence. This scene carried themes of sexism, racism, featurism and colourism.

Suddenly, my voice broke the silence from the theatre stairs, I could not be seen. I delivered a monologue out of sight. The monologue documented themes of diverse skin tones, displacement, forsaking environmental mutualism, critical judgement from extraracial authorities, self-belonging, loss of innocence, empathy for those lost in colonial genocide and slavery, repeated failure to connect with others, resilience, survival and anger about unwarranted social assumptions.

As I spoke, Allen and Bonolo congregated where Abby sat, all grown now, and began a mimed dispute revolving around a mirror. Bonolo tried to return the mirror to Allen and Allen refused to accept it. This turned into a physical fight between the two which allowed Abby to steal the mirror from under them, resulting in all the visible characters fighting for ownership of the mirror. To resolve the issue, they decided to bury the mirror, but Allen grabbed it and took off, resulting in a chase on and then offstage. As they exited, I appeared alone onstage to angrily complete the monologue. Before the monologue's completion, Bonolo and Allen re-entered the stage. Allen held the mirror as victor while Bonolo curled in pain. As silence took the stage, we exited. Herein themes of low return on investment, materialism, loss of community, internal conflict, vanity, opposition, negotiation, agreement, betrayal, education, mourning and chasing arose. As the skit played out, the projections over the bodies onstage animated and complicated the themes of the animation, thus situating the rock painting people as participants and witnesses to the dispute.

Hereafter Abby entered the stage appearing to have head pain, hyperventilating and breathing heavily. As young Abby she sang *Appels in My Kop* as her shadow moved across the projection showing high-rise buildings. The light became purple-blue and I, as young Chloé entered the stage to join her in song. Abby transformed into Ouma who became tired and lay down to rest (died) while telling young Chloé to remember my roots. Hereafter, I, grown now, covered her with a grass mat and spoke a eulogy. The eulogy covered themes of incomplete stories, fractured yet scaffolding lineage, spiritual connection with the land, acknowledgement of the subjectivity of personal truths and weaving identity despite it.

Hereafter, Bonolo and my original composition played and I sang as Allen and Abby walked spectrally. My verse carried themes of Nomadism, getting lost, disappearing wildlife, anxiety, external frustrations with the truth, dispersal, traditional plant medicine, spirituality, hopelessness, spinning and personal frustrations with outsider assumptions. Bonolo then rapped his verse which carried themes of sacred geometry, socio-economic inequality, resilience, frustration, honesty, touch, fantasy, technological intervention and physical health. As Bonolo completed his verse he arranged himself among Abby, Allen and me. Our walking evolved into all the onsite Artist Participants walking in a circle as they repeated the musical hook, adlibbing and harmonising. The circle slowly opened up into a line facing the seating area, the cast held hands and took a bow.

Discussion and Conclusion

Using the metaphor of nomadism:

1. This research sought to reveal how shame has been and continues to be transcended by people formerly and currently classified as *coloured*, through their self-definition and self-representation.

   During the fieldwork, it became apparent that Story, art and memory had become ways of transcending shame. Acceptance, religion and rebirth were other ways. Through Story, indigenous legends could be honoured as well as the memory of people who were part of various struggles, i.e., colonialism, slavery and Apartheid. This was shown through the fieldwork participants' multiple references to Herrie[34] Die Strandloper, legalised hunting of indigenous people and the imprisonment of

[34] A Khoi chief, interpreter and translator who often worked for the Dutch and English, later waging war against Dutch settlers.

indigenous activists like Dawid Stuurman[35].

Memory allowed participants to access parts of themselves and their heritage that were untouched by textbooks. Memory took *us* into the homes of *our* ancestors and the hearts of *our* family. Herein, *we* saw evidence of the cultural practices *we* inherited from our indigenous lineage. *We* also found survival tools in our memory, passed down for generations. The arts became a way to express identity beyond stereotype. The arts were used to spread awareness and reach the masses. I interacted with many *coloured-Khoisan* rappers (e.g. Griep and Layton (2023, pers. comm., September; October)) who felt they were using their music to illuminate the youth. Herein, the rappers shared official, unofficial and community memory through their music, recounting stories of slavery, activism and heritage. These rappers situated themselves in the Indigenous Paradigm using rap as orature to communicate at a grassroots level. This is also a key element to PaR which recognises that the word alone cannot express complex experiences faced by the formerly oppressed (Conquergood, 2002). During Fieldwork I further conversed with some of the elders who were involved in community-building youth arts and culture initiatives. This further resonates with active citizenship (Boal, 1985).

Acceptance involved embracing the label *coloured*, herein, *coloured* people understand that their label, while manufactured, does contain within it a culture. Ricardo, from the Fieldwork, embraces African identity however he understands that because of the country's political history he may always be seen as a *coloured.* This resonates with me personally as while I identify as African, the world will always see me as *coloured* and because of my *culture* they are not necessarily wrong. As such, the research brought me my own acceptance of my *coloured* identity, because while the label may contain and box in one's identity, it may similarly protect one. What was made clear by my varying *coloured* identified participants was that a knowledge of *our* own history is of utmost importance. This history goes back further than apartheid, slavery, colonialism and foreign trade. It is essential for *our* memory and psyche to have space for possibility and understanding of *our* heritage. Inheritance is

[35] A Khoi chief and political activist who fought against Dutch and British colonialists and was later exiled to Australia where he died.

more than physical; it is environmental, psychological and psychic too. I have heard this in my own personal life with my own psychiatric journey. We can inherit predispositions for maladies of the mind too (Catalin & Mihai, 2021), that is why when you enter a psychiatrist's office for the first time, you are asked about your immediate family's history of mental illness. If we can live with an understanding of the traumas we may have inherited, we might be able to move together with purpose.

It is not sustainable to live according to the stereotype, it may be valuable to understand its origins in order to beat it. Intermedial arts engagement and storytelling can be used as a vehicle for sharing and unpacking colonial trauma. This was evidenced by Debra Roberts and Sandra Green's responses to participating in the Fieldwork conversations and engaging me through Storytelling. Both women said they felt relieved and lighter as if they had just attended therapy (D. Roberts, 2023, pers. comm., October; S. Green, 2023, pers. comm., October).

2. This research sought to explore how dispersed rhizomatic groups may come to similar standpoints on identity.

A mindset of active citizenship and engagement in one's own liberation was noted by Fieldwork Participants who spoke about responsibility as well as those in leadership positions. This relates directly to Theatre of the oppressed which encourages citizen participation (Boal, 1985). Furthermore many *Khoi* identifying fieldwork participants spoke of N!au naming ceremonies to reclaim their *Khoi* heritage. This can be seen as a ritual performance used as a rite of passage for a transitional phase in life (Schechner, 2003). In this case the transition is reclamatory and socially transformative with impacts on identity formation.

Furthermore, Artist Participants all found common ground through performing and digital arts. During rehearsal breaks, we would often freestyle and bond over our work in the arts. The arts became a space that freed Artist Participants to become critical in the art they created. During rehearsals Artist Participants viewed fieldwork data and had to reflect on it through embodied play. While this helped develop character, dialogue and monologue, Artist Participants reflected on their own experiences in relation to the stories they heard. Through this they recognised similarities to their

own stories and often found that they agreed with Fieldwork Participants. This showed Intermedial arts engagement as a method whereby dispersed Rhizomatic groups found common ground in identity. The artist participants felt deeply connected to many *Khoi* and *coloured* indentifying fieldwork participants, due to their own ethnic and historic relations with both groups. This shows intermedial arts as a vehicle for identity reconciliation, empathy and transformational art.

3. This research sought to use Intermedial practices to inquire about, and enrich the development of alternative discourses and lifestyles that add to an ever-evolving neo-indigenous knowledge system.

   During Fieldwork, I inquired and collected data through the use of audio/visual recording and recorded conversation. Hereafter, Artist Participants viewed and unpacked some of the data they saw using dance, poetry, monologue, songwriting, composition, acting and animation. Here, I saw how layers of meaning could be built by sharing the material interculturally and reflecting on it artistically. Here, I unintentionally found Intermedial arts as a way to facilitate crosscultural learning which in turn expanded my understanding of *coloured* people through hearing and witnessing extracultural reflection. This also expanded my understanding of my Artist participants' cultures through the similarities and differences we reflected on. Intermedial arts acted as a way to situate Artist Participants experientially, through smells, sounds, sights and flavours. As such, Artist Participants could get a feel for the interests and practices of Fieldwork Participants which helped them develop character, story, dialogue, song and choreography for the performance. Here, Intermedial arts acted as a tool for critical thought, participation and activism as in Theatre of the oppressed (Boal, 1985).

   What was revealed to me is that education in The Cape seems to be diferent from education in Gauteng. What seems to be common knowledge in Cape Town about the indigenous people are things I had never heard before my journey there. I never knew

about The Big Six[36] or the Three Heads of "slaves" displayed. I do not know where Fieldwork Participants learnt this information, but many of them had it. If it had been taught in schools it would make sense, but also if it had not. I think the geographical closeness to these historic events might turn them into Legends of the Land, as such public memory and a heritage site respectively.

4. In its essence, this research sought to braid the frayed ends of my unravelled identity, fractured through space, time, colony, triumph and slavery.

   Nothing can braid the frayed ends of my unravelled identity. The nature of my heritage has been intentionally buried by both coloniser and native. It may not be possible to trace it back. One cannot share information one has no access to. One cannot tell what one does not know. One cannot know what one has been forbidden from knowing. To find any information about the skull collections so openly spoken about by many Fieldwork Participants, I had to scroll through multiple pages on Google Scholar. Something about it felt intentional, like SEO to manage the perceptions of our current views on our South African Colonial past.

   Ancestry tests also only give a partial story, their accuracy varies. Many people who have taken more than one of these tests have received percentages that do not match, we can see this easily on YouTube. This means that either specificity/accuracy in determining ancestry does not matter or that there is not enough data to accurately trace it. There is also the relationship between the genotype and the phenotype to be considered. Herein, the genotype contains information resulting in the phenotype, however, one specific genotype can manifest as a range of different phenotypes (Davila-Velderrain & Alvarez-Buylla, 2014). This means that the information contained within the genes will not always be expressed uniformly, this means that some phenotypes will not show which genes contributed to their resulting expression. Some genes may be visibly absent in the phenotype presented due to the gene's genetic activity. Genes which are active are more likely to show up in testing than

[36] The Big Six historically contained the traditional South African Big Five animals as well as the indigenous Khoi and San. Hunting permits could be acquired by sport hunters to hunt the Big Six (X. Aob, 2023, pers. comm., October).

those that are not.

While my identity may be fractured, the research assisted in consolidating my *coloured* identity. Intermedial arts helped me communicate with *coloured* people who, like me, celebrate the multiplicity of their heritage and identity. I was further able to use Intermedial arts to unpack and reflect on my own and others' *coloured* identities in a way that actively engages the senses. Intermedial arts acted as a vehicle to foster intercultural relationships as demonstrated by the artist participants. As such, it became a space wherein I could explore and establish my own identity through self-representation and re-memory. Herein I remembered and re-membered my experiences during the Fieldwork and my life experience, reframing secrecy as a tool for protection and preservation instead of just a device of the ignorant.

5. I sought to traverse my own *coloured* existence through locating the traces of the contradictory diasporic fractals that make up the whole.

Intermedial arts allowed me to explore in ways I would not usually. During the Rehearsal Phase, the Artist Participants and I used improv as a response to recorded media to reflect. Herein, I was allowed the opportunity to re-member a grandmother I never had the opportunity to get to know and ask her questions about my identity. While the response was derived from the words of Fieldwork Participants, I was able to reconcile my own identity and accept myself as *coloured* despite my previous distaste for it.

Experimenting with performing arts explorations, retelling and consolidating the Stories of others and me repeatedly, over different media allowed me to understand my difficulty with my identity to be one of displacement. I further found that the layers of media allowed multiple stories to be told at once. This further helped me consolidate my identity and reality as my *colouredness* locates me within the hybrid, as with the music, performance, animation and dance styles of the performance. None of it was particularly pure, yet the intermediary position alone tells a story. The animations got progressively more detailed as the process went on. The choreography and speech became clearer, however, the production remained episodic.

The nature of the rehearsals inspired me to partake in continuous experimentation which resulted in me experimenting with the *Afrikaans* language. I seldom speak Afrikaans and yet the work called me to sing in the language of my parents. Through Intermedial arts experimentation, my discomfort with *Afrikaans* fell away, revealing an opportunity for identity reconciliation and personal transformation.
During Fieldwork, I managed to collect identity copies of my paternal grandmother, I also inspired the rediscovery of a portrait of my paternal great-grandparents. I was further gifted my maternal great-great-grandmother's original ID. These were the effects of the research I was doing, even though my family were not participants. The change in their attitude from previous years was noticeable. I had inquired with them for years before about our heritage and they always seemed to know very little, but now, since I was assigned by the university, they seemed to know more and wanted to contribute more. This is just an example of how much people want their stories to be heard through their own contexts.

I have centuries, if not millennia of secrets to get through in order to find this root I was chasing. I knew the root never existed, hence I moved towards a Rhizome. I do not know if the Rhizome was explored enough. Though, in hindsight, the seeming haphazard nature of the research design was very similar to that of the Rhizome. The connections are scattered and the relationships do not always line up neatly, but they are there, irrespective of their contents.

Conclusion

In conclusion, Intermedial arts through Performance as Research can assist in expanding on *coloured* identities by creating a dynamic space for reflection which engages the senses. This can assist in fostering intra- and intercultural relationships using embodied practices as re-memory. Intermedial arts through Performance as research acted as a method whereby the Indigenous Paradigm could document orature, craft and performance as valuable knowledge. Performance as Research using Schechner's definition of Performance allowed the research to recontextualize what is valued as Performance. *Coloured* identity embraces Intermediality due to the strategic manoeuvring of identity in various spaces. Intermediality further embraces the concept of *coloured* due to its hybrid nature and potential for transformation. The limitations of the study included having to recast thrice, managing interpersonal relationships when cast members and university administrators became complacent,

navigating administrative issues with venues being double booked, drawing boundaries with participants without seeming rude and navigating shadowing a person who is far more experienced than I am, but does not understand my field. The work needed me to be able to be adaptable and reflexive with the ability to think and act on my feet.

Ethical Considerations

Throughout the research I ensured that all participants were comfortable and understood the project. I ensured that each participant read the participant information sheets. Fieldwork Participants and Artist Participants received different consent forms. Participants were allowed to sign the forms under any name they chose. During Fieldwork, I contributed to food and transport as needed. During rehearsals, I ensured that every participant could get to and from rehearsal safely and had a meal. I also assisted with accommodation for the time where necessary. During Fieldwork, I made sure to not record video footage of Auntie Rossie as per her request and intervened when Bradley tried to point the camera at her. Furthermore, I accepted Bradley's Whatsapp Voice Note recording of him giving verbal consent instead of having him sign a consent form as it had become impractical. I did not need to use the Afrikaans documents proposed for ethics as all participants spoke and understood English. Unfortunately, I was unable to anticipate the mental, emotional and physical toll the research would take on me. There were many times when I was frustrated to the point of illness and mental shutdown.

I did not account for the fact that a participant may make romantic and sexual advances towards me and then insist on spending more time than necessary for the research with me. At one point I had to speak to my Fieldwork host, Bradley about asking one of his friends to stop inviting himself to my meetings with other Fieldwork participants as he had already made his contribution. This particular participant continued to contact me until October 2024 when I bluntly asked him to leave me alone after months of avoiding his calls and ignoring his messages. This made reviewing and writing about certain Fieldwork footage difficult as it became a trigger for the unwanted contact. In future, I would travel with my team to avoid being put in socially and professionally uncomfortable situations. I feel that if I had taken this step I would have been better protected both physically and emotionally. Unfortunately the research required that participants could not be paid for their contributions and as such, it felt impractical to hire a technical and security team.

Bibliography

Abrahams, S., 2025. *About District Six.* [Online]
Available at: https://www.districtsix.co.za/about-district-six/
[Accessed 01 10 2025].

Akindes, F. Y., 2015. Rhizome. *Key Concepts in Intercultural Dialogue,* Issue 67.

Alexander, M., 2025. *South Africa Gateway.* South Africa's Population. [Online]
Available at: https://southafrica-info.com/people/south-africa-population/
[Accessed 18 September 2025].

Aliyeva, H., 2024. History of Choral Music: From the Middle Ages to Modern Choirs. *German Internation Journal of Modern Science,* Volume 84, pp. 5-6.

Anon., 2024. *South African History Online.* Hangberg, Hout Bay. [Online]
Available at: https://www.sahistory.org.za/place/hangberg-hout-bay
[Accessed 18 October 2024].

Aob, X., 2023. Conversation with Chloé Erasmus, October.

Baron, L., 2023. Conversation with Chloé Erasmus, October.

Barrow, J., 1801. *An Account of travels into the interior of Southern Africa in the years 1797 and 1798.* 1 ed. London: T. Cadell, Jun & W. Davies.

Bauman, Z., 2004. Culture and Management. *Parallax,* 10(1), pp. 63-72.

Bleek, W. & Lloyd, L., 2007. *The Digital Bleek & Lloyd.* Contributors. [Online]
Available at: http://lloydbleekcollection.cs.uct.ac.za/xam.html
[Accessed 19 October 2024].

Boal, A., 1985. *Theatre of the Oppressed.* reprint ed. Theatre Communications Group.

Bonduriansky, R. & Day, T., 2009. Nongenetic Inheritance and Its Evolutionary Implications. *Annual Review of Ecology, Evolution and Systematics,* Volume 40, pp. 103-125.

Bruhn, J. & Schirrmacher, B., 2022. Intermedial Studies. In: J. Bruhn & B. Schirrmacher, eds. *Intermedial Studies An introduction to Meaning Across Media.* New York: Routledge, pp. 3-27.

C, S., 2023. Conversation with Chloé Erasmus, October.

Carlson, M., 2015. Postdramatic Theatre and Postdramatic Performance. *Brazilian Journal on Presence Studies,* 5(3), pp. 577-595.

Catalin, P. C. & Mihai, O. I., 2021. *Psychic Development of The Child: Psychological, Hereditary, Factors, Environment.* Oradea, INTCESS.

Cenedese, M.-L., 2018. (Instrumental) Narratives of Postcolonial Rememory: Intersectionality and Multidirectional Memory. *Storyworlds: A Journal of Narrative Studies,* 10(1-2), pp. 95-116.

Chatterjee, T., 2015. Forgetting To Remember or Re-membering to Forget? The Trope of Cultural (Re)Memory in Toni Morrison's Beloved. *Galaxy: International Multidisciplinary Research Journal,* 4(IV), pp. 150-156.

Chilisa, B., 2012. *Indigenous Research Methodologies.* Los Angeles: SAGE Publications Inc.

Chilisa, B., 2020. *Indigenous Research Methodologies.* 2 ed. Los Angeles: Sage.

Clarke, S., 2008. Culture and Identity. In: *The Sage Handbook of Cultural Analysis.* s.l.:Sage Publications, pp. 510-529.

Conquergood, D., 2002. Performance Studies: Interventions and Radical Research. *The Drama Review,* 46(2), pp. 145-156.

Dampies, L., 2023. Conversation with Chloé Erasmus, October.

D'Andrea, A., 2006. Neo-Nomadism: A Theory of Post-Identitarian Mobility in the Global Age. *Mobilities,* 1(1), pp. 95-119.

Davids, K., 2023. Conversation with Chloé Erasmus, October.

Davids, R., 2023. Conversation with Chloé Erasmus, October.

Davila-Velderrain, J. & Alvarez-Buylla, E. R., 2014. Bridging Genotype and Phenotype. In: M. Bénitez, O. Miramontes & A. Valiente-Banuet, eds. *Frontiers in Ecology, Evolution and Complexity.* Mexico City: CopIt-arXives, pp. i-15.

Dennill, B., 2024. *Participate.* Theatre Interview: Jennie Reznek – Magical Myths, Or Investing In An Inventor. [Online]
Available at: https://www.brucedennill.co.za/2024/11/06/theatre-interview-jennie-reznek-magical-myths-or-investing-in-an-inventor/
[Accessed 12 November 2024].

Dewey, J., 1983. *Experience and Education.* 1 ed. New York: Touchstone.

District Six Museum Director, 2021. Conversation with Chloé Erasmus, October.

Domingo, S., 2023. Conversation with Chloé Erasmus, October.

Editors, 2017. *Biology Dictionary.* Rhizome. [Online]
Available at: https://biologydictionary.net/rhizome/
[Accessed 14 April 2023].

Erasmus, B., 2023. Conversation with Chloé Erasmus, October.

Erasmus, Z. & Pieterse, E., 1999. Conceptualising Coloured Identities in the Western Cape Province of South Africa. In: M. Palmberg, ed. *National Identity and Democracy in Africa.* Cape Town: Human Sciences Research Council and Mayibuye Centre of the University of the Western Cape, pp. 167-187.

Everitt, C., 2025. *Chase Everitt International Property Group.* Walmer Estate. [Online]
Available at: https://www.chaseveritt.co.za/area-profiles/cape-town/walmer-estate/#overview
[Accessed 1 October 2025].

Fataar, R., 2023. Conversation with Chloé Erasmus, October.

Fisher, K., 2023. Conversation with Chloé Erasmus, October.

Fleishman, M., 2012. The Difference of Performance as Research. *Theatre Research International,* 37(1), pp. 28-37.

Freire, P., 1970. *Pedagogy of the Oppressed.* 1 ed. New York/London: Continuum.

Gqola, P. D., 2010. *What is slavery to me?.* 1 ed. Johannesburg: Wits University Press.

Green, S., 2023. Conversation with Chloé Erasmus, October.

Griep, C., 2023. Conversation with Chloé Erasmus, October.

Grimson, A., 2010. Culture and Identity: two different notions. *Social Identities,* 16(1), pp. 61-77.

Gupt, B. N., 2015. Memory as a Narrative Device in Toni Morrison's Beloved. *International Journal of English, Literature, Language & Skills,* 4(2), pp. 26-29.

Hall, S., 1990. Cultural Identity and Diaspora. *Colonial Discourse and Post-Colonial Theory,* 01 01.pp. 392-403.

Hall, S., 1997. *Representation Cultural Representations and Signifying Practices.* 7 ed. London: Sage Publications.

Harrison, R., 2009. What is Heritage?. In: R. Harrison, ed. *Understanding the Politics of Heritage.* London: Manchester University Press, pp. 5-42.

Harrison, R., 2010. Heritage as Social Action. In: S. West, ed. *Understanding heritage in practice.* Manchester : Manchester University Press, pp. 240-276.

Herman, G., 2023. Conversation with Chloé Erasmus, October.

St Helena Public Service Jobs. 2025. *People.* [Online]
Available at: https://sthelenapublicservicejobs.sh/people/
[Accessed 18 September 2025].

Johnson, V. D., 2016. Coloured South Africans: a middleman minority of another kind. *Social Identities,* 23(1), pp. 2-23.

Kalua, F., 2017. Intermediality: A Paradigm for African Identity in the Twenty-First Century. *Journal of literary studies,* 33(1), pp. 24-41.

Kattenbelt, C., 2010. Intermediality in Performance and as a Mode of Performativity. In: S. Bay-Cheng, C. Kattenbelt, A. Lavender & R. Nelson, eds. *Mapping Intermediality in Performance.* Amsterdam: Amsterdam University Press, pp. 30-37.

Khuluvhe, M. & Gwantshu, W., 2024. *Fact Sheet,* Pretoria: Department of Higher Education and Training.

Kola, A., 2024. Conversation with Chloé Erasmus, January.

Laera, M., 2014. Theatre and Adaptation: Return, Rewrite, Repeat. In: M. Laera, ed. *Introduction: Return, Rewrite, Repeat: The Theatricality of Adaptation.* London: Bloomsbury, pp. 1-17.

Lawrence, M., 2023. Conversation with Chloé Erasmus, October.

Leader, B., 2023. Conversation with Chloé Erasmus, October.

Le Roux, S., 2002. Die Kaapse Briewe van Lady Lucie Duff Gordon (1821-1869). *South African Journal of Cultural History,* 16(2), pp. 25-45.

Lodewyk, P., 2023. Conversation with Chloé Erasmus, October.

London, L., 1999. Addressing the legacy of the Dop System: Tackling alcohol abuse among South African farm workers. *Urban Health and Development Bulletin,* 2(1).

Maasdorp, T., 2023. Conversation with Chloé Erasmus, October.

Makhumula, C., 2017. The Politics of Intermediality in African Theatre Contexts. *Intermediality,* Issue 30-31.

Mambrol, N., 2016. *Literariness*. Home: Judith Butler's Concept of Performativity. [Online]
Available at: https://literariness.org/2016/10/10/judith-butlers-concept-of-performativity/
[Accessed 28 March 2023].

Masia, L., 2024. *South African Government Official Information and Services.* South Africa Connect. [Online]
Available at: https://www.gov.za/blog/south-africa-connect
[Accessed 18 September 2025].

McDowell, S., 2008. Heritage, Memory and Identity. In: B. Graham & P. Howard, eds. *The Ashgate Research Companion to Heritage and Identity.* Aldershot: Ashgate, pp. 37-53.

Morris, A. G., 1987. The Reflection of the Collector: San and Khoi Skeletons in Museum Collections. *The South African Archeological Bulletin,* 42(145), pp. 12-22.

Mushomba, A., 2023. Conversation with Chloé Erasmus, July.

Nelson, R., 2008. After Brecht: the Impact (Effects, Affects) of Intermedial. *Intermediality,* Volume 12, pp. 31-47.

Nelson, R., 2013. Introduction: The What, Where, When and Why of 'Practice as Research'. In: R. Nelson, ed. *Practice as Research in the Arts*. London: Palgrave Macmillan, pp. 3-22.

Nibbelink, L. G. & Merx, S., 2010. Presence and Perception: Analysing Intermediality in Performance. In: S. Bay-Cheng, C. Kattenbelt, A. Lavender & R. Nelson, eds. *Mapping Intermediality in Performance.* Amsterdam: Amsterdam University Press, pp. 217-229.

O'Neil, A., 2023. Conversation with Chloé Erasmus, October.

Percival, R., 1804. *An account of the Cape of Good Hope : containing an historical view of its original settlement by the Dutch, its capture by the British in 1795, and the different policy pursued there by the Dutch and British governments.* London: C & H Baldwin.

Philander, L. E., 2010. *An Emergent Ethnomedicine: Rastafari Bush Doctors in the Western Cape South Africa.* The University of Arizona.

Phillips, R., 2023. Conversation with Chloé Erasmus, October.

Reed, J., 2023. Conversation with Chloé Erasmus, September.

Reed, J., 2023. Conversation with Chloé Erasmus, October.

Reid, A. M., 2014. *Rastas on the Road to Healing.* Cape Town: University of Cape Town.

Ridd, R., 1994. Creating ethnicity in the British colonial Cape: Coloured and Malay contrasted. *Collected Seminar Papers. Institute of Commonwealth Studies,* Volume 48, pp. 51-61.

Ridd, R., 2014. *Commonweal.* Report from South Africa. [Online]
Available at: https://www.commonwealmagazine.org/report-south-africa
[Accessed 1 October 2025].

Riesch, R. J., 2005. Hip Hop Culture: History and Trajectory. *Research Papers,* Volume 32, pp. 1-33.

Roberts, D., 2023. Coversation with Chloé Erasmus, October.

Roberts, K., 2023. Conversation with Chloé Erasmus, October.

Rogers, C., 1969. *Freedom to Learn.* Columbus: Charles E. Merrill.

Ruiler, J., 2023. Conversation with Chloé Erasmus, October.

Rusu, M. S. & Kantola, I., 2016. A time of meta-celebration: Celebrating the sociology of celebration. *Journal of Comparative Research in Anthropology and Sociology*, 7(1), pp. 1-22.

Seria, B., 2023. Conversation with Chloé Erasmus, October.

Schechner, R., 2003. Ritual and Performance. In: T. Ingold, ed. *Companion Encyclopedia of Anthropology Humanity, Culture and Social Life.* London/New York: Routledge, pp. 591-612.

Schechner, R., 2013. What is Performance?. In: S. Brady, ed. *Performance Studies: An Introduction.* London and New York: Routledge, pp. 22-44.

Schlagwein, D., 2018. *The History of Digital Nomadism.* Sydney, The University of Sydney.

StHelenaIsland.info, n.d. *StHelenaIsland.info.* History. [Online]
Available at: https://sthelenaisland.info/slavery/
[Accessed 18 September 2025].

Magnet Theatre 2024. *Magnet Theatre.* Productions. [Online]
Available at: https://magnettheatre.co.za/production/manje-manje-an-epic/
[Accessed 18 October 2024].

St Helena Tourism. 2025. *St Helena Tourism.* History & Heritage. [Online]
Available at: https://sthelenatourism.com/history-and-heritage/
[Accessed 28 September 2025].

Uranovsky, J., 2024. *Broadway World South Africa.* Review: MANJE! MANJE (AN EPIC) at Magnet Theatre Is a Spectacular Extravaganza of Myth-Making and Retelling. [Online]
Available at: https://www.broadwayworld.com/south-africa/article/Review-MANJE-MANJE-AN-EPIC-at-Magnet-Theatre-Is-a-Spectacular-Extravaganza-of-Myth-Making-and-Retelling
[Accessed 14 November 2024].

Viljoen, R., 2008. "Alcohol and Art": Charles Davidson Bell and his cari-catured images of Colonial Khoikhoi in early nineteenth century Century South Africa. *South African Journal of Art History,* 23(1), pp. 190-202.

Van Sitters, B., 2023. Conversation with Chloé Erasmus, September.

Vardien, F., 2023. Conversation with Chloé Erasmus, October.