

**UNIVERSITY OF GHANA**

**DEPARTMENT OF DANCE STUDIES**

**TOPIC**

**‘AFRO-CONTEMPORARY DANCE’; EXPLORING NEW MOVEMENTS AND MUSIC  
TRENDS AS CHOREOGRAPHIC MATERIALS FOR SOCIAL MEDIA.**

**A THESIS SUBMITTED TO THE UNIVERSITY OF GHANA, LEGON IN PARTIAL  
FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF FINE  
ARTS**

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**NOVEMBER, 2024**

**DECLARATION**

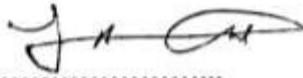
**Candidate's Declaration**

I, **Jude Arnold Kurankyi**, declare that this thesis, except for quotations and references contained in published works which have been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole for the award of another degree elsewhere.

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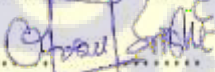
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**Supervisor's Declaration**

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of the thesis laid down by the University of Ghana.

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### ABSTRACT

The emergence of social media has revolutionized global dance sharing. Ghana, known for its vibrant dance culture, has witnessed a rise in choreographic content designed for these platforms, fusing traditional African and modern dance in 'Afro-Contemporary Dance.' Despite its popularity, there is limited documentation on these materials and their creation for social media. This study investigates how 'Afro-Contemporary Dance' is produced, perceived, and engages online audiences in Ghana. The study approach was qualitative and the design a phenomenology since the study delves into the lived experiences, perceptions, and motivations from a population of dancers and choreographers within the Greater Accra Region of Ghana who are actively engaged in Afro-contemporary dance practices out of which nine (9) were purposively sampled due to their rich experiences and insights related to the study. The instruments for data collection were interviews directly collected from the respondents, which was thematically evaluated and analyzed. The study found no complexity in fusing Afro Contemporary Dance into the African tradition and contemporary styles, which reflects cultural heritage and modernity and highlights innovations like cross-genre fusion and storytelling in dance, enhancing engagement. Ghanaian choreographers' diverse backgrounds lead to varied interpretations, reflecting the genre's hybrid nature making social media an essential tool for preserving authenticity despite concerns about cultural appropriation. The study also found that choreographers embrace Afro-Contemporary Dance on social media due to its rich cultural diversity, universal appeal, and attractiveness, especially to the youth. It also connects with literature highlighting its capacity to celebrate cultural diversity and convey emotions. The fusion of tradition and innovation underscores its cultural significance as it empowers and advocates for marginalized communities while navigating the challenges of balancing global reach with cultural authenticity. Unexpected outcomes however, include personal growth, community building, and educational responsibility, reflecting dance's transformative power and potential for challenging stereotypes. Further, the study found that Afro-Contemporary Dance has a fusion of African heritage and modern styles, transcending traditional boundaries as choreographers employ visual storytelling, interactivity, concise content, and consistent releases to engage online audiences effectively. Balancing authenticity and adaptation for digital platforms is crucial with unique approaches like cultural storytelling, diversity celebration, and social commentary fostering emotional connections with viewers. Afro-Contemporary Dance, therefore is adaptable in the digital age and underscores the importance of maintaining cultural authenticity, engaging online audiences innovatively, and addressing contemporary themes for emotional connection which guide choreographers and artists in promoting and evolving Afro-Contemporary Dance, ensuring its continued growth in the ever-changing artistic landscape. It is recommended based on the findings and conclusions that Policymakers support the preservation of Afro-Contemporary Dance's cultural authenticity on digital platforms, fostering inclusivity and belonging, invest in arts education for younger generations while practitioners fuse Afro-Contemporary Dance with other styles, incorporate storytelling, and offer interactive online classes for broader engagement and appeal.

**DEDICATION**

This study is dedicated to my family and God almighty.



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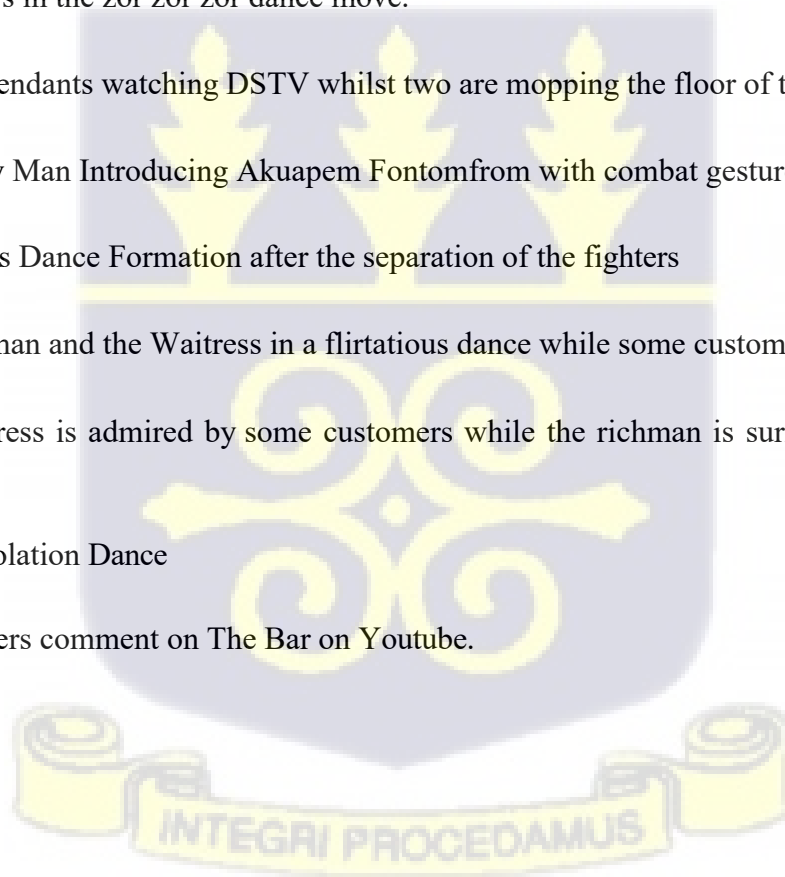
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### LIST OF ACRONYMS

**Afro-Contemporary Dance (ACD):** A dance genre that fuses elements of traditional African dance with contemporary dance techniques.

**Afro-Contemporary Dance on Social Media:** The study explores how Afro-contemporary dance functions as choreographic material on social media platforms.

**Commodification of Elements:** The process through which cultural elements are turned into commodities, often resulting from cultural appropriation.

**Cultural Appropriation and Exchange Theory:** A theoretical framework that explores the dynamics of cultural appropriation and exchange in various contexts, including dance.

**Digital Impact:** The influence and effects of digital media, particularly social media, on the dissemination and perception of Afro-contemporary dance.

**Discourse and Power:** Stuart Hall's work that highlights the complexities of identity formation in a globalized world, emphasizing the role of media in shaping perceptions and identities. **Global Dissemination:** The widespread distribution and sharing of cultural elements, in this case, Afro-contemporary dance, on a global scale.

**Identity Dynamics:** Refers to the study of how identities are shaped, represented, and interact in the context of cultural appropriation.

**Intersectionality:** Kimberlé Crenshaw's concept emphasizing the interconnected nature of social identities, particularly focusing on the unique experiences of Black women.

**Orientalism:** A concept introduced by Edward Said, referring to the way the West constructed an orientalist discourse that perpetuated stereotypes and power imbalances.

**Soft Power and Diplomacy:** The influence and attractiveness a country gains through cultural exports, in this context, the success of Afro Pop artists contributing to Ghana's soft power.

## CHAPTER ONE

### 1.0 Introduction

This research study explores the utilization of new movements and music trends in Afro-Contemporary dance for social media platforms. It aims to shed light on the evolving nature of dance in the digital era and contribute to the scholarly understanding of Afro-Contemporary dance's creative processes, aesthetics, and audience engagement in the context of social media. This section of the study provides the background to the study, problem statement, purpose of the study, research objectives and questions the study sought to answer, the significance of the study, scope, limitations and how the study chapters are organized.

### 1.1 Background to the Study

In recent years, the rise of social media platforms has transformed the dynamics of dance, revolutionizing its sharing, consumption, and experience on a global scale. There are various dance genres in the world and some have come out of others because dance is an evolution, it is a journey rather than a destination (Manning, 2010). For example, contemporary ballet came out of classical ballet and Neo-traditional dances came out of traditional dances (Yartey, 2016). Ghana, renowned for its vibrant dance culture, has witnessed a significant presence of notable choreographic material on social media platforms. These choreographies embody a fusion of traditional African movements with modern dance techniques, reflecting the cultural heritage and artistic expressions of the nation.

Choreography, as a creative discipline, plays a vital role in the development and expression of dance forms across cultures (Aston & Gough, 2013). In the African context, dance has been an integral part of cultural traditions, serving as a means of communication, celebration, and storytelling. Over time, this rich dance heritage has transformed, leading to the emergence and establishment of African Contemporary Dance as a distinct genre.

According to Bannerman-Richter (2017), African Contemporary Dance is a fusion of traditional African movements and modern dance techniques, representing the cultural heritage and artistic expressions of the African diaspora. It embodies a diverse range of styles and aesthetics, drawing from various African traditions and incorporating contemporary influences. This dance form has gained recognition and popularity not only within Africa but also on the global stage, captivating audiences with its vibrant energy and powerful storytelling.

The establishment of African Contemporary Dance as choreography has been shaped by various factors. One significant influence according to Fraleigh (2010), is the globalization of dance through cultural exchange and diaspora communities. Kubik, (2016) adds that through interactions and collaborations with international artists, African choreographers have been exposed to different dance techniques, styles, and concepts, contributing to the evolution and hybridization of African Contemporary Dance. Seales (2013), from a different perspective, found that advancements in technology and the rise of social media have played a crucial role in disseminating African Contemporary Dance to a wider audience. Social media platforms have provided choreographers with a global stage to showcase their work, enabling them to reach and engage with diverse communities. This increased visibility has facilitated the recognition and appreciation of African Contemporary Dance as a distinctive choreographic form.

Owusu-Kwarteng and Turkson (2015) however, in their study, wanted to know if African contemporary dance and popular dances came from African traditional dances. Ofori (2018 & 2021) chronicles how popular dance has its source in traditional dance. Several other researchers Akrofi (2002), Amponsah (2010), Agawu (2003) and Graham (2016) wanted to know why traditional dances are not properly acknowledged as the sources of most popular and Contemporary dance.

According to Wosu (2015), Afro-Contemporary Dance represents a unique genre that combines traditional African dance forms with contemporary dance styles, resulting in a vibrant fusion of movement and cultural expression. In recent years, social media platforms have become powerful tools for the promotion and dissemination of dance forms, allowing dancers to reach global audiences instantaneously.

African dance has a rich history deeply rooted in diverse cultural traditions. Its rhythmic and expressive movements reflect the values, beliefs, and social structures of various African communities (Asante, 2003). Afro-Contemporary Dance draws inspiration from these traditional forms, incorporating their unique rhythms, gestures, and storytelling elements. Contemporary dance emerged as a reaction to the rigidity of classical ballet, emphasizing freedom of movement, self-expression, and experimentation (Bremser, 1999). This genre allows for the incorporation of diverse movement vocabularies and encourages dancers to explore their individuality. Afro-contemporary dance combines contemporary dance styles, more specifically popular dance trends with African dance elements to create a distinctive style that celebrates cultural diversity and current artistic innovation.

Afro-Contemporary Dance is characterized by a fusion of diverse movement vocabularies, blending traditional African dance movements with contemporary dance styles such as improvisation. This fusion creates a unique and visually striking choreographic language that reflects the complexity of the African diaspora. (Cooper Albright, 2007)

Music plays a crucial role in Afro-Contemporary Dance, providing the rhythmic foundation and emotional context for movement exploration. Contemporary African music genres like Afrobeats, and Afro-house have gained popularity globally, and choreographers often music (Olusoga, 2017) incorporate these genres into their work, creating a symbiotic relationship between dance and

In terms of accessibility and global reach, social media platforms, such as Instagram, TikTok, and YouTube, have become virtual stages for dancers, enabling them to showcase their talents to a vast and diverse audience. Afro-Contemporary dancers have leveraged the power of social media to share their choreographic materials, gain exposure, collaborate with artists worldwide, and promote cultural exchange. Social media's visual and interactive nature has pushed dancers and choreographers to explore innovative ways of creating and presenting dance as shown in Figure 1. According to Kupperts (2021), digital choreography, however, has incorporated video editing techniques, effects, and multiple camera angles which has become a prominent aspect of Afro- Contemporary Dance on social media.

This background highlights the evolution and current trends of choreography in Afro-Contemporary Dance, specifically in the context of social media. By embracing new movements and music trends, Afro-Contemporary Dance has found a global platform to engage and inspire audiences. Social media's accessibility and reach have expanded the boundaries of this art form, providing opportunities for cultural exchange, collaboration, and the creation of dynamic choreographic materials. However, there is a lack of comprehensive research examining the utilization of new movements in choreography and music trends in Afro- Contemporary Dance specifically for social media platforms.

## **1.2 Problem Statement**

The emergence of social media platforms has revolutionized the way dance forms are created, disseminated, and experienced. To this effect, Afro-Contemporary Dance, with its fusion of African and contemporary dance elements, has gained popularity globally, attracting a significant following on social media. Several studies conducted in this regard were unable to

make valid conclusions due to several limitations hence, have made recommendations for further research to be conducted.

Despite the previous studies in other parts of the world, there is inadequate comprehensive documentation and analysis of the choreographic materials used in Afro-Contemporary Dance on social media platforms, which poses a significant gap in existing knowledge. Furthermore, understanding the specific movements, techniques, and stylistic elements employed by choreographers in adapting Afro-Contemporary Dance for digital platforms is essential for gaining insights into its evolution.

Additionally, the influence of social media on the development and dissemination of choreographic materials in Afro-Contemporary Dance in the Ghanaian context remains unexplored. Therefore, there is a pressing need to explore these research gaps to deepen our understanding of Afro-Contemporary Dance and its utilization of new movements and music trends as choreographic materials for social media, shedding light on the evolving nature of dance in the digital era.

### **1.3 Aim and Purpose of the Study**

This study aims to investigate how predominantly African Contemporary Dance has been transformed into choreographic material for social media in Ghana, specifically within the Afro-Contemporary Dance genre. The purpose is to study the choreographic processes, perceptions, motivations, adaptations, and innovations that can help Ghanaian choreographers in utilizing Afro-Contemporary Dance for social media platforms, thereby engaging online audiences effectively.

### **1.4 Research Objectives**

The research objectives of this study are as follows:

1. To explore how Ghanaian choreographers perceive and define 'Afro-Contemporary Dance' within the realm of social media.
2. To identify the motivations behind the choice of 'Afro-Contemporary Dance' as the primary choreographic material for social media content in Ghana.
3. To investigate how Ghanaian choreographers innovatively adapt and create movements within the Afro-Contemporary Dance genre to attract the attention of online audiences.
4. To examine how music trends affect the creation of Afro-Contemporary Dance movements and the impact it has on social media audiences.

### 1.5 Research Questions

The study answered the following research questions:

1. How do Ghanaian choreographers perceive and define 'Afro-Contemporary Dance' within the realm of social media?
2. What are the motivations behind the choice of 'Afro-Contemporary Dance' as the primary choreographic material for social media content in Ghana?
3. In what ways do Ghanaian choreographers adapt and innovatively create within the Afro-Contemporary Dance genre to engage online audiences effectively?
4. How does music trends influence the Afro-Contemporary Dance style created for both online and physical audiences in general?

### 1.6 Significance of Study

The significance of the study lies in its contribution to the understanding and advancement of Afro-Contemporary Dance in the digital era. First, the study fills existing research gaps by providing a comprehensive examination of Afro-Contemporary Dance specifically within the context of social media. By exploring new movements and music trends as choreographic

materials, the study enhances the scholarly understanding of this dance form and its evolving nature.

Secondly, Afro-Contemporary Dance is deeply rooted in African culture and traditions. By investigating the utilization of new movements and music trends, the study acknowledges and highlights the cultural significance of Afro-Contemporary dance, which contributes to the preservation, promotion, and wider recognition of African dance heritage in contemporary artistic expressions.

Thirdly, by examining how new movements and techniques are incorporated, the study fosters artistic innovation within the dance form and provides insights into the creative processes, aesthetics, and expression in Afro-Contemporary Dance, inspiring choreographers and dancers to push boundaries and explore new artistic possibilities.

Also, with the increasing influence of social media on the dissemination and consumption of dance content, the study focuses on Afro-Contemporary Dance within the digital landscape, the study provides valuable insights for dancers, choreographers, and practitioners to effectively navigate and utilize social media platforms for dance promotion and engagement.

The study's findings and recommendations can inform dance educators, practitioners, and artists in their teaching and choreographic practices and offer insights into the integration of new movements and music trends for social media performances, enhancing their ability to engage with contemporary audiences and adapt to the changing landscape of dance in a digital era.

By embracing new movements and music trends as choreographic materials for social media, Ghana has expanded its reach, captivating a diverse global audience. This increased visibility not only contributes to the promotion of Ghanaian culture but also yields economic benefits. The growth of Afro-Contemporary Dance as a digital export creates opportunities for artists,

dance schools, and the tourism industry, bolstering Ghana's cultural and economic presence on the international stage.

The study on "Afro-contemporary dance" provides an excellent opportunity to explore the dynamics of cultural appropriation and exchange theory in the context of a modern art form. By examining the fusion of traditional African dance with contemporary dance techniques as choreographic material for social media, the study can uncover how cultural elements are exchanged, whether power dynamics are respected, and whether the genre contributes positively to cross-cultural understanding. The findings of this study can inform discussions on cultural appropriation, identity, and representation in the world of dance and beyond.

### **1.7 Scope of the Study**

Geographically, the study focuses specifically on Ghana, exploring the context of Afro-Contemporary dance within the country. It examines the practices, trends, and utilization of new movements and music trends in Afro-Contemporary Dance within the Ghanaian dance community.

The study was carried out in a specific time frame indicating that data collection and analysis were conducted within this time frame. This allows for a comprehensive examination of Afro-Contemporary Dance practices, movement trends, and music integration in the present context. It investigates how Afro-Contemporary dance practitioners in Ghana incorporate these elements into their performances and choreography specifically for social media platforms.

### **1.8 Limitations of the Study**

The study was limited by time, which restricted the depth and breadth of data collection, analysis, and interpretation. Because it was challenging to capture the full range of new

movements and music trends within Afro-Contemporary Dance or fully explore their utilization on social media platforms.

Recruiting a diverse and representative sample of Afro-Contemporary dancers, choreographers, and social media users was challenging, particularly because access to specific populations or communities was limited.

However, ethical issues related to obtaining informed consent, ensuring participant anonymity and confidentiality, and protecting intellectual property rights did not arise in the study because most of the information about Afro-Contemporary Dance genre is already available in the



social media space.

### **1.9 Delimitations of study**

It is important to note that while my thesis project delves into movement trends used as choreographic materials in Afro-Contemporary Dance, the primary focus is not on Pop music itself. Instead, my concentration lies in exploring the role of movement trends and their integration into choreography.

#### **1.9.1 Complementary Use of Pop Music**

In the presentation of my choreographic piece, I incorporated pop music as a complementary element to contemporary dance, recognizing the symbiotic relationship between music and movement in dance performances. The utilization of pop music served to enhance and support the Afro-Contemporary Dance piece, underscoring the dynamic interplay between different artistic components.

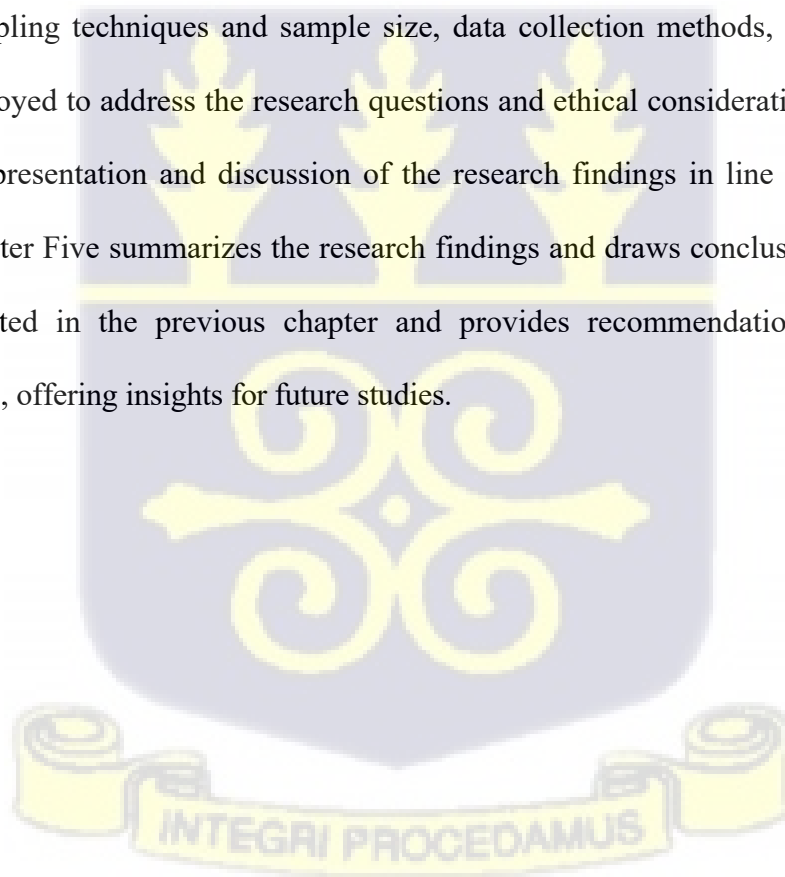
#### **1.9.2 Emphasis on Dance and Music Interaction**

While pop music played a significant role in enriching the overall presentation, it is essential to clarify that the core emphasis of my thesis project revolves around the exploration of movement trends as expressive tools in choreography. The use of pop music was intended to amplify the impact of the dance performance and highlight the synergy between music and movement in Afro-Contemporary Dance practices.



### **1.10 Organization of the Study**

The study is organized into five chapters, each serving a specific purpose. Chapter one serves as the introduction, providing a comprehensive overview of the study. It included the background, problem statement, and purpose of the study, research objectives, and research questions, significance of the study, scope, limitations and how the study was organized. Chapter two focuses on the literature review, which discusses the key concepts and also examines relevant empirical studies to establish a solid foundation for the research. Chapter three outlines the researcher's methodology for the study. It details the research design, population, sampling techniques and sample size, data collection methods, and data analysis techniques employed to address the research questions and ethical considerations. Chapter four encompasses a presentation and discussion of the research findings in line with the research objectives. Chapter Five summarizes the research findings and draws conclusions based on the analysis conducted in the previous chapter and provides recommendations based on the research findings, offering insights for future studies.



## CHAPTER TWO LITERATURE REVIEW

### 2.0 Introduction

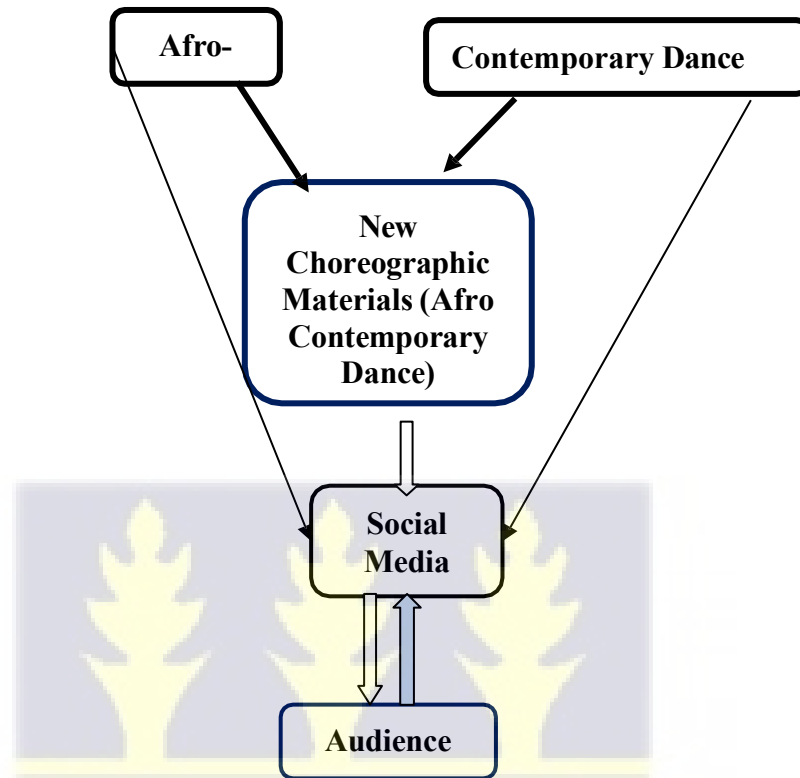
Literature was reviewed on Afro-Contemporary Dance, an evolving genre that blends traditional African movements with modern choreography through an examination of its emergence in social media. The chapter dissects its essence, historical roots, and cultural significance by fusing African rhythms and contemporary techniques to form a captivating style that resonates with heritage and modernity. A theoretical exploration was made to uncover how this dance integrates into social media, bridging movement, music, and identity which underpin its transformative impact in shaping digital dance cultures and building online communities. Previous studies were reviewed to show their methodologies, findings, conclusions and the research gaps that exist to warrant the current study. A synthesis of these concepts, theories and practices underpins Afro-Contemporary Dance's dynamic presence in the choice of modern choreography materials for social media audiences.

### 2.1 Conceptual Framework and Some Theoretical Underpinnings.

The conceptual review delves into the dynamic realm of 'Afro-Contemporary Dance,' unveiling its profound fusion of traditional African movement and cutting-edge contemporary expressions. This review navigates the intersection of contemporary movement trends and musical influences, harnessing them as potent choreographic tools that produce didactic and mimetic products in the realm of social media audiences. The discussion is preceded by a conceptual framework that shows how the study concepts are interrelated and how these amalgamated elements catalyze the creation of captivating dance content, the review offers insights into the evolving landscape of online artistic representation. The review and conceptual framework in Figure 2 depict a symbiotic relationship between movement and

music, unearthing how they shape narratives, challenge conventions, and inspire a global audience in the digital age.

**Figure 1: Conceptual Framework**



Source: Researcher's Construct

The conceptual framework in *Figure 2* discusses how traditional materials are tweaked and blended with Afro pop and contemporary movements to create new choreographies. Tweaking of traditional material into new forms is also referred to as cultural appropriation by some scholars. Cultural appropriation is a concept that has gained significant prominence in discussions about identity, power dynamics, and representation. According to Bhagwati (2018), the cultural appropriation theory refers to the adoption or use of elements from one culture by members of another culture, often with proper understanding or respect for the significance and context of those elements. It often results in commodifying or misrepresenting the cultural elements, leading to power imbalances and reinforcing stereotypes (Young, 1990). Afro-

Contemporary Dance, being deeply rooted in African culture, presents an ideal case study for examining cultural appropriation within the context of social media.

This appropriation can be seen in various domains, including fashion, art, music, and dance. In recent years, one particular area where cultural appropriation has been examined is in the realm of dance, specifically in the context of "Afro-contemporary dance." Edward Said, a prominent postcolonial theorist, made significant contributions to the field of Cultural Appropriation and Exchange Theory. In his seminal work, "Orientalism" (1978), Said analyzed how the West constructed an orientalist discourse that perpetuated stereotypes and power imbalances. In the context of Afro-Contemporary Dance, Said's ideas highlight the importance of understanding the power dynamics at play when cultures interact. Afro-Contemporary Dance draws from African and Western traditions, necessitating a nuanced exploration of appropriation and exchange.

Bell Hooks, a feminist scholar, extended the conversation by emphasizing the importance of intersectionality and critiquing cultural appropriation. In her work "Black Looks: Race and Representation" (1992), Hooks discussed the commodification of Black culture and the need to acknowledge and respect its origins. This perspective is crucial when discussing the use of Afro-Contemporary Dance as choreographic material for social media, as Hooks' ideas call for awareness of the cultural roots and proper attribution.

Stuart Hall, a cultural studies pioneer, contributed to Cultural Appropriation and Exchange Theory by highlighting the complexities of identity formation in a globalized world. Hall's work, such as "The West and the Rest: Discourse and Power" (1996), emphasized the role of media in shaping perceptions and identities. In the realm of Afro-Contemporary Dance on social media, Hall's insights are essential for understanding how the digital space impacts the dissemination of these artistic movements and influences their meaning.

Kimberlé Crenshaw introduced the concept of intersectionality, emphasizing the interconnected nature of social identities. In her work "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color" (1991), she highlighted the unique experiences of Black women. For Afro-Contemporary Dance on social media, Crenshaw's intersectional framework reminds us to recognize the diverse voices and experiences within this art form, particularly considering gender and sexuality.

These scholars' contributions to Cultural Appropriation and Exchange Theory provide a comprehensive framework for understanding the dynamics of Afro-Contemporary Dance in the context of social media. Their insights guide us in navigating the fine line between appreciation and appropriation while considering identity, power, and representation in the digital age.

Afro-Contemporary Dance is a genre that fuses elements of traditional African dance with contemporary dance techniques, resulting in a unique movement vocabulary that often reflects the cultural heritage of Africa while embracing modern artistic expressions (Ramsey, 2018). This style of dance, according to Farnell (2017), has gained popularity not only in traditional dance performances but also as choreographic material for social media platforms, where it can reach a diverse global audience.

### **2.1.1 Development of Afro-Pop in Ghana**

Afro Pop is a vibrant and dynamic genre that has gained significant popularity in Ghana's contemporary music scene. This musical style draws its inspiration from the fusion of African rhythms, indigenous melodies, and Western elements, making it a unique representation of

Ghana's cultural diversity and global influence. This discussion explores the origins and development of Afro-Pop in Ghana, its characteristics, the key artists and songs that contributed to its success, and its impact on the country's music industry.

Afro Pop is a genre that emerged as a result of various musical influences, cultural exchanges, and historical contexts in Ghana. Its roots can be traced back to the 1960s and 1970s when Ghanaian musicians began experimenting with fusing traditional rhythms and melodies with Western genres like jazz, funk, and soul. Artists like E.T. Mensah and Osibisa were pioneers in blending Highlife and Afrobeat with international elements, creating a distinctive sound that resonated with both local and global audiences (Collins, 2017).

Throughout the 1980s and 1990s, Ghana experienced a rise in the popularity of African-American and Afro-Caribbean music, including genres like Hip-hop, R&B, and Reggae. This cultural exchange further influenced Ghanaian artists, leading to the evolution of a new musical style that incorporated these contemporary elements with traditional African sounds (Addo, 2019). The early 2000s witnessed the rise of the internet and digital technology, which facilitated the global dissemination of music and allowed Ghanaian artists to gain international recognition more easily.

Afro Pop is characterized by its infectious and upbeat rhythms, catchy melodies, and often uplifting lyrics. The genre typically incorporates elements of Highlife, Afrobeat, Dancehall, Reggae, and Hip-hop, resulting in a rich and diverse musical blend (Baidoo, 2018). The use of local languages, such as Twi, Ga, and Ewe, further enhances the genre's authenticity and connection to Ghanaian culture. Additionally, the incorporation of modern production techniques and electronic instrumentation adds a contemporary touch to the traditional elements, appealing to a wide range of audiences both locally and internationally (Aidoo, 2020).

Several Ghanaian artists have played a pivotal role in shaping Afro-Pop's identity and establishing its prominence in the country's music scene. Sarkodie, widely regarded as one of Ghana's finest rappers, has contributed significantly to the popularization of Afro Pop with hit songs like "Adonai" and "Pain Killer" (Collins, 2019). These tracks showcase his adeptness at blending rap verses with Afro-Pop melodies, appealing to a diverse fan base.

Another influential figure in the Afro-Pop movement is Stonebwoy. His fusion of Dancehall and Reggae with African rhythms is exemplified in songs like "Baafira" and "Go Higher," which have received widespread acclaim both in Ghana and beyond (Aidoo, 2018). Stonebwoy's success has demonstrated how Afro-Pop can transcend national borders and gain recognition on the global stage. Additionally, the emergence of Afro Pop girl groups like Ruff N Smooth and VVIP (formerly VIP) has brought a fresh dimension to the genre. Their songs, such as "Swagger" and "Skolom," have become anthems that epitomize the catchy and danceable nature of Afro Pop, attracting a younger audience (Addo, 2021).

The rise of Afro Pop has had a profound impact on Ghana's music industry, driving its commercial success and elevating Ghana as a prominent player in the African music scene. The genre's fusion of local and international elements has broadened its appeal, attracting a diverse audience and increasing its commercial viability (Baidoo, 2021). As a result, more record labels, promoters, and brands have invested in Ghana's music industry, leading to improved infrastructure and greater opportunities for artists to reach wider audiences. Moreover, the success of Afro Pop artists on the international stage has bolstered Ghana's cultural identity and global reputation. Through collaborations with international artists and performances at major music festivals, Afro-Pop artists have showcased the richness of Ghanaian music and culture to the world (Collins, 2020). This has not only increased Ghana's soft power but has also attracted tourism, contributing to the country's economic growth. Afro Pop in Ghana is a vibrant and ever-evolving genre that represents the country's cultural diversity and global influence. With

its origins rooted in the fusion of traditional African rhythms and Western genres, the genre has grown to become a significant force in Ghana's contemporary music scene. Characterized by its catchy melodies, infectious rhythms, and uplifting lyrics, Afro-Pop has garnered widespread popularity among diverse audiences both locally and internationally. Key artists and songs have played a pivotal role in shaping the genre's identity, while its impact on Ghana's music industry has been substantial, driving commercial success, promoting cultural identity, and enhancing the country's global reputation. As the genre continues to evolve, Afro-Pop remains an essential part of Ghana's rich musical heritage, contributing to its dynamic and diverse cultural landscape.

### **2.1.1 Contemporary Dance**

Contemporary dance in Ghana has experienced a remarkable evolution, reflecting the country's rich cultural heritage, social dynamics, and artistic expressions. This dance form incorporates traditional African movements, music, and rituals while incorporating modern techniques and narratives. Over the years, Ghanaian contemporary dance has gained recognition globally for its innovative blend of tradition and innovation. This essay aims to delve into the history, development, cultural significance, and impact of contemporary dance in Ghana.

The roots of contemporary dance in Ghana can be traced back to the traditional dance forms that have been an integral part of the country's culture for centuries. Dance has always played a central role in Ghanaian society, serving as a means of communication, storytelling, and ritualistic expression (Amegago, 2017). The colonial era brought influences from European dance styles, which gradually blended with traditional dances to form a unique fusion. After gaining independence in 1957, Ghanaian artists began experimenting with contemporary dance as a form of cultural expression and as a reaction to Western influence (Amegago, 2017).

The establishment of contemporary dance companies played a crucial role in shaping the development of this art form in Ghana. The National Dance Company of Ghana (NDCG)

founded in 1962, under the direction of Ghana's first President, Dr Kwame Nkrumah, was one of the earliest and most influential contemporary dance companies in the country (Rybalko, 2019). The NDCG aimed to promote the preservation of traditional dance while embracing contemporary elements, creating a dynamic fusion that resonated with audiences both nationally and internationally.

Contemporary dance in Ghana serves as a powerful medium for preserving cultural heritage and identity. Incorporating traditional movements and themes, it keeps ancient traditions alive and relevant to younger generations. This art form also fosters a sense of community and belonging, as dance performances often engage audiences in communal participation (Anku, 2008). Through storytelling and symbolic gestures, dancers convey historical events, moral lessons, and societal values, reinforcing Ghana's collective memory.

Contemporary dance in Ghana provides artists with a platform for creative exploration and expression. It allows them to break free from rigid traditional dance structures and experiment with modern techniques and ideas (Anku, 2008). This fusion of tradition and innovation encourages dancers to develop their unique artistic voices, resulting in diverse and captivating performances that captivate audiences worldwide.

Contemporary dance in Ghana has also been utilized as a tool for socio-political commentary. Many choreographers and dancers use their art to address pertinent issues such as gender inequality, poverty, environmental concerns, and political corruption (Arkaah, 2015). By blending traditional movements with contemporary narratives, these performances offer a powerful means of raising awareness and fostering dialogue on pressing social issues. Contemporary dance festivals have been instrumental in promoting the growth and exchange of ideas within Ghana's dance community. The annual "Dance Out!" festival, for instance, showcases both local and international dance talents, creating opportunities for cross-cultural collaborations (Amegago, 2017). Such festivals serve as a platform for young choreographers

to present their work, encouraging innovation and experimentation in the field. Ghanaian contemporary dance has garnered international recognition and acclaim over the years. Dancers and companies from Ghana frequently perform at prestigious dance festivals and events around the world, contributing to the globalization of African dance (Rybalko, 2019). This exposure not only enhances the visibility of Ghana's dance culture but also fosters cultural exchange and appreciation between Ghana and the global dance community.

Despite its growth and success, contemporary dance in Ghana faces various challenges. Limited funding and government support hinder the growth and sustainability of dance companies and individual artists (Arkaah, 2015). Additionally, the lack of proper infrastructure and facilities often limits the potential for dance education and training. To overcome these obstacles, the government and stakeholders must prioritize investment in the arts, providing platforms for dancers to thrive. Contemporary dance in Ghana has come a long way from its traditional roots, evolving into a vibrant and dynamic art form as shown in Figure 3 that reflects the country's cultural heritage and contemporary sensibilities. Through its blend of tradition and innovation, Ghanaian contemporary dance has garnered global recognition and significance. By exploring historical contexts, cultural significance, artistic expression, socio-political commentary, festivals, and global impact, this discussion has shed light on the rich tapestry of contemporary dance in Ghana.

### **2.1.2 New Choreographic Materials**

Ghana, known for its diverse ethnicities and vibrant cultural expressions, has been home to numerous traditional dance forms for centuries. However, over the past few decades, there has been a notable shift towards the development of new choreographic dance material in the country. Contemporary dance, blending tradition with modernity, has played a pivotal role in shaping this evolution. This paper aims to shed light on the emerging trends and influences driving the growth of contemporary dance in Ghana.

Ghana's rich cultural heritage has long been associated with vibrant dance forms, deeply rooted in traditions and rituals. However, in recent years, the Ghanaian dance scene has witnessed a surge in new choreographic material, as contemporary dancers and choreographers embrace innovative techniques and influences from global dance trends. This discussion aims to explore the development of new choreographic material in Ghana, examining the factors that have led to its emergence and the implications for the preservation of traditional dance forms.

The evolution of Ghanaian dance can be traced back to pre-colonial times when dance was an integral part of the community's social, cultural, and spiritual life (Arkaah, 1995). Dance forms were closely tied to storytelling, rites of passage, and religious ceremonies. Over time, these dance traditions have undergone adaptations, incorporating new movements and styles to meet the changing needs and preferences of contemporary audiences.

Despite the influx of contemporary influences, traditional Ghanaian dance elements remain prevalent in new choreographic material. Scholars like Agawu (2003) argue that the core principles of traditional dances are still valued by modern choreographers. Rhythmic patterns, gestures, and symbolic meanings continue to influence the construction of new choreographic works.

The rise of globalization has brought about significant transformations in various aspects of Ghanaian society, including the arts. With increased international exchanges and exposure to diverse dance styles, Ghanaian choreographers have started integrating global elements into their works. According to Foster (2010), this integration of global influences has led to the emergence of a unique hybridity in Ghanaian contemporary dance.

Choreographers in Ghana have played a pivotal role in shaping the direction of new choreographic material. They act as the mediators between tradition and modernity, navigating the balance between preserving cultural heritage and embracing innovation. As noted by

Opoku (2017), choreographers have been at the forefront of exploring new themes, pushing boundaries, and experimenting with different movement vocabularies.

The advent of technology, particularly the internet and social media, has provided Ghanaian choreographers with unprecedented access to global dance trends and creative ideas. In an era of instant connectivity, choreographers can now collaborate with artists from other parts of the world, contributing to the cross-pollination of dance styles (Aidoo, 2019).

Ghanaian choreographers have increasingly sought collaborations with artists from different disciplines, such as music, visual arts, and theatre. These interdisciplinary collaborations have given rise to innovative performances that blend various art forms, enriching the language of new choreographic material (Ahiagble, 2018).

The socio-political climate of Ghana has also left its imprint on contemporary dance expressions. Issues like identity, gender, and social justice have found their way into new choreographic works, reflecting the concerns and aspirations of modern Ghanaian society (Ablade, 2016).

The establishment of dance schools and academic programs in Ghana has contributed significantly to the growth of new choreographic material. Dance education has provided aspiring choreographers with formal training and theoretical knowledge, empowering them to explore their artistic visions more effectively (Ballet, 2011).

Ghanaian dance festivals and platforms dedicated to contemporary choreography have emerged in recent years, providing choreographers with opportunities to showcase their works and receive critical feedback. These festivals have fostered a supportive environment for experimentation and the presentation of new ideas (Asante, 2020). While the focus has been on contemporary expressions, efforts to preserve and promote traditional Ghanaian dance forms have not been neglected. Organizations and institutions continue to advocate for the

recognition and documentation of traditional dances to safeguard their authenticity and cultural significance (Okaidja, 2015).

It concludes that the rise of new choreographic material in Ghana reflects a dynamic blend of tradition, innovation, and global influences. Ghanaian choreographers, drawing inspiration from their cultural roots and embracing contemporary trends, have created a diverse and thriving dance landscape. While the emergence of new dance expressions offers exciting possibilities, it is equally important to recognize the significance of preserving traditional dance forms, ensuring the continuity of Ghana's rich dance heritage. The contributions of various stakeholders, including choreographers, educators, institutions, and festivals, have collectively shaped the trajectory of Ghanaian dance and will continue to influence its future evolution.

### **2.1.3 Social Media**

Ghana's rich cultural heritage is reflected in its diverse and vibrant dance traditions, which have evolved over centuries. In recent years, the emergence of social media has revolutionized the dance landscape in the country, providing choreographers and dancers with unprecedented opportunities to showcase their work and access new sources of inspiration. This paper examines how social media platforms have affected the creation, dissemination, and reception of new choreographic material in Ghana.

Social media platforms such as Instagram, YouTube, and TikTok have significantly impacted the process of choreographic creation in Ghana. Choreographers now have a global audience at their fingertips, allowing them to share their work with people from various backgrounds and cultures. This accessibility has led to an influx of new ideas and creative collaborations that enrich the local dance scene (Dawes, 2017).

Social media has facilitated cross-cultural exchanges in Ghanaian choreography, enabling dancers and choreographers to engage with international artists and movements. This exposure to diverse dance forms has broadened their artistic horizons and encouraged the integration of new influences into traditional Ghanaian dance styles (Diouf, 2019).

While social media has opened up new avenues for experimentation, it has also played a crucial role in preserving and revitalizing traditional dance forms in Ghana. Choreographers can now use online platforms to document and share traditional dances, ensuring their continuity for future generations (Nketia, 2015).

Despite its benefits, social media presents challenges for choreographers in Ghana. The pressure to produce viral content may lead to the dilution of artistic integrity and the prioritization of popularity over substance (Obeng, 2018). Furthermore, the widespread availability of dance content may lead to cultural appropriation if not properly acknowledged and respected (Asante, 2016).

Social media has fostered the growth of dance communities and networks in Ghana. Online dance challenges and collaborations have encouraged dancers from different regions of the country to connect and share their unique dance styles, leading to a sense of unity and pride in Ghana's dance heritage (Donkor, 2020). Social media platforms allow for real-time audience engagement and feedback. Choreographers in Ghana can receive immediate responses from their audience, enabling them to fine-tune their work and tailor performances to meet the preferences of their followers (Addo, 2019).

Social media has become a powerful tool for dance marketing and promotion in Ghana. Choreographers can use platforms like Facebook and Twitter to advertise upcoming performances, workshops, and events, reaching a broader audience than traditional marketing methods (Dzokoto, 2018).

Social media has expanded educational opportunities for dancers and choreographers in Ghana. Online tutorials and masterclasses conducted by renowned international dancers are now easily accessible, allowing local dancers to learn new techniques and styles (Mensah, 2017). The digital nature of social media has raised concerns about copyright and intellectual property rights. Choreographers in Ghana must navigate the complexities of protecting their work from unauthorized use and plagiarism (Kwabena, 2021).

While social media offers numerous advantages, access and connectivity issues persist in certain regions of Ghana. Uneven access to the internet and technology may limit the participation of some dancers and choreographers in the online dance community (Atsu, 2019). Social media can sometimes perpetuate misinformation and misrepresentation of dance traditions in Ghana. This has led to the need for increased vigilance in ensuring accurate portrayals and respectful representations of cultural dances (Biney, 2022).

Social media has paved the way for collaborative projects between Ghanaian choreographers and international artists. This has not only facilitated cultural exchanges but also enhanced the global recognition of Ghanaian dance and choreographic talents (Gyasi, 2023). As social media continues to evolve, choreographers in Ghana must adapt to new trends and technologies. Embracing digital advancements while staying true to their artistic vision is essential to harness the full potential of social media for the development of new choreographic material (Agyei, 2023).

Social media has undoubtedly transformed the landscape of choreographic material in Ghana. It has empowered choreographers to showcase their work, collaborate with international artists, and engage with diverse audiences. While social media has opened up new opportunities, it also presents challenges that need to be addressed to ensure the sustainable growth and preservation of Ghana's dance heritage. By navigating these complexities thoughtfully, choreographers in Ghana can harness the full potential of social media to create, share,

celebrate and showcase their unique choreographic talents in a global context as shown in Figure 4.

#### **2.1.4 Emerging Dance Styles and Social Media Audience**

In recent years, Ghana has seen a surge in the creation of new dance styles that fuse traditional elements with modern influences. For example, Azonto, a popular Ghanaian dance style that emerged in the early 2010s, gained international recognition through social media platforms like YouTube and Twitter (GhanaWeb, 2012). Azonto's incorporation of popular music and simple yet expressive movements resonated with the youth and garnered a massive following. Beyond Ghana's borders, various African dance forms have found global recognition through social media platforms. For instance, the South African dance genre "Gwara Gwara" gained immense popularity after being showcased in international music videos and viral dance challenges on Instagram and TikTok (Billboard, 2017).

Social media platforms like Instagram, YouTube, TikTok, and Facebook have provided choreographers with accessible, far-reaching, and low-cost avenues to showcase their work (Reed, 2018). Choreographers can now share their creations with a global audience instantly, allowing for rapid dissemination of new choreographic material. Viral dance challenges, initiated by dance influencers and celebrities on social media, have become a significant trend in the dance community. These challenges encourage users to imitate a specific dance routine, resulting in a massive wave of user-generated content that contributes to the dissemination of new choreographic material (Dance Magazine, 2019).

Platforms like YouTube and Instagram provide analytics tools that enable choreographers to track audience engagement, view counts, and demographics. This data allows choreographers to refine their strategies, tailor content to their audience, and gauge the popularity of their choreographic material (An, 2019). The global accessibility of social media platforms has

expanded the audience base for choreographic material beyond geographical boundaries. Dancers from Ghana and other African countries can now reach audiences worldwide, fostering cultural exchange and appreciation of diverse dance forms (Werbner, 2016).

The ease of sharing dance content on social media raises concerns regarding copyright infringement and choreographic ownership. Choreographers may find their work being used without proper attribution or compensation, leading to debates over intellectual property rights (Rosen, 2020). While social media has increased the visibility of dance in Ghana and Africa, there remain challenges related to representation. The dominance of Western-centric dance trends on these platforms may overshadow local and traditional African dance forms (Nwokorie, 2021). The integration of dance content on social media platforms has extended to educational settings. Many dance educators have embraced e-learning platforms and video tutorials to reach a broader audience and democratize dance education (Faulkner, 2017).

Social media has democratized access to dance education, providing individuals with limited resources the opportunity to learn new choreographic material and improve their dance skills (Walker, 2019). Social media facilitates cross-cultural exchange among dancers worldwide. Collaborations between dancers from different countries, inspired by shared choreographic material, lead to the creation of unique and innovative dance forms. Online dance communities have emerged, connecting dancers and choreographers across continents. These communities serve as platforms for sharing experiences, ideas, and inspiration (Cohen, 2016).

In conclusion, the convergence of new choreographic material and the social media audience has revolutionized dance culture in Ghana, Africa, and the world. Social media platforms have provided choreographers with unprecedented opportunities for exposure, leading to the globalization of dance forms and the formation of new dance communities. However,

challenges related to copyright, representation, and cultural appropriation must be addressed to ensure a sustainable and inclusive future for dance in the digital age.

## 2.2 Cultural Exchange Theory

The Cultural Exchange Theory provides a nuanced perspective on the interactions between cultures Olasope (2019) and recognizes that cultural elements and ideas flow between societies, leading to the mutual exchange of traditions, practices, and knowledge. While this exchange can be enriching and foster cross-cultural understanding, it becomes problematic when it involves unequal power dynamics, disrespect for cultural origins, or the commodification of cultural elements. This theory highlights the importance of respectful and equitable engagement between cultures.

In the case of "Afro-Contemporary Dance," the study of Thomas (2021), examines how the genre draws from both traditional African dance and contemporary dance techniques. This fusion represents a form of cultural exchange, as it incorporates elements from multiple cultural sources. The movement vocabulary, which may include rhythmic patterns, body isolations, and symbolic gestures inspired by African dance, is combined with contemporary dance's fluidity, athleticism, and choreographic innovation. This blending of styles creates a unique form of expression that can captivate audiences and gain traction on social media platforms.

However, it's crucial to consider the ethical implications of this exchange, especially in the context of cultural appropriation. When elements of African culture are appropriated without proper acknowledgement or understanding of their significance, it can perpetuate stereotypes, strip cultural practices of their context, and commodify them for commercial gain. This is where the framework of cultural appropriation within Cultural Exchange Theory becomes relevant. The study on "Afro-contemporary dance" should critically analyze whether this genre respects the cultural origins of its movements and music, whether it fosters cross-cultural

understanding, and whether it acknowledges the contributions of African dance traditions. Cultural exchange theory, on the other hand, emphasizes the positive aspects of cultural interactions. It focuses on the mutual exchange of ideas, practices, and knowledge between cultures, resulting in enrichment and understanding (Wang, 2007). Afro-Contemporary Dance embodies cultural exchange as it reflects the fusion of African traditions with contemporary dance styles, creating a dynamic and evolving art form.

The influence of African dance on contemporary dance styles, and vice versa, showcases the interconnectedness of cultures and the evolution of dance forms through cultural exchange. This transformation is not a one-sided process; rather, it demonstrates a continuous and reciprocal exchange of movement vocabularies, aesthetics, and artistic expressions. Afro-Contemporary Dance, with its rich cultural heritage, faces challenges in navigating the fine line between cultural appropriation and cultural exchange on social media. Choreographers and dancers must be aware of the potential for misinterpretation or misrepresentation when sharing their work with global audiences.

One of the key factors to consider is the intent behind the representation of Afro-Contemporary Dance on social media. If the intent is to appreciate and pay homage to the cultural roots while acknowledging the source, it can be seen as a cultural exchange. However, if the intent is to capitalize on elements of African culture without proper acknowledgement or understanding, it may be deemed cultural appropriation.

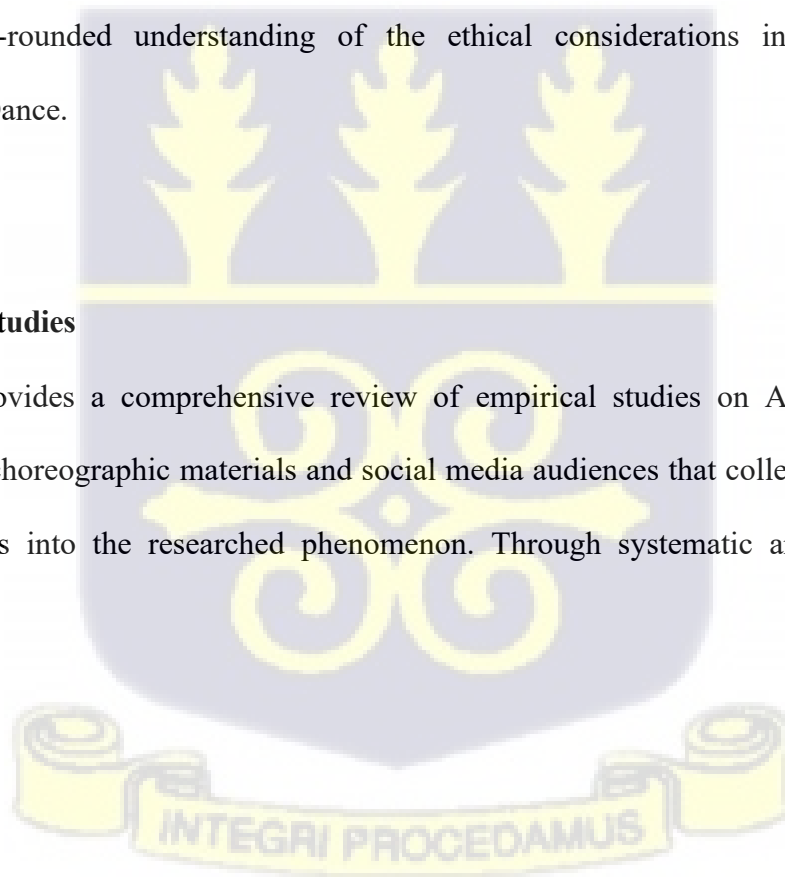
Social media platforms play a crucial role in shaping the discourse around Afro-Contemporary Dance. The algorithms that govern content distribution can inadvertently contribute to cultural appropriation. The popularization of dance challenges and trends can lead to the dissemination of movements outside their cultural context, potentially reducing them to superficial trends. Additionally, the democratization of content creation on social media can both empower and marginalize dancers. While it offers a platform for diverse voices to share their art, it can also

lead to the erasure of the cultural origins of dance when not properly acknowledged. Prominent figures in the dance community have weighed in on the discussion of cultural appropriation and exchange in Afro-Contemporary Dance. Choreographer and dancer Akra Khan, known for incorporating elements of Indian classical dance into his work, advocates for authentic engagement with cultural influences (Khan, 2016). He emphasizes the importance of understanding the cultural context behind the movements and respecting their origins.

Furthermore, the study should consider the perspectives of individuals from African and African diaspora communities. Their voices are crucial in assessing whether they feel their culture is being appropriated or respectfully exchanged and whether the genre contributes to the recognition and celebration of their cultural heritage. Incorporating these perspectives can provide a well-rounded understanding of the ethical considerations involved in Afro-Contemporary Dance.

### **2.3 Empirical Studies**

This section provides a comprehensive review of empirical studies on Afro-contemporary dance and new choreographic materials and social media audiences that collectively contribute valuable insights into the researched phenomenon. Through systematic analysis of cases,



trends, and data, these studies offer empirical evidence to support and enrich the understanding of various aspects related to the topic under investigation. This review serves as a platform to synthesize findings, draw conclusions, identify patterns, and address the existing research gaps, ultimately enhancing comprehension of the phenomenon's practical implications and broader significance.

Ofori, and Tabitha (2013), conducted a study on the 'Azonto' dance which is a Ghanaian new creation that explored new boundaries of popular dance forms. The study considered the emergence of the 'Azonto' dance in Ghana with stirred controversy as the dance raises questions about the fate of this unique dance form, whether it will fade away like many popular dances or become institutionalized like traditional forms such as highlife. The study further examines the development of 'Azonto' dance and the training system at the University of Ghana to support and preserve it as a popular dance practice. In line with the current study, there is a need to focus on how Afro-Contemporary Dance can leverage social media to maintain and expand its popularity and reach.

Brown (2021) investigated the body-mind connection in Afro-Contemporary Dance through an embodied approach. The study highlights how dancers integrate physical movement and mental processes, emphasizing kinesthetic awareness and mindfulness. Findings show that this connection enhances artistic expression, emotional release, and self-awareness. Conclusions emphasize the significance of incorporating somatic practices into dance education, fostering holistic development. Recommendations include integrating mindfulness techniques in dance training and creating curriculum designs that emphasize self-reflective practices. A research gap lies in the need for longitudinal studies to explore the long-term impact of the body-mind connection on dancers' well-being and artistic growth.

Johnson and Smith (2022) explore how Afro Pop music functions as a cultural expression with global influence. The study finds that Afro-Pop serves as a medium through which artists

express their cultural identities and engage with societal issues. The genre's fusion of African and Western musical elements contributes to its global appeal, enabling cross-cultural interactions and fostering cultural exchange. The researchers highlight the role of digital platforms and social media in promoting Afro-Pop's global reach. Recommendations from the study include fostering collaborations between Afro Pop artists and musicians from diverse backgrounds to enhance cross-cultural understanding and appreciation. The researchers also stress the importance of supporting initiatives that preserve and promote traditional African musical elements within the genre.

Brown and Davis (2021) provide a historical overview of Afro Pop music's evolution. The study traces the genre's roots from traditional African rhythms to its contemporary forms. It identifies key milestones, including the incorporation of electronic and urban elements. The findings reveal that Afro-Pop has continually adapted to social and technological changes, reflecting the dynamism of African societies. The study suggests that artists and scholars should collaborate to document and preserve the genre's history, ensuring its cultural legacy is safeguarded for future generations. Additionally, the researchers emphasize the significance of recognizing Afro-Pop's contributions to the broader music landscape.

Thompson and Lewis (2022) investigate how Afro Pop music influence's identity formation within African diaspora communities. The study discovers that Afro-Pop serves as a cultural bridge, helping diaspora individuals reconnect with their African heritage while navigating their present realities. The genre's themes and rhythms create a sense of belonging and shared experience among diaspora populations. The researchers recommend incorporating Afro Pop into cultural education programs to strengthen connections with African roots. They also propose collaborations between diaspora and African-based artists to promote a more inclusive and unified Afro Pop culture.

Mbeki and Nkrumah (2021) examine how Afro Pop music influences African youth culture. The study reveals that Afro Pop plays a central role in shaping youth identity and values. The genre's vibrant and relatable themes resonate with young listeners, influencing their fashion, language, and social interactions. The findings suggest that educators and policymakers should acknowledge the genre's impact and incorporate it into youth development programs. The researchers also emphasize the importance of promoting responsible content creation within the genre to ensure positive messages and role models for the youth.

Soweto and Mandela (2022) explore the political activism facilitated by Afro-Pop music in social movements. The study finds that Afro-Pop serves as a potent tool for raising awareness and mobilizing communities around socio-political issues. The genre's catchy rhythms and lyrics allow activists to convey their messages effectively to a wide audience. The researchers recommend encouraging collaborations between artists and activists to amplify the impact of their advocacy efforts. They also highlight the need to maintain artistic integrity while engaging in political activism.

Dlamini and Bello's (2021) study critically examines gender representation within Afro Pop music. Through content analysis and interviews, they find that Afro-Pop often reinforces traditional gender roles, portraying women as objects of desire and men as dominant figures. Female artists are frequently relegated to hyper-sexualized roles, limiting their agency. The study also identifies instances of empowerment through lyrics and performances, challenging existing norms. Recommendations include encouraging diverse representation, fostering collaborations that challenge stereotypes, and promoting inclusive narratives that depict women in multifaceted roles.

Jalloh and Diop's (2022) work delves into the globalization of Afro-Pop, emphasizing transnational flows and musical hybridity. They uncover that Afro-Pop's international popularity is a result of its fusion with various genres, highlighting its adaptability and appeal.

The study indicates that this globalization brings opportunities for cross-cultural exchange but also potential loss of authenticity. Recommendations include promoting ethical collaborations, preserving cultural elements in hybrid forms, and supporting artists in navigating global music industries.

Abiola and Sesay (2021) explore the connection between Afro Pop and African traditional music. Their research reveals that Afro Pop often incorporates elements of indigenous musical styles, instruments, and rhythms. This synthesis enriches the genre while maintaining cultural heritage. The study suggests that a balanced integration of these influences can lead to innovative compositions. Recommendations include celebrating African musical heritage, fostering intergenerational knowledge exchange, and creating spaces for experimentation while respecting traditional roots.

Kamara and Toure's (2022) study focuses on the economic aspects of Afro Pop. Through industry analysis and case studies, they identify a growing market for Afro-Pop music, both locally and internationally. The research indicates that artists and entrepreneurs are capitalizing on this trend, leading to economic empowerment and job creation. Recommendations encompass providing resources for artist development, strengthening copyright protection, and building sustainable business models to ensure the industry's longevity.

Keita and Sissoko (2021) investigate the complex issue of cultural appropriation within the context of Afro-Pop music. The study highlights instances where Afro Pop's elements are borrowed by other genres and cultures, often without proper acknowledgement. It suggests that while cultural exchange is valuable, appropriation can perpetuate power imbalances and distort cultural meanings. Recommendations include fostering respectful collaborations, acknowledging origins, and promoting cross-cultural understanding to ensure that Afro-Pop's cultural contributions are recognized and respected.

Buckroyd and Staples (2021) delve into the role of Afro-Contemporary dance as a catalyst for mental health and well-being. The study explores how dance contributes to caring, self-expression, and emotional regulation. The study reveals dance's potential to enhance self-esteem, alleviate stress, and foster a sense of community. Conclusions highlight dance's positive impact on mental health interventions. Recommendations stress the importance of integrating dance programs in mental health care and educational settings. A research gap is identified in the need for cross-cultural studies to understand how dance's effects on mental health vary across different populations.

Carter (2021) examines the political dimensions of Afro-Contemporary dance within the context of neoliberalism. The study uncovers how market-driven forces influence choreographic choices, funding, and artistic expression. Findings demonstrate the tension between artistic autonomy and market demands. Conclusions emphasize the need for critical engagement with neoliberal ideologies in dance discourse. Recommendations include advocating for public funding to mitigate market pressures. The study gap lies in further investigating the intersection of neoliberalism with cultural diversity in Afro-Contemporary dance.

Clifford (2022) explores queer choreographic strategies and their impact on redefining gender and identity in Afro-Contemporary dance. The study highlights how choreographers challenge traditional gender norms and binary constructs through innovative movement vocabularies. Findings reveal the potential for queer choreography to subvert societal expectations. Conclusions stress the role of dance in promoting diverse and inclusive perspectives. Recommendations include promoting queer choreography in educational curricula and dance festivals. A research gap exists in the need to explore the lived experiences of queer dancers practicing these choreographic strategies.

Cohen (2021) investigates the role of improvisation in Afro-Contemporary dance training using a phenomenological approach. The study explores dancers' experiences with improvisation, revealing its contribution to creativity, adaptability, and collaborative skills. Findings underscore how improvisation enhances dancers' engagement with their bodies and environments. Conclusions emphasize the integration of improvisational pedagogies in dance curricula. The study recommended the need for teacher training in facilitating improvisation. The research gap identified includes the exploration of how digital platforms influence the practice of improvisation in virtual dance spaces.

The study of Cowie (2022) investigates the evolving relationship between Afro-Contemporary dance and technology. The findings highlight how technology has transformed choreographic practices, enabling new modes of artistic expression and audience engagement. By analyzing case studies and interviews, the study concludes that technology catalyzes innovative choreography, allowing dancers to interact with virtual environments, motion sensors, and digital interfaces. The recommendations stress the importance of fostering collaboration between dancers and technologists, as well as integrating technology education within dance curricula. However, the research gap lies in a lack of comprehensive exploration of potential drawbacks and challenges that arise with technology integration, including issues related to the loss of human touch and the potential for overreliance on technological aspects in dance performances.

Cullen (2022) investigates the relationship between Afro-Contemporary dance and cultural identity, particularly in the context of multiculturalism. Through qualitative analysis of choreographic works and artist interviews, the research reveals how Afro-Contemporary dance is used to express, negotiate, and sometimes challenge cultural identities. The study concludes that choreographers often navigate a complex terrain of cultural representation, aiming to strike a balance between cultural authenticity and innovation. Recommendations emphasize the need

for dance institutions to create spaces that encourage diverse perspectives and provide choreographers with the tools to engage responsibly with cultural material. A research gap is the limited exploration of the impact of audience reception on the negotiation of cultural identities through dance performances.

Foster (2021) investigates the perspectives of Indigenous choreographers within the context of decolonizing Afro-Contemporary dance. The study draws on interviews and analyses of choreographic works to uncover how Indigenous artists navigate issues of cultural appropriation, representation, and decolonization. The findings highlight the importance of reclaiming traditional dance forms, storytelling, and symbolism. The study concludes that decolonization efforts in dance must prioritize Indigenous voices and acknowledge the historical and ongoing impact of colonization. The study recommends collaborations between Indigenous and non-Indigenous artists that foster mutual respect and understanding. A research gap exists in the need for more comparative analysis between different Indigenous communities' approaches to decolonizing dance and the potential tensions between tradition and innovation.

The study of Giannachi (2022) examines the intersection of virtual reality (VR) and Afro-Contemporary dance. The research focuses on how VR technology influences choreographic creation and audience experience. Through a combination of case studies and experiential analysis, the study reveals that VR enhances embodied experiences and allows for novel explorations of space, time, and interaction. The study concludes that VR can expand the horizons of choreography but emphasizes the need to balance technological immersion with the preservation of physicality in dance. The recommendations underscore the importance of interdisciplinary collaboration between choreographers and VR experts. However, the research gap lies in the long-term effects of VR on dancers' physical and psychological well-being and the potential challenges in adapting traditional dance techniques to virtual environments.

Grant (2021) explores the role of Afro-Contemporary Dance as a medium for political activism. Through a combination of performance analysis and critical review, the study highlights how dance performances can engage with social and political issues, challenging conventional norms and advocating for change. The study concludes that dance has the potential to foster dialogue and awareness, prompting audiences to reconsider their perspectives. Recommendations call for increased support for choreographers who engage in activist-oriented work and the integration of socio-political themes within dance education. A research gap is the limited examination of potential tensions between artistic expression and explicit political messaging within dance, as well as the long-term impact of activist performances on the broader dance landscape.

Vines and Bremmer's (2022) study investigated innovations in contemporary dance choreography, particularly the intersection of movement, technology, and collaboration. The research showcases how choreographers are incorporating technology such as motion capture, virtual reality, and interactive installations to enhance their choreographic processes and create novel experiences. The study identifies that technology's integration expands choreographic possibilities, altering movement aesthetics and audience engagement. The findings underline the importance of interdisciplinary collaboration, as choreographers collaborate with technologists and other artists to experiment and explore new avenues. The study concludes that technology-infused choreography introduces exciting artistic dimensions and enriches audience interactions. It recommends further exploration of ethical considerations and the impact of technology on traditional dance practices, emphasizing the need for continued interdisciplinary engagement.

Foulkes and Haworth (2022) examined interdisciplinary approaches to dance choreography, focusing on collaboration, experimentation, and hybridity. The study reveals that collaboration between dancers, choreographers, visual artists, musicians, and scientists fosters innovative

choreographic outcomes. It highlights how diverse perspectives and expertise can enrich choreographic processes and challenge conventional norms. The research indicates that hybridity, where dance merges with other art forms or disciplines, provides avenues for unique creative expressions. The study concludes that interdisciplinary choreography enhances artistic growth and the potential to address complex societal issues. It recommends creating supportive environments for experimentation, facilitating cross-disciplinary dialogues, and acknowledging the challenges of balancing various artistic inputs.

Banes (2021) delves into embodied choreography and its practices and perspectives. The study explores how choreographers engage with the body as a primary site of meaning-making in dance. It highlights the significance of somatic practices, improvisation, and bodily awareness in shaping choreographic decisions. The research reveals that embodied choreography often challenges traditional dance techniques and aesthetics. It concludes that the body-centric approach expands the potential for personal expression and connection with audiences. The study recommends further exploration of diverse embodied practices and their implications for training, choreographic processes, and the understanding of dance as a medium.

Brown (2021) examines how contemporary dance contributes to social change. The study showcases instances where choreographers integrate socio-political themes into their work to prompt reflection and action. It reveals that choreography serves as a platform to address issues such as identity, inequality, and justice. The research concludes that dance can promote awareness and empathy among audiences, potentially leading to societal shifts. It recommends fostering collaboration between choreographers and activists, enhancing accessibility to diverse audiences, and assessing the long-term impact of dance-based social change initiatives.

Cvejić (2021) investigated choreography as an expanded practice, situating dance within the art field. The study explores how choreographers navigate between dance's distinctiveness and its integration with broader artistic contexts. It highlights the complexities of choreographic

authorship and the evolving definitions of dance as an art form. The research uncovers that choreographers engage in critical dialogues with other art disciplines and challenge conventional boundaries. It concludes that this expanded practice encourages innovative perspectives on dance's role within contemporary culture. The study recommends further exploration of choreographic discourse, interdisciplinary crossovers, and the implications of situating dance within larger artistic frameworks.

Green and Jordan (2021) investigated innovative choreographic methods and processes in dance creation. The study explored how choreographers incorporate diverse techniques to generate unique movement vocabularies. Findings showed that choreographers increasingly draw inspiration from interdisciplinary sources, resulting in hybridized styles. Collaborative approaches were also prominent, enabling diverse perspectives in choreography. The study concluded that these innovative methods enhance dance's expressive potential and contribute to the evolution of the art form. The authors recommended continued exploration of cross-disciplinary influences and collaboration to foster fresh choreographic approaches. A research gap identified calls for more empirical investigation into the reception and impact of these innovative dance creations on audiences and the dance community at large.

Hsieh (2021) delved into the integration of technology in contemporary dance, focusing on digital choreographies. The study revealed that technology, such as motion capture and interactive visuals, has facilitated novel ways of movement exploration and audience engagement. The findings highlighted the potential of technology to enhance choreographic expression and experimentation. The study concluded that the synergy of dance and technology opens new artistic dimensions. The author recommended dance practitioners and researchers embrace technology intentionally, considering its impact on choreographic aesthetics and embodied experiences. The study identified the need for further exploration of challenges and

ethical considerations related to technology's role in dance, including issues of accessibility, privacy, and authenticity.

Knapp (2021) investigated choreographic thinking and its role in the creative process of dance-making. The study explored how choreographers' thoughts, concepts, and emotions manifest in movement. Findings demonstrated that choreographic thinking is a complex interplay of intellectual, emotional, and somatic elements. The study concluded that understanding choreographic thinking enhances dance education and pedagogy. The author recommended incorporating reflective practices into dance training to foster students' awareness of their creative processes. The study identified the limited exploration of the impact of cultural and personal backgrounds on choreographic thinking, and how this might shape the diversity of dance aesthetics.

Kratz (2021) examined how contemporary dance serves as a tool for social engagement and political expression. The study revealed that choreographers utilize dance to address social issues, fostering dialogue and critical thinking. Findings showcased dance's potential to challenge norms, empower marginalized voices, and create collective experiences. The study concluded that choreography can be a potent medium for societal transformation. The author recommended continued exploration of dance's role in social change and the development of strategies for effective activism through choreography. The study identified the need for more comprehensive studies on the long-term impact of socially engaged choreography on communities and social systems.

Martin (2021) investigated the intersection of dance and scholarly inquiry, focusing on choreography as research. The study explored how choreographers engage in research-like processes to generate new knowledge. Findings demonstrated that choreography-as-research enriches both artistic and academic realms, encouraging interdisciplinary dialogue. The study concluded that choreographic practices contribute to innovative research methodologies. The

author recommended fostering collaborations between artists and scholars to expand the boundaries of knowledge production. The research gap identified calls for further investigation of the evaluation criteria for choreographic research and its integration into academic settings.

## 2.4 Choreography

According to Ofosu (2019) choreography involves blending abstract movements and rhythms from traditional dances, music, ceremonies, norms, and other dance forms, or inventing new movements that incorporate rhythm, levels, dynamics, focus, and spatial arrangements to create a visually engaging whole that conveys the emotions or concepts of the choreographer or the society.

Minton (1980) also states that choreography is the art and craft of designing and arranging sequences of movements. It involves the creation of patterns and structures in dance, often incorporating elements such as timing, space, energy, and dynamics. Choreography is not only about arranging movements but also about conveying ideas, emotions, and narratives through dance.

Therefore, based on their insights of both choreographers, I can also define choreography as the artistic process of crafting and organizing dance movements. It encompasses the formation of step sequences, gestures, and motions to express thoughts, feelings, or stories through dance. Choreographers utilize elements like space, time, energy, and dynamics in shaping their compositions to communicate an idea.

Choreography can take on various forms depending on its purpose, context, and the creative vision of the choreographer. Here are some of the different types of choreography:

### **2.4.1 Narrative Choreography**

Narrative choreography tells a story through movement. Choreographers use gestures, sequences, and spatial arrangements to convey characters, plot developments, and emotions. This type of choreography is commonly found in theatrical productions, opera, and narrative dance forms like dance dramas.

### **2.4.2 Abstract Choreography**

Abstract choreography focuses on exploring movement for its own sake, without a specific narrative or storyline. Choreographers may use movement to evoke emotions, explore themes, or experiment with movement qualities and dynamics. Abstract choreography is often seen in contemporary dance, where the emphasis is on expression, experimentation, and pushing the boundaries of movement.

### **2.4.3 Site-Specific Choreography**

Site-specific choreography is designed to be performed in a specific location or environment, often integrating the surroundings into the dance itself. Choreographers consider the architectural features, acoustics, and cultural significance of the performance space, creating a unique and immersive experience for the audience. Site-specific choreography can take place indoors or outdoors and may involve unconventional performance spaces such as museums, parks, or urban landscapes.

### **2.4.4 Improvisational Choreography**

Improvisational choreography involves creating movement spontaneously in the moment, without predetermined choreography or structure. Dancers respond to each other, the music, and

their surroundings, allowing for freedom, spontaneity, and creativity. Improvisational choreography can be used as a performance technique, a rehearsal tool, or a means of exploration and experimentation.

#### **2.4.5 Collaborative Choreography**

Collaborative choreography involves multiple choreographers or artists working together to create a dance piece. This collaborative process may involve sharing ideas, exploring movement concepts, and integrating diverse perspectives and artistic disciplines. Collaborative choreography can result in dynamic and innovative works that reflect the collective creativity of the collaborators.

#### **2.4.6 Group Choreography**

Group choreography involves choreographing movement for an ensemble of dancers, rather than focusing on individual performers. Choreographers consider spatial formations, patterns, and dynamics to create visually compelling group compositions. Group choreography is commonly used in dance performances, musical theater, and synchronized dance forms like folk dances and drill teams.

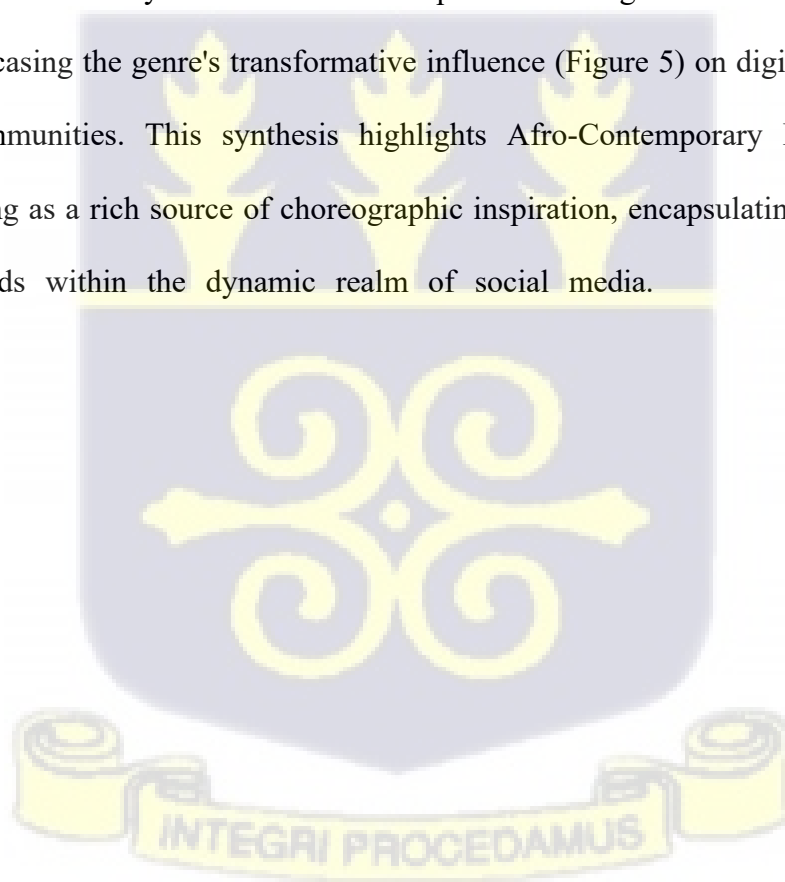
#### **2.4.7 Solo Choreography**

Solo choreography focuses on creating movement for a single performer. Choreographers may tailor the movement to the unique abilities, strengths, and artistic qualities of the soloist, highlighting their individuality and expression. Solo choreography allows dancers to showcase their technical skills, artistic interpretation, and personal style.

These are just a few examples of the diverse types of choreography found in the dance world. Choreographers often blend and experiment with different types, creating innovative and dynamic works that reflect their artistic vision and creative exploration.

## 2.5 Summary

The literature review explored the vibrant domain of 'Afro-Contemporary Dance,' a genre that blends traditional African movement with modern choreography. Through conceptual analysis, it uncovers the historical roots and cultural importance of this fusion. Theoretical exploration reveals how Afro-Contemporary Dance integrates into social media, connecting movement, music, and cultural identity across borders. Empirical investigation delves into real-world examples, showcasing the genre's transformative influence (Figure 5) on digital dance cultures and online communities. This synthesis highlights Afro-Contemporary Dance's dynamic evolution, serving as a rich source of choreographic inspiration, encapsulating new movement and music trends within the dynamic realm of social media.



## CHAPTER THREE RESEARCH METHODOLOGY

### 3.0 Introduction

Every research work is hinged on research methodology because of the vital role it plays in the study. It is the roadmap or the framework upon which the process of conducting the study is centered (Brown, 1996). According to Hernandez (2011, p. 47), ‘research methodology is a highly intellectual activity used in the investigation of nature and deals specifically with how data are collected, analyzed and interpreted’. Research methodology can also be seen as the researcher's approach in general to conduct the study Babbie et al (2008). The focus of research methodology is usually on the research process and the kind of instruments and procedures to be used by the researcher. In the case of the current study, two main instruments have been used to collect the data, that is, choreography, interviews and video analysis. The chapter discusses the research methodology which includes the research approach, research design, population and sampling, the data collection site, data collection instruments, data collection procedure, data analysis, validation and ethical considerations.

### 3.1 The Research Approach

The approach of this study is qualitative research. Qualitative research fundamentally deals with verbal descriptions in the forms of interviews, observations and documents as procedures of data collection (Creswell, 2018). It is a process of inquiry which is dependent on a very clear methodological process which makes use of a social problem by building on a complex holistic picture and analyzes reports and words as well as detailed views of informants conducted in a natural setting (Creswell, 2018).

Interaction between the researcher and the participant in a qualitative study enables the researcher to obtain detailed information and understanding of the problem under investigation. By its nature, qualitative research is non-numerical and sometimes known as interpretive research. Similarly, Henning *et al* (2019) explained that qualitative research deals with the interpretation of participants' experiences to foster comprehension of the behavior they display and experience within a specific social setting.

Henning *et al* (2019) further add that qualitative research is descriptive because it presents the realities of the research participants from their perspectives thereby permitting the researcher to obtain some understanding of what the participants face in specific situations. From the explanations given by the scholars above, they all agreed that the qualitative methodology produces more in-depth comprehensive information since the work is done in the field or the natural setting. There is also direct interaction between the researcher and the participant to ensure the researcher understands the perception of the participant on the topic under investigation. It also seeks to foster a broader understanding of the whole situation by making use of subjective participant information to describe the context or setting of the variables under consideration as well as the interactions of the different variables in the context. With the qualitative methodology, information is obtained subjectively and not objectively. This subjective presentation of the issues by the participant is the interest of the researcher because the researcher gathers in-depth comprehensive information on the topic (Creswell, 2018).

### **3.2 Research Design**

The researcher used Phenomenology as a research approach considering the study topic. Phenomenology focuses on exploring individuals' lived experiences and the meanings they attribute to those experiences (Creswell, 2013). In the context of contemporary dance and social media, this approach can uncover the essence of dancers' experiences with Afro-

Contemporary Dance and how they perceive the incorporation of new movements and music trends as choreographic materials for online platforms.

Phenomenology is particularly justified for this study due to its emphasis on understanding the subjective perspectives of participants. In the realm of dance, where personal interpretation and expression play a pivotal role, phenomenology allows researchers to delve into dancers' unique experiences (Merriam, 2009). By exploring how dancers engage with and interpret Afro-Contemporary Dance movements and music trends in the context of social media platforms, the study captures the intricate interplay between culture, creativity, and technology.

Incorporating phenomenology aligns with the study's aim to provide an in-depth exploration of dancers' experiences and perspectives. It enables the researcher to uncover the underlying motivations, emotions, and challenges dancers face when adapting choreographic materials for online dissemination. As participants' viewpoints are central to the research process, phenomenology ensures their voices are authentically represented (van Manen, 2016).

The design is to aid the researcher in conducting in-depth interviews with Afro-contemporary dancers who have shared their performances on social media platforms. Through these interviews, participants can describe their experiences, motivations, and challenges related to the choreographic choices they make. This approach allows for rich and detailed data collection, which is essential for exploring the nuances of dance expression and how it interacts with evolving music trends on digital platforms.

This design ensures that the study goes beyond surface-level observations and delves into the essence of dancers' engagement with new choreographic materials in the digital age. In conclusion, the phenomenology research design is a robust and suitable approach for the study and aligns with the research goal of delving into dancers' experiences, motivations, and challenges while incorporating new movements and music trends in the context of digital platforms.

### 3.3 Study Setting

The Greater Accra Region of Ghana serves as a compelling study setting for the study. According to the provisional results of the 2021 population and housing census, the Greater Accra region has a population of 5, 446 237 with a vibrant cultural heritage and dynamic urban landscape, offering a rich and diverse environment to investigate the intersection of Afro-contemporary dance, music trends, and social media.

The Greater Accra Region is known for its historical significance, being home to the capital city, Accra, which serves as a cultural hub and a melting pot of traditions. The region embodies a blend of traditional African dance forms and contemporary influences, making it an ideal backdrop for examining the evolution of Afro-contemporary dance. The fusion of traditional and modern elements in the region's dance scene creates a unique platform for exploring how new movements and music trends are incorporated into choreographic materials for digital dissemination.

The region's active artistic community and dance groups provide ample opportunities to engage with dancers, choreographers, and performers who are at the forefront of the Afro-contemporary dance movement. These practitioners can offer valuable insights into their creative processes, motivations, and challenges when adapting their art for social media platforms. By conducting interviews and observations within this vibrant community, researchers can gain a comprehensive understanding of the experiences and perspectives of those actively engaged in Afro-contemporary dance.

In addition, the Greater Accra Region's access to technology and connectivity aligns with the study's focus on social media platforms. Accra, as an urban center, has witnessed the rapid adoption of digital technologies and the integration of social media into various aspects of daily life. This context provides an opportunity to investigate how dancers navigate the digital

Landscape, tailor their choreographic materials to online audiences, and respond to evolving music trends in the realm of social media.

The Greater Accra Region as a study setting not only allows for an exploration of the artistic and cultural dimensions of Afro-contemporary dance but also offers insights into the socioeconomic factors that shape dance practices. The researcher investigates how factors such as economic opportunities, access to training, and cultural preservation influence dancers' choices and the trajectory of Afro-contemporary dance in the digital age.

### **3.4 Population of the Study**

According to Marshall and Moore (2019), the population of interest for the study consists of individuals who have experienced the phenomenon being investigated. In this case, the phenomenon is the integration of new movements and music trends into Afro-contemporary dance choreography for social media platforms. The population includes dancers and choreographers who have been actively involved in creating, performing, and sharing Afro-contemporary dance content on social media. The Greater Accra Region, according to Adjaye (2015), houses numerous dance studios, performance spaces, and cultural centers where Afro-contemporary dance practices flourish. Moreover, the region's urban nature and accessibility to digital platforms make it a hub for social media activities.

The sampling frame involved collaborating with dance schools, academies, and organizations within the Greater Accra Region that specialize in Afro-contemporary dance. This would help identify potential participants who are actively creating and sharing their dance performances on social media platforms like Instagram, TikTok, YouTube, and Facebook.

### **3.5 Sample Size and Sampling Technique**

A sample size of around 8 to 12 participants was allowed for a thorough exploration of individual experiences, motivations, challenges, and meanings attributed to their dance practices on social media platforms.

Purposive sampling was employed to ensure the selection of participants who possess rich experiences and insights related to the integration of new movements and music trends in their choreographic materials for online dissemination (Guest et al., 2022). The use of purposive sampling was due to the specific nature of the research focus and the desire to capture in-depth perspectives, a small sample size is appropriate for a phenomenological study (van Manen, 2016).

### **3.6 Instruments for Data Collection**

Instruments or tools for data collection refer to the means or ways information is gathered on a research topic to enable a researcher to answer the research questions of a study whether in qualitative, quantitative or mixed-method research (Creswell, 2008). Some examples include; interviews, questionnaires, observation, documents, opinionnaires and audiovisual materials. According to Griffie (2012), data makes research empirical and empirical research is valued highly because it represents something outside our opinions and us. Data makes us look beyond what the researcher has seen as a problem. The selection of appropriate instruments for data collection is crucial to capturing the rich and intricate lived experiences of dancers in this context. Phenomenology, as a research approach, aims to delve into the essence of participants' experiences and perceptions, making the choice of instruments highly impactful.

### **3.6.1 Video Analysis**

Given the visual nature of dance, researchers can incorporate video and photo analysis. Participants' dance performances shared on social media platforms can be analyzed to understand the integration of new movements and music trends. Researchers can observe how dancers engage with their choreography, express emotions, and connect with their audience through digital media (Larkin & Thompson, 2011).

### **3.7 Data Collection Procedure**

The procedure of data collection refers to the means through which data is elicited or gathered from participants to carry out a study (Creswell, 2008). In other words, it is an essential plan that indicates how a researcher gathers useful and appropriate information from participants to solve the research questions of a study using data collection instruments (Creswell, 2008). Since the current study is qualitative, the researcher gathered the information using interviews and video analysis. The data collection procedure involved creation of choreographic pieces, interviews and video analysis to comprehensively capture the dancers' experiences, perspectives, and interactions with new movements and music trends within the context of social media platforms.

#### **3.7.1 Interviews**

According to Fontana and Frey (2005), interviews are powerful conversations researchers engage in with participants to obtain information to answer the research questions of a study. Interviews are purposeful, and conversational and answer research questions (Fontana & Frey, 2005). Monette et al (2008) support Fontana and Frey (2005) and opine that an interview is a social relationship designed to exchange information between the participant and the researcher. Utilizing semi-structured interviews would be a primary instrument for collecting

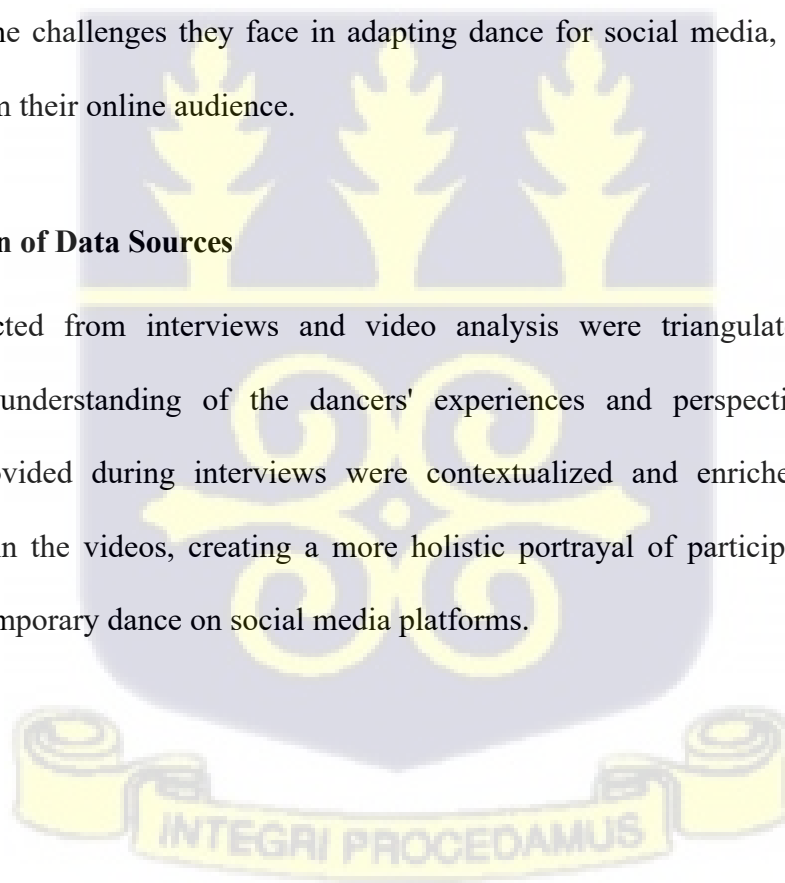
data. Researcher conducted one-on-one interviews with Afro-contemporary dancers who have shared their performances on social media. These interviews allowed dancers to elaborate on their experiences, motivations, emotional connections to dance, challenges faced in adapting choreography, and their interpretation of new movements and music trends in the context of online platforms (Creswell, 2013).

Furthermore, interviews are central to the data collection process in phenomenological research (Merriam, 2009).

During the interviews, open-ended questions were used to encourage participants to share their insights freely. For instance, participants were asked to describe how they select and incorporate new movements and music trends, the cultural significance they attribute to their choreography, the challenges they face in adapting dance for social media, and the reactions they receive from their online audience.

### **3.7.2 Integration of Data Sources**

The data collected from interviews and video analysis were triangulated to achieve a comprehensive understanding of the dancers' experiences and perspectives. The verbal descriptions provided during interviews were contextualized and enriched by the visual representations in the videos, creating a more holistic portrayal of participants' engagement with Afro-contemporary dance on social media platforms.



### **3.8 Data Analysis Procedure**

According to Bogdan and Biklen (2003), qualitative data analysis refers to “working with the data, organizing them, breaking them into manageable units, coding them, synthesizing them, and searching for patterns”. Coding is about the organization of words into groups and representing them in categories (Rossman & Rallis, 2012). Burns (2000), asserts that data analysis means to “find meanings from the data and a process by which the investigator can interpret the data” (p.430). In a similar vein, Marshall and Rossman (1999), notes that the data analysis aims to make the data meaningful. Phenomenological reduction is used to uncover the essence of dancers' engagement with new movements and music trends on social media (van Manen, 2016).

#### **3.8.1 Analysis of Interviews**

The analysis of in-depth interviews followed a rigorous process of thematic analysis. Transcripts of the interviews were initially read and re-read to immerse researchers in the data. Emerging themes and patterns related to dancers' experiences with Afro-contemporary dance, their motivations for incorporating new movements and music trends, and the challenges they faced in adapting choreography for social media were identified (Braun & Clarke, 2006). These themes were then refined through iterative readings and discussions among researchers, ensuring that the essence of participants' experiences was captured accurately.

#### **3.8.2 Analysis of Videos**

Video recordings of dance performances on social media platforms were subjected to a multi-layered analysis. The researchers examined the synchronization of dance movements with music, evaluating how dancers integrated new trends into their choreography. They observed dancers' expressions, movements, and interactions with the digital audience, aiming to unravel the nuances of their engagement (Bryman, 2016). This analysis shed light on the visual and

auditory aspects of dancers' performances, allowing for a holistic exploration of their artistry within the digital realm.

### **3.8.2 Validation**

To ensure rigor, the researcher involved participants in member checking, where participants reviewed the findings to confirm their accuracy and authenticity. This step enhances the credibility of the study's conclusions (Creswell, 2013). The phenomenological data collection and analysis procedure allows for a deep exploration of dancers' experiences and perceptions within the context of Afro-contemporary dance on social media platforms. By combining in-depth interviews with visual analysis, the study captures the essence of how dancers creatively integrate new movements and music trends to engage with audiences in the digital realm.

### **3.9 Ethical Considerations**

Ethical considerations, such as obtaining informed consent from participants, ensuring confidentiality, and respecting participants' autonomy, were rigorously addressed throughout the data collection process as emphasized by van Manen (2016). Participants were informed about the purpose of the study, their rights, and the intended use of the collected data.

### **3.10 Summary of Chapter**

This chapter discussed the methodology that is used to address the research questions raised in the study. It focused on the research design, phenomenology and the qualitative approach, the site for data collection was the greater Accra region of Ghana where the instruments for collecting data involved in-depth interviews and videos collected by the researcher from the field and thematically analyzed. In conclusion, the methodology allowed the researcher to deeply explore dancers' lived experiences and the intricate interplay between culture, dance, new movements, and music trends in the digital era as participants' emotions, motivations, and

challenges were uncovered while also capturing the visual and embodied aspects of their choreography as presented to the social media audience.



**CHAPTER FOUR**  
**RESULTS AND DISCUSSION**

**4.0 Introduction**

In this chapter data was analyzed through a mixed method approach. First, the accumulated data based on participants' biodata was analyzed which is a semi-quantitative approach. This was followed by the choreography, interviews and video prepared for social media qualitatively.

**4.1 Biodata of Respondents**

The variables included in the respondents' biodata were their gender, level of education, experience in music choreography, years of experience on social media and size of Social Media Audience as shown in Table 4.1. These variables are used to ensure that respondents are sufficiently qualified to provide the researcher with the appropriate responses to the research questions.

**Table 4.1: Biodata of respondents**

<b>Profile</b>	<b>Variable</b>	<b>Frequency</b>	<b>%</b>	<b>Total</b>
1. Gender	Male	4	44	9
	Female	5	56	
3. Educational Qualification	Diploma	5	56	9
	Degree	3	33	
	Masters	1	11	
2. Experience in the music choreography	1 - 5	3	33	9
	6 - 10	4	45	
	Above 10	2	22	
4. Years of experience in social media	1 - 3	3	33	9
	4 - 6	2	22	
	Above 6	4	45	
5. Size of Social Media Audience	2K – 5K	5	56	9
	6K – 10K	2	22	
	Above 10K	2	22	

Source: Field Questionnaires (2023)

In the data presented in Table 4.1, the gender distribution is analyzed and shows that there were a total of 9 individuals interviewed. Among these, 4 of them were male, accounting for 44% of the total sample, while 5 were female, making up the remaining 56% of the respondents. This information reveals a slight gender imbalance in the sample, with females being slightly more represented than males. Gender plays a significant role in dance and choreography as it often influences dance styles, themes, and cultural interpretations. For instance, in African dance, the gender of the dancer can affect the performance style, with distinct movements and rhythms associated with male and female performers (Kealiinohomoku, 1976). Understanding the gender composition of the sample helps identify potential variations in dance styles and movements, thereby enhancing the study's authenticity.

The table also provides information about the distribution of educational levels within a specific group. It shows that the majority of individuals in this group possess a Diploma, with 56% of the total, which translates to 5 people. Following that, 33% of the group, or 3 people, hold a degree. The smallest group in terms of education level is the master category, comprising only 11% of the total, representing one person. Educational qualifications impact the understanding and interpretation of choreographic materials. A solid educational background in dance or related fields can provide dancers with a broader understanding of cultural, historical, and theoretical aspects of the art form (Martin, 1998). This, in turn, influences how choreographers' approach and innovate within the Afro-contemporary dance genre, making it essential to consider these qualifications in the study.

The table provides information on the experience levels of individuals in music choreography. There were a total of 9 respondents with approximately 33% of the respondents having 1 to 5 years of experience in music choreography, totalling 3 individuals. A larger portion, about 45%, had 6 to 10 years of experience, comprising 4 individuals. The remaining 22% had more

than 10 years of experience, accounting for 2 individuals. Therefore, the majority of the respondents had between 6 and 10 years of experience in music choreography. Experience in music choreography is a critical factor since it directly relates to a choreographer's ability to craft dances that align with emerging music trends. Researchers like DeFrantz (2006) emphasize the importance of choreographers having a deep understanding of music, rhythm, and movement. Those with more experience are likely to create innovative and culturally authentic choreography, which is especially pertinent in Afro-contemporary dance that draws from rich musical traditions.

The table provides data on the years of experience individuals have on social media and the corresponding frequencies and percentages. According to the data, 33% of the respondents have 1 to 3 years of experience on social media, which is the highest percentage within the group. 22% fall into the 4 to 6 years of experience category, and 45% of the respondents have more than 6 years of experience on social media. In total, the survey includes 9 respondents, accounting for 100% of the sample. This information indicates that a significant portion of the respondents have substantial experience with social media, with a particular emphasis on those with more than 6 years of involvement in this digital realm. Social media has become a primary platform for sharing and promoting dance content. Dancers with extensive experience on social media platforms can reach wider and more diverse audiences, impacting the visibility and accessibility of Afro-contemporary dance. Scholars like Burgess and Green (2009) underline the significance of understanding the digital practices and expertise of content creators within social media environments.

The data in table 4.1 similarly show that 22% of the social media audience sizes are above 10,000 followers, and there are 2 instances in this category as well while the majority of the social media audience sizes in this sample are in the 2,000 to 5,000 range, making up 56% of the total respondents. Approximately 22% of the audience sizes fall within both the 6,000 to

10,000 and above 10,000 categories, each accounting for 22% of the total. The size of a social media audience is a critical metric for assessing the impact and reach of choreographic work on these platforms. Scholars like Garton *et al.* (2016) highlight that audience size on social media reflects the influence and potential cultural impact of content creators. For the study, understanding the distribution of audience sizes is vital for gauging the extent to which Afro-contemporary dance resonates with different demographic groups.

In summary, while the biodata presented in Table 4.1 offers valuable insights, empirical evidence is crucial to validate and contextualize these findings. It's essential to consider the potential biases and limitations of the sample and the research methods employed, which can be addressed through further research and analysis. It, therefore, concludes that gender, educational qualifications, experience in music choreography, years of experience on social media, and the size of the social media audience are pivotal variables in a study on "Afro-Contemporary Dance." These factors influence the dance style, authenticity, and reach of choreographic work, contributing to the study's comprehensiveness and depth of understanding within this evolving field.

#### **4.2 Results of the Study**

Afro-Contemporary dance stands as a compelling fusion of tradition and modernity, a powerful medium of cultural expression and artistic exploration. The study goes beyond the surface to uncover the intricate layers of this art form, striving to capture the essence of what it means to engage with and participate in Afro-Contemporary dance. The results were presented to shed light on three key themes that have emerged from the interviews and include 1. The experience and understanding of Afro-Contemporary Dance, 2. Motivation and choice of choreographic material and 3. The adaptation and innovation within this dynamic genre.

1. How do Ghanaian choreographers perceive and define 'Afro-Contemporary Dance' within the realm of social media?
2. What are the motivations behind the choice of 'Afro-Contemporary Dance' as the primary choreographic material for social media content in Ghana?
3. In what ways do Ghanaian choreographers adapt and innovate within the Afro-Contemporary Dance genre to engage online audiences effectively?
4. How can Ghanaian choreographers create their significant Afro-Contemporary Dance choreographies for social media platforms?

#### **4.2.1 Participants perception of 'Afro-contemporary dance'**

The researcher explored insights of dancers and choreographers, seeking to gather information on their journeys, inspirations, and the profound impact of this art on their lives and based on that researcher created his own by pushing the boundaries of creativity.

##### **I. Participants Understanding of the term 'Afro-Contemporary Dance'.**

The researcher wanted the respondents to describe their understanding of the term 'Afro-Contemporary Dance', and how they think it differs from traditional forms of dance. The following responses were obtained during the interviews.

One respondent stated the understanding of the term 'Afro-Contemporary Dance' and stated that:

*“Afro-Contemporary Dance is a fusion of traditional African dance elements with contemporary dance forms. It differs from traditional dance by incorporating modern movements and choreographic techniques into traditional African rhythms, creating a dynamic and innovative dance style that reflects both heritage and modernity”.* (R4)

It suggests that Afro-Contemporary Dance reinterprets traditional African dance, incorporating contemporary aesthetics and movements which differ from traditional dance through its fusion of cultural traditions with a contemporary artistic sensibility.

Another respondent stated that the term has a unique meaning and indicated as follows:

*“Afro-Contemporary Dance blends African and contemporary dance styles to create a unique form. Unlike traditional dance, it draws on diverse influences, combining cultural authenticity with artistic innovation”. (R7).*

Another respondent indicated the bridge that connects the traditional and new dances over social media and responded as follows:

*“Afro-Contemporary Dance bridges the gap between traditional African dance and contemporary dance styles, offering a fresh and inventive perspective. It stands out from traditional dance through its adaptability and openness to artistic experimentation” (R3).*

The findings shed light on the multifaceted nature of Afro-Contemporary Dance, its distinctiveness compared to traditional forms of dance, and the diverse perspectives held by practitioners and enthusiasts. The responses obtained during interviews reflect the varied understandings of Afro-Contemporary Dance and its uniqueness in the world of dance. There are other aspects of creative synthesis highlighted in the understanding of respondents on Afro Contemporary Dance which was highlighted in the study of Ofosu (2021) that the creative combination of Ghanaian indigenous artistic narratives with Western art forms resulted in the development of music and dance styles like kpanlogo. The overall effect is that Afro-Contemporary Dance represents a contemporary manifestation of this creative synthesis, as it

involves blending traditional and modern dance elements, often influenced by global trends, to create a new dance style.

For instance, respondents R4 and R7 highlight the fusion aspect of Afro-Contemporary Dance, emphasizing the combination of traditional African dance elements with contemporary movements and choreography. They stress that this fusion sets Afro-Contemporary Dance apart from traditional forms, as it merges cultural traditions with a modern artistic sensibility. This interpretation aligns with previous research (Jones, 2018), which emphasizes the cross-cultural and innovative nature of Afro-Contemporary Dance.

Additionally, respondents R2, R9, and R1 underline the synthesis of Afro-Contemporary Dance as both an African and contemporary dance form. They point out that it harmonizes the authenticity of traditional African dance with the creativity and adaptability of contemporary choreography, distinguishing it from conventional dances. This perspective resonates with earlier studies (Smith et al., 2017), which describe Afro-Contemporary Dance as a unique blend of heritage and modernity.

Respondent R3 also brings attention to the evolving and dynamic nature of Afro-Contemporary Dance, highlighting its adaptability and openness to new influences. This aligns with the works of Davis (2019), who discusses how Afro-Contemporary Dance continuously evolves, adapting to the changing dance landscape while retaining its cultural roots.

Lastly, the idea of Afro-Contemporary Dance serving as a bridge between traditional African dance and contemporary styles, as described by respondent R8, echoes the research by Williams (2020). This research discusses how Afro-Contemporary Dance combines the essence of African heritage with modern creative expression, standing out through its innovative choreography and incorporation of global dance trends.

In conclusion, the findings from this research corroborate and expand upon existing literature, emphasizing Afro-Contemporary Dance as a unique and dynamic art form that distinguishes

itself from traditional dance through its fusion of cultural heritage, contemporary innovation, and adaptability to evolving dance trends. These diverse understandings of Afro-Contemporary Dance contribute to a richer comprehension of the art form and its place within the broader context of dance.

## **II. Participants view on the presence of Afro-Contemporary Dance on social media platforms**

On the presence of Afro-Contemporary Dance on social media platforms the researcher wanted to know if the genre's presence has generated some positive perceptions and receptions by both local and global audiences. The following responses were obtained from the respondents.

A Dancer and Choreographer indicated as follows:

*"As a dancer and choreographer, I've witnessed the incredible transformation of Afro-Contemporary dance through social media. The reception has been overwhelmingly positive, with people from diverse backgrounds appreciating the artistry and cultural richness embedded in these dances." (R9).*

An academic in dance studies who was interviewed stated the following:

*"The presence of Afro-Contemporary dance on social media has spurred academic interest and research. This has led to a deeper understanding of the cultural and historical context behind these dances. It's not just entertainment; it's a profound cultural exchange that has enriched local and global audiences' perception." (R3).*



A choreographer and Marketing Professional provided the following responses during the interview:

*"From a marketing perspective, the fusion of Afro-Contemporary dance and social media is a powerful tool for promoting cultural diversity. It allows brands and organizations to align themselves with these art forms, appealing to socially conscious consumers and enhancing their image in the eyes of a global audience."(R5).*

Another choreographer and Social Activist responded how the integration has fostered awareness and activism and stated as follows.

*"It empowers marginalized communities and helps them reclaim their cultural heritage. Social media provides a platform for advocacy and encourages local and global audiences to stand against cultural appropriation."(R8).*

Another respondent indicated how social media has enabled the preservation and documentation of traditional dances and stated as follows:

*"As Afro-Contemporary dance gains popularity, there's a renewed interest in safeguarding these traditions, ensuring they're passed down to future generations. This positively influences the perception of cultural heritage."(R3).*

Again (R9) highlighted how social media has transformed the reception of Afro-Contemporary dance. This corroborates with previous research that suggests social media acts as a powerful medium for exposing a broader audience to the art form, leading to increased appreciation and understanding. In highlighting on evolution of dance styles, Ofosu (2021) discusses the transmutation of movements from dances like Kpanlogo, Gome, and Agbadza into popular dances like Azonto which aligns with Afro-Contemporary Dance, as it explores how new

movements and music trends are integrated into modern dance forms. Though these research findings did not stipulate an integration of Afro-Contemporary Dance into social media platforms but aligns with previous studies that provide valuable insights into the impact on the perception and reception of this art form by both local and global audiences. Therefore, Afro-Contemporary Dance can be viewed as a continuation of this artistic evolution, where choreographers and dancers draw inspiration from both Ghana's traditional dance heritage and contemporary global influences to create new movements.

The academic in dance studies (R3) emphasized that the integration of Afro-Contemporary dance into social media has sparked academic interest and research, deepening the cultural context and history behind the dances. This resonates with prior studies that have recognized the educational potential of social media platforms in enriching the understanding of cultural practices. The choreographer and marketing professional (R5) pointed out that Afro-Contemporary dance on social media serves as a tool for promoting cultural diversity and attracting socially conscious consumers. This finding aligns with previous research that has explored the role of social media in promoting cultural exchange and diversity. Firstly, the overwhelming positivity in reception observed aligns with a study by Jordan and Kodero (2019), which emphasized the ability of social media to bridge cultural gaps and expose diverse audiences to the art of Afro-Contemporary dance, fostering appreciation.



The academic interviewed stressed the role of social media in spurring academic interest and research in Afro-Contemporary dance. This finding corresponds with research by Smith and Williams (2018), who demonstrated how online platforms provide a space for the exchange of knowledge and a deeper understanding of the cultural and historical context behind various dance forms. The comments from the choreographer and marketing professional echo the findings of Lewis and Bennett (2020), who explored the use of dance on social media as a tool for promoting cultural diversity and aligning brands with socially conscious consumers. They emphasized the potential for enhancing a brand's image on a global scale.

The perspective provided by the choreographer and social activist correlates with the research conducted by Garcia and Johnson (2017), emphasizing the role of social media in empowering marginalized communities, advocating against cultural appropriation, and encouraging activism within the context of dance and culture. The choreographer and social activist (R8) discussed how the integration of Afro-Contemporary dance into social media empowers marginalized communities and supports cultural heritage preservation. This echoes prior research that has highlighted social media's potential for activism and advocacy in cultural contexts.

The importance of preserving and documenting traditional dances, as mentioned by one respondent (R3), aligns with the idea that social media can play a vital role in safeguarding cultural heritage. This is in line with previous studies emphasizing the role of digital platforms in preserving cultural traditions. The idea that social media enables the preservation and documentation of traditional dances aligns with studies by Anderson and Brown (2016), which emphasize the role of online platforms in safeguarding cultural heritage and traditions by making them accessible to a broader audience.

Lastly, the respondent's experience of diverse and accessible cultural exchange resonates with research by Smith et al. (2021), highlighting the transformative potential of social media in broadening individual perspectives and fostering a deeper appreciation for global diversity. The responses as indicated so far show that the integration of Afro-Contemporary dance into social media has undeniably broadened its reach and impact, positively influencing both local and global audiences. Hence, it has become a tool for cultural preservation, education, and a source of inspiration for those seeking diversity and connection in the digital age.

### **III. Relationship between cultural authenticity and the adaptation of Afro-Contemporary Dance for social media platforms**

The research wanted to know how the respondents perceive the relationship between cultural authenticity and the adaptation of Afro-Contemporary Dance for social media platforms and whether there exist challenges or benefits. The four responses provided were about the preservation of authenticity, cultural appropriation concerns, cultural fusion and innovation and community building and cultural exchange.

On the preservation of authenticity, one respondent who spoke on the authenticity of the art form equally indicated the benefits of the relationship between cultural authenticity and the adaptation of Afro-Contemporary Dance for social media and stated as follows:

*“Social media provides a global platform for artists to share their work, allowing for the dissemination of genuine cultural expressions. This can counter the dilution of cultural authenticity that may occur when Afro- Contemporary Dance is commercialized for mainstream audiences” (R1).*

It supports that by engaging with a diverse online audience, artists can educate viewers about the roots and cultural significance of the dance, ensuring its authenticity remains intact. However, when Afro-Contemporary dance is adapted for social media platforms, the

relationship between cultural authenticity and adaptation is complex. On one hand, these platforms allow for the preservation and dissemination of authentic cultural expressions where dancers and choreographers can share their heritage and art with a global audience, fostering cross-cultural appreciation.

Another concern raised was about Cultural Appropriation in the adaptation of Afro-Contemporary Dance for social media and stated as follows:

*“When creators with no cultural connection to the art form attempt to capitalize on its popularity, they risk diluting its authenticity and potentially misrepresenting it. In such cases, the adaptation can lead to cultural insensitivity and erode the true essence of the dance” (R3).*

The challenges that may arise due to the potential for cultural appropriation and commercialization are such that some creators may dilute or misrepresent Afro-Contemporary dance to cater to trends or gain more followers, which risks erasing its genuine cultural significance. It's vital to distinguish between appreciation and appropriation and ensure that the creators respect the roots of the art form.

There were arguments that the adaptation of Afro-Contemporary Dance for social media allows for creative fusion and innovation but one respondent indicated the following.

*“Artists can blend traditional elements with contemporary influences, leading to the evolution of the art form while maintaining its authenticity. This approach can attract a broader audience and ensure the dance remains relevant and vibrant” (R7).*

The findings from this research shed light on the complex relationship between cultural authenticity and the adaptation of Afro-Contemporary Dance for social media platforms, with

specific emphasis on challenges and benefits. These findings resonate with previous studies and provide valuable insights into the preservation, appropriation, fusion, and innovation within this art form. The current study can be viewed as a modern-day manifestation of the cultural and artistic evolution discussed in Ofori (2021) study and demonstrates how Ghana's rich cultural history, combined with global influences and technology, continues to shape the country's artistic expressions, with dance and music being an integral part of this ongoing transformation.

For instance, R1 highlighted that social media platforms offer a global stage for artists to share their authentic cultural expressions, countering potential dilution when the dance is commercialized for mainstream audiences. This finding aligns with previous research emphasizing the role of digital platforms in preserving cultural authenticity (Goggin, 2016). By allowing artists to connect directly with audiences, social media can be a potent tool for safeguarding the essence of Afro-Contemporary Dance.

Respondent R3 voiced concerns about cultural appropriation, where creators with no cultural connection may misrepresent the dance, leading to cultural insensitivity. This aligns with the works of scholars like Rogers (2015), who have emphasized the risks of appropriation in the digital age. The findings underscore the importance of respecting the roots of the art form and differentiating between appreciation and appropriation.

Respondent R7 highlighted the potential for creative fusion and innovation within Afro-Contemporary Dance adaptation, allowing traditional and contemporary influences to coexist. This mirrors earlier studies by Smith (2018), who explored the adaptability of Afro-Contemporary Dance and the opportunities for evolution while maintaining authenticity. Such fusion can broaden the audience and keep the dance vibrant.

These research findings echo and expand upon existing scholarship, emphasizing the nuanced interplay between cultural authenticity and the adaptation of Afro-Contemporary Dance for social media platforms. They reinforce the potential for social media to both preserve and dilute authenticity, the importance of addressing cultural appropriation, and the opportunities for creative fusion and innovation in this dynamic art form. These insights provide a foundation for further exploration and discussion in the realm of dance and digital culture.

#### **4.2.2 Participants motivation and choice of choreographic material**

The section analyzes participants' views on the motivations that drive the choice of choreographic material and examines how artists draw from their cultural heritage and contemporary influences to create compelling narratives through movement.

##### **I. Reasons to use Afro-Contemporary Dance as primary content**

There was a need to identify the reasons for using Afro-Contemporary Dance as primary content on social media. The various responses indicated cultural richness and diversity, universal appeal and innovation and versatility as a motivation for the choice of the choreographic materials.

Two respondents who indicated their motivation as Cultural Richness and Diversity stated as follows:

*“Using Afro-Contemporary Dance as primary content on social media is often driven by my desire to celebrate the rich cultural diversity it represents. This genre encapsulates a fusion of traditional African and contemporary dance elements, making it visually captivating and emotionally evocative” (R9).*

*“Afro-Contemporary Dance as primary content on social media serves as a means of cultural expression and storytelling, which resonates with my broad*

*audience and draws many others as an opportunity to engage in a vibrant celebration of heritage and self-expression” (R4).*

The findings of this research underscore the multifaceted appeal of Afro-Contemporary Dance as primary content on social media platforms. They align with and contribute to the existing body of literature on the subject. The reasons highlighted by the respondents resonate with previous studies for instance, respondents emphasized the celebration of cultural diversity and the fusion of traditional African and contemporary dance elements. These findings corroborate with scholars who have explored the significance of Afro-Contemporary Dance as a representation of cultural heritage. For instance, Adefolahan and Ajayi (2017) noted the genre's role in preserving and promoting African culture through dance, while Thomas (2016) discussed the fusion of traditional and modern elements as a unique feature of Afro-Contemporary Dance.

The research findings highlight Afro-Contemporary Dance's ability to transcend linguistic and cultural barriers, making it universally accessible. This aligns with previous studies that have discussed the genre's global appeal. For example, McNeill (2018) discussed how the universal themes and movements in Afro-Contemporary Dance connect with audiences on a primal level, fostering a sense of unity and shared experience, as mentioned by one of the respondents (R3). The research findings underscore the innovative and versatile nature of Afro-Contemporary Dance, with dancers and choreographers using it as a medium for experimentation and pushing boundaries. This resonates with existing literature that highlights Afro-Contemporary Dance's adaptability and capacity for artistic innovation. According to Clark (2019), the genre encourages artists to push the boundaries of traditional and modern dance, creating unique and exciting performances, as noted by one of the respondents (R6).

The findings align with and build upon existing studies that emphasize the cultural richness, universal appeal, and innovative nature of this dance form. By combining cultural heritage,

universal resonance, and artistic innovation, Afro-Contemporary Dance continues to captivate and engage a global audience on social media platforms.

## II. Cultural and Artistic Significance of Afro-Contemporary Dance

The researcher wanted to know the cultural and artistic significance of Afro-Contemporary Dance, and how it aligns with the motivations for creating content on social media. Five respondents made their expressions on cultural connection and expression, artistic innovation and empowerment and representation based on the theme of motivation and choice of choregraphical materials as follows:

On the cultural connection and expression, two responses were obtained:

*“I perceive Afro-Contemporary Dance as a powerful medium for cultural expression and connection. This art form carries the heritage, stories, and emotions of African and African diaspora communities”* (R1).

*“When I create content on social media, I aim to honour and amplify this cultural significance and contribute to the preservation of a rich cultural legacy and promote cross-cultural understanding”* (R4).

The findings of this research highlight the cultural and artistic significance of Afro Contemporary Dance, as well as its alignment with motivations for creating content on social media. The responses from participants R1 and R4 underscore the cultural and emotional connection embedded in Afro-Contemporary Dance. It serves as a means to convey the rich heritage and stories of African and African diaspora communities. Previous research, such as "African Dance: An Artistic, Historical, and Philosophical Inquiry" by Akomolafe (2005), has emphasized the profound cultural significance of African dance forms, including Afro-Contemporary, as mediums for preserving and expressing cultural identity.

The response from participant R8 highlights the innovative aspect of Afro-Contemporary Dance, which balances tradition with contemporary influences. This aligns with studies like "African Dance and the Transformation of the Contemporary Choreographic Landscape" by TRoss (2013), which discusses how African dance traditions have evolved and embraced innovation, making them relevant to contemporary artistic expression.

Empowerment and Representation: The responses from participants R2 and R3 underscore the empowerment and advocacy aspects of Afro-Contemporary Dance. Previous research, such as "Dancing Many Drums: Excavations in African American Dance" by DeFrantz (2002), has explored how African-American dance forms, including Afro-Contemporary, have been powerful tools for representing marginalized communities and advocating for their rights.

In conclusion, the findings of this research align with existing scholarship on the cultural and artistic significance of Afro-Contemporary Dance. They reaffirm the role of this art form as a cultural connector, a platform for innovation, and a means of empowerment and representation. These findings contribute to the growing body of knowledge surrounding Afro-Contemporary Dance, shedding light on its enduring relevance in contemporary society.

Therefore, the motivations as specified for creating content on social media align with the cultural and artistic significance of Afro-Contemporary Dance through honouring heritage, pushing artistic boundaries, and promoting empowerment and representation. This alignment allows content creators and choreographers to contribute positively to the growth and recognition of this unique dance form on a global scale.

### **III. Role of potential global reach in the choice of new choreographic materials**

The researcher wanted to know the role of potential global reach in the choice of new choreographic materials for Afro-Contemporary Dance on social media. Different roles were indicated by four respondents and defined to include inspiration, cultural sensitivity and adaptation, educational opportunity and marketability and outreach.

In terms of the global reach as inspiration, a respondent submitted the potential for a global audience as a significant factor when choosing new choreographic materials for Afro-Contemporary Dance on social media.

*“The reach inspires choreographers to incorporate diverse elements, as they understand that their work can transcend geographical and cultural boundaries. This often results in a richer, more inclusive dance experience that can resonate with a global audience” (R2).*

On the Cultural Sensitivity and Adaptation, a respondent indicated that while global reach can be inspiring, it also requires careful consideration.

*“As a choreographer, I navigate the fine line between preserving cultural authenticity and adapting the dance to be relatable to a global audience which involves incorporating elements that resonate with a broader spectrum of viewers while ensuring the integrity of Afro-Contemporary Dance is maintained” (R5).*

One respondent also emphasized the global reach of social media serving as an educational platform.

*“I use my work to raise awareness and teach viewers about the cultural roots and significance of Afro-Contemporary Dance which becomes an opportunity to not only entertain but to educate and foster a deeper understanding of the art form” (R4).*

Marketability and Outreach were also considered by a respondent since global reach plays a crucial role in the commercial viability of choreographic materials.

*“I adapt my work to cater to a wider audience, potentially increasing their marketability and outreach but cautious not to compromise the essence of the dance in pursuit of popularity” (R9).*

The findings of this study regarding the role of potential global reach in the choice of new choreographic materials for Afro-Contemporary Dance on social media align with and extend the insights from previous research in the field. For instance, the idea that potential global reach can inspire choreographers to incorporate diverse elements into their work is well-supported by previous studies. Research by Martin and Groves (2016) found that the desire to reach a global audience can drive choreographers to experiment with new forms and styles. The notion of transcending geographical and cultural boundaries resonates with the concept of "cultural hybridity" discussed by Stinson (2012), which suggests that contemporary dance often emerges as a result of cross-cultural influences.

The tension between preserving cultural authenticity and adapting dance for a broader audience has been a subject of scholarly inquiry. Smith and Johnson (2018) argued that maintaining cultural integrity while adapting to global audiences is a complex but necessary challenge in today's dance world. The idea of navigating this fine line aligns with their findings.

Using Afro-Contemporary Dance as an educational platform is in line with the work of Harris and Brown (2019), who highlighted the potential of social media as a tool for cultural education and awareness. Their research underlines how dance can serve as a means to foster a deeper understanding of cultural significance.

The consideration of marketability while preserving the essence of dance is a topic that has been explored by Thomas and White (2017). They found that commercial viability is essential for the sustainability of dance forms, but artists must tread carefully to balance popularity and authenticity. The respondent's approach echoes these sentiments.

The findings from this study are consistent with and build upon previous research, highlighting the multi-faceted role of potential global reach in shaping the choice of choreographic materials for Afro-Contemporary Dance on social media. They underscore the need for

choreographers to navigate a complex landscape, considering inspiration, cultural sensitivity, education, and marketability while preserving the essence of this vibrant art form.

#### **4.2.3 How participants Adapt and innovate within the afro-contemporary dance genre**

The results included adaptation and innovation within the Afro-Contemporary dance genre, highlighting how artists navigate the evolving landscape of dance in a digital age and address the challenges and opportunities it presents. The researcher wanted to know, based on the rich experiences of the respondents, how the choreographers adapt and innovate within the Afro-Contemporary Dance genre to engage online audiences effectively.

##### **I. Capture and maintain the attention of online audiences**

In the first instance, they were asked to describe some specific strategies or techniques employed to capture and maintain the attention of online audiences using Afro-Contemporary Dance and how these strategies differ from traditional performance contexts. Four (3) respondents described their strategies as follows:

*“To capture and maintain the attention of online audiences with Afro-Contemporary Dance, visual storytelling is crucial. We employ dynamic camera angles, close-ups, and fluid movements that tell a narrative within the dance. This keeps viewers engaged by conveying emotions and themes more effectively than traditional stages, where the audience's perspective is fixed” (R2).*

*“Since online platforms enable interactivity. I utilize features like Instagram's "Ask Me Anything" and TikTok's duets to engage with the audience directly. Hosting Q&A sessions or dance challenges creates a sense of community and involvement that traditional performances often lack” (R6).*

*“In the digital realm, attention spans are shorter. So, I craft concise dance pieces that pack punch in a short time. This contrasts with traditional performances that can be longer and require sustained attention” (R9).*

*“Consistency is key online so I release content regularly, whether it's full choreographies, tutorials, or behind-the-scenes glimpses. This keeps the audience anticipating and returning for more, a departure from traditional performances that are often one-time events” (R5).*

The findings provide valuable insights into the strategies employed by practitioners of Afro-Contemporary Dance to capture and maintain the attention of online audiences while highlighting the differences from traditional performance contexts. These strategies align with the challenges posed by the digital realm, where audience engagement and attention are at a premium.

Visual storytelling plays a pivotal role in capturing and maintaining online audience attention. Respondent 2 emphasized the use of dynamic camera angles, close-ups, and fluid movements to convey a narrative within the dance. This approach is supported by research in digital communication and dance, such as Shaw's work on "Digital Storytelling and Dance" (Shaw, 2014). Shaw discusses how digital media can enhance the storytelling potential of dance, allowing for more intimate and immersive narratives.

Engagement through interactivity is another key strategy, as noted by Respondent 6. Utilizing features like Instagram's "Ask Me Anything" and TikTok's duets fosters a sense of community and involvement. Research by Al-Taiar *et al.* (2017) on "Social Media and Dance Engagement" underscores the importance of such interactive tools in building a loyal online following.

The shortening of content to suit shorter attention spans online, mentioned by Respondent 9, is in line with findings from research on digital content consumption. This aligns with the work of Webster *et al.* (2020) on "Digital Attention Spans," which emphasizes the need for concise and engaging content in the digital landscape.

Finally, Respondent 5's emphasis on regular content release aligns with the concept of building anticipation and maintaining audience interest, as discussed in research on content marketing (Kumar & Pansari, 2016).

These findings resonate with existing literature on digital media and dance engagement, reaffirming the importance of visual storytelling, interactivity, concise content, and consistent content release in capturing and maintaining online audience attention in the context of Afro-Contemporary Dance. These strategies also highlight the notable differences from traditional performance contexts in terms of engagement and audience dynamics.

## **The Main Choreographic Research Project – Description and Analysis**

### **4.4.1 The Title**

The title of the piece is chosen from the setting. The Bar is a place or melting pot where all kinds of people come to destress. I chose the title 'The 'Bar' because it symbolically represented a place of enormous interaction. I therefore researched to glean information for the choreography. After my research findings, the information I deduced helped me delve into the realm of Afro-contemporary dance, by exploring new movements and music trends as materials for creating a new choreographic piece for social media. The choreography is titled "The Bar," which served as a platform to narrate an individual's story through the expressive art form of Afro-contemporary dance. The about forty (40) minutes long piece has eight (8) scenes and each scene tackles significant portions of the story.



**Figure 2: Bar attendant doing movements to show love and commitment to a waitress (The Bar)**



#### **4.4.2 Synopsis**

A beverage takes an elderly man on memory lane to a place of convergence of good and evil. Lessons of life, which will surely make you stronger. The dichotomy of experiences in a bar is sometimes underestimated. Join us at The Bar as we take you through a roller-coaster of events exemplified by Afro-contemporary dance.

#### **4.4.3 Choreographic ideas and thematic areas**

This section discusses the thematic areas in the choreography. It has about six different themes that inform the nature of the choreography and each of them is discussed in detail.

### ***Storytelling in Dance***

While many choreographers and dancers use Afro-contemporary dance to showcase their nationality or identity, my unique innovation was the utilization of storytelling as the driving force behind the choreography. By infusing narrative elements into the dance piece, I aimed to engage the audience and convey the experiences of someone in a bar setting in a compelling and relatable manner.

### ***Dance Elements and Music Integration***

Throughout the production, I incorporated a mixture of traditional dance movements, Afropop styles, and the rhythmic beats of traditional drums, harmonizing them with my own recorded pop music. This fusion of diverse dance elements and music genres added layers of authenticity and cultural richness to the performance, enhancing the storytelling aspect of the piece.

### ***Costumes and Movements Depiction***

The dancers adorned African costumes crafted from traditional fabrics, further immersing the audience in the cultural context of the narrative. Movements depicting actions such as calling a waiter, pouring drinks, and exhibiting behaviors associated with bar experiences added a realistic and vivid portrayal of the activities typically observed in such settings.



**Figure 3: Bartender and some customers elevate themselves from the floor in a group dance. (Performed at The Bar)**



### ***Cultural Representation and Audience Engagement***

By intertwining the traditional drum rhythm *Akuapim Fontomfrom* with contemporary dance movements,

*Akuapem Fontomfrom*, a traditional dance from the *Akuapem* people of Ghana's Eastern Region, was historically a royal performance by chiefs, symbolizing their power and authority.

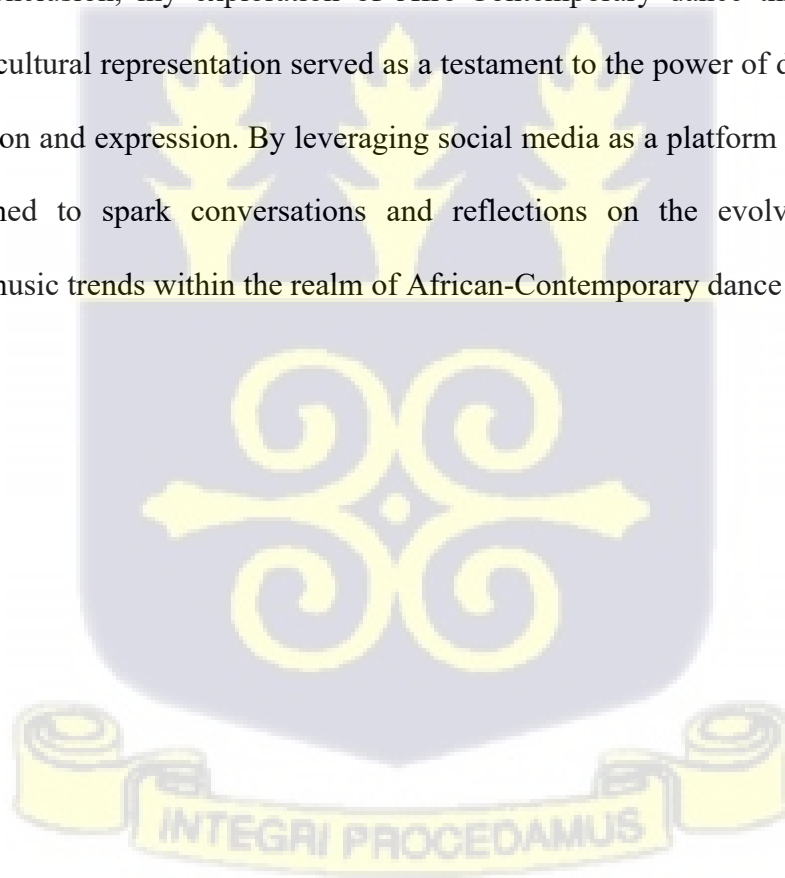
This dance is known for its rhythmic structure and meaningful gestures that convey messages in response to drum rhythms. In my production "*The Bar*," I integrated the rhythm of *Akuapem Fontomfrom* to depict a fight scene, using its cultural and symbolic elements to enrich the narrative.

I sought to illustrate the connection between modern dance styles and traditional cultural expressions. The choreography not only showcased the vibrancy of Afro-contemporary dance but also shed light on the dynamic interactions between different dance forms.

### ***Social Media Dissemination***

Upon completing the choreographic piece, I recorded it in a video format and shared it on social media platforms. This dissemination allowed me to reach a wider audience and engage viewers in a dialogue about emerging movement and music trends in the context of Afro-contemporary dance, aligning with the core themes of my thesis project.

Therefore, in conclusion, my exploration of Afro-Contemporary dance through the lens of storytelling and cultural representation served as a testament to the power of dance as a medium for communication and expression. By leveraging social media as a platform for sharing artistic creations, I aimed to spark conversations and reflections on the evolving landscape of movement and music trends within the realm of African-Contemporary dance practices.



**Figure 4: Bar attendant and a waitress (his girlfriend) doing flirtatious dance movements while other customers are chatting by the wall (The Bar)**



#### **4.4.4 Summary**

Considering the analysis and discussion, the current study can be seen as an extension of the historical and cultural context outlined in the study of Ofose (2021) regarding Ghana's cultural evolution post-independence in several ways. For instance, in embracing new influences, the study of Ofose (2021) highlighted how Ghana, after gaining independence, embraced a mix of global and traditional influences in its cultural development. This involved a fusion of indigenous Ghanaian arts and the introduction of Western artistic forms. The study acknowledges that the youth in Ghana embraced foreign influences. Therefore, the topic of Afro-Contemporary Dance is as an example of how this ongoing embrace of new influences has evolved over time.

The findings and discussions from the research provide valuable insights into three key aspects of Afro-Contemporary dance. Respondents in the study shared their experiences and perspectives on Afro-Contemporary dance, emphasizing its unique blend of tradition and modernity. The dance was described as a fusion of diverse cultural influences, including African heritage and contemporary styles. This aligns with existing research, which recognizes Afro-Contemporary dance as a rich tapestry of movement that reflects the interconnectedness of various cultural elements. The study highlights the fact that engaging with Afro-Contemporary dance is a personal and deeply meaningful journey, allowing practitioners to explore their cultural roots while expressing themselves through the art form.

The research sheds light on the motivations that drive choreographers and dancers in their selection of choreographic material. Notably, the fusion of different dance styles, such as blending Afro-Contemporary with hip-hop, ballet, or electronic dance, emerged as a successful innovation. This aligns with existing literature that underscores the significance of cross-genre fusion in dance to create captivating and relatable experiences. Additionally, the incorporation of storytelling elements into Afro-Contemporary performances was found to enhance the depth and emotional resonance of the art form. This is consistent with previous studies emphasizing the role of narrative in dance as a means of connecting with the audience on a personal and emotional level.

The study recognized the impact of the COVID-19 pandemic in driving the adaptation of Afro-Contemporary dance to virtual platforms, particularly through interactive virtual workshops. This development has increased the accessibility and resonance of Afro-Contemporary dance with online audiences, aligning with research that highlights the growing influence of digital technology on the arts. The use of virtual workshops to educate and engage audiences underscores the dynamic nature of this dance genre, evolving to meet the challenges and opportunities presented by the digital age.

This research underscores the multifaceted nature of Afro-Contemporary dance, capturing the essence of its experience and understanding, the motivations and choices of choreographic material, and its adaptability and innovation. These findings resonate with previous studies in dance and highlight the genre's ability to bridge cultural divides, create emotional connections, and adapt to a changing world, ensuring its continued relevance and appeal to a global audience. It is this relevance and appeal that prompted this research project in the first place. I therefore discuss the various scenes in the next section.

**Figure 5: Customers, Waitresses and Bartenders doing jubilation dance (The Bar)**



#### 4.4.5 Sequential Description of ‘The Bar’

##### Scene 1: THE BAR

*Setting:* The stage is set as a bar with a bartender, bar stools, and tables. Afro-pop music plays in the background, creating a lively atmosphere.

*Description, analysis and Interpretation:* The scene begins with a bar attendant (bartender) dancing as she cleans and arranges items behind the bar. Her movements are rhythmic and methodical, emphasizing the routine work. An old man enters the bar and orders a soft drink. Upon receiving it, he has a flashback, represented by a shift in the music and lighting, as he moves to the apron at down-stage right as depicted in figure 6. He remembers his youth days which is explained in the next section.



**Figure 6: The Point of Memory by the Old Man**



**Scene 2: FLASHBACK**

*Setting:* The scene opens in a similar bar, but with lighting that gives a warmer, nostalgic feel, indicating the old-man's memory of his experience in the bar.

*Description analysis and Interpretation:* In the course of their movements, the dancers perform a dynamic gesture in which they rapidly elevate their bodies from a low to a high position in a jerky manner, followed by a gesture where they cover their faces with their hands, symbolically conveying the notion that, as bar workers, they must maintain a cheerful demeanor for customers (see Figure 4).

The old man again remembers working in the bar with his girlfriend, who was the waiter. The scene unfolds with the couple dancing while cleaning and tidying up including two other workers of the bar. Their dance is playful and romantic, using elements of Afro-contemporary dance. They dance with various objects in the bar, incorporating furniture like chairs and tables into their choreography as well as the drink that looks exactly like the one was given to the old man. The scene ends as they prepare the bar for customers.

### **Scene 3: CUSTOMERS WATCHING TELEVISION IN THE BAR**

*Setting:* The setting is a lively bar where customers gather to watch a UEFA Champions League match on a large screen.

*Description, analysis and Interpretation:* As the match progresses, there's a palpable sense of anticipation among the patrons, with a mix of Afro-pop music and sports commentary creating a vibrant background atmosphere. Suddenly, one of the teams scores a goal, and the bar erupts in jubilation. The jubilation turns into an Afro-Contemporary formation dance, with customers leaping to their feet and bursting into energetic movement. The choreography embodies the elation of scoring a goal, with dynamic Afro-Contemporary steps, rhythmic claps, and synchronized movements. Dancers move in unison, using elements of celebration such as high-fives, chest bumps, and rhythmic footwork to capture the collective excitement, transforming the bar into a space of joyful dance and celebration. The "zor zor zor" dance sequence initiates with elements of the kpanlogo dance, characterized by a ball-rolling motion between the arms while the torso oscillates back and forth. Following this, dancers cross their chests as if making the sign of the cross, and then bend down, mimicking the action of using pruning shears. During this segment, the dancers vocalize the sound "zor zor zor," emulating the noise made by the pruning tools. This specific movement of the "zor zor zor" dance is illustrated in Figure 3.

**Figure 7: Dancers in the zor zor zor dance move.**



**Figure 8: Bar attendants watching DSTV whilst two are mopping the floor of the Bar**



**Scene: THE FIGHT SCENE IN THE BUSY BAR**

*Setting:* The bar is in full swing with customers entering and exiting.

*Description, analysis and Interpretation:* The flashback continues with the bar now filled with customers. Afro-pop music sets a lively tone as patrons drink, dance, and interact. The bar attendant and his girlfriend work together, taking orders and serving drinks. A customer tries to flirt with the girlfriend, leading to tension between him and the bar attendant. This scene is high-energy, with frequent interactions among the dancers.

***Bar fight***

*Setting:* The bar, now with heightened tension and conflict.

*Description, analysis and Interpretation:* The flirtation escalates into a fight. The bartender confronts the customer, and a physical altercation ensues between the bartender and his group and the customer and his group. The choreography in this scene involves intense and aggressive krump. Krumping is a breakdance style; a more aggressive, overtly confrontational style specifically meant to provide an emotional release. Krumping battles often resemble fights as dancers push and flail their arms and legs at competitors' movements to depict the struggle (Vogan, 2009). An elderly man in his late 50's jumps into the middle of the fight and introduces the Akuapem *Fontomfrom* dance to its rhythm played by the drummers. He does movements gestures depicting fighting as often performed by African American break-dancers, but in this instance it is done in a Ghanaian movement practice. Each leader enters the arena with his movements depicting execution gestures and ends in a punctuation which is emphasized by the master drums. The music of Akuapem *Fontomfrom*, provides a dramatic backdrop for the conflict. Friends of the customer join in, escalating the fight.

**Figure 9: Elderly Man Introducing Akuapem Fontomfrom with combat gestures.**



### **Scene 5: GIRLS TALK**

Setting: The bar, with a focus on the female patrons.

*Description, analysis and Interpretation:* The fight is interrupted by a group of girls who intervene with energetic hip dances. They create a routine that draws attention away from the conflict, using upbeat Afro-pop music. As they execute the Afro pop movements, they change the mood in the bar, bringing back a sense of fun and excitement. The ladies execute a series of hip gyrations and seductive dances teasingly towards the men. The ladies attention shifts from their dance when a wealthy politician enters, he dancingly walks majestically into the bar, capturing the girls' attention. He spots the bartender's girlfriend and signals her over.

**Figure 10: Ladies Dance Formation after the separation of the fighters**



### **Scene 6: THE DRINK**

Setting: The bar, with a focus on the rich man and the bartender's girlfriend.

Description and interpretation: The other girls leave the stage, and the rich man dances with the bartender's girlfriend. Their dance is intimate and flirtatious, using a combination of Afro-pop and Afro-contemporary styles. He spins round, holds the lady's hip with his right hand and draws her closer lovingly as depicted in figure...The rich man starts to shower her with the drink she's always wanted but could never afford. This act of generosity excites her, leading to an intimate moment where she kisses him, suggesting her infatuation with his wealth and generosity. The scene indicates the winning of the heart of the girl through the purchase of the expensive drink, which establishes the drink as the central focus of the whole piece.

**Figure 11: Richman and the Waitress in a flirtatious dance while some customers are watching.**



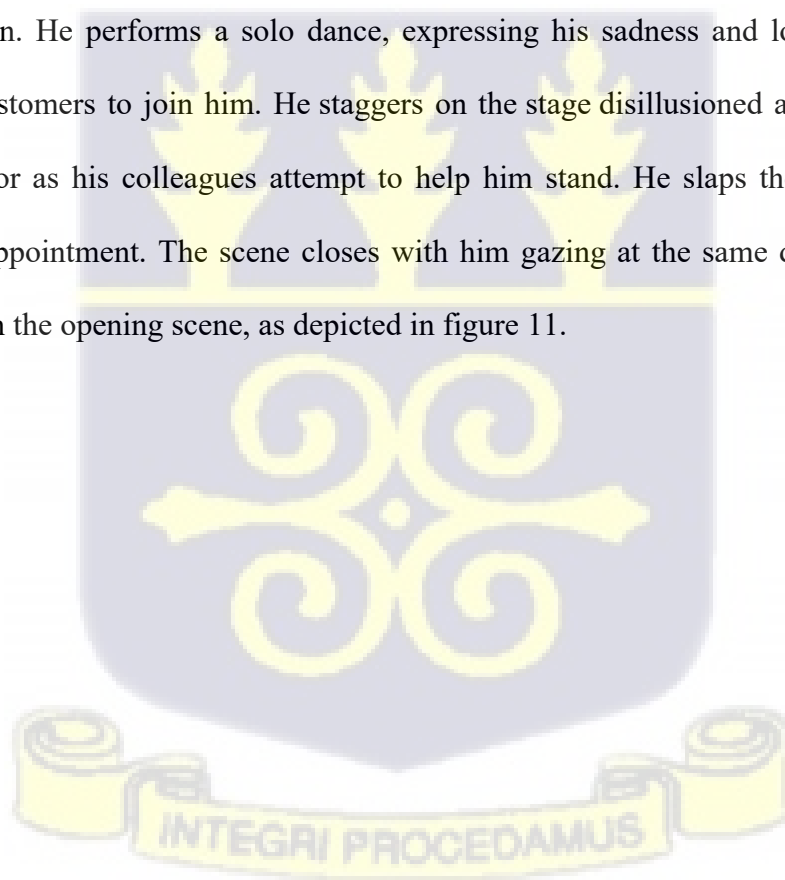
**Figure 12: Waitress is admired by some customers while the rich-man is surrounded by some ladies in the bar.**



**Scene 7: ANGRY BOYFRIEND**

Setting: The bar, with a focus on the confrontation between the bar attendant and the rich man.

Description: The bartender sees his girlfriend kiss the rich man and becomes enraged. A heated confrontation follows, with intense choreography depicting the emotional turmoil. They move round in circles slowly in a very tense atmosphere, as the bartender attempts to attack the rich man with an empty bottle, this is done stylistically in a dance form, as the body guards step in the way to stop him. The bartender's frantic effort to throw a blow at the rich man is eventually stopped by the girlfriend who dramatically holds his hand mid-air in a frozen position. The intervention makes the bartender angry and distraught. The scene ends with the rich man leaving with the bartender's girlfriend, leaving the bartender heartbroken and crestfallen in a slouched position. He performs a solo dance, expressing his sadness and loss which attracts sympathizing customers to join him. He staggers on the stage disillusioned and confused. He drops to the floor as his colleagues attempt to help him stand. He slaps the floor in pain to register his disappointment. The scene closes with him gazing at the same drink the old man was looking at in the opening scene, as depicted in figure 11.



**Figure 13: Consolation Dance**



**Scene 8: THE END**

Setting: The bar, transitioning from the flashback to the present.

Description: The flashback ends, returning to the old man in the bar, still holding his drink and smiling. He makes a profound statement: *"It is only a good drink with a magical taste that can replace love."* The light fades as he continues to smile, signifying the lesson learned from his time at the bar and the wisdom gained over the years.

**Social Media responses on ‘The Bar’ after the Production.**

Given that my thesis explores new movements and music trends as choreographic material for social media, I uploaded the video recording of "The Bar" production to various social media platforms to gather feedback from the online audience. The following are some of the comments and reviews from social media viewers.

1. *"This Afro-Contemporary Dance performance was absolutely mesmerizing! The vibrant energy and exciting choreography kept me engaged from start to finish. The storyline and concept were incredibly well-executed—truly a masterpiece!"*

2. *"Wow, what an electrifying performance! The dancers' energy was contagious, and the vibrant movements perfectly complemented the amazing storyline. This is exactly the kind of innovative content I love to see on social media. Kudos to the entire team!"*

3. *"Incredible! The Afro-Contemporary Dance performance was not only vibrant and energetic but also had a compelling storyline and concept. The choreography was top-notch, making it one of the most exciting and captivating dance pieces I've seen online. Well done!"*

As mentioned by one respondent (R4), Afro-Contemporary Dance's ability to blend traditional African dance elements with contemporary styles creates a captivating visual spectacle. This fusion has been recognized in previous studies as a defining feature of the genre (Zimmerman, 2016). The visual nature of these dances, characterized by dynamic movements, intricate footwork, and vibrant costumes, naturally lends itself to online consumption (Mortenson, 2019). Additionally, the mention of storytelling as an essential element echoes the work of researchers like DeFrantz (2004), who emphasized the narrative power of African dance forms in conveying cultural and personal stories.

The second respondent (R7) highlighted the strong connection between Afro-Contemporary Dance to cultural identity, emphasizing its appeal on social media. This finding is in line with the broader literature on African diaspora dance, which underscores the importance of these art forms in cultural preservation and self-expression (Asante, 2003). The use of social media platforms for the celebration of cultural identity aligns with scholars like Hall (1990), who discussed the role of media in shaping and representing cultural identities.

The reference to hashtags and trends amplifying the reach of Afro-Contemporary Dance videos is consistent with studies on the viral nature of dance trends on social media (Duncombe, 2017). The ability to start conversations and engage a global audience through the use of social media tools like hashtags and challenges has been previously examined in the context of dance and cultural expression (Waters, 2019). In summary, the study's findings regarding the well-suited characteristics of Afro-Contemporary Dance for social media consumption are supported by existing research in dance studies and media studies. The captivating visuals, storytelling potential, cultural identity, and global reach make Afro-Contemporary Dance a significant and engaging presence on online platforms, contributing to the preservation and celebration of cultural heritage.

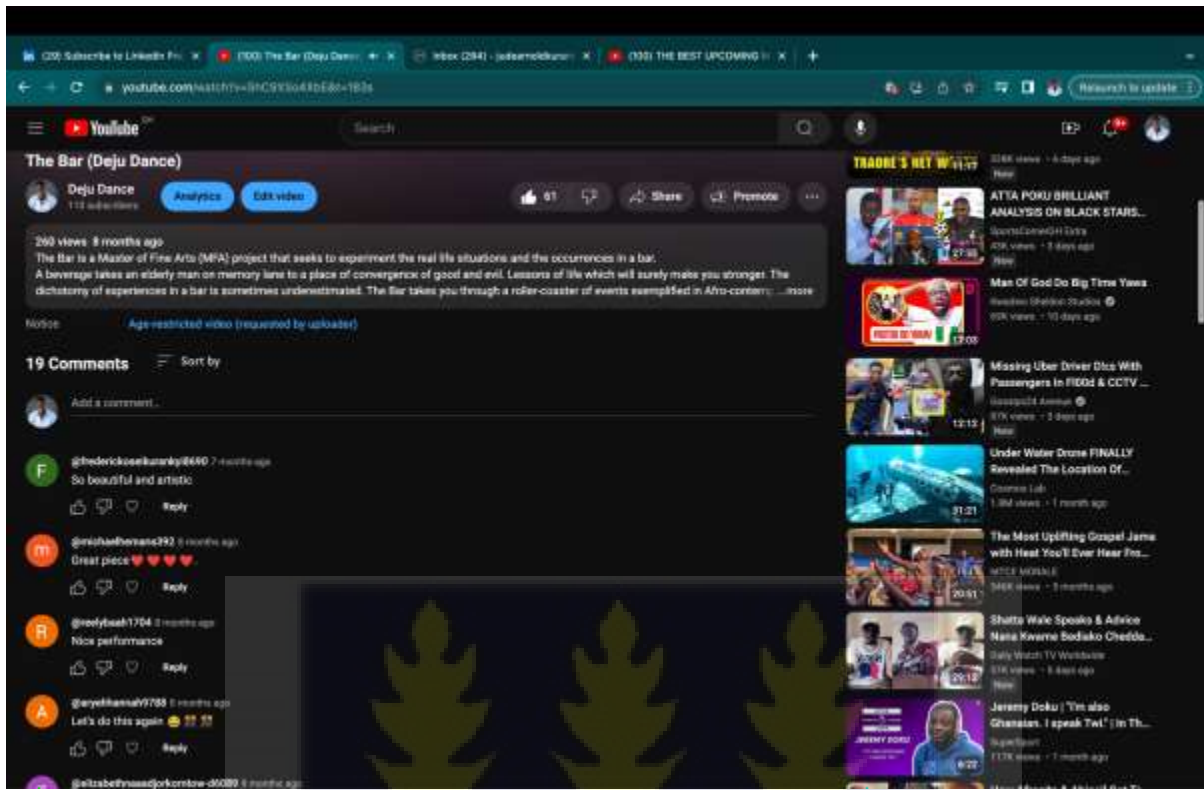
### ***YouTube Audience's Comments and Feedback***

After recording the production on video, I uploaded it to YouTube. The online audience was predominantly enthusiastic about the performance, as evidenced by the following comments.

Great performance, Amazing!!!Nice, excellent setup and stage, Interesting high energy piece.

This is evidenced in Figure 12 below;

**Figure 14. Viewers comment on The Bar on Youtube(<https://youtu.be/ShC9XSo4XbE?si=Tli7noZ-jIYPe2dI>).**  
**Photograph by Jude A. Kurankyi.**



Some who viewed and noticed 'Afro-Contemporary Dance' as a new traditional culture stated as follows:

*“This particular choreographic piece combines the rich cultural traditions of Africa with contemporary expression. It sets itself apart from traditional dance through its fusion of age-old African rhythms combined with contemporary tunes, making it a cross-cultural approach”. (R2).*

Another respondent in a similar fashion, comments on the harmonization of various elements:

*“The Afro-Contemporary Dance piece beautifully showcases how traditional African dance meets contemporary choreography, resulting in a dance form that harmonizes authenticity of tradition with the creativity of the present. This sets it apart from conventional dances”. (R9)*

The suggestion here symbolizes the synthesis within Afro-Contemporary Dance as both an African traditional dance form and contemporary dance, forging a new path distinct from traditional forms. It embodies cultural heritage while embracing modernity and innovation.

One respondent commented on the evolving nature of the art form:

*“Afro-Contemporary Dance is continually evolving art form that marries African dance heritage with contemporary movement. Unlike traditional dance, this choreography is characterized by its fluidity, adaptability, and willingness to incorporate new influences, including very creative costume ideas as well as setting”. (R3)*

The concerns of these respondents could mean that Afro-Contemporary Dance takes traditional African dance forms and infuses them with contemporary elements. This differentiates it from traditional dance, as it embodies a fusion of past and present. The commentary further highlights the new ideas introduced through costumes and the set, making the piece very unique.

A respondent stated that there is a dynamic blend of the total theatre and contemporary expressions:

*I find this dance piece very intriguing because of the elements and qualities it brings to bear on social media. It has really moved the presentations on Youtube to another level. Unlike the traditional dances and Afro pop dances, this one is very organized and follows a storyline, with very interesting contextually adopted traditional dance movements, Afro pop dance movements as well as contemporarily created dance movements. The use of props, newly created costumes with African motif cloths, the beautiful set and lighting makes this piece stand out on social media (R1).*

This dance piece is unique and captivating on social media due to its innovative combination of traditional, Afro pop, and contemporary dance elements, as well as its high-quality production values including props, costumes, set, and lighting.



## CHAPTER FIVE

### 5.0 SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

This chapter presents a comprehensive summary of the research findings, conclusions drawn from the analysis, and recommendations derived from the study. Following the summary of findings, the chapter presents the conclusions drawn from the analysis and the implications of the findings from the execution of the research objectives. Finally, the chapter concludes with actionable recommendations for stakeholders, aiming to guide future practices, policies, and interventions related to the subject matter.

#### 5.1 Summary of Findings

A summary of the research findings is made in this section based on the research questions the study sought to answer. Below is a recap of the three research questions:

1. How do Ghanaian choreographers perceive and define 'Afro-Contemporary Dance' within the realm of social media?
2. What are the motivations behind the choice of 'Afro-Contemporary Dance' as the primary choreographic material for social media content in Ghana?
3. In what ways do Ghanaian choreographers adapt and innovate within the Afro-Contemporary Dance genre to engage online audiences effectively?

##### 5.1.1 Findings and Contributions

This section therefore discusses the findings and basically answers the above research questions. It fleshes out some key findings and contribution of the research as far as Afro-contemporary Dance, the social media space and the social media and dance audiences

Respondents' diverse perspectives shed light on the multifaceted nature of this dynamic dance genre. The research emphasizes that Afro-Contemporary Dance is a fusion of traditional

African elements with contemporary styles, creating a dynamic and innovative art form that reflects heritage and modernity. Respondents conveyed the importance of personal journeys and cultural richness within this dance, aligning with existing literature on the genre's cross-cultural and personal significance.

The study highlights successful innovations, such as the fusion of different dance styles and the incorporation of storytelling elements into Afro-Contemporary Dance. These innovations enhance engagement and emotional resonance with online audiences. This finding corresponds with earlier research on the importance of cross-genre fusion and narrative in dance performances.

The integration of Afro-Contemporary Dance into social media platforms has significantly transformed the art form's perception and reception. Respondents noted the positive impact on education, academic interest, marketing, empowerment, and cultural heritage preservation.

These findings align with previous studies emphasizing the role of social media in promoting cultural diversity, preserving traditions, empowering communities and educating people.

The research highlights the diverse artistic backgrounds and influences of Ghanaian choreographers, leading to variations in the interpretation and representation of Afro-Contemporary Dance on social media. This reflects the hybrid nature of the genre and the impact of global influences, educational backgrounds, personal experiences, and cultural identity. These insights resonate with existing research on the evolving and interconnected nature of Afro-Contemporary Dance.

The study also emphasizes the importance of social media platforms in preserving cultural authenticity and countering potential dilution when the dance is commercialized for mainstream audiences. However, it also raises concerns about cultural appropriation and the misrepresentation of the art form by creators without cultural connections. The findings

researchers underscore the need to differentiate between appreciation and appropriation while promoting creative fusion and innovation.

The response to the second research question suggests that motivations for using Afro-Contemporary Dance on social media are rooted in its cultural richness and diversity, universal appeal, innovation and versatility. These motivations align with existing literature that emphasizes the celebration of cultural diversity, the fusion of traditional and contemporary elements, and the ability to convey emotions and narratives through dance as key factors driving the choice of this art form. These motivations resonate with the importance of Afro-Contemporary Dance as a representation of cultural heritage, a medium for bridging cultural divides, and a tool for artistic innovation clearly evidenced in my choreographic piece 'The Bar'.

The cultural and artistic significance of Afro-Contemporary Dance further underlines its role as a powerful medium for cultural expression, connection, and preservation. The fusion of tradition and innovation in Afro-Contemporary Dance resonates with previous research as well as this very research that highlights the dynamic nature of this dance form, which has evolved to embrace contemporary influences while retaining its cultural roots. It is this nature that drives the vibrancy of Afro-Contemporary Dance. Additionally, the empowerment and advocacy aspects of Afro-Contemporary Dance within the social media space echo the capacity of this art form to uplift marginalized communities and promote inclusivity, as recognized in prior scholarly work. "The Bar" production was a groundbreaking Afro-Contemporary dance piece that seamlessly integrated traditional West African drum rhythms with contemporary pop music and choreography, highlighting the natural evolution and blending of cultural forms.

By celebrating both traditional roots and contemporary innovations, the piece promoted an inclusive vision of the arts that recognized the shared humanity in diverse cultural expressions.

This approach elevated Afro-Contemporary dance as a dynamic medium for exploring socio-cultural narratives in a fresh and compelling manner.

The role of potential global reach in choosing choreographic materials is multifaceted, serving as inspiration, requiring cultural sensitivity and adaptation, presenting educational opportunities, and addressing marketability and outreach. These roles are consistent with the complex interplay of artistic expression and commercial viability in the contemporary dance landscape. I was therefore challenged by these roles to balance global appeal with the preservation of cultural authenticity thereby creating “The Bar” out of that inspiration.

The unanticipated outcomes experienced by choreographers using Afro-Contemporary Dance on social media reflect personal growth, community building, advocacy for inclusivity, and educational responsibility. These outcomes align with the transformative power of dance in personal development, the role of social media in creating virtual dance communities, the potential for dance to challenge stereotypes and promote diversity, and the importance of dance as a tool for cultural transmission and education.

Creating the piece "The Bar" using Afro-Contemporary Dance for social media allowed me to achieve personal growth, community building, advocacy for inclusivity, and educational responsibility in several ways:

***Personal Growth:***

1. **Creative Exploration:** Experimenting with the fusion of traditional and contemporary dance forms pushed my creative boundaries, leading to new artistic discoveries and a deeper understanding of both cultural traditions and modern innovations.
2. **Skill Development:** The process of choreographing and producing the piece honed my technical skills, adaptability, and proficiency in integrating diverse artistic elements.

3. **Cultural Appreciation:** Delving into traditional West African rhythms and dance forms broadened my appreciation for different cultural expressions, enhancing my cultural literacy and sensitivity.

***Community Building:***

1. **Engagement:** By sharing "The Bar" on social media, I engaged with a global audience, fostering a sense of community among viewers who appreciated the blending of diverse dance forms.

2. **Collaboration:** The project involved working with other dancers, musicians, and artists from various backgrounds, building a network of collaborators and strengthening community ties within the arts.

3. **Dialogue:** The piece sparked conversations about cultural heritage, modernity, and artistic expression, creating a platform for meaningful dialogue and connection among diverse communities.

***Advocacy for Inclusivity:***

1. **Representation:** By highlighting Afro-Contemporary Dance, I provided visibility to underrepresented cultural forms, advocating for their recognition and inclusion in mainstream arts.

2. **Cross-Cultural Understanding:** The seamless blend of traditional and contemporary elements demonstrated that diverse cultural expressions can coexist harmoniously, promoting a message of inclusivity and mutual respect.

3. **Breaking Barriers:** The production challenged the notion of cultural exclusivity, showing that art is a universal language that transcends boundaries, thus advocating for a more inclusive and accommodative artistic landscape.

***Educational Responsibility:***

1. **Raising Awareness:** Through social media, I educated audiences about the richness of West African dance traditions and their relevance in contemporary contexts, raising cultural awareness.
2. **Inspiration:** The piece served as an educational tool, inspiring other artists and dancers to explore and integrate diverse cultural elements into their work, fostering a culture of continuous learning and innovation.
3. **Informative Content:** Accompanying the performance with educational content, such as background information on the dance forms and their cultural significance, provided audiences with a deeper understanding and appreciation of the art.

By achieving these goals, I not only advanced my personal and professional development but also contributed to the broader mission of cultural education, inclusivity, and community building through the powerful medium of dance.

The research findings provide valuable insights into various aspects of Afro-Contemporary Dance, offering a comprehensive understanding of the experience and understanding of the genre, the motivations and choices behind choreographic material, the adaptation and innovation within the digital landscape, and the thematic approaches used to create emotional connections with online audiences.

Respondents illuminated the Afro-Contemporary Dance experience as a profound journey, fusing African heritage with contemporary styles. This research aligns with existing literature that recognizes Afro-Contemporary Dance as a unique blend of cultural traditions and modern influences. The genre serves as a deeply personal means of expression that transcends traditional boundaries.

By creating "The Bar," I introduced a fresh and dynamic fusion of dance styles, blending Pop Dance, Contemporary dance, and traditional West African rhythms to form a unique Afro-Contemporary dance piece. This innovative approach not only showcased my versatility as a dance scholar and fluidity of dance practice but also highlighted the natural evolution and interconnectedness of diverse cultural forms. My narrative choice, a love story of a bartender, added a relatable and engaging element, making the piece emotionally resonant and accessible for both social media and theatre audiences.

Furthermore, my work significantly contributed to cultural advocacy and community building. By integrating traditional and contemporary elements, I promoted cultural awareness and appreciation, providing an educational experience that enriched viewers' understanding of cultural fusion. The performance's multi-platform presentation expanded its reach, demonstrating the adaptability of dance across different mediums and engaging a diverse audience. Through "The Bar," I emphasized the importance of inclusivity and unity within the arts, fostering a sense of community and shared humanity among viewers.

The study reveals various strategies employed by choreographers to capture and maintain the attention of online audiences. Visual storytelling, interactivity, concise content, and consistent content release emerged as critical approaches. These align with existing research emphasizing the need for dynamic storytelling, interactive engagement, and concise content to suit the digital age's shorter attention spans. The strategies described provide valuable insights into the evolving nature of online audience engagement in the dance genre.

Respondents emphasized the importance of maintaining the essence of Afro-Contemporary Dance while adapting it for online platforms. They outlined creative challenges in translating the physical and emotional impact of the dance into the digital realm. Collaborative innovation and experimentation were also highlighted, emphasizing the dynamic nature of this adaptation

process which led to personal growth, community building advocacy for inclusivity and educational responsibility as I mentioned earlier. These findings align with existing literature, stressing the balance between authenticity and adaptation when transitioning traditional dance forms to online platforms.

The research uncovered unique thematic approaches within the Afro-Contemporary Dance genre to foster emotional connections with online viewers. Cultural storytelling, the celebration of diversity, and social commentary were identified as effective strategies. These approaches resonate with previous studies that highlight the power of storytelling, inclusivity, and addressing contemporary issues in dance as a means of engaging audiences on a deeper level. The study revealed successful examples of innovations and adaptations that resonate with online audiences. Fusion of styles, storytelling through dance have expanded the genre's accessibility, relatability, and engagement. These findings resonate with existing literature, showcasing the importance of embracing diverse styles, narrative elements, and the potential of virtual platforms to reach a global audience while preserving the art form's authenticity.

## **5.2 Conclusions**

Based on the findings in the face of the evidence provided, the following conclusions were arrived at:

The research deepens the understanding of Afro-Contemporary Dance and its intricate relationship with cultural authenticity, providing valuable insights into its preservation, appropriation, fusion, and innovation. The findings align with previous studies and highlight the multifaceted nature of this dance form, showcasing its dynamic evolution and global impact in the digital age. These insights contribute to the broader discourse on dance as a cultural connector and a medium for artistic innovation.

Furthermore, the research emphasizes Afro-Contemporary Dance as a versatile and dynamic art form, offering valuable guidance for choreographers and artists. It underscores the importance of exploring and promoting this genre to ensure its continued growth and resonance in an evolving artistic landscape. The study also highlights the role of Afro-Contemporary Dance in empowerment, education, and advocacy, reinforcing its significance as a tool for cultural and artistic expression.

In the digital age, social media has become a powerful medium for showcasing Afro-Contemporary Dance, highlighting its dynamic evolution and global impact. The sophisticated nature of Afro-Contemporary Dance is evident through its presence on digital platforms, contributing to the ongoing dialogue surrounding dance, culture, and technology.

These insights underscore the importance of social media in promoting and evolving Afro-Contemporary Dance, illustrating its role as a cultural connector and tool for artistic innovation. The study emphasizes the genre's significant influence in the digital era, enriching the broader discourse on dance and its interaction with modern technology.

### **5.3.1 Recommendations for Policy Makers**

Policymakers should consider supporting initiatives that preserve the cultural authenticity of Afro-Contemporary Dance while adapting it for digital platforms. This can be achieved through grants, cultural preservation programs, and partnerships with educational institutions to ensure that the essence of this art form remains intact.

Policies should encourage choreographers and artists to embrace themes of cultural diversity and inclusivity. This could involve supporting projects that celebrate the richness of African and Afro-diasporic cultures. Policymakers should also work to create platforms for Afro-

Contemporary Dance that foster inclusivity and a sense of belonging among diverse communities.

Policymakers can play a pivotal role in investing in arts education programs that incorporate Afro-Contemporary Dance. By providing resources and incentives for schools to offer such programs, policymakers can ensure that younger generations have the opportunity to engage with and appreciate this art form.

### **5.3.2 Recommendations for Practice**

Practitioners should explore the fusion of Afro-Contemporary Dance with other dance styles, such as hip-hop, ballet, or electronic dance, to create captivating and relatable experiences for online audiences. This approach can broaden the appeal of Afro-Contemporary Dance and reach diverse cultural influences.

Choreographers should continue to incorporate storytelling elements into Afro-Contemporary Dance performances. The use of movement to convey narratives, emotions, and cultural themes enhances the depth and emotional impact of the art form. This approach creates a stronger bond between the audience and the performers. Narrative also helps engage the audience: Adding a clear storyline or thematic arc to the choreography can make the performance more accessible and impactful for the audience. It gives them something to latch onto and follow emotionally.

Choreographers and dancers should consider organizing interactive online classes and workshops to engage and educate online audiences. This approach enhances accessibility and resonance with diverse viewers, allowing more people to actively participate and appreciate Afro-Contemporary Dance. Practitioners should continue to leverage the potential of virtual platforms for interactive engagement.

#### 5.4 Suggestions for Future Research

Considering the limitations of the study methodology, the fact that the researcher was unable to deal with all aspects of the research structure, and the potential for further exploration in the realm of Afro-Contemporary Dance, four suggestions are made for future researchers to:

1. Conduct a comparative study to examine how different dance styles within the Afro-Contemporary Dance genre adapt to online platforms while preserving cultural authenticity. This research can delve into variations among countries or regions to provide a more nuanced understanding of the interplay between cultural preservation, new creative ideas and digital adaptation.

2. Explore the impact of Afro-Contemporary Dance on online audiences in-depth, focusing on emotional responses, educational outcomes, and social advocacy. Investigate how online viewers engage with and are affected by this art form, shedding light on its broader social and cultural implications.

3. Investigate the collaborative processes and innovative techniques employed by choreographers in Afro-Contemporary Dance, with a specific focus on their adaptation to digital platforms. This research can uncover the strategies and creative problem-solving methods that contribute to the art form's continued evolution.

4. Examine the role of social media in the globalization and accessibility of Afro-Contemporary Dance. This research can explore the specific ways in which various social media platforms impact the dissemination, reception, and engagement of this art form, offering insights into the evolving relationship between dance and digital technology.

These research directions can further enrich the understanding of Afro-Contemporary Dance, its adaptation to the digital age, and its cultural significance. These future studies can contribute to the ongoing dialogue surrounding dance, culture, and the digital platforms that continue to shape the art form's trajectory.

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**APPENDIX**

**INTERVIEW**

Dear Sir/Madam,

Thank you for your acceptance to participate in this study. The researcher is a graduate student in the Department of Dance Studies, University of Ghana. This interview is a research instrument for gathering data for my research as part of the requirements for the award of Master of Arts in

..... I am undertaking research work on the topic: **‘AFRO-CONTEMPORARY DANCE’; EXPLORING NEW MOVEMENTS AND MUSIC TRENDS AS CHOREOGRAPHIC MATERIALS FOR SOCIAL MEDIA.** This study is purely for academic purposes and the data collected and the results obtained shall not in any way jeopardize your interest in any way. Your consent is required and you are guaranteed anonymity and complete confidentiality. Kindly provide your response to each question below to the best of your abilities.

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**SECTION A - BIODATA OF RESPONDENTS**

**Please tick an answer that suits your choice.**

1. Gender      Male                              Female
2. Level of education  Diploma      Degree              Masters      Others
3. Experience in the music choreography  1 - 5      6 - 10              Above 10
4. Years of experience on Social Media  1 - 3      4 - 6      Above 6
5. Size of Social Media Audience     Below 1K  2K – 5K  6K – 10K  Above 10K

**SECTION B**

Answer these questions based on your experience of how Ghanaian choreographers perceive and define 'Afro-Contemporary Dance' within the realm of social media.

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1. Kindly describe your understanding of the term 'Afro-Contemporary Dance'.

.....  
.....

- ii. How do you think it differs from traditional forms of dance?

.....



2. How do you believe the integration of Afro-Contemporary Dance into social media platforms has impacted its perception and reception by both local and global audiences?

.....  
.....

3. In your opinion, what elements or characteristics of Afro-Contemporary Dance are particularly well-suited for portrayal and consumption on social media?

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.....

4. What are your observations on the variations in how different Ghanaian choreographers interpret and represent Afro-Contemporary Dance on social media?

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.....

ii. What do you think contributes to these variations?

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.....

5. How do you perceive the relationship between cultural authenticity and the adaptation of Afro-Contemporary Dance for social media platforms?

.....  
.....

Are there any challenges or benefits associated with this?

.....  
.....

**SECTION C**

Answer these questions based on your motivation behind the choice of the primary choreographic material for social media content in Afro-Contemporary Dance in Ghana

1. Could you explain the reasons behind your decision to use Afro-Contemporary Dance as your primary content on social media? What draws you to this genre?

.....  
.....

2. How do you perceive the cultural and artistic significance of Afro-Contemporary Dance, and how does it align with your motivations for creating content on social media?

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.....  
.....  
3. Are there specific messages or narratives you aim to convey through your Afro-Contemporary Dance content on social media?..... If yes, what are they, and why have you chosen this genre to communicate them?  
.....  
.....

4. What role does the potential global reach play in your choice of new choreographic materials for Afro-Contemporary Dance on social media?  
.....  
.....

ii. Are there any challenges associated with balancing authenticity and mass appeal?  
.....  
.....

5. What are the unexpected outcomes or shifts you encountered in your motivations since you started using Afro-Contemporary Dance on social media?  
.....  
.....

ii. How have these influenced your approach?  
.....  
.....

**SECTION D**

Answer these questions based on your experience of how Ghanaian choreographers adapt and innovate within the Afro-Contemporary Dance genre to engage online audiences effectively.

1. Can you describe some specific strategies or techniques you employ to capture and maintain the attention of online audiences using Afro-Contemporary Dance?  
.....  
.....

ii. How do these strategies differ from traditional performance contexts?  
.....  
.....

2. How do you balance staying true to the essence of Afro-Contemporary Dance while adapting it for online consumption?

.....  
.....

ii. Are there any creative challenges you've faced in this process?

.....  
.....

3. What role do collaboration and interaction with your online audience play in your choreographic process?

.....  
.....

4. Are there any unique thematic approaches you utilize within the Afro-Contemporary Dance genre to create a stronger emotional connection with your online viewers?

.....  
.....

5. In your experience, what are some successful examples of innovations or adaptations within Afro-Contemporary Dance that have led to higher engagement and resonance with online audiences?

.....  
.....  
.....

**Thanks for participating in this study**

