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A Tale of Continuity of Dance Heritage among the Ugandan Diaspora Community in Trondheim, Norway

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ABSTRACT

One can argue that *diaspora* and *dance* have a common denomination which is the physical movement of the body in space and time but with different emotional expressions. While diasporans might be living, and settled in a host country, the connection to their home countries either by physical travels, remittance, or phone calls indicates their inextricably continuous attachment to their homes, just as movement is attached to dance. This research was set out to investigate the impact of diaspora on dance heritage practices and transmission of Ugandans in Trondheim, Norway. It necessitated the quest into their lived dance experiences through family visits, football events and parties, to try and address the continuity and transmission of their dance practices. The research was guided by two main questions; How/when do Ugandans perform and continue their dance heritage in Trondheim? What are the notions of dance heritage transmission in the diasporic context? To answer those questions, ethnographic research methods were applied to collect the necessary material for analysis. Nonetheless, some tools of data collection had limitations partly due to the COVID-19 Pandemic restrictions. The concepts of social cohesion, communality and learning in situ as transmission theories were evident on most social occasions which propels the continuity of dance practice and transmission. They propose new models of learning through social interactions rather than the formal processes of cognitive learning.

Key words: *Diaspora, dance heritage, communality, social events, transmission.*

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A Tale of Continuity of Dance Heritage among the Ugandan Diaspora Community in Trondheim, Norway

Preface

As a Ugandan in China, I have experienced the tremendous physical, social, and psychological changes in cultural practises among African immigrants. Time becomes more precious yet scarce, while the physical space to dance diminishes due to economic expectations from their home countries. This subsequently affects the physical practise of dance as well as its heritage and other cultural practises related to it. As a dance researcher, the impact of diaspora on Ugandan immigrants' dance practises was my motivation and a major concern for this study, which is central to the notions of practice, transmission, and continuity in Trondheim.

Dance as a medium of expression carries with it a lot of implicit and explicit meanings, but the change of space, which in this case is migration, affects not only the dance realisation but also the embodied meaning of the movement expressions. Migration, therefore, can be an effect on the practise and continuity of this phenomenon given the various dynamics of the new place, which span from social, political, and economic to the general concept of integration and assimilation. The notion of 'everyone dances' seems more lucid if one performs a dance known to him/her or at least a dance that is identifiable to his ethnicity, tribe, or homeland, which means that individuals absorb movement practises from their environment, which may be deep and basic, or simple and changeable.

The framework for this research was the Ugandan diaspora, which proved to be a fruitful paradigm to apply. First, the community members in Trondheim participated in social events, including football, birthday parties, and other events involving music, dance, and local Ugandan food as a way of forming connections with their homeland. And second, both migration and dance involve the movement of human bodies (Mollenhauer, 2018). Indeed, 'a diaspora perspective was needed to understand not only the nature and development of the migratory flow of Ugandans to Trondheim, but also the ongoing dance heritage and interactions of Ugandans in Trondheim with families back at home and elsewhere in the diaspora' (Keller and Barwick, 2013: 3). With specific reference to

the performing arts, geographer and humanities expert Amanda Rogers suggests that ‘performance can be considered a spatial-cultural practice that grounds transnational flows through embodied action’ (Rogers, 2015:9).

As for continuity of dance heritage in diaspora, some scholars for instance social scientist, Lewis (2015), sports scientist, Ugolotti (2020) and sociologist Diehl et al., (2016), attempt to focus on performing arts and its complexity, especially among Africans in the European diaspora. However, most of the emphasis so far is put on the notions of identity formation, sense of belonging and social integration. These notions are marked by music and dance performances during social gatherings or events, nonetheless, limited scholarly work has been done in ensuring the continuity and transmission of their dance heritage. In Trondheim, for example, with the bustling multicultural and diverse environment, there has been no formal scholarly work done to this effect, that dwells on dance and its continuity among Ugandans. There is a research gap that should be central to concerned entities as Ugandan historian Ssemakula Kiwanuka contends, ‘one of the chief challenges hindering dance practices in the diaspora is the languishing state of its resources. Much of the present sources are oral traditions, which have neither been studied nor recorded’ (Kiwanuka, 1968:27). The lack of archived material challenges changes and continuities due to the deficiency of recorded information and data to act as a point of reference from which the above notions can be determined. This consequently results in individual efforts to foster the practice of their dance heritage in the diaspora, as opposed to communal or collective efforts (Hanna, 1973:167). Moreover, there are many factors at play in the venture of change and continuity of dance heritage in the diaspora. Indeed, as ethnomusicologist Alan Merriam argues, ‘there is no culture that can escape the dynamics of change over time’ (Merriam, 1979:15) implying the different social and economic pressure that the diaspora exerts on immigrants sometimes subsumes their quest to preserve and continue their dance practices. Eventually, the continuity of their cultural practices and norms should be put at the forefront of research to ensure their viability, survival, and safeguarding. As Sylvia Nagginda the Queen of Buganda (2013) states, ‘if you cut your chains, you free yourself, if you cut your roots, you die’. In other words, the need for continuity of one’s dance heritage should be in unison with its practice, transmission, and preservation. It is only then that one’s culture, heritage, and pride of existence can be ensured. With all the complexities of the diaspora, the Ugandan community in Trondheim tends to pride itself in the unity they formed, despite the

differences in religion and divisive home politics. The fact that they can occasionally meet, dine, play, dance, and celebrate together is satisfying enough to call themselves ‘family’.

The dissertation consists of an introduction, five chapters, and a general conclusion. Chapter (I) will illustrate the research motivation, research questions, the scope of the study, literature review, and the theoretical framework. The Chapter (II) aims to address the methodological framework of the study and the related dynamic limitations. Chapter (III) will discuss the fieldwork process and a reflexive ethnographic description of the different moments. It will highlight the unique activities that galvanise Ugandans in Trondheim which are viewed as avenues for communalism with moments of dance realisation and transmission. Selection and presentation of the field material addressing this study will also be enumerated in this chapter. Chapter (IV) will centre on the discussion of research findings specially aiming at ‘the emergence of dance in a living room’. The different anecdotes that draw dance performance and transmission into context will also be discussed, as well as nostalgia as an answer to the hypothetical question of ‘why’ dance in the diaspora. Chapter (V) will entail the movement analysis of the dance sequence as observed during the dance event, using labanotation and choreomusical analysis. Lastly, the dissertation general conclusion that with draws answers to the general research questions will be presented.

CHAPTER I: THE STUDY FRAMEWORK

Introduction

This chapter explains the general research overview while demonstrating the rationale for the study while justifying my spark for undertaking this integral research. The questions of inquiry and objectives are the set parameters for the study. Most significantly, the current literature gaps as discussed in the literature review of this chapter creates a knowledge vacuum that this current study assumes to add to the already existing literature.

1.1 Research Motivation

Being born and raised in Uganda from a peasant but culturally rooted family, dance was and is very pivotal in everyday life. Children’s games, house/garden chores, and even cheering up for a school football or netball team involve dancing. One might wonder what

type of dances these would be. Expressive movements for such occasions were not only folk or traditional dances, but a combination of both folk and contemporary styles created specifically for the occasion, which might not be repeated on another event or day. From a Ugandan perspective, dance is an integral part of life and too central to occupy the daily activities as witnessed almost everywhere in the above-mentioned events and more (Kibirige, 2020). This research was influenced by my lived, travel, and dance performance experiences in different parts of the world. From East Africa to China, and then to Europe. Perceptions and interpretations of dance philosophies determine the localised ways of responding to dance through music.

Starting from Uganda, as in many African countries, dance is mainly an outgrowth of music where people would even dance to rhythmic poems, games, and other celebratory social events (Rostrow 2001; Kitaka 2014; Hanna 2000). In Uganda, when music is played, people respond with dance performances without restraint, and it is quite common for everyone to dance, regardless of age, gender, and status. People dance in the streets, in gardens, at parties, and almost everywhere where music is played. Growing up in such a social environment laid a foundation for my dancing abilities, performance, and appreciation of the importance of the duality of music and dance, as well as the freedom to freely express myself through dancing.

Moving to China, the dance reaction to music extends from individual to community responsibility. Square dancing for example involves females of different age groups, from children to elderly women through what is known as square dances locally termed as *guangchang wu*¹ (Wang, 2015). It is a common phenomenon especially in the early mornings or late evening to come across groups of females sometimes with a few males dancing in public squares, apartment complex compounds or by the roadside. This is usually a spectacular event that attracts big audiences who either just watch the dancer or participate in the dancing themselves. The selflessness and freedom for such Chinese ladies to dance freely in public spaces was not only inspiring to watch but also acts as the space for them to physically exercise their bodies for health reasons. It encapsulates the public positive appreciation and applause for dance movements and demonstrates how dance is deeply rooted in the Chinese culture.

In Trondheim, Norway, it was a completely different experience. I was shocked at first when I took a bus and almost all the commuters were wearing headphones or earphones.

¹ It is a collective public dance usually done by elderly women for exercise and entertainment.

For a Ugandan, wearing headphones would be paralleled to silent disco party or dancing mood, which is reflected through bodily movements. Unfortunately, it was the opposite in Trondheim, where there was no physical reaction or mimicry to music. Ethno-choreologist Egil Bakka asserts that ‘when individuals and groups are changing their environment, they may leave or lose, continue or keep the practices, and migration is a particularly dramatic change of environment’ (Bakka, 2019). This experience together with Bakka's hypothetical assertion prompted a slew of questions, especially about Ugandans and their dance-related practises in Trondheim. Do they really dance? Where, how and when? What dance are they doing? In such a movement-stale environment, how do they transmit their dances to other people in the wider community? Realizing how deeply Ugandans were already deeply enculturated into Trondheim social life prompted me to investigate how the diaspora affected the practise and continuity of their dance heritage.

To frame my study epistemologically, I employed the pragmatic constructivism paradigm, which holds that ‘human experience is knowable, and in the knowledge process, whatever stems from a situation is inseparably intertwined with whatever stems from the inquirer’ (Glazersfeld, 1984:6). The symbiotic relationship between the researcher and the interlocutor is a necessary basis for knowledge construction. Therefore, the objective of acquiring influences the inquirer’s experience of the situation. This knowledge framework combines the researcher's tacit knowledge and motive together with the community of inquiry to equally contribute to knowledge construction.

1.2 Research Questions

The research was guided by two major questions:

- With the paradoxes of settlement and integration challenges in Norway, how and when do the Ugandan community in Trondheim perform and continue their dance heritage?
- What are the notions of dance heritage transmission among the Ugandan diaspora in Trondheim?

1.3 Research Objectives

To assess and analyse the possibilities and challenges faced by the Ugandan diaspora community in their endeavours to continue their dance heritage in Trondheim.

- To highlight the importance of dance heritage in identifying the Ugandan diaspora in Trondheim.
- To assess the preservation and transmission of dance heritage

1.4 Geographical Scope

The study was conducted in Trondheim city, Norway. Trondheim was Norway’s first capital and continues to be an important city of more than 1000 years after its founding. It’s the third largest city in Norway after Bergen and the current capital Oslo. It is situated in central Norway by the Trondheim Fjord and is Norway’s third most populous city. The city is the major public transport and logistic hub in Central Norway and Mid-Scandinavia with a population of about 200,000 people. The total urban area of the city is just over 340 km², with a population density of 557 per km². The wider Trondheim Region has a total population of 280,000. Trondheim is a strongly growing city and has a low unemployment rate 2.5 %. (Øyvind, 2022). It is also regarded as the melting point of central Norway with numerous multinational companies, attracting foreign talents and immigrants among which are Ugandans.



Fig: 2 A map of Norway

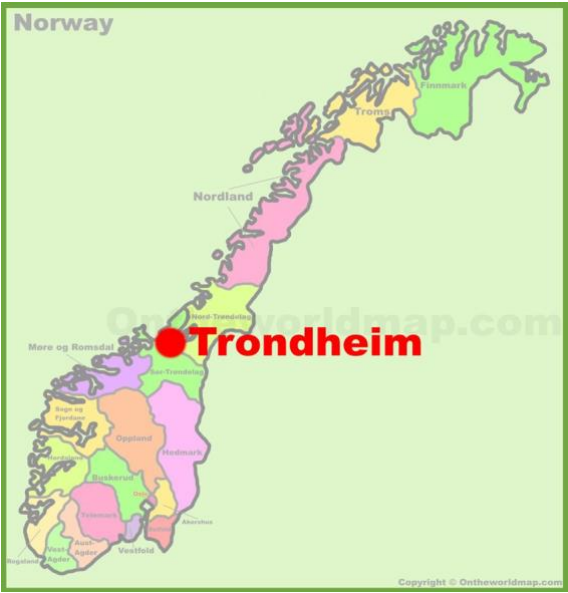


Fig: 1 A map of Norway showing Trondheim City

1.5 Research Sampling

The study mainly focused on Ugandans who have made Norway and the city of Trondheim their new home. Some moved directly to Trondheim from Uganda in the early 2000s, while others moved to Trondheim from other cities within Norway in the mid-2000s. Some Ugandans have been in Trondheim for less than a year, while others have lived there for more than twenty years. In addition to the sample were children born in Trondheim both to Ugandan immigrants and to mixed marriages (hybrids) between Ugandan and Norwegian couples. Perspectives from such categories of people extended the study in terms of their positioning in the interstitial space that Homi Bhabha refers to as ‘the third space’ (1990:211), which evoked diverse narratives and philosophies of their experiences associated with the struggles of self-confidence, self-awareness, and self-identification. I further classified the sample into permanent residents with families, professionals, temporary residents such as students, and short-term Ugandan businesspeople. Students consisted mainly of doctoral students with a duration of at least three years and master’s students with a minimum stay of two years in Trondheim. The informants were categorised as:

1. Key informants ----- Families
2. Other informants ----- Working individual and students
3. Events--- social events including birthday parties, home visits, football events among others.

1.6 Literature Review

‘Fieldwork preparation necessitates a detailed study of archival material plus wide-ranging reading within a multidisciplinary perspective’ (Birla as cited in Giurchescu, 1999:46).

To guide the preliminary reading for the research, I noted the key topics that would limit the scope of readings related to the current study, including diaspora and identity, community and dance, dance continuity and transmission. Consistent with the preliminary reading, Birla posits that this knowledge helps to formulate relevant questions and investigate a topic thoroughly, since important information can be lost if not brought to people's consciousness through questioning.

In the following literature, the scholars maintained the notion of dance in a diasporic context as either influenced by the diaspora space or reconstructed by the culture bearers

to embellish and repackage themselves for the audiences in the new spaces. They profoundly gravitate around identity as the main framework and inspiration in lieu of promoting folk dance performances and reaffirming their identities away from home. Nonetheless, the scholars' primary preoccupation with identity in the diaspora gave limited attention to other important dance notions such as continuity and transmission. Although the following cited literature informs the broader study of dance in the diaspora, my study particularly identifies and will fill the gap in the performativity, continuity, and transmission of dance in general specifically among the Ugandan diaspora community in Trondheim. On one hand, it is an extension of the notion that African social lives especially dance in the diaspora needs to be studied, documented, and archived as a benchmark for assessment and future studies. And on the other hand, it addresses the question of how diaspora impacts their dance lives. From the extensive preliminary readings, I attest to the fact that calls for more research on performing arts and diaspora communities stem from the ongoing public discussions including the extent to which communities' access to their original culture implies a closing off from or opening up to society at large. The following scholars demonstrated the positions of performative arts from different perspectives and academic disciplines to embolden and project the notions of identity formation in the diaspora.

Ramnarine (2007b) demonstrates how diasporic groups relate to views on diasporic relativism and diasporic essentialism, stressing that diaspora is not only about understanding the past but also about shaping the future; Douglas (2013) shows how an ethnic identity was maintained and performed in a multi-ethnic setting using distinct musical traditions. He cites multi-disciplinary scholars to embolden his arguments such as, Sheleman (2006) for *Memory*: He discusses music as a site of memory, where historical narratives are shaped. This notion is further stressed by Cidra (2015); Kyker (2013) who investigate how transnational identities are produced and negotiated through musical listening, with songs making it possible for listeners to symbolically relocate themselves within the social setting of a remembered home. For *Politics*, Cidra (2015) demonstrates how songs and dance questioned the legacy of colonial narratives and provided embodied experience of a diasporic present. Along the same track, Jung (2014) examines how social media provide opportunities to circumvent [diaspora racial] barriers in the performance industry. Moreover, Alajaji (2013) illustrates how the re-diasporisation of a community affected the inclusivity of an ethnic identity, making it

more exclusive. While Kyker (2013) discusses how audiences routinely interpreted songs and dances about migration and diaspora as subtle criticism of postcolonial domestic politics, Robinson (2013) investigates how residents claim a regional dance and music traditions as their own, and thereby express local identification as well as national patriotism. It is quite evident how deeply ingrained and multi-layered identity construction, imagination and self-actualization is to diaspora communities.

Sociologist Rolf Lidskog, in the journal article. *The role of music in ethnic identity formations*, asserts that;

‘Music and dance are constitutive parts of culture and hence, important for individual and social identity formation. They can serve as space and practice that binds group members together, so that they understand themselves as belonging to each other and maybe even having a specific task or mission to accomplish’ (Lidskog, 2016: 25). The text further focuses on the practical dimension of music and dance arguing that they can be used as symbolic identifiers of a social group, both by the group’s members but also by non-members. Similarly, Lidskog stresses that music and dance not only function to express and maintain pre-existing identities, but also provide resources for contesting and negotiating identities and constructing new ones’ (Lidskog, 2016:26).

Additionally, in his article, ‘Dancing an open Africanity: *playing with tradition and identity in the spreading of Sabar in Europe*’ (2019), Aterianus-Owanga describes one of the constructions of African identity that occurs through the spreading of Sabar dance in the European diaspora countries of Switzerland and France. He traces the local roots and transnational routes of the Senegalese dance and music performance while presenting a transnational social field (Levitt and Glick-Schiller, 2004) that Sabar musicians and dancers have created in Europe. He analyses the representations of Africanity, Senegality and Blackness that are shared in Sabar dance classes and describes how diasporic artists contribute to (re)invent traditions in migration. While a lot of studies in ethnomusicology and anthropology of dance have paid attention to migration and mobility pathways taking place between Africa and the Americas, a few emerging ethnographic research deals with the experience of social lives of Africans in Europe. Scholars such as Kiwan and Meinhof (2011), Despres (2015 and 2016) have unveiled undocumented ways to experience migration and integration for Africans in Europe and have confirmed the importance of

the anthropology of music and dance to understand diverse constructions of Africanity in the diaspora.

Furthermore, Yvonne Daniel's book, *Caribbean, and Atlantic diaspora dance: Igniting citizenship*, provides another solid foundation on which African Diaspora dance genres can be examined as representative cultures of related peoples. Her critical analysis focuses precisely on the interrelatedness of selected Afro-Caribbean dance forms, foregrounding their shared Africanity and their ability to build local, national, and transnational Afro-diasporic communities across the world. Yvonne further addresses the mental, social, and cultural hardships diaspora communities encounter while trying to integrate into the new societies. She suggests performing arts as one of the possible solutions to this by asserting that '...dance and music performance can provide physical, psychological, and cognitive satisfaction as it releases stress and tension', (2005:347) implying that the impact of mental and social pressure that comes with a change of environment might culminate into unnecessary depression. Yvonne argues that performative arts including dance help in maintaining a stable state of mind, especially among diasporic communities. The book further tried to position choreographers and dance company directors from the Caribbean nations as promoters of Brazilian dance, who are uniquely responsible for promoting Brazilian dance forms by using Afro-Brazilian and modern concert dance techniques in the community, and on educational stages to make Brazilian dance a spectacle in the diaspora.

In *Dance in Diaspora: The Politics of Practice. Power, Politics, and the Dancing Body* (2018), Mollenhauer discusses how the work amongst the Irish and Croatian traditional dance groups in Sydney Australia further alludes to the notion of identity in the diaspora. She contends that 'transnationalism proved significant given that respondents participated in dance as a way of connecting to their homelands' (2018:1). The scholar used dance festivals for the diaspora communities as a framework to cement their Australianism regardless of their immigrant status. Anthropologist Diana Taylor extends that notion by positing that 'a festival performance may be considered an ontological affirmation' (2003: 3), the provision of spaces for culturally specific groups to dance for the public may be a means of contributing to Giddens' concept of 'ontological security' (1990: 92), in that the members of those groups and the communities represented may feel at home in Australia while continuing their traditional practices. Although Mollenhauer's discussion was

aimed at Australian immigrants and elicits responses from both dance participants and spectators, it addresses the role of identity grounding in general.

Following the launch of her book *Hot Feet and Social Change: African Dance and Diaspora Communities* ethnochoreologist, Strother Gianina traces the transmission and dissemination of West African dance in the United States (2021:203). Central to her text is the positioning of African dance as a catalyst to community engagement and social change while situating dance within a larger artistic whole as an attempt to decolonize the field of dance. In order to do so, she highlighted the voices and works of master instructors, many of whom have been omitted from the American dance canon who discuss the vast diversity within African dance. The book presents African dance as a social institution that allows communities and individuals to ‘embody and demonstrate their values in physical space’. Although the book does a phenomenal job discussing the history of West African dance in the Americas, highlighting dance transmission through the voices of renowned artists, educators, and scholars, it focuses on a very contested notion of ‘African dance’. Dance practice, continuity and safeguarding should be in tandem with the different modes of transmission not only based on famous or renowned practitioners but also the contribution of the whole diaspora community.

In her book, *Sensation Knowledge: Embodying Culture through Japanese dance*, Japanese dance scholar Tommie Hahn acknowledges that ‘transmission teaches cultural sensibility, ensures the continued existence of a style, and passes on skills. Examining the process of transmission reveals the deep connections that exist between a genre’s practice, aesthetic priorities and cultural values’ (Hahn, 2007:50). At the helm of preservation of dance performance traditions worldwide, transmission is central since it is the artists, cultural bearers, elders, parents among others who, through practice and teaching, are key in ultimately maintaining these traditions. The transmission of dance knowledge has been intimately linked to the process of shaping a collective memory which is always transmitted through embodiment. Hahn posits that ‘...the process of learning a [dance, the dancers’] bodies are trained to conform to certain patterns that occur repeatedly’ (2007:43). These patterns are distinctive to the dance and bear the essential imprint of their pedagogical genealogy. In this way, embodying the transmitted dance is simultaneously a process of transmitting memory specific to the dance forms; movement

and the teachers' embodiments movements. The discussions in her book bring to light to the role of cultural memory as a catalyst for dance transmission in the diaspora.

The above review of literature indicates the limited scholarly work done to address the notion of continuity of dance heritage among the African diaspora, particularly Ugandan diaspora communities in Europe, and hence the rationale for this study. The books by Yvonne and Kariamu mentioned above address the spread of dance and the African diaspora across North America and the Caribbean. They juxtapose the spread of the promotion of 'African dance' in the diaspora with a specific emphasis on identity creation and self-actualisation. However, the remit of their research does not synthesise the struggles and challenges such communities go through to practice, continue, promote, and transmit their dance heritage. I maintain that it is important to look into the possibilities of continuity of cultural social dichotomies of migrants, not just for archival purposes but for easy and smooth integration into the new spaces or host countries, and thus, the relevance of this study.

1.7 Theoretical Framework

I found diaspora, as theorised by some scholars, appropriate theoretical framework for the current study, especially given that both the geographical parameters and the subject of this research are Ugandans away from Uganda in Norway- Trondheim. The first theory of diaspora appeared, according to political scientist Gabriel Sheffer, with the work of Amstrong in his paper: '*Mobilized and proletarian diasporas*' published in the American Political Sciences Review in 1976 (Dorai et al., 1998). There is a lot of ambiguity about the definition of the term diaspora as a concept or theory, as Gabriel Sheffer, himself, in his book '*Modern Diasporas in International Politics*' (1986), commented that it is a mistake to maintain the concept of diaspora only for the Jewish people because many others have existed before (such as Phoenicians or Assyrians) (Sheffer, 1986). Additionally, during the second half of the 19th century, some migrant groups with many similarities to the Jewish diaspora appeared in Europe, such as the Greek diaspora or the Armenians. In his point of view, Sheffer suggests that three criteria could be proposed for a definition to quantify the diaspora concept:

1. I The preservation and development of a diasporic people's collective identity is paramount in the host countries;

2. The existence of an internal organisation distinct from those existing in the country of origin or in the host country and

3. Real contacts with the homeland: for example, travel remittances or symbolic contacts as in statements like: ‘the next year’s *Kabaka*² Coronation anniversary at *Bulange*³ in Kampala, Uganda’. In a more recent episode, Robin Cohen (1997a) in his book ‘*Global Diasporas*’ continued to underline the lack of theorization in the publication about diasporas where he suggests that the ‘Jewish archetypal’ could be a basis for reflection even if it couldn’t be a transposable model. Furthermore, William Safran, one of the first authors to be published in the review ‘Diaspora’ edited by Kachig Tololyan, suggests that, in his view, the term ‘diaspora’ could be considered as a ‘metaphoric designation’ and could apply to various populations (expatriates, political refugees and other diaspora communities). In his essays (1991 and 1999), Safran expands on this concept by defining diasporas as expatriate minority communities that:

1. are dispersed from an original centre to at least two peripheral places;
2. maintain a memory, vision, or myth about their birthplace;
3. have a belief that they are not-and perhaps cannot be-fully accepted by their host country;
4. some see the ancestral home as a place of eventual return when the time is right;
5. are dedicated to the preservation or restoration of this homeland, and
6. of which the group’s consciousness and solidarity are importantly defined by these continuing relationships with the homeland.

Since the core focus of this study is a ‘diasporic community’, it is indeed imperative that this research is anchored in a theoretical framework that not only addresses these people objectively but also subjectively. Both Sheffer and Safran tried to theorise the concept to perfectly suit the context of this study, dwelling on the fact that all the characteristics mentioned above synonymous with the Ugandan diaspora community in Trondheim. However, if we only considered Sheffer and Safran’s theorization of diaspora, we would neglect another important question of hybridity. In his book *Nation and Narration*, Bhabha posits hybridity as a form of in-between space, which he terms the ‘third space’, a space inherently critical of essentialism and conceptualisations of the original culture. He notes, ‘For me, the importance of hybridity is not to be able to trace two original moments

² Kabaka is the reigning king of Buganda kingdom which is a constitutional kingdom in Uganda.

³ Bulange serves as the headquarters of the Buganda Kingdom.

from which the third emerges, rather hybridity is the ‘third space’ which enables other positions to emerge’ (Bhabha,1990:211). The essentialism here is connoted to ideas, concepts or children born[e] in the diaspora who equally contribute to this diaspora discourse as their parents or generations before in both home and host countries.

To sum it up, the discussions in the above chapter have been mainly driven to lay a background for this research. The motivation, research questions, objectives, theoretical framework, and literature review all endeavour to give an overview of the study while at the same time informing the general positioning of this research in academia. It is also a springboard to Chapter II, where the methodological framework for this study will be presented.

CHAPTER II: METHODOLOGICAL FRAMEWORK AND DATA ANALYSIS

2.0 Introduction

During my undergraduate studies I researched in my own country Uganda but for a different ethnic tribe since I was a novice ethnographer. Conducting anthropological fieldwork in one’s own country or culture has numerous advantages for instance; one has the experience of socio-political, cultural, and economic contexts of the community in question (Giurchescu,1999). Since the Choreomundus inter-disciplinary approach to research trains students to at least apply both ethnochoreological and anthropological discourses, I decided to conduct the current field research in Trondheim, Norway, outside of my geographical scope in order to make explicit those two core disciplines. In this chapter, I discuss the methodology used in the quest for answers to the research questions of this study. The discussions will include among others; the research design, methods, approach, and data analysis, while further reflecting on the limitations of conducting research during a *COVID-19*⁴ pandemic situation.

2.1 Research Design and Approach

For design, I employed a qualitative research paradigm which assumes that reality is socially constructed phenomenon. The research methods for this paradigm allowed me to examine the lived social life of Ugandans in Trondheim in the framework of when and how they meet,

⁴ This is an illness caused by a virus called Coronavirus. Its pneumonia like infections and transmissibility caused national emergencies and lockdowns across the globe affecting many social, political and cultural events.

socialize, and dance, including moments that trigger or limit their practise and transmission of dance heritage. Bairagi and Munot posit that ‘qualitative studies do not only entail a detailed explanation of specific issues of interest concerning specific theories but also help in explaining a specific phenomenon’ (Bairagi and Munot, 2019). In this case, the case study approach design was used because the topic of study required a wealth of data about people and their experiences, rather than aggregated classifications and categorisation of their cultural orientation.

The research approach was based on case study definitions as postulated by (1), a psychologist and neuroscientist, Yin Robert, as ‘an empirical inquiry examining a contemporary phenomenon in its real-life context, when the boundaries between phenomenon and context are not obvious and when multiple sources of evidence exist (Yin, 1984)’. And (2), Creswell John, an ethnographer, emphasises that ‘a case study is an exploration of a limited system or case [or cases] over time through detailed, in-depth data collection that includes multiple context-rich sources of information’ (Creswell, 1998). Both the Yin and Creswell’s definitions show that case studies involve multiple sources of evidence about study, as required by my research.

Therefore, to clearly understand the lived experiences and nuanced concepts of dance heritage among Ugandans in Trondheim, I deemed it essential to adopt a case study approach in to obtain and consider the numerous sources of evidence that exist. Sociologist Patton Michael Quinn concurs with my choice by asserting that ‘case studies are particularly useful when someone is trying to understand a particular problem or situation in great depth, and where one can identify cases with lots of information’ (Patton, 1987:19). Additionally, Yin shows that case study strategy is preferred when; casual relations are to be established, when multiples of evidence is used, and when the researcher has little or no control over events happening. Case studies help explore situations in which the topic of inquiry has no clear, single of outcomes. This seemed to be the case during my fieldwork as there were many concerns about the variables and inconsistencies of the field. Yin (1984) further emphasized that the case study approach is exploratory, descriptive, or explanatory.

2.2 Research Tools

To achieve profound and reliable research results, I found it necessary to apply; field notes, interviews, participant -observation, audio and video recording, and personal experience as

will be discussed in detail below. These tools are vital for anthropological, ethnological and ethnochoreological research studies aiming at qualitative results and descriptive discourse such as the current study.

a) Fieldnotes

I took field notes after interactions with community members, which were written up more fully post-hoc especially after most social/public events where photographs and video recordings had been restricted for several ethical and practical reasons. Due to COVID-19 regulations at the time, and the Norwegian strict privacy policy, I was left with one feasible option for collecting data which was note taking. Photographs, Video, and audio recordings were still pending approval from the Norwegian Centre for Research Data (NSD⁵) which was eventually cleared almost one month into the field. Note-taking was instrumental as sociologist Robert M. Emerson noted, it ‘...ultimately produces a written account of what ethnographers have seen, heard, and experienced in the field...’ (Emerson, 2011:22). And Adrienne Kaeppler contends that ‘field notes ...are their store of magic potency, they are manna (Kaeppler 1999:13)’, These notes were very helpful in expanding my thoughts and re-envisioning/reconstructing the experiences observed during the field. Some events were impossible to record on spot because they required personal participation in the activities being investigated. This on the one hand did not hold back my fieldwork process and on the other hand, enabled data collection without interfering in the event.

b) Interviews

In addition to unscheduled verbal interactions about my research topic, I used open-ended face to face interviews in which conversations with interlocutors were determined by the recurrent questions and had no specific form of conclusion. In their article, ‘Eliciting the Tacit; interviewing to understanding bodily experience’, Anthropologists Georgiana Gore and Geraldine Rix discuss approaches to extract tacit knowledge from informants (Gore and Geraldine, 2013). Explicit interviews were carried out to this effect. Additionally, to capture the emotions, and expressions of the interlocutors, some interviews were recorded on video. Observing the expressions and emotions of the interlocutors over the course of the video interviews gave me the opportunity to understand their words beyond mere language. In addition, listening and observing the environment at the interview sites reveals and influences

⁵ Norwegian Centre for Research Data is a government regulatory body overseeing research activities while ensuring personal data is rightly collected, used and securely stored.

the information conveyed by the interlocutor. At some point, I used self-confrontation to validate what the interlocutors just explained in the interview. Considering the purposes of this research in the short and long run, video recording of interviews proved indispensable.

c) Participant Observation

Furthermore, I used participant observation, where on some occasions, I would be forced to feel as if my presence was nonconsequential, just as an observer. None the less, this was in fact a contingent and effortful achievement dependent upon the collusive cooperation with the community members at the events. As sociologists, Emerson and Melvin Pollner posit, ‘field researchers rely upon a variety of interactional practices to achieve and sustain the role of observer ...’ (Emerson and Pollner 2001). In the face of various challenges and seductions to participate more fully in unfolding events and, hence, in some sense, to dissolve the very distinction between the researcher and the observed, I was fully immersed in most of the events that I was able to witness. This helped in creating and cementing my relationships with the Ugandan community in Trondheim which not only highlighted the perspectives of dance heritage as a lived experience but also aided my deep understanding by engaging with them in practice and analysis of their underlying dance behaviours.

d) Video Recording

Video recording was used at later stages in the research after getting full clearance from NSD. This approval enabled the recording of full social events where Ugandans gathered, celebrated, and danced. Some of the videos used in this research were recorded from events that happened before the research and obtained from community members through WhatsApp - a social media platform. However, there are some concerns with positive and negative criticism on using video recording in ethnographic research. For example, in his article ‘Visual Apparatus in Ethnographic fieldwork’, anthropologist Ivan Polunin argues that ‘it is sometimes equipment like machines should not be used in research because of the psychological disturbance they create’ (Polunin,1970:1). While anthropologist De Huesch (1962) points out how machines in ethnographic research sometimes influence the research events and sometimes present distorted views of reality, other scholars such as Morin (1960) cited in De Huesch (1962) and, Ruspoli (1964) contend that ‘disturbances may be insignificant in cases of spontaneous social events, familiar work activities or intensive activities such as riots’ (Morin in Huesch 1962, Ruspoli 1964). To make a meaningful understanding, analysis, evaluation, or even a comparison, I needed an audio-visual apparatus

with play-back facilities. It was, therefore, paramount to use video recording as the major tool for the collection of data. In the presentation of the research findings for academic purposes, it was important to understand some of the disadvantages of using video recording as the primary research tool. In the process of presenting research findings into written text, especially for academic purposes, videos could be quite expensive and difficult to include directly into the text. Still pictures can display the whole body of the dancer and the expressions in a specific moment of the dancer in action. Moreover, during my research in Trondheim, there were instances where some dance moments needed to be captured to analyse the kinaesthetic positions of dancers' bodies to understand or interpret their movement patterns. For this process, photography enhanced the analysis of data, especially from the dance moments and assessment of facial expression of the interview interlocutors.

2.3 Data Analysis

The study employed both the in-field and out-of-field analysis. While in the field, I attended some Sunday church services with some members of the Ugandan community, a community dance event organised for both locals and foreigners including Ugandans. The was called *Kroppsbroer*⁶ and was funded Trondheim *Kommune*, a local municipality in Trondheim. Through attending the few social events, I was able to have more time to interact with some Ugandans including permanent and temporary residents, young children, and adults. The biggest analytical part of this dissertation was done while I was out of the field. I carefully and systematically reviewed all the data part-by-part several times until I understood most of the nuanced and subtle meanings of all the collected material. Most importantly, the analysis done on video yielded satisfactory results for I was able to play the videos back many times to analyse especially the movements patterns. Dance anthropologist Adrienne Kaeppler, 'asserts that video recordings can be used for instant replay, for eliciting information about intentions, for clarifying motifs and movement sequences, and to find out about mistakes and if movements (or whole performances) can or should be evaluated' (1999:22). Through replays of the recorded material, I was able to transcribe the interviews and analyse the dance movements using labanotation and choreomusical tools, as will be presented in chapter V of this dissertation.

⁶ Kroppsbroer was a site-specific and engaged cross-cultural community movement experience intertwining music and dance in Trondheim Norway, June 2021.

2.4 Analysis Approach

A research study involving body movement contexts whether folk, contemporary or popular dances and probably sports would necessitate movement analysis to fully extract the core meanings as reflected by the culture bearers. Felicia Hughes-Freeland suggests two basic options for specifically analysing a dance: as ‘patterned movement performed as an end in itself,’ or as it is ‘shaped by the cultural standards and values’ (Felicia, 2003:14). Since this study was investigating the lived dance experiences of Ugandans in Trondheim without necessarily confining it to only folk or indigenous dances, their dance movement patterns and structures are very vital to understand. I therefore employed an approach that sought to understand the ‘created dance movements performed as an end. For being a randomly created dance sequence from Ugandan ladies, it was necessary to question the kind of dance movements that are created during such events in a constricted space as well as the kind of music that triggers this creative process. The employed analytical approaches to elucidate credible interpretations of the observed dance sequence. In this study and specifically for the selected dance video, I employed; textual, labanotation and choreomusical analysis of the dance sequence. Most importantly, movement notation systems have been credited by many scholars dealing with movement analysis, for their advantages in capturing and analysing body movements. (Kibirige, 2020; Van zile, 2007; Kaeppler, 1999; Fugedi, 2016). Van Zile posits that ‘one of the most obvious values of movement notation is the ability to freeze an activity that occurs in time’ (Judy Van Zile 2007). For movement analysis in this study, transcription and labanotation abridged the description of full body movements in space and time. It was such an important tool that simplified analysis of the data collected from the field. Judy Van Zile argues that ‘because the[dance] score is in written form, one can easily move back and forth in a dance, jump from one part to another, look at only particular features [such as what an individual body part] is doing and lay portions of the dance side by side and examine them simultaneously’ (Van Zile, 2007:85).

2.5 Limitations

The biggest methodological challenge I encountered was the fact that the research was conducted during the COVID-19 pandemic in Trondheim. This meant that restrictions on movement and gatherings of more than two people in the city were imposed. Social gatherings were replaced by social distancing. Subsequently, this fostered the creation of alternative ways of socializing, such as indoor parties as opposed to outdoor ones; adjusting

the partying times so as not to extend into late nights; and adjusting the party music to an acceptable volume. This situation restricted and limited my chances of attending other pre-planned events, which were eventually cancelled. Nonetheless, the few sample events that I attended provided an overview of the general picture of the dance lives of the Ugandan diaspora community.

The sensitivity and privacy of Ugandan immigrants in Trondheim was very high. The scepticism and lack of trust among themselves nearly made it impossible for me to reveal my position as a new person in the city and later as a researcher. I fully comprehend their sceptical perception because they each have a different story of the circumstances that led them to emigrate from Uganda to Norway and later the trepidations of integration. So, for such interlocutors to open with personal information and experience requires a lot of patience and the building of a rapport based on trust. This consumed some time, but slowly, through different positions and roles I assumed, and with the help of some gate keepers, I was able to interact with most people and eventually collect data.

One of the drawbacks of doing fieldwork in the diaspora with a community from the same home country as an insider is that there are numerous social and cultural similarities. The most profound of these is language. Being and staying in Norway would not deprive them of their Ugandan local language, so if the researcher was Ugandan, they would expect the language of inquiry to be a local Ugandan language and not English or Norwegian. Luganda is certainly the most spoken language and more of a uniting factor in the diaspora, not only to build trust but to elicit deep information from the Ugandan community members. In the earlier stages of this study, I approached most interlocutors with a 'scholar posture', interacted with them in English until one day, one interlocutor advised me to speak more Luganda and less English when I interacted with them. Hence, the shift of the language to a more commonly used Luganda among community members bridged the communication gap and eventually enhanced data collection.

Conclusively, in this chapter I have explained the methodological framework and data collection tools I applied in the field as well enumerating the challenges of doing research in unprecedented pandemic period. Despite such limitations, I was able to observe, participate, record and collect enough material for analysis and discussion that will be presented in the following chapter.

CHAPTER III: REFLEXIVITY AND FIELDWORK MATERIAL

3.0 Introduction

‘Fieldwork is not an end in itself’ (Williams, 1999:26). Therefore, enumerating fieldwork material and describing the field with an emic viewpoint are some of the fundamentals of anthropology. In this chapter, I present the theoretical and practical moments that played out before, during, and after fieldwork. Ethnographic description of the fieldwork moments as well as selection of field material pertinent to this dissertation will be explained. From this, and the subsequent chapters of this dissertation, I will use ‘Anonymous interlocutors’ to refer to interviewees, whose full transcripts can be found in the attached appendix (online archives) of this dissertation. In addition to interlocutors, I will also use ‘fieldnote excerpts’ to denote both in-field and out-field notes taken during my fieldwork. For reference purposes, the fieldnotes have also been attached in appendix of this dissertation.

3.1 Fieldwork Process: I Think I Can

In April 2021 during the second semester of year one of the Choreomundus master’s program at NTNU⁷, in the early preparation for our fieldwork projects, I had a clear plan of what, where and when to do my fieldwork. The planned topic was ‘Examining the challenges faced by a diaspora community or group in promoting their indigenous dances in Europe’. The subject of research was the Ugandan diaspora, the object of inquiry, dance was yet to be discovered and the locale of the study seemed unclear. Primarily, I had multiple gatekeepers in five European cities which included, Stockholm- Sweden, Amsterdam-Netherlands, Copenhagen-Denmark, London- England and Munich-German. All the gatekeepers assured me of the availability of a Ugandan dance group performing various Ugandan indigenous dances in their respective cities. Among them, Stockholm and Amsterdam had just relaxed their COVID-19 restrictions which meant that people were allowed to gather in relatively small numbers for social activities compared to, say, England, Germany, and Denmark, which were tightening restrictions. I pondered the feasibility of simply arriving in either Stockholm or Amsterdam and the practicalities of actual witnessing, observing, and studying the people and dance practice in a very unpredictable pandemic time.

⁷ NTNU stands for Norwegian University for Science and Technology.

The Stockholm and Amsterdam gatekeepers had already been in contact with the dance group leaders who had dance performance bookings for May through September. By then, it seemed quite clear that the situation there was getting more open as the restrictions were slowly being lifted. However, towards the end of April, the number of COVID -19 cases spiked in most Nordic countries including Norway, Sweden and Denmark which called for stringent restrictions on movement and gatherings. This ultimately distorted all my initial plans, as travel restrictions swept through most of the European countries including my fieldwork planned countries.

3.1.1 A Complete Shift

The circumstances at the time meant that my first plan to travel outside Norway to research a Ugandan community was far from being a reality. I therefore had to think of another feasible and more realistic plan if possible, including changing of topic and community of inquiry. I knew and wanted to work with a Ugandan community in the diaspora, but I did not know any Ugandan residents in Trondheim yet except some two who lived in another city, Oslo. After numerous consultations with my professors and peers, I got some contacts which eventually led me to one gatekeeper. From our discussions, together with prior readings, I finally refined my topic and instead of focusing on an established Ugandan performing group, which did not exist in Trondheim. I zoomed in on the lived dance experiences and transmission of a Ugandan community in Trondheim and hence refined my topic to *'The tale of continuity of dance heritage among the Ugandan diaspora community in Trondheim'*. After further consultations with especially professor Egil Bakka, he raised some issues about the possibilities of gathering, and whether there was a Ugandan diaspora community which meets and dances. He advised thinking of other bigger Norwegian cities like Oslo or Bergen which presumably had bigger populations of diverse diaspora communities including Ugandans. Consequently, he referred me to other people of African descent in Trondheim to widen the network and expand my scope for an African diaspora community from which I knew James, a Ugandan with a Norwegian permanent resident in Trondheim. James has been living in Trondheim for over twelve years and knows many Ugandans who share the same the permanent status in Trondheim. He introduced me to Peter, another Ugandan who became my key informant and a reliable gate keeper to the community. Communication continued with Peter virtually through a social media platform 'WhatsApp.' My motive was to create a relationship based on the fact that we are both Ugandans in the diaspora and my research is

beneficial to him and the Ugandan diaspora community looking to continue their dance practices in Trondheim. He mentioned that he married a Norwegian wife and has two sons. Over the years, he has been trying to preserve, promote and transmit his Ugandan heritage to his children through the practice of a musical instrument Akogo⁸, from his native village in Eastern Uganda. By the moment we decided to physically meet, my rationale was clear, and the rapport had already been built. (Guillemin & Heggen, 2009). However, due to his usually busy schedule, he connected me to other community members who indeed played a remarkable role in shaping the direction of my research.

3.1.2 Accessing the Field

I was introduced to Sarah by Ritah whom I earlier knew from Peter but randomly met her in early May 2021 at Dragvoll Campus- (NTNU) library where I would usually go for personal readings. Ritah was a Ugandan Ph.D. candidate at the Department of Geography. I explained to her my field of study and research interest in dance lives of Ugandans in Trondheim which then guided the establishment of our relationship based on academics and, Uganda being the common factor. She was willing to introduce me to some other Ugandans she knew including Ph.D. candidates. First, she introduced me to Sarah- A Ugandan associate professor at the geography department at NTNU who a Norwegian permanent resident with her Ugandan husband Robert (a casual worker) and their four sons is also living in Trondheim. Ritah and Sarah later become my main gateways to most, if not all the Ugandans I encountered during my fieldwork time in Trondheim. Sarah invited me to her home to meet her family and get to know each other, understand my background, passion and reconnect as Ugandans in the diaspora. One visit to their home turned into frequent visits as I realised that their home was a meeting point for some Ugandans in their neighbourhood. These habitual visits were very ideal for my research as they fostered the expansion of my network. It is from such visits that I met Christine and Ben who later became my informants to my research.

3.2 Reflexivity

3.2.1 Football

⁸ Akogo is a Ugandan musical instrument and an indigenous dance among the Ateso people in the eastern region. The instrument is also known as a thumb piano. It produces sound through plucking.

Prior to this event, I was given a stern warning by my gatekeeper not to reveal my research intentions to this group. He pointed to the fact that most Ugandans in Trondheim are hesitant about disclosing personal/private information not only to new/strangers but even to those they always hung around with. I was cautioned to pretend to be a new Ugandan student at NTNU, who simply enjoys playing football and is interested in joining the Ugandan community in Trondheim. He further emphasized that mentioning my research intentions to them would result in a complete disregard which would sabotage this salient moment. During the event, I was assigned the undercover role only known to me and my gatekeeper, but the rest of the group regarded me as a new Ugandan amidst them. They were excited to meet a new member with a common passion of football in fact I was expecting to have more interactions on such similar events in the future but that was not possible partly due to their busy schedules and COVID 19 restrictions to meetings in Trondheim.

The downside of my role in this event was a failure to record audio/visual or even take pictures. I however, in such situations as advised by sociologist Patricia Hynes 'the only viable alternative way of reconstructing such an encounter was through note-taking,' (Hynes, 2003), I was able to note down most of the significant moments during the event.

This was an evening football event at Eberg sports field in Trondheim where other non-Ugandan teams were sharing the same pitch. The Ugandan team consisted of four males; I was the fifth. I arrived about ten minutes late the agreed time (17:40), because of some difficulties in locating the address. Fortunately, they were expecting me. What captured my attention immediately, was seeing a big portable loudspeaker on the pitch playing loud Ugandan music to which the boys were dancing while playing with the ball. Referring to my research questions, when and how do Ugandans, dance in Trondheim, this was an ideal moment. The music they played seemed to be their main motivation and indeed dance realization was evident. The football playing style had rules that; whoever failed to control or pass the ball to the next right person would be penalised by dancing for the rest. Here, they would select a song from one of their favourite Ugandan artist and dance to it. They did not pay much attention to the dance type and movement quality but at least the selected music had to be specifically Ugandan for one to perform a short dance routine for the rest. This event was one of the few that I consider successful from a phenomenological point of view, as I was able to fully observe it in a natural setting with little attention to the perception or conscious of the participants. Eventually, I asked topical questions and, with my assigned role as undercover, they freely and frankly responded to me without hesitation. Even after that event, my relationship with them grew stronger.

Particular attention was paid to their playlist, which had to contain only Ugandan songs. Although some suggested a change of tune to Nigerian or west African music, such ideas were rejected. For them to recreate a Ugandan atmosphere, they played only Ugandan music, which eventually inspired and motivated dancing as these songs were well known to these men. A very crucial point to note was, that these men were coming from different regions of Uganda with different languages, cultural, and social lifestyles but since Luganda is the most significantly spoken language mainly in the capital Kampala and the neighbouring central districts, the most famously known popular songs are from musicians in that part of the country. Therefore, it was by no surprise that all the selected and played music was in Luganda. To understand why they play football and at the same dancing specifically to Ugandan Music, one interlocutor responded that:

...in Uganda, we would sing and dance during sports events including football, netball, and athletics competitions to the extent that some people would bring drums, empty jerricans, and some would simply cheer up by screaming and shouting. It was always a moment of jubilation regardless of whether we won or lost, some songs would aim at mocking the opponent teams.

(Fieldnote Excerpt 1, June 2021)

To contextualize this explanation with the question of where Ugandans dance in Trondheim, although nuanced, there is an element of imaginary space, culminating into an effort to recreate the Ugandan life atmosphere on the pitch in Trondheim at that moment. As some scholars purport, 'expatriate minority communities that are dispersed from an original 'centre' to at least two 'peripheral' places try to maintain a 'memory', vision or myth about their original homeland' (Safran 1991 and Bhabha 1990). First, playing football alone is a unifying factor, but playing football while dancing to Ugandan music signifies the uniqueness of this specific Ugandan diaspora community.

Trondheim like most cities to the diaspora has its own social challenges. Working alone outside your Ugandan peers, under extreme cold winters and short summers sometimes result into consolidated loneliness. Ideally, most of these people will sacrifice their other individual programs to meet and socialize with other countrymates whenever the opportunity to meet comes up. Therefore, regardless of where they meet or what they do, they should do something that is representative of their Ugandan-ness and one interlocutor asserts; 'In Trondheim, it is so hard to meet fellow Ugandans with the same passion, we are very few

here who at least love both watching and playing football. So, once we meet, this is how we celebrate our passion' (Fieldnote Excerpt 3, June 2021).

Recreational activities like football plays an important role in homemaking among the Ugandan community members since they are situated in time and physical as well as social space. Through embodying such activities, the members are not only in the place where they happen to live, they also become of that place through imaginary connections to similar activities in their home country- Uganda. One politically motivated Ugandan member relates his motivation for such gatherings to lobby diaspora support for his Ugandan presidential campaign. He notes that:

I got the inspiration for these gatherings during the 2019 summer get together party, when we met with other Ugandans at the beach to celebrate as a community and launch a diaspora political campaign for our Ugandan presidential candidate *Bobiwine*⁹. It was a celebration of two events in one. On that occasion, we danced Maganda, only played Bobiwine's music and danced some in a Ugandan style. Since then, some of us started to meet in evenings for football and slowly, the idea of playing music was later introduced and adopted.

(Fieldnote Excerpt 1, June 2021)

3.2.2 My house is my Uganda

I was picked up from my residence at Steinan Studentby on Sunday May 2nd, 2021, by the interlocutor and drove for about 40 minutes to his home in Heimdal-Trondheim. Together with his wife, they are had lived in Trondheim for over 20 years. He is a city bus driver while the wife works both as a librarian in a city high school and an assistant pastor in a Christian Church in Trondheim. Our conversations centred around their dance lived experiences, the challenges they face while trying to dance, as a small community of Ugandans within the city. I introduced my research questions about when and how they dance and transmit their dance practices to other people including fellow Ugandans in Trondheim. It was quite clear that the perception and understanding of 'heritage' between of them and I were contradictory. To them heritage meant folk or cultural so, dance heritage meant cultural /folk dance as the informant remarks, 'my dance heritage is my *Maganda*¹⁰ dance and everything action, food the Baganda clothes'. (Fieldnote Excerpt, May 2021).

⁹ Robert Kyagulanyi Ssentamu also known as Bobiwine is a Ugandan musician turned politician who was a presidential candidate during the 2021 Uganda presidential campaign.

¹⁰ Maganda is a compound word where the prefix 'ma' denotes 'of' and Ganda is an ethnic tribe in central Uganda therefore, Maganda means dance(s) of the Ganda ethnic tribe in Uganda.

Throughout my field work, I maintained that the context of ‘dance heritage’ did not entirely refer to or contain any material, cultural, folk, indigenous or traditional connotations as defined in the *UNESCO 2003 Intangible Cultural Heritage convention*¹¹, but rather any dance movement practices that provide the Ugandan community with a sense of identity and a platform to continue their ‘dancing’ in Trondheim. The notion of continuity of their dance heritage specifically aimed at any dancing habits, occasions or situations that would trigger any type of dancing. One that maintains the practice of dance and ultimately fosters smooth integration and assimilation into a new social environment with ease. Nonetheless, the interlocutors’ emic interpretation of heritage was mainly grounded in folk/indigenous practices. To the majority, dance ‘heritage’ meant ‘traditional or indigenous’ Ugandan dance practices as remark by one of key informants:

What I understand by the term dance heritage is my traditional dance. I don’t think there is any other definition of dance heritage. I remember when we were young at school, our music and dance teachers would tell us that cultural music or dance is heritage dance. So, I also assume that your research is about our cultural dances. I may be wrong though.

(Fieldnote Excerpt 4, May 2021)

Therefore, for the purpose of this dissertation, I will present the dance heritage notion from the emic perspective of the community so that their general voices are out and clear.

3.2.3 Identity and Microcosm

Defined by Oxford learners dictionary, microcosm refers to a people, community, place, or situation regarded as encapsulating in miniature the characteristics of something much larger. One interlocutor emphasized that his house is Uganda. It is a microcosm of his home country, and his wife shares a similar feeling. Staying in Norway for a long time doesn’t deprive them of their Ugandan heritage and practices especially when they are at their house. He stresses that once he returns to his house from work in Trondheim, he leaves all of Norwegian-ness on the doorstep and embraces the Ugandan-ness inside his house. This implies that everything he does, including; Food, language, music and videos were Ugandan as Bruneau Michel posits that ‘in every diaspora, culture in the widest sense folklore, cuisine, language, literature,

¹¹ Article 2.1 of UNESCO’S 2003 Convention defines of Intangible cultural heritage as, practices, representation, knowledge, and skills associated with communities, groups and in some cases, individuals recognized as part of that cultural heritage, Cultural bearers.

cinema, music, the press as well as community life and family bonds plays a fundamental role (Bruneau, 2010:39). This microcosmic ideology explicitly directs to the concept of identity construction and maintenance, which Smith Ydo has ‘explored and described as an evolving, context-agnostic self-image associated with a sense of belonging’ (2018:2). It is this belonging that propagates the concept that ‘my house is the only place and space where I feel mentally, psychologically and culturally as a Ugandan’ (Anonymous Interlocutor 4; May 2021). Although he was quite hesitant, but for the case of this research, he agreed to use both English and Luganda, on the one hand to balance my insider-outsider position by understanding every detail of the data, and on the other hand to allow his clear emic perspectives roll out while re-emphasizing his Ugandan identity in Trondheim.

Understanding my research objective, he turned on the TV, connected to YouTube and played some of his favourite Ugandan folk dance videos, mostly from the Central Uganda-Buganda region. He notes that he is proud to be a *Muganda*¹² representing the *Kabaka* (King of Buganda) in Trondheim and it is therefore his responsibility to adjust his social life in order to promote the Buganda culture among Ugandan community in the city and beyond. This allows him not to be subsumed into the society of the host country and to keep his distinctive Ugandan identity. A migration scholar Mosselson Jacqueline posits that ‘identity has been modified as a rooting point and established and reinforced through engagement and participation in activities with one’s own community and social groups with shared culture that includes ancestry, language, customs, religion, diet, and leisure activities’ (2006:9).

In 2012 my interlocutor tried to form a Baganda dancing group in Trondheim with some community members. He managed to procure some dancing costumes and props from Uganda. They would perform on different occasions including weddings, baptisms, birthdays parties within Trondheim and sometimes travel as far as Oslo to perform on mainly on Ugandan association organized events. Unfortunately, the group was short-lived due to the inconsistencies of the members while others were overwhelmed by the different kinds of pressure. Even then, he boasts that:

at that time, we were only four people but almost the who Norway knew about us, we were everywhere on television. Some of my Norwegian colleagues who knew little about Uganda and Buganda got to learn more about us and our culture. Therefore, I call myself a proud Muganda.

¹² Muganda (single), Baganda(plural) which means, one that belongs to the Ganda ethnic tribe.

Along the same line Hannah Lewis' (2015) article, 'music, dance and clothing' shows how [dance performance] events emerge as key moments of community identification, counter-identification, and contestation as well as the arena to assert personal competence in artistic and physical movement. After a Ugandan style dinner together with his wife they were ready to dance *Baakisimba*, *Nankasa* and *Muwogola*¹³ dance for me in the living room. I was curious on how they would dance in that space and what kind of music accompaniment. He already had the performance regalia which included; *Amaliba* -goat hides and *ebisenso* -raffia skirts, made of sisals which are usually tied around the waist to accentuate waist movements of the dance.



Fig: 3 Ebisenso- Dancing props for Baganda.



Fig: 4 Amaliba- Dancing props for Baganda

By bringing out all the above props, he wanted to demonstrate that he has enough costumes for other interested members who love Maganda dance and care about their Baganda culture and at the same time to illustrate the desire to continue his dance cultural practice and Trondheim.

After dressing up, now it seems like the stage is set for their display of a Ugandan folk dance. The accompanying music was Ugandan – Luganda traditional dance song from a YouTube video telecast of on the television Music played, they started from a slow tempo Baakisimba

¹³ Baakisimba, Nankasa and Muwogola are three different dances but usually people use Baakisimba for mean Maganda dance which belongs to the Baganda ethnic tribe.

which eventually progressed to faster Muwogola dance. They danced for about 3 minutes and were already seen exhausted. However, this was enough for my research at least to ascertain that to them, folk dance is what they regard as dance heritage in Trondheim. They used their living room as a dancing space was Buganda folk dance.

3.3 Presentation and Description of the Fieldwork Material

The research atmosphere at the beginning of the fieldwork was challenging mainly because of the imposed restrictions as a result of the COVID-19 pandemic and the NSD delays in approving collection of personal data. Nevertheless, I managed to collect a wide range data from the field including dance video recordings, pictures, audio/video interviews, and fieldnotes, in addition to my knowledge about Ugandans and their culture, and unrecorded verbal interactions with some community members. This is regarded as primary data in this dissertation. A range of over seventeen video materials of approximately two hours, two hours of recorded video and audio interviews and over one hundred photographs mainly collected from the events that I attended. Furthermore, I found it important to reach out to other Ugandans who I had failed to physically meet from whom, I managed to collect some substantial data which I regard as secondary to enrich the already collected material. For safety reasons, all research material collected, be it that which has been selected as part of this dissertation, or the rest of the data from the fieldwork has been archived at the Norwegian Centre for Traditional Music and Dance (SFF) while some have been upload on NTNU and UCA OneDrive respectively and is accessible for verification.

For the master thesis, and as shown in the annex of this dissertation, a series of research material were identified and selected for reference and inference. In addition to saving, it on OneDrive, I also uploaded most of the used material on an online database program, 'Air table' whose link is attached and be found after the bibliography of this dissertation. The identification and selection of this research data was done based on the research questions I set out to find possible answers to in the preparation time of this study. This data includes, three audio/video interviews, seventeen dance videos of varying lengths, forty still pictures and a series of field notes. All the video interviews were fully transcribed and their transcription texts attached. All the dance videos were clearly labelled for easy identification, described and their description text attached. The field notes are also scanned and attached. All the collected and used material in this dissertation was compiled and archived at SFF,

OneDrive and Airtable (online database) whose accessible links can be found in the appendix of this dissertation.

The research material of this fieldwork consists of both data collected/recorded personally by the researcher; received personally by the researcher from the community members; written by the researcher personally on site; and some that the researcher received from media, for example *WhatsApp*. The primary and secondary data as mentioned earlier can be accessed from the online OneDrive and database links attached in the appendix. More significantly, the classifications derive their distinction from the purpose of this research in relation to the research questions.

Regarding the categorisation and stratifications of the research data, Georgiana Gore states that:

The distinction between primary and secondary sources is not only a shifting one depending upon disciplinary perspective or the research in question: it is also a matter of strategy, that is a means of evaluating and validating sources by organizing them into a hierarchy of difference which accords them their relative significance and authenticity.

(Gore, 1994:64)

To summarize this chapter, I have provided a clear account of how I entered the field, what happened, and the factors that led to the data collection. I have also presented a discourse analysis of the two parallel events; Football and a home visit where dancing was not expected but surprisingly took place. These events revealed the microcosmic feelings of identity that mentally connect members to Uganda despite being physically in Trondheim. The following chapter will dwell on the specific dance anecdotes from which transmission concepts knowledge can be drawn.

CHAPTER IV: DISCUSSION OF RESEARCH FINDINGS

Emergence of Dance in the Living Room

4.0 Introduction

In this chapter, I describe and analyse the process of transmission of dance movements as observed in one of the different dancing anecdotes witnessed during my research. It was a very interactive birthday party celebration of one of the community members which indeed was a remarkable event marked with different performative moments. Activities such as

dancing presented a unique layer to unravel the transmission paradigms in a diasporic context for which, based on my active participant observation, produced different tenets of intentional and unintentional bodily transmission moments worth drawing for this study. Not only will the discussion centre on the birthday party's thick description, but it will also endeavour to untangle the different corporeal transmissions and experiences encountered, more specifically about when and what triggered the dancing in a constricted space. It is worth noting that the party took place in a relatively smaller living room, unimaginable for a party with multiple activities including games and dance in the place. Furthermore, the epistemological question of how transmission of dance heritage among the Ugandan diaspora community interplays when the community converges will be addressed. The subsequent related theories and concepts that support the methodology and transmission will also be brought into context. Exclusive to chapter, I was authorised by the informants to use their first names and pictures during discussion of the research findings. They respect and value of their privacy but agreed only to be recognised for the contribution to this study without fully being exposed by their surnames.

4.1 The Birthday Party

This was a birthday party held on 23rd May 2021 in Trondheim at Heggdalen next to Voll studentby- (a student residence). It was initially meant to take place in an outdoor space with more than twenty invited guests but due to COVID-19 restrictions from the Norwegian government at the time, they rescheduled it to their house. Sarah (wife) and Robert (husband) with their four sons (Sean-sixteen, Thomas-thirteen, Daniel-ten, and Joel-six) were the hosts. The number of guests went down from the initially invited over twenty, to six (two women and four men) in total, still a bigger number compared to the new party venue. The guests were informed to arrive by 18:00 as there would expect numerous planned activities and surprises to happen. As scholar William Safran, described diaspora as 'expatriate minority communities that are dispersed from an original centre to at least two peripheral places and maintain a memory, vision, or myth about their original homeland' (Safran 1991). This event reflected a typical diaspora community with a lot of Ugandan commonalities that transcended their individualism. It was characterised by varying dance performances and transmission anecdotes that were very instrumental to my research especially after learning that there was going to be some dancing happening.

4.2 Pre-party Atmosphere

It was 17:52, Robert was seated in the living room reading newspapers as I entered. He notified Sarah that the guests had started arriving. I did not need an introduction to the children because we had already met several times before this day. Sarah was in the kitchen preparing food. The two old boys Sean, and Thomas are playing video games on a Play Station Four (PS4), Daniel was playing a Piano and Joel the youngest is interacting with the arrived guests so far that was Christine and I. Ritah, Marios, Ben, and Emma (the other guests) arrived between 19:00 and 19:50 just around the time when dinner was about to be served.

The only sound or noise in the house at that moment was from the piano that Daniel was playing and the animated football commentary sounds from the video games. Music started playing during and after dinner and this was mainly Ugandan *popular* music, which was either played live from YouTube or telecast from peoples' mobile phones onto the screen since it was mainly music videos where everyone would watch some dance movements. Some scholars argue that music is at the heart of cultures' most profound social occasions and experiences (Turino 2008 and Hallam 2009), which means that it involves a variety of social meanings and operates at all levels of society while playing a key role in many people's lives. Furthermore, music has multiple functions for example, it sets and determines the pace of the function, it can allow people to understand themselves, form and maintain social groups, engage in emotional communication, and mobilise for political purposes, among other functions. In this specific case, it was not just any type of music playing but Ugandan music that would evoke consolidated memories for most of the guests present.

The language in the house until now is English but all changed to a mixture of *Luganda* and English once Ritah and Emma arrived. The children did not understand *Luganda* very well. Shortly after the arrival of the Ugandans, Marios, a Norwegian middle-aged gentleman, who happens to be a family friend to the hosts also arrives. He was the only non-Ugandan present at the event. He could speak very good English but decided to stick to Norwegian he only as he spoke to mainly children.

Now it seems all the guests have arrived. Meanwhile, everyone except Robert were playing different board and card games. Food is about to be served but Christine suggests playing one round of *Tactic Touché* - a board game I had seen for the first time and had no clue on how to play. Sarah, the host, and the other three Ugandans played the game while Marios was simply

watching. I used that time to position my camera in the left corner of the living room assuming it would have the entire living room space in the frame which it temporarily did only to be moved to different positions by the children. While the two older boys were still playing video games, the younger ones, were with me asking random questions about where in Uganda I come from, my profession, and many more. It was now around 19:50 that Sarah realised it was getting late and people especially the kids were getting hungry. She called Marios to step in for her in the game while she prepared the dining table to start serving food. Surprisingly, they decided to end the game, the ladies helped Sarah to arrange the dining table, Robert urged the sons to stop whatever they were doing and help re-arrange the entire room. It's at this moment that he connected his phone to the television and started telecasting Ugandan music videos. Here, the living room is slowly turning into a Ugandan middle-class restaurant¹⁴. The first song played; 'Ndigida, ndigida' loosely translated as *I am enjoying* by a mid-2000s ragga singer also known as Ragga Dee seemed quite familiar since most of the adults in the house were singing along while doing other activities in preparation for dinner. Emma was doing some random dance moves, (no specific genre of dance) with Joel as Robert was just nodding his head to the rhythm of this song. A few minutes past 20:00 pm, food was ready on the dining table and the serving style was self-service. Below is the illustration of the layout of both the dining and living rooms.

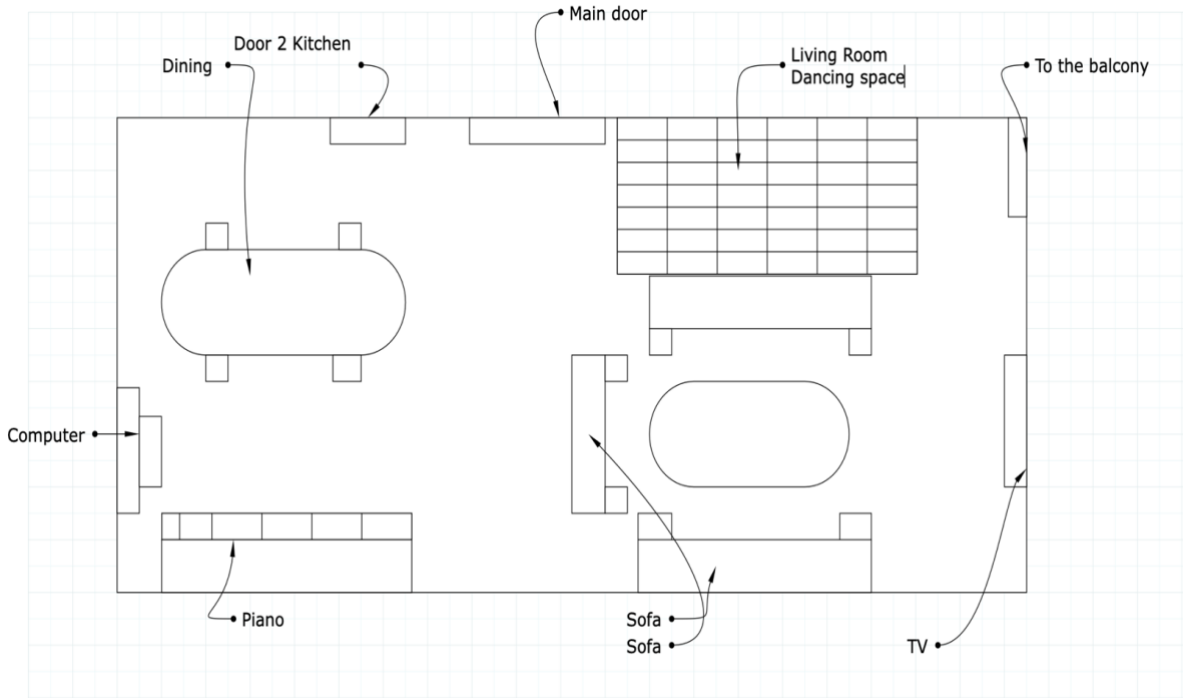


Fig: 5 A layout of the dining and living room space

¹⁴ Uptown restaurants are characterised by self-service buffet and music videos cast on big screens.

There was a variety of Ugandan food, such as cassava, matooke¹⁵, Chapati¹⁶, rice, potatoes among others. The sauce too was varied including dried beef with peanut butter, chicken broth prepared in a typical Ugandan style, BBQ, steak as well as salads. Drinks were the usual fizzy soda brands and juice. This food was reminiscent of a Ugandan middle-class party. I was very keen on whether the children would enjoy this Ugandan food. Well, the two older boys told me they enjoyed all the food while two younger ones did not like matooke specifically. To re-affirm their cultural identity and solidarity, the adults are eating, conversing in Luganda and Norwegian while watching only Ugandan music videos on television. In support of such a cultural collective, anthropologist Ghassan Hage posits that ‘while music and dancing are known for their importance in migrant cultural reproduction, such practices, alongside food, may be reproduced in public spheres as forms Cosmo-multiculturalism that conceives of ethnicity largely as an object of consumption,’ (Hage, 1997). Such gatherings of Ugandans would not only promote cultural cohesion, solidarity but also reproduction.

Soon after dinner, Sarah started serving tea to the guests. However, until now it was not clear to everyone whose birthday it was. Everyone appeared to be in a good mood, simply enjoying the moment until Sarah requests for a chance to speak. She officially welcomed everyone and thanked us for turning up on such a short notice in the COVID-19 period. She went on to further say that we were there for husband’s birthday party. Robert, frowned his face, chuckled a little but again seemed speechless, he kept whispering ‘*my birthday was in mid-April*’. She explained that in Trondheim, they usually combine birthdays that seem closer in dates and celebrate them at the same time normally on weekends. For Robert’s case, it was during COVID where meetings of more than 3 people were hence the party being postponed until there was liberty to meet up with other people. This explains why the party which was previously planned for an outdoor celebration ended up in a living room. Sarah, the children and all the guests except me had surprise gifts for Robert. Before presenting the gifts, we sang the happy birthday song for Robert. Joel then requested to pray for him which seemed funny but made a lot of sense after Sarah explained to me that he is the leader of ‘the young prayer group’ at the Church where they attend services on Sundays.

¹⁵ Green bananas is a very common dish common in central Uganda.

¹⁶ An Indian flat bread or tortilla which is also a very famous street snack in Kampala.

4.3. Dance Moments

The gifts were exchanged, the mood in the house culminated into increasing the volume of the music. Joel requested to sing and dance for his dad. He specifically requested for Michael Jackson's ABC song to which he sang along while mimicking Michael's breakdance moves. At his age six, he surprised most of us on how much he loved music but more particularly dance. His performance confidence created some tension with his older brother Daniel. He wanted to challenge him but seemed not to have the support from the spectators/guests. Ben immediately suggested a dance contest. It sounded fair enough for Daniel now that Sarah was his chief supporter. I asked what type of dances they preferred simply to establish whether there would be any preferences for Ugandan dances. Unpredictably, Joel wanted to dance to a South African hit song *Ndihamba Nawe* by Mafikizolo. Daniel simply agreed to follow.

a) A Dance Contest

It is rather important to note that my presence as a dancer, dance teacher and dance scholar contributed to the general atmosphere and dancing confidence of most people due to my participatory and comic way of engagement with them. Both the Children wanted me to teach them some warmup steps before challenge started. I agreed but Daniel was quite shy and was always forced to come to the centre. While trying to teach them some Ugandan folk-dance moves, Joel immediately seized the moment and he instead taught us his moves. At this moment, it was obvious that he was in control and ready for any dance challenge. He did not have any dance movements but rather random movements.

Dancing in this context cannot be categorised into a specific genre neither folk nor classic but more reflexive movements that make people relax without the tension of correctness of the movement. Ideally, this marked my first full participant observation of transmission experience which a French anthropologist Favret-Saada refers to as 'oxymoron' (2012). Daniel's dancing style was mainly imitating Joel's dance moves which gave the impression that Joel was teaching Daniel and that Daniel was simply learning through copying. Although this contest did not last long, it highlighted parallel dimensions of dance transmission. The first being common in African communities where social events are the centres for children to learn folk arts, music, storytelling, playing music instruments and dancing through copying their peers or adults (Mabingo, 2020). On such events, there is no teacher and yet children informally learn their cultural norms and practices through imitation. Another parallel dimension is that the moral support for Daniel from the adults at the party motivated him to

dance, copy his brother and eventually confidently dancing alone at the party. They both received gifts in the form of money. This further motivated Joel to the extent that he wanted to challenge everybody in the house.



Fig: 6 Children dance contest

b) Joel with the Ladies

The room was getting...He called out all the ladies for a challenge, but before they started dancing, they specifically requested me to teach them some simple steps. I volunteered to teach them some popular dance steps, which eventually seemed uniform. Joel instead of competing with them was over excited about the synchronicity of their dance movements and simply joined them.



Fig: 7 Joel dancing with ladies

c) Everyone dancing

Indeed, this marked the beginning of dancing. The elder brothers were also invited to join the dance. They did join but seemed not interested in the dancing. To motivate them, their father played another South African hit song *Jerusalema* by Master KG which went viral on the internet in 2020 and triggered dance contests globally. Since the video was played and seen on the screen, through imitation, I tried to teach everyone the moves. At this moment, they all enjoyed the dance steps except Marios who chose not to dance but instead be entertained by watching the rest dance. Sarah immediately realised it and tried to call him to dance. 'I cannot dance,' he replied. I responded to him 'everyone dances, simply stand up and move your body'. Sarah then changed the music from fast tempo to slow tempo Ugandan music, which in a Ugandan context is the music for couples. First Sarah danced with him; the rest also tried to pair up while Ritah danced with Ben. The couples then switched, Ritah with Marios, Sarah and Robert. Couple dancing might seem like a western dance traditional but it also an existing African phenomenon in a different framework. Indeed, a dance scholar Mabingo narrates that couple dances in Africa offers the first-hand experience of the aesthetic, intellectual, and creative resources of African artistic traditions (Mabingo, 2020). It creates an interface between the individual and community where dance sparks self-actualization based on the premise which Mary E. McGann referred to as, 'I dance (with you), therefore I am' (2002: 19). The kids seemed perplexed, seeing their parents dance together. Joel decided to hide in the corridor while the older brothers chose not to look at their parents. I didn't realize that until Robert asked me to observe the kids. Indeed, they seemed shy.



Fig: 8 Majority of the members dancing

d) Folk Dance Moment

More dancing ensued soon after the slow dance session. I was again requested to teach the ladies some folk-dance moves. They played a song *emaali*¹⁷ from Eastern part of Uganda which is normally used by the Ateso ethnic tribe as one of the main accompanying songs for their dance Akogo. I taught the ladies some basic movements. The learning environment was just perfect due to the party atmosphere, and that song was evoking Ugandan community dance memories among the people. A Ugandan scholar Mabingo notes that ‘in African communities, people always dance because they feel, and they always dance for something’ (Mabingo, 2020). Robert and Sarah are both from eastern Uganda, although not specifically of the Ateso ethnic tribe. The party environment prompted them to dance, but for them,

¹⁷ Emaali is a common song in Kampala on social functions with mostly people from Eastern Uganda.

dancing in front of the rest of the community, especially their children, meant discovering, recreating, and identifying with the others. Shortly after learning, the ladies performed some akogo dance moves. Often local social events such as birthday parties, weddings and other celebratory events are the main avenues for selfless emotional expression in Uganda. Hierarchical respect is normally accorded to the parents, clan, government, and local leaders. Emphatically, the social dancing on such events is mainly for self-amusement with little emphasis on dance aesthetics. Moreover, since these are usually communal celebrations in open grounds, they are usually open for anyone to attend and learn the dances regardless of age or sex. Primarily, here transmission occurs by oral instruction or by imitation (Smigel et al., 2006), and learning is always achieved unintentionally.

4.4 Transmission Frameworks

In order to contextualize the transmission framework that I observed and participated in at the party, I found useful conceptual and theoretical notions by two education theorists; Etienne Wenger and Jean Lave (1991) who did extensive research about the cognitive process of learning. The scholars argue that by ‘placing the whole person, the viewing agent, the activity, and the world as mutually constitutive creates the opportunity to escape from the assumption that [transmission] is the reception of factual knowledge or information’ (Lave and Wenger 1991:2). I find their analysis suitably informing for this study for, they further suggest that the social character should be main driver for transmission. Given the nature of the event (birthday), learning of dance movements was mainly channelled through imitation of other dancing members. Moreover, participation in such events enhances the learning process. Lave and Wenger propose that ‘learning is the process of participation in communities of practice where it is first on the periphery but gradually increases in engagement and complexity’ (Lave and Wenger 1991). I contend with scholars in this section to contextualise the concepts that I have called ‘communality’ and ‘learning in situ’ respectively to draw more transmission insights from the birthday party event.

4.4.1 Communalities

The concept of community¹⁸ of Practice is a good point of departure to start exploring a social discipline of [transmission] or learning (Lave and Wenger 1991). From an African analytical perspective, it is the simplest social learning system as learning is usually embroiled in social events. Primarily, learning is a collective and communal responsibility in many African communities. During the birthday event, I participated in the transmission of different dance practices based on participatory horizontal learning horizontal which positions learning through participation. Although I assumed the role of a teacher at that moment since I was teaching some dance movements that I was personally aware of or practised over time, it was clear that other members of the community were also equally contributing to the learning process of the different dance styles present. In such a situation, learning was funnelled through their bodies with a sense of music and a sense of feeling which highlighted their performance freedom and relevant knowledge systems during the transmission process. Their capability of learning was anchored in mutual recognition as potential transmission (Lave, 1991). Participation in such a context involves a dual process of meaning-making- ‘the community members and the activity’. During the party on the one, I was engaged directly in house activities, conversations, games, and other forms of personal participation in their social setup. On the other hand, we collectively generated interpersonal connections and other forms of reification that reflected our lived experiences around which we organised embodied transmission through participation. A British sociologist Nick Jewson asserts that ‘meaningful learning in social contexts requires both participation and reification to be in interplay,’ (Jewson, 2007:45). Therefore, a communality can be defined in this context as a group held together through sustained mutual commitment to an indigenous commonality, enterprise, and the creation of a common a social repertoire. Retrospectively, the attendees of the party were able to learn, participate and dance freely because there was a clear sense of understanding of each other based on their common backgrounds. This is what education theorist Etienne Wenger termed as ‘a tight-knit nature of relations’ (Wenger, 1998:125-6).

For further contextual analysis of communalities in Africa, it should be addressed through a family or home perspective. Homes and families exist within and alongside broader communities of performance repertoires including music, storytelling, dance among others

¹⁸ A community in this context refers to a group with shared social, political, economic and cultural interests. The common denominator here is being Ugandan.

aimed at communalism. Such activities among dance provide processes that enable individuals to participate in community-oriented events and socializing. Emphasizing the centrality of dance in a community in which it acts as symbols of their cultural traditions and continuities. In some instances, families integrate dance traditions with other aspects of cultural practices such as drumming, singing, storytelling, and poetry and activities such as fishing, farming, cattle keeping among others. Through dance, family members are initiated into the world as a nucleus to acts as a vessel to encourage, motivate, safeguard, and transmit of their heritage practices to other members and beyond. Therefore, practical immersion into the creative and performative processes of dance practice, immerses a person into the norms of preferred practice. The agency that each person has in a collective process makes them valuable contributors to the culture or art form and promotes communality.

Moreover, the participants in the dance activities become aware of other people with whom they share the same space through embodied, rhythmic, and aural collaboration. The contribution that everyone makes in the form of sound, movement, and the relationships that are formed, create a sense of communal energy and collective presence. As individuals participate in such community-based events, they strengthen their sense of becoming and belonging. According to education theorist Anna Sfard (1998), ‘the individual’s identity is a result of their being (or becoming) a part of a greater entity’. Sfard’s observation indicates that during events like the attended birthday especially in music and dance transmission, the idea of being a standalone learner and decontextualized learning does not apply in transmission processes that are situated in communality but instead, the real engagement in dance activities elevate the person from a position of peripheral participation to the core of the community. One interlocutor who first attended a Ugandan get together party in Trondheim in 2019 met most of the community members for the first time. She contends that participating in different activities propelled her sense of attachment, integration and belonging to the Ugandan community which was triggered by participatory engagement. (Anonymous Interlocutor 6; June 2021).

4.4.2 Learn in Situ

This framework proposes new models of learning through social interactions rather than the formal processes of cognitive learning. (Lave and Wenger 1991). It supports the informal features of learning in situ, by observation, and peripheral participation. Engagement is typical of participation in the communities we belong to, but it can also be a way to explore a

boundary if we can have enough access to the practice. More importantly, it does not affect the participants' identity. In the context of the field experience from the event I attended, the rhythms of music played at the party 'situ' were identical to Ugandan rhythms which triggered dance movements that might not be necessarily similar but identical to some Ugandan dance moves. Their collective participation fostered a collective dance memory which eventually through copying, enhanced its reproduction, performance and eventually dance transmission. The participant observation slowly turned into full action participation driven by their national sentiments which were further bolstered by memories from their home country Uganda. At the heart of their endeavours, is the quest to inform the thought systems and frameworks of realities on which their community in Trondheim is organized and how their heritage, indigenous or local (Ugandan and Norwegian) epistemologies and worldviews are generated, refined, activated, and transmitted through such gatherings. The philosophical attributes show 'the extent that all people [in/of African communities] have a philosophy that guides their social lives, their perceptions of others, and decisions and choices that they make about aspects of their lives' (Letseka, 2000:179). Hence, social gatherings and events often presents platforms for social interactions from which in group relations develop that ultimately leads to understanding each other.

4.5 Re-affirmation from the Field Narratives

Dance takes on a new role in diaspora; it retains its salience to the cultural identity formation of the Ugandans, but its role changes from being a normative practice to being an indicator of difference, especially in a city such as Trondheim with its incredibly heterogeneous population. The follow up interviews with some members more than one month later revealed that the gathering of Ugandans in Trondheim is aimed at communality that fosters social integration of the community members where dance among other activities is simply used as a vessel for cohesion. In her own words, the interlocutor remarked that:

...the feeling of community is crucial for feeling at home which involves living in a space where one recognizes peoples as one and where one feels recognised by them. Sometimes we simply meet to play board games and cards, play Ugandan music, those who like dancing can dance. Ideally, we as Ugandans in our small Trondheim try to make a home or community where everything Ugandan can happen for example teach our children our mother tongues, folktales, dance, and other Ugandan cultural values....

(Fieldnote Excerpt 7, June 2021)

This implies that a communal or home feeling is the springboard for social practices where dance plays an integral part among Ugandans in Trondheim. Anthropologist Ghassan Hage defines a home as ‘an imagined space where one possesses maximal communicative power’ (Hage, 1997). Therefore dance, being physically freeing, aesthetically pleasing, and culturally significant at the same time, helps the community members feel more confident and positive about their existence in Trondheim outside Uganda, their homeland, as they realize they are not deprived of their heritage. Despite the event taking place in a constricted space, it did not restrict the members to participate in the different social and interactive activities. It instead created cohesion and, an imagined home where the Ugandan cultural heritage including food, music, and dance was transposed in Trondheim space. Such relations foster the transmission process of not only corporeal practices but also experiences that eventually lead to continuity and safeguarding of their heritage in the new country.

In another interview, the interlocutor revealed why the children felt shy seeing her and their dad dance.

We live in Norway but we are Ugandans from Eastern Uganda where, parents do not dance before their children. Our children here sometimes dance for us and not vice-versa, so seeing us dance together was the first time for them... I hope this will encourage them to be dance active...

(Fieldnote Excerpt 7, June 2021)

Here, the interlocutor acknowledges that they are trying to live in two different worlds; the physical and the imagined worlds. Regardless, she is trying to expose her children to more parallel life dimensions in terms of cultural norms and practices of both Ugandan and Norway. She is also very optimistic that children will be motivated and encouraged to practice their Ugandan ethnic practices including dances if their parents are the point of reference and inspiration.

Along the same line, another narrative from a Ugandan lady married to a Norwegian man with two sons argues that she seldom takes her children back to Uganda but at least I try to maintain and teach them their heritage roots mainly from YouTube videos and/ through folktales. She attributes that to the tolerance and support of her Norwegian spouse.

One important element on the event was music. I realised that playlist was just suitable for everyone which made me wonder whether it was pre-planned or just it was just a spontaneous playlist. Sarah explains:

Here, we tend to have different music preferences, before we start dancing, we should feel and interpret the music. There are different categories of music in Uganda, however, here in Trondheim, at least in my house, we mainly play, gospel, traditional, and the contemporary or popular music for people to really dance.

(Fieldnote excerpt 7, June 2021)

This indeed re-affirms what ethnomusicologist Timothy Rice noted that music can be used to draw boundaries between groups, thereby shaping and strengthening social identities' (Rice, 2013:72). In the same vein, the interlocutor further categorises this music into; 'meditative¹⁹, narrative²⁰, and contemporary²¹ music. I...dancing to different types of music invokes different feelings even when it comes to teaching children, different age groups prefer different music types...' (Fieldnote excerpt 7, 2021). Drawing from both the interlocutor and Rice, music preferences delineate special groups which ultimately lead to identity formations. People who have special interests in meditative music would normally confine themselves to gospel music, regard some types of music as secular and unreligious. Even during social events, they tend to group themselves according to their music preferences. They might be compelled to dance with the rest but will often be mindful to how much they can freely dance.

4.6 Dance as A Buffer for Nostalgia among Ugandans in Trondheim

Within a community context, Ugandan dance practices are influenced by two broad kinds of political influences: first, those which emanate from Uganda-the transnational political fields, and second, the localized politics of multicultural Trondheim. These two political influences are effectively unrelated in terms of their genesis and development, but both are important to the continuity of dance heritage following immigration. The former plays a role in the encouragement to continue customary praxes, while the latter influences the contexts and cohesion within which dance practices, performances and heritage can be executed. Since the

¹⁹ This is Christian gospel music which normally requires minimum dancing.

²⁰ This is a type of Ugandan traditional music. In most cases the message in such songs is about cultural related issues and preferred by elders. It normally calls for traditional/folk dancing.

²¹ This refers to present day contemporary music including hip hop, Afro-pop, ragga, among others. It's the most preferred type for youths.

start of this integral research, the strongest feelings that I had during and after conducting research in a diasporic context was the cohesiveness and sense of community of the Ugandan members grounded in a heterogenous set up that otherwise communicates and represents diverse ideologies. Nonetheless, in the endeavour to achieve social cohesion, they ignore the heterogeneity that is usually based on religious, political, and tribal sentiments to focus on more unifying ideologies. Therefore, the first theoretical framework throughout the collected data I found beneficial to be interpreted is grounded in the concept of social cohesion defined by Xavier Fonseca, Stephan Lukosch and Frances Brazier as:

the ongoing process of developing well-being, sense of belonging, and voluntary social participation of the members of society, while developing communities that tolerate and promote a multiplicity of values and cultures and granting at the same time equal rights and opportunities in society.

(2019: 246)

According to the authors, for social cohesion to exist as a complex and dynamic concept ‘the individuals need to have motives to want to belong to a group/society, which stems from the cognitive beliefs [Ugandan-ness] they have’ (2019: 247). This is a prevalent concept among the community members; however, it magnifies another issue, nostalgia as one of the obstacles to social cohesion. For this section of the chapter, I will contextualise both nostalgia and social cohesion by discussing how they interplay in the diasporic lives of the Ugandans in Trondheim. The discussions and analysis will further position dance as a viable buffer to nostalgia while fostering communality.

Being in a new country is sometimes associated with social marginalisation which comes in different forms for example, from a stranger who cannot speak the most spoken language in the country, to being a minority in terms of the number of people from the same country. Precisely any meeting opportunity for the Ugandan community presents a platform for community members to interact, socialise, celebrate, and dance. They acknowledge that loneliness sometimes results in stress and depression which affects some of the members. It should be noted that dance is one of the best and free therapeutic instruments to address issues that go beyond physical manifestations to nostalgia (Rot, 2018). In my quest for when and how do you Ugandans dance in Trondheim, it would be incomplete to negate the ‘why’ do they dance. While people are generally familiar with the notion of nostalgia, there currently exist a dissonance in terms of the connotative meaning behind it. Thus, as outlined in the

study by Smeekes and Jetten (2019), nostalgia was first coined by Johannes Hofer, a Swiss scholar, to label a medical condition of extreme homesickness followed by anxiety, depression, and fatigue. Since then, nostalgia has been long considered as one's physically hazardous state of longing for home. According to Smeekes and Jetten (2019), the issue of sentiment and nostalgia is now extremely widespread across the globe due to high rates of globalization and mobility followed by confusion, associating nostalgia with an inherently negative feeling. Sedikides and Wildschut (2019), on the other hand, argue that nostalgia as a social phenomenon may benefit the ingroup of immigrants in terms of self-evaluation, empathy, and mutual support. Thus, the idea of fighting nostalgia in this context stands for coping with homesickness and anxiety related to living abroad for a long time.

From a therapeutic point of view and with the discovery from field, nostalgia is the precursor for most of the communal or social activities the Ugandan diaspora community engages in Trondheim. Hence dance, besides promoting social cohesion, it enhances the swift integration of new members into the new country as one interlocutor notes that:

Whenever I feel or get stressed at home, I simply turn to YouTube, watch some Ugandan local videos, try to dance long, just to shake off the stress,' Norway can be really stressful' (Anonymous Interlocutor 2 06 2021). Another informant mentioned that she only dances and prefers dancing to Ugandan 2000s music because it takes her back in time which reminds her of the good old days not the now hustling life in Trondheim. So, when meet and at least dance, we are feeling the connection we have as Ugandans.

(Fieldnote excerpt 2, June 2021)

Although not specifically mentioning nostalgia in the above excerpts, such interactive situations tend to position dance as a reliable therapy to nostalgic tendencies among Ugandan diaspora community.

Furthermore, nostalgia as in many diasporic groups is a recurrent theme within broader debates on issues such as migration, integration, and social cohesion. While studies have demonstrated that connection to home countries fosters cohesion among in diasporic communities (Erol 2012), it is still unclear whether internal social cohesion distances these communities from the societies around or encourages relations to and exchanges with them. My discovery reveals that connection to home countries enhances in-group solidarity which ultimately leads to social cohesion. When I asked one of the informants about what should be done to improve the dancing lives of Ugandans in Trondheim, she suggests to:

Organize events like music/dance competitions for Ugandans in Trondheim involving both adults and children with at least some gifts awarded to outstanding persons. This will motivate more Ugandans and other communities for example the Somali community in Trondheim. Such events eventually foster cohesion/unity and smooth integration in Trondheim social life.

(Anonymous Interlocutor 6, August 2021)

Among the most recurring and crucial question I asked was whether they often experience a nostalgic feeling and wished to go back to their homeland. Not forgetting however that homesickness does not necessarily mean going back to your home country. When I asked one of my interlocutors whether he wanted to go back home to Uganda to nourish and update himself with the latest dance styles and techniques, his response was:

No, I already have the heritage within myself, there is no need to go back home. We also have the internet with access to YouTube so if we really need those trendy cultural movements and styles, we can get them digitally. So, I just want to live a Ugandan lifestyle here in Trondheim

(Anonymous Interlocutor 2, June 2021)

Different disciplines tried to approach this question, such as anthropology, sociology, psychology, philosophy, and geography (Caldwell & Leighton, 2016). It was a significant revelation that a home is not necessarily a physical building since relationships, feelings, and practices are also exceptionally important for a better understanding of one's inner identity. This is why birthplaces do not always resemble nostalgia and vice versa, especially among Ugandan community in Trondheim. The willingness to find an ideal home is a sentiment that is characteristic of all humans, especially when it relates to the time and space that bring joy and give the feeling of safety (Harris, 2019). For any given person, the definition of home is going to be different, making nostalgia into a multifaceted concept that is frequently ignored by researchers that work with immigrants. Dance practice among the Ugandan community in Trondheim contributes to the psychological comfort of being home.

The fact of establishing borders and moving away from the painful memories forces some members to build up imaginary thresholds to ease the pain. Nostalgia is one of the biggest issues in the diaspora for it frequently forces diaspora communities to experience negative thoughts and feelings that deter them from go back to their homeland (Ssebulime, 2021). As one interlocutor remarks:

The conditions of leaving Uganda for me were very tough, I had lost my father and my entire family had no money to telecare of me and my siblings, in other words, I had no future there. I grew up with stepmother who mistreated me. So, the death of my father worsened my relationship. I was forced to hate my entire family because they could not come to my rescue when I was being mistreated by my monster mother. Once I left Uganda, I do not really want to back, not even to associate myself with anything Ugandan because of the tough memories I have for it. It might be hard here in Norway but Uganda was like hell to me.

(Fieldnote Excerpt 3, May 2021)

Despite the overall popularity of the concept, nostalgia was not covered as anything serious before the second half of the 20th century. The pathological implications of nostalgia were highlighted by researchers as one of the problems that immigrants face when held back against different values, customs, relationships, and behaviours. Any given foreign society is a source of stress, and homesickness tends to play the role of a mediator intended to protect immigrants from harsh feelings (Aranda et al., 2020). Another important revelation when describing the essential problems of Ugandans in Trondheim that is related to nostalgia is mental health. For instance, one informant noted that:

Some of our members are homesick. One guy had serious stress because he spent a long time in immigrant camp here in Trondheim, he couldn't speak Norwegian, once he joined our Ugandan community, he instead resorted to smoking. But the more time he spent with us, the better he felt, and soon he became very active in our music and dancing activities.

(Anonymous Interlocutor 2, June 2021)

It is imperative to note that diaspora breeds nostalgia which is a crucial source of stress that is quite prevalent among Ugandans in Trondheim due to the differences in native languages, cultural expectations, and other social and political specific issues. All these problems, combined, drive some members closer to severe mental health diagnoses. Nonetheless, community's social activities including music, sports, dance among others play a major role in mitigating stress which is detrimental to individual and social health. Such activities also address the issue of cultural identity of among the Ugandan community which can be linked directly to homesickness since their nostalgia stems from the inability to depart and integrate into the new environment peacefully.

Dance practice can be a rather relevant approach to validating the importance of art therapy because immigrants often escape the homeland due to irreconcilable differences. Therefore,

best way for the Ugandan diaspora community to deal with the paradoxical challenges of integration is through social activities involving music and dance. In other words, dance is an instrument of expression that can help people mediate their exposure to negativity and pick a more peaceful manner of settlement (Harris, 2019).

To sum it up, the birthday party turned out to be a social event that addressed multiple corporeal dimensions ranging from the visible performance anecdotes to the invisible and unnoticed micro transmission processes that transcend the social strata. It was a very resourceful event for my research which highlighted the complexities of diasporic lives of Ugandans in Trondheim. It further places dance heritage and the community members into contested forces of change and continuity. The notions of corporeal expressions, transmission was embodied since the methodological framework required more participation than observation where learning was mainly horizontal.

CHAPTER V: MOVEMENT ANALYSIS OF THE OBSERVED DANCE SEQUENCE

5.0 Introduction

A dance sequence in this context refers to a series of dance steps for a group of dancers to perform to a specific piece of music. In the video, it was all the ladies present at the party who actively participated in creating and performing of these dance steps before the rest of the community members. The music was a famous South African song *Ndihamba nawe* played at that time which triggered a movement creative process. Driven by the desire to present some dancing to the rest of the present members, Christine, *the lady in the middle* spearheaded the creation of the sequence, which was rather spontaneous but after a short while, all the ladies were already dancing in synchrony with the song. This sequence demonstrates how quickly people regardless of the dance abilities can easily learn dance movements/steps in a party atmosphere which illustrates a swift dance transmission framework. This also partly answers to what kind of dance movements are created during such social events in a diasporic context. From a choreomusical standpoint, the current video analysis discovered that the dancers' movements, were in-synchronisation to the simple meter of the music. Additionally, the birthday served as a platform for dance movement creation, transmission and realization which further extends Egil Bakka and Gediminas Karoblis' notion of two dimensions of dance, 'concept and realization' (Bakka, 2007:93).

Since this dance is not regulated but rather an improvised one, the movement analysis carried out in this chapter does not aim to uncover the hierarchical structure nor decode the underlying knowledge or meaning in the dance but instead to formally represent the movement sequence. As Kibirige stresses, ‘to talk of formal dance analysis could be problematic since there has been less coherent endeavours to study [creative]dance to the detail of movement analysis’ (Kibirige, 2014:53). Kibirige further advocates for an invention of formalized structural systems that are closer and better understood by the local practitioners that will help in identifying, analysing, systematizing, and comparing of dances in African communities with communal input. This chapter presents the movement analysis of a selected dance sequence that was instantly created and performed by the ladies at the party without prior preparation or training. It is worth noting that the music was a significant catalyst to the creation of the dance movements, which further demonstrates the interconnectedness of music and dance (Nketia 1965; Nannyonga-Tamusuza 2005; Kibirige 2020; Felfoldi 2001). Therefore, the analytical methods herein will centre on both the dance movements and the underlying musical elements of the sequence using;

- 1) Labanotation for which the focus will be on the footsteps for the first four patterns or four musical measures and the hand gestures for the last four patterns.
- 2) Transcription and description of the dance sequence using choreomusical terminologies.

5.1 Labanotation

5.1.1 Foot work

The general body posture of the dancers is in middle level, feet slightly apart, hands flexed in the forward middle level, and very synchronous to the feet when dancing. The dancers are facing forward direction, but with time, they eventually turn to four different directions to the right every after one musical measure (four beats). The time signature for the music is 4/4 - four quarter notes beat per bar. There is an upbeat in the music (anacrousic) which is reflected by two successive quick left footsteps; first in place followed by a right diagonal forward step. That is followed by the right foot stepping backward slightly and then followed by the left foot stepping backwards. A follow up right footstep in place is executed with a slight upbeat step with the left foot. This is a locomotive pattern which is repeated four times with each pattern leading to a ninety degree turn to the right direction. It also implies that the four patterns will lead the dancers to the first direction facing forward. All the dance movements are executed in a very controlled structure without extreme extensions and flexions because of the limited dancing space.

The figure below illustrates the foot work of the dance sequence.



Fig: 9 Dancing towards different directions

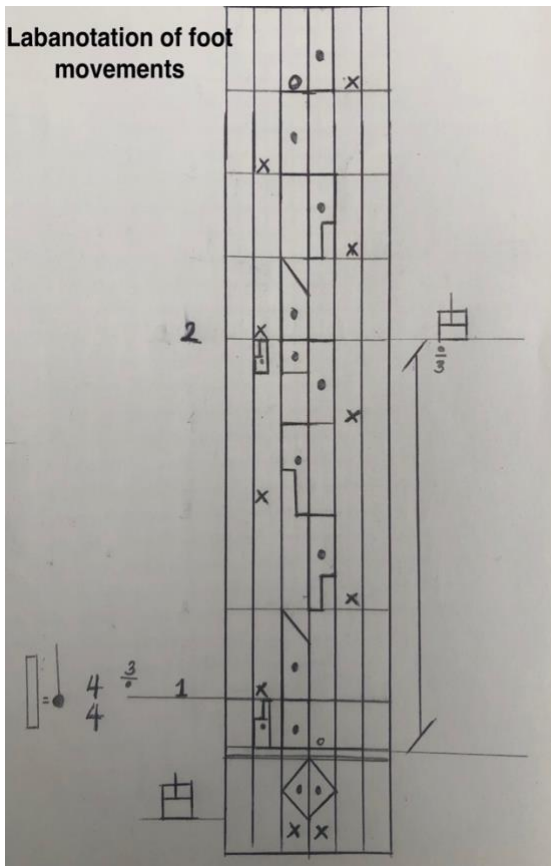


Fig: 10 Labanotation of foot movements

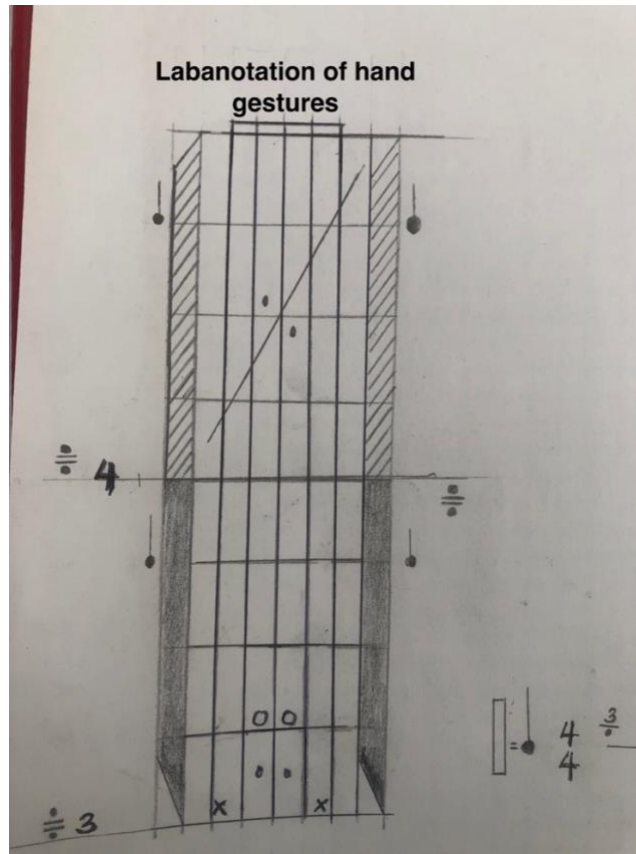


Fig: 11 Labanotation of hand gestures

5.1.2 Hand Gestures

Dance foot work movements were executed in coordination with hand gestures. However, in the last four bars, there is a retention in the feet with no visible movements. ‘Movements that are not seen’ (Kibirige, 2020). It is now the hands, fully stretched moving to the diagonal right direction in a low position for each measure. This movement is exactly replicated to the left side of the body in the next measure. Following that gesture is now the raising of the fully stretched hands (high level) to the right direction in a four-four time. This movement is repeated once more to the left side.

The figure below illustrates the hand gestures of the dance sequence explained above as it was performed at the party.



Fig: 12 Hand gestures to the right high diagonal direction



Fig: 13 Hand gestures to the left low diagonal direction

5.2 Choreomusical Analysis of the Dance Sequence

Choreomusicology refers to the study of the interdisciplinary nature of music and dance. The phrase is derived from the terms, musicology, and choreology, which refers to the study of music and the study of dance respectively. The ICTM²² Study Group on Ethnochoreology recommended choreomusical analysis as a method of dance form analysis in 1964. (Damsholt, 2008). In the 1960s, ICTM combined the two terminologies to examine the interaction between music and dance in each performance. Several scholars have ventured to study the link between dance and music in recent decades due to the phenomenological entanglement of dance and music. The dance-music relationship in the dance sequence is worth analysing by applying musical terminologies alongside dance movements.

To fully analyse the body movements in synchrony with musical elements of the selected dance video clip SAT_ALYS_VID_1, I will apply the transcription and description method Bakka (2021). This method can use both musical and dance elements while analysing the movements. Transcription as described by Bakka (2021), is the transfer of a filmed dance realisation into writing in the order of their occurrence, referenced through time codes or other means to keep track of the timing. The transcription takes down one specific process or action as it happened at one specific point in time and as it was documented while it happened. For this dance sequence, I will focus on two musical terms, *Meter* and *accent* to position them alongside dance movements. Here although the dance video is short, it at least tries to give a contextual choreomusical relationship. The choice of the video was based on the clear articulation of the body movements and its relationship to the accompanying music

²² International Council for Traditional Music

with less focus to the type of dance, which in this case was a created dance. Therefore, a choreomusical analysis would best explicate this phenomenon. The method of transcription using parameters and their variables is used to describe what happens to the body when the music is played. As Norwegian ethnochoreologist, Egil Bakka notes that ‘motifs can be expressed by different parts of the body, and several series of motifs can be seen going on concurrently, independently, or depending on each other’ (Bakka, 2007:111).

The time of analysis in this video is just nine seconds (0.1-0.9 sec) and visually focused on the dancer in the middle who leads the dance sequence as seen in the figure below.



Fig: 14 Ladies performing the dance sequence



Fig: 15 QR Code for the dance sequence video

Time code	Beat	Melodic movement	Full body	Hips	Left hand	Right Hand	Left leg	Right leg
0.1	1	2	Tilt to right diagonal propelled by the slight brush on the right foot	Slight twist to the left	Bent at approx. 45 degrees facing the body	Bent at approx. 45 degrees facing the body	Step in place + extended step to the left diagonal	Slight spring in place
0.3	2	2	Turned to the right/facing back	slight twist to the right	slight pushing movement to the left	Slight pull to the right/towards the body	Step in place	Slight spring in place
0.6	3	2	Turned to the right/facing the right	Back to place	slight pushing movement to the left	Slight pushing movement to the left/away from the body	Step in place + extended step to the left	Slight spring to the back
0.9	4	2	Diagonal right/ Turning to the right leading to the frontal face	Slight push to the left	slight pushing movement to the left	Slight pull to the right/towards the body	Step twice in place	Slight spring in place

Table showing dance sequence transcription

The term *meter* refers to the grouping of beats per measure in each score of music or dance. When performing music or dance from the score, the meter should be given attention, as this directs the performer where to put emphasis when performing, as it is a convention that: ‘The beat which comes at the measure line is customarily stressed more than other beats’ (Reynolds, 1996:48). The music meter used in this dance sequence is 4/4, which implies four beats of the quarter or crotchet note in each bar. Analysing the music

structure in the video, for every after 1 beat, there is a dance movement related. In the four beats of the meter, there are series of different body movements that happening in parallel. We can observe from the transcript below that on the first beat, the full body tilts to the right position which is propelled by slight a brush on the right foot. On the same beat, the hips slightly twist to the left side while both legs are bent at approximately 45 degrees facing the direction of the body. Moving forward, the left leg steps in place, followed by an extended step to the right diagonal direction while the right leg executes a slight spring in place. The change in bodily movements in relation to the musical beat is evident throughout the dance sequence even during the turns to the three different positions up to the first position. In this case, a musical beat can also be parallel to dance motifs being repeated every after four beats as clearly seen in the video. Some ethnomusicologists argue that that, ‘we may use our bodily movements to help parse the metric structure of music’ (Toiviainen et al., 2010:58). In this analysis, I discovered that dancers’ body movements, were in-synchronisation to the simple meter of the music of 4/4.

Accent refers to putting of emphasis on a musical note/beat/sound or chord. In the video, the accents are quite evident and are reflected in the hip movements on the first beat where dancers slightly twist their hips to the left, and to the right on the second beat as seen at time code of 0.1 and 0.2 respectively. Moving forward, every after two seconds, there are two quick steps by the left foot; one in place followed by another step to the right diagonal by the left again. This marks the beginning of the entire dance phrase and can be seen in the video at time codes 0.1,0.3,0.6 and 0.9. This pattern is repeated on the fourth beat and can be observed through the entire dance sequence.

General Conclusion

‘Why do humans move in distinctive ways and what transforms movement into dance?’ (Kaepler, 1991: 14). I would like to conclude this dynamic research with the name of a book chapter written by dance anthropologist Adrienne Kaepler (1991). It is along the same line that, the WHEN, HOW and WHY do Ugandans dance in Trondheim has been my guiding thread throughout this dissertation. Having discovered the challenges the diasporans face in fostering ingroup solidarity and togetherness, I explored what it means to be a Ugandan immigrant in Norway. The research revealed that the multiple challenges ranging from integration, assimilation and general acceptance into the host country tend to overshadow the diaspora lives which, in retrospect calls for communalism. Furthermore, the togetherness was, and still is, my crux motivation for carrying out this research. The acquired knowledge of how people (individual or group) try to use social events with music and dance activities to construct and strengthen relationships widened my understanding of communality. Pivotal to this research was the discovery of social cohesion defined as ‘developing well-being, sense of belonging, and voluntary social participation of the members of society, while developing communities that tolerate and promote a multiplicity of values and cultures,’ (Fonesca, Lukosch and Brazier, 2019: 246). This framework perfectly aligns with the Ugandan community in Trondheim. The research further concretized the notion of identity as the one of the main pillars in the diaspora which was evident from most field narratives that illuminated the presence of sense of belonging, and communality, as some of the of main drivers for social gatherings. In an endeavour to have an open playing field, I used the term ‘dance heritage’ in a more generic term without specially confining it to cultural elements as defined in the ICH 2003 convention. The narratives from the field however, revealed that heritage is used interchangeably with terms like culture, folk, or tradition. I had to let ‘the field speak’ (Gore, 2007) which has been the case throughout this research where the voices from the field were not filtered to avoid misrepresentation. The research further revealed that social events for Ugandans such as birthdays, get-together parties and even football events are the ideal avenues to cultivate social cohesion. On such events, people have the freedom to construct their home memories by speaking their local language, discuss Ugandan local issues, eat Ugandan local food, play, and dance to Ugandan local music. The answers to ‘the when’ they dance were mostly discovered in social events framed in a microcosmic representation as presented in Chapter IV above during ‘the emergence of dance in a living room’. It was further revealed that the notions of dance transmission in the diasporic context were mostly

determined by the music, atmosphere, and mood of the community members where learning of dance was mainly based on imitation or communal learning as opposed to cognitive learning. Additionally, the question of 'how they dance can be best answered through observation or participant observation as the interpretation of the term heritage might seem ambiguous especially if answers are prompted through conventional interviews methods. While the initial research questions of when and how Ugandan diaspora community dance have been explicitly answered, another equally important question of, WHY they dance was picked up along the process. This opened another health dimension related 'nostalgia' that leads to stress and anxiety amongst the community members. Given the limited time in the field, it was quite impossible to completely delve into dance and nostalgic tendencies among the Ugandan diaspora community in Trondheim. Nonetheless, it should open another scholarly dimension to research or study the application of performing arts such as dance, physical theatre, and music as tools to mitigate nostalgia amongst African diaspora communities spread across the globe.

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APPENDICES

Appendix I: Research Data Identification

Université Clermont Auvergne (UCA)

International master's in dance Knowledge, Heritage, and Practice (Choreomundus)

Dissertation

RESEARCH TOPIC: *A Tale of Continuity of Dance Heritage among the Ugandan Diaspora Community in Trondheim, Norway.*

Research Material Identification and Coding

Identification code: Ssebulime Andrew Trondheim, (SAT)

Research material for this dissertation will be identified as below:

Identification Code name: Vid/Aud_Recording Number

Research Material Identification Criteria

- Identification code and Vid/Aud_Recording Number
- Type of Recording: (Video and Audio)
- Class of Material: (Primary or Secondary)
- Research Material: Theme
- Place of Recording:
- Date of Recording:
- Time of Recording:
- Length of Recording:
- Event of Recording:
- Researcher:

Appendix II: Research Material Database

For the entire duration of research, five video interviews, over seventeen videos of dancing of varying durations were collected and over one hundred pictures were taken/collected. All this material is available, uploaded on, an online database program, Air table, plus NTNU and UCA One drive to draw upon if needed. For this dissertation, the following research material has been identified and selected for analysis. I would like to mention that although the formal research started on June 1st, I had started engaging with some community members as early as May 5th, 2021. Therefore, some data records may have earlier dates. The whole research period is regarded as one event (EV. I)

EV.1 JUNE 1 ST - AUGUST 28 TH					
Location/date	Interview videos	Interview audios	Dance videos	Still pictures	Classification
Heggdalen 18/06/2021	SAT_Ritah _VID_1	SAT_Ritah _AUD_1			Primary
Voll Studentby 07/08/2021	SAT_Christine _VID_2	SAT_Christine _AUD_2			Primary
Armauer Hansensvei 10/08/2021	SAT_Peter _VID_3	SAT_Peter _AUD_3			Primary
Heggdalen 23/05/2021			SAT_VID_1	SAT_PIC_1	Primary
			SAT_VID_2	SAT_PIC_2	Primary
			SAT_VID_3	SAT_PIC_3	Primary
			SAT_VID_4	SAT_ANALY SIS_PIC_1	Primary
			SAT ALYS_VID_1	SAT_ANALY SIS_PIC_2	Primary
				SAT_ANALY SIS_PIC_3	Primary

				SAT_ANALY	Primary
				SIS PIC_4	Primary

showing a summary of the used material

Access to Online Archives:

Online database, Air table:

https://airtable.com/appFk4nUQkKitfo4d/tblC0DMjFpaEFC7F7/viwpbEJJcXtSn2Xu?block_s=hide

One Drive:

https://studntnu-my.sharepoint.com/personal/andrewss_ntnu_no/_layouts/15/onedrive.aspx?id=%2Fpersonal%2Fandrewss%5Fntnu%5Fno%2FDocuments%2FDissertation%20field%20work%20materials