

‘We are like refuse in front of the guest of honour’¹: Dancers’ struggles and Tribulations in Tanzania

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Abstract

Informed by the theory of attitude and original data gathered with dancers in Dar es Salaam and Iringa, this article argues that dancers in Tanzania are dogged by lack of recognition, infrastructural, attitudinal and economic challenges. These problems arise primarily because dancing is largely an ad hoc and autonomous career that employs a considerable number of Tanzanians regardless of their socio-economic and education background. However, what dancers encounter in the career disappoint many of them particularly when they want to use it to earn a living as terpsichoreans. The article shows that failure of community members and the government to give the performing arts industry, particularly theatre and dancing, the attention it deserves frustrated many artistes including dancers. Thus, the article suggests that government-owned theatrical infrastructures be hired at affordable rates with more theatres to be built to ease the problem of limited venues for theatrical performances. Moreover, dealing with the problem of undervaluing dancers that, subsequently, impact on them economically and how they are perceived also requires a systematic documentation of the contributions of dancers and the theatre industry generally.

Key words:

Dancer, autonomous career, professionalism, theatre industry
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Introduction

A dancer can be a man, a woman, or a child who uses the body as a vehicle for transmitting the intended message to the audience. Just like in any other African countries, a dancer in Tanzania plays an important role in a socio-political and economic development of the country (Harper 1967; Sanga 2015). A dancer is more often used by

¹ The statement was provided by one of the dancers I interviewed for this study.

business people as a bridge between business companies and consumers. Business companies utilise the services of the dancer to gather customers, influence consumption, promote company products and as a means to get feedback from clients about the product in the market (Georgious 2017, p.13; Walter 2012, p.232). Some business companies utilise dancers to the extent that clients get confused about whether what is advertised is a product or a dancer. The use of theatre artists by business companies to influence consumption did not emerge abruptly; it is historically-determined and recorded. Lihamba (1985) in her study "*Politics and Theatre in Tanzania after Arusha Declaration, 1967-1984*" illustrates how the British in Tanzania utilised traditional dances in a variety of exhibitions of their products merely for attracting customers.

In social gatherings such as weddings, initiation ceremonies, birthday parties, and religious ceremonies, the dancer—as a performer—tends to function as the sender of the message, a connector of the events, a primary entertainer and mediator between the dead and the living (Riccio 2001, p.135). Not only does the dancer play a role in joyful events but also in morbid situations. At funerals, a dancer can fuse the voice with movements to ease the tensions of the grieving family (Ojo-Rasaki 2005, p.68; Hussein 2005, p.293). The dancer uses his or her voice and body to speak to the grieving family that life has to go on no matter how damaged they are with the loss.

Besides showing the way in social gatherings, the dancer also contributes to the political development of the country. When politicians from other continents visit Tanzania, it is the dancer and the political leaders who wait for distinguished guests at the airport (Gilman 2009, p.4). Once the guest of honour lands Tanzania, the dancer's role is to paint before the guest of honour the positive image of Tanzania as the land of peace, liberty and passion for culture. As the dance unfolds, the dancer gives the guest of honour a snapshot of the political climate, the economic situation and the overall state of culture through singing, dancing and drumming (Campbell & Eastman 1984, p. 489). Politicians also deploy dancers as their mouthpiece, not incidentally but do so deliberately because they are aware of the power that is there when one speaks with the body (Sounds 2016, p iii).

If their partaking in political events remains a staple for dancers, in Tanzania the dancer is also celebrated for his/her role as an envoy of culture. Through dancing, drumming and singing, the dancer passes on values, norms, customs, and culture of the country from one generation to another. The dancer can transfer the values, as Nicholls (1996, p.54) contends, because of the interconnection of the dance values and social values. This interrelatedness has rendered dance to acquire a status as the microcosm of the worldview (Nicholls 1996). Notwithstanding the enormous contributions the dancer makes in the socio-economic, political and culture of the country, no systematic study has been conducted to document their encounters. It is the intention of this article to systematically document their encounters towards searching for solutions. The study was guided by three questions as follows: Which infrastructural dilemmas do dancers encounter in their theatrical pursuits? What attitudinal challenges dancers encounter in their career? What is the economic state of a dancer? Before dealing with the dancer's encounters based on the proposed threefold facet, let us first consider the inspiration behind this article.

Passion as Motivation

My passion to research on a dancer was triggered by my career as a theatre professional along with my background as a dancer. I began to dance as young as seven. As a dancer, in my tender age and later as a full-fledged adult, I witnessed dancers withstanding tough situations in their career. The following scenario serves as an illustration. For example, a client approaching a dancer for an event. Dancers may begin rehearsals for an extended period. After several days of rehearsals, clients may simply tell them that the dance component has been removed from the event schedule. In many cases, the reasons for such cancellation are associated with the guest of honours and the limited time at their disposal. Surprisingly, the organisers of the event with such a tendency believe that guest of honours have no time to watch theatrical performances due to time constraints. Yet, they forget that the guest of honours are human beings who also need entertainment and relief from everyday burdens and pressures just like everybody else.

In another instance, dancers prepare a performance of a pre-agreed upon length, be it 10 or 15 minutes. However, as the event unfolds, they may be told to shorten the performance to five minutes or even less. Imagine you

have rehearsed the dance for several days with a stopwatch to ensure the performance does not exceed the agreed upon time, and at no time are you told to compress it to 5 minutes or less as you dress up for the show. Apart from generating stress, cutting down a dance performance as dancers dress up for the show, in many cases, renders dancers to perform below standards (Gilman 2009). Being told to terminate a performance amidst a scheduled event is another terrible experience the dancers encounter in their career. Put differently, dancers may perform on the stage. Then, all of a sudden, the MC may tell dancers to go offstage. Besides humiliation, such a reaction tends to shock dancers psychologically. As both a dancer and a researcher, I found it pertinent to conduct this study to systematically examine what dancers encounter in their career towards searching for long-term solutions.

Methodological issues

This study was conducted in Dar es Salaam and Iringa. Whereas Dar es Salaam qualified on the ground of proximity to where I live and work, Iringa is where I was born and raised, hence making me familiar with the study area. Moreover, Dar es Salaam is a sprawling metropolis and business hub with outlining rural areas, and Iringa is both a provincial town with characteristics found in many similar populous urban establishments as well as rural settings. Even though Taylor *et al.* (2015, p.109) recommend for researchers to choose strangers as respondents, in this study choosing respondents familiar with the researcher facilitated data collection without worrying about what approaches to use to face them. Such questions include how to present myself, how to develop rapport, and cultivate trust with my respondents during collecting data for this study was not a major concern of this study. The nature of the study precluded the element of bias since the focus was on the dancers and their experiences.

In all, the study recruited six dance troupes as respondents for this research, three from Dar es Salaam and the other three from Iringa region. Whereas Kivule, Hayahaya and Lumumba were selected from Dar es Salaam, Alamano, Makanya and Tanangozi were chosen from Iringa region. Alamano and Makanya group was selected on the grounds of residing in Iringa urban and Tanangozi was chosen because of its location countryside location to make the study multifaceted its exploration of the key issues. Juxtaposing dance groups from cosmopolitan, metropolitan

and countryside helped to determine whether geographical location has something to do with dancers' encounters. The study employed purposive sampling, which considers the quality of population and the subject matter under study (Laws *et al.* 2003, p.358). The methods deployed to collect data for this study were focus group discussions (FGDs), in-depth interviews, and participant performer researcher (PPR). Even though focus group and in-depth interviews are not uncommon research methods, PPR is an archetypal of observation method with the discrepancy that the researcher moves away from being an observer to becoming part of the researched. Later, the researcher sits down to analyse data of which s/he was privy (Na'llah 2009, p.36-37). In-depth interviews, on the other hand, were administered with leaders of the six dance troupes. Focus group interviews were held with members of dance troupes. In all, six focus groups were conducted. In each group, one focus group was administered. The use of multiple methods in this study facilitated the data collection process. The triangulation of data collection methods further enriched the robustness of the study.

Theorising attitude

This study was informed by the attitude theory essential in getting to the bottom of the matter under review. Attitude refers to feelings, beliefs, and reactions of an individual towards an attitude object (Temitayo 2012). An attitude object is anything towards which one has an attitude, for example, a phenomenon, an object, people or an event. As such, a dancer is an attitude object (Naeem & Zili 2011). Temitayo (2012) proffers that attitudes are not inherent behaviour. On the contrary, they are influenced by one's own culture, prejudices, family, and education and can spread from one person to another using different means such as a word-of-mouth and tend to shape our behaviour in many ways (Conrey & Smith 2007; Temitayo 2012, Naeem & Zili 2011; Katz 2015). Nonetheless, whether emerging out of beliefs or cognitive structure, attitudes are not static. They are subject to change or modification as they come into contact with external forces such as an authority, direct experience or new information about an attitude object (Katz 2015; Naeem & Zili 2011). Pantos (2010) outlines attitudes exist at two levels: Implicit and explicit. Explicit attitudes are conscious ones and are formed deliberately, with those harbouring them aware of their existence (Wittenbrink & Schwarz 2007). On the other hand, implicit attitudes are those which are formed

unwittingly and exist in people without their knowledge (De Houwer & De Bruycker 2007, p. 21). Both explicit and implicit affects one's judgment and behaviour toward an attitude object (Rohner & Bjorklund 2006, p. 384). This study applies the two levels of attitude to explore whether attitudes formed toward dancers are implicit, explicit or both. Moreover, the tenet of attitude is deployed to seek to comprehend the manner families, education, and individual prejudices influence how dancers are viewed in the society.

Findings and Discussions

This paper addresses issues pertaining to dancers and what they encounter in their career. Such encounters are not always a bad thing. In some context, they are acceptable since they stimulate creativity and high level of thinking (DeMers 2015). Some people use them as a barometer to measure tolerance and stamina of their companies. However, they can frustrate productivity and the purpose for which the company was established. She noted that when the Prime Minister Kassim Majaliwa visited one of the areas in Dar es Salaam set to host the "Urithi wetu" Festival. His trip to the proposed area aimed to find out how comfortable the area was for hosting such a prestigious event. As always, a lot of preparations were made by the management to clear the air. Dancers were cleared alongside other objects. They were told to stay at home until the Minister's trip comes to an end. To tell dancers to stay at home until the minister was done with his trip made the dancers "ilitufanya tujisikie kama takataka mbele ya mgeni rasmi", a feeling of worthlessness ('refuse') in front of the guest of honour. This statement sets the tone for the discussion of the dancers' encounters. Tanzanian dancers encounter a number of dilemmas. For this research, I strive to underscore solely three: Economic, attitudinal, and infrastructural dilemmas.

Infrastructural problems the dancers face

Theatrical infrastructures are a summation of all the spaces that support theatrical rehearsals and performances involving theatre halls, dance galleries, recording studios, stores, rest rooms, changing rooms, and the stage. The theatrical infrastructure dilemma was reported by most of the dancers who participated in this study. The theatrical infrastructure encounter can be cast into availability and affordability. In terms of affordability, most of the prosceniums meant to be used by theatre artists

for theatrical performances are unaffordable. As a result of the exorbitant price, the halls meant for theatrical performances also cater for other activities such as political gatherings, official meetings and birthday parties by affluent individuals (Sanga 2015, p.201). The proscenium hall, which was built by the former President Jakaya Kikwete as a result of his 2010 electoral promise of creating jobs for youth exemplifies the point. The dancers do not use the building because the rates for hiring it are too exorbitant for the dancers to afford. Sanga (2015) found that the rates for hiring the proscenium was TZS 1,700,000, an unaffordable rate for dancers to afford who generate between TZS 500,000 and TZS 1,000,000 for the service rendered at the venue. In consequence, dancers tend to use private halls, streets and venues offered by embassies as a substitute for unaffordable government theatre halls.

The proscenium hall which was built at Makumbusho ya Taifa (National Cultural Museum) was constructed side-by-side with a dance studio that constitutes a crucial infrastructure for a dancer. The dance studio at Makumbusho ya Taifa is a standard dance studio that was custom-designed to enable dancers to dance while enjoying the beauty of their movements as well as identifying mistakes they make in the course because of mirrors, which are well-placed on the walls. The studio has a smooth floor and a bathroom meant for being used by dancers after completion of rehearsals. Similar to proscenium, the studio is not used by dancers because of the very same issue of unaffordability. As result, the studio serves for employees as an aerobics studio.

Whereas some dancers contend with affordability issues, others face the challenge of the unavailability of the theatrical venues. Dancers who perform at the Makumbusho Village Museum lack a specific building specifically meant for showcasing dance performances. They offer their dance performances in an open-air stage under big trees. Neither do they have a place to hide in case of rain. They oftentimes use houses meant for showcasing homesteads found in different parts of Tanzania and cultural milieu as their rest and change rooms. Yet, most of these homesteads are made of grasses or grass-thatched. Grass-thatched and walled houses hide dangerous creatures such as snakes and scorpions. Worse still, dancers reported not to have heard museum management thinking of building a theatrical venue for them.

The problem of availability is not only endured by dancers in Dar es Salaam alone but also by dancers in Iringa. Indeed, theatre halls are scarce in the region. The region has one theatre hall famously known as Olofea where theatre artistes go to showcase their theatrical performances. The hall is located at Kitanzani near Uhindini Street. Olofea hall was built in the 1970s. It is one of the outcomes of Mwalimu Julius Nyerere's struggle for in the post-independence era aimed to revive and popularise Tanzania's culture, which was on the edge of collapsing. The hall is government-owned. At present, the hall serves political purposes at meetings and social gatherings. The vendors use the area outside the hall to sell second-hand clothes.

Olofea hall is not the sole case whose utility has undergone transformation. There was one hall called *Shule ya Vidudu* which was originally built as a kindergarten. The building is located in Mkwawa ward. The building is made from iron sheets. In the morning the building served as a school, in the evening and over the weekend the hall was used for theatrical rehearsals and mini-performances. Thanks to the *Shule ya Vidudu* building, apart from resolving the dilemma of limited access to theatrical venues, it nurtured the talent of many youths. The *Shule ya Vidudu* contributed to the discovering of my potentials as a poetess, a dancer and an actress, the amalgamation which have made me who I am today.

In the middle of the 1990s, the venue came under the custodianship of the DANIDA water project that dealt with supplying water in the entire region. DANIDA turned the venue into a store and the building nearby into offices. When Mkwawa High School was transformed into the University, the building was handed to the University. The University handed the hall to its Estate which uses it as a store. Since this building has been taken over, dance artistes particularly those residing in Mkwawa ward ended up nowhere to hold their rehearsals. Nor did they have a theatre hall for their shows. Mwakalinga (2010, pp. 72-73) conducted a study in film and revealed a similar dilemma. She noted that most of the cinema halls meant for showcasing cinema and films have been turned into pubs, fast-food restaurants, shopping malls and business offices at the expense of maximising the government revenue (see also Plastow 1996).

Attitudinal encounters of dancers

Dance, as a career, is narrowed to hip-swaying and people involved in the career are reduced to *wakata mauno* or individuals who earn a living by swaying hips (Edmondson 2010; Sanga 2015). The dance career in Tanzania seems to be a one-size-fits-all career that anybody can undertake provided that one has a body and voice. Implicitly, it is not as demanding as other careers. Therefore, there is nothing to wonder about in being a dancer (Hussein 2005, p.296). Dance also serves as career to sneak into after failing in the so-called outstanding careers such as medicine, engineering, business, among others. Failure to become an engineer or a medical doctor and instead to become a dancer is mostly associated with limited intellectual ability. In this sense, becoming a dancer does not demand intellectual capabilities than it is to becoming a doctor, an engineer or a professional writer/author.

On the other hand, Carter (2004) argues against the idea that some careers need no intellectual aptitude since they all need a significant degree of intelligence to be accomplished. He uses a dancer vs. professional writer analogy to argue that a choreographer requires the same intellectual capacity as an author. Whereas the author combines words to make up a sentence, a dancer combines movements to make up a dance phrase. When the author turns sentences into paragraphs, a dancer will turn dance phrases into combinations. As the author struggles to turn paragraphs into chapters, a dancer equally struggles to turn combinations into sections of the dance. Once these elements are assembled, the audience is left with the finished product a book or a dance. Becker (1994) supports that there is no career which is better than the other. On the contrary, they exist to complement each other. Indeed, imagine the word without performance arts. How would it look like?

Studies have indicated that attitudinal challenge is not the sensation prevalent for people as individuals; as such, it is sensible at the government level. Culture, of which dance is part is not given a deserved attention compared to other sectors such as education, medicine, manufacturing, mining alike. The way the government allocates the budget for the sector is one of the indicators that the government assigns culture, dance included, low status despite contributing to the GPD of the country. World Intellectual Properties Organisation WIPO (2012) reveals that culture sector contributes 4.28 to the country GDP relative to the

mining sector, which contributes 3.5 percent of the country GDP. For example, the speech offered by Minister of Information, Culture, Arts and Sports about 2019/2020 annual budget on the sources of income focused more on sports and colleges revenues and overlooked the theatre industry. In reality, it contributes to the country's economy through registration fees, cultural festivals and creating of an enabling environment for people to employ themselves (Ministry of Information, Culture, Arts and Sports 2019, P.7-8). To overlook the contributions of theatre industry in the country development is an indicator of desertion of it by the government. The sources of income in the theatre industry and the amount they contribute to the development of the country require being made palpable.

The way culture shifts in different ministries is another barometer for gauging the low status of culture in the country. Mlama (1991) reveals that culture has never stood alone as an autonomous ministry. Immediately after independence, the culture in 1962 was combined with youth and called the Ministry of National Culture and Youth. In the 1990s, culture was appended to education to become the Ministry of Education and Culture. In the meantime, it has been attached to the information and sports portfolio and called the Ministry of Information, Culture, Arts and Sports. Such a trend devastates theatre industry because the shift causes lack of continuity. When the Ministry undergoes changes, it automatically affects the plan and long-term visions, which are in place for the growth of the theatre industry. When the ministry changes its name, the vision and mission are revisited. Moreover, the changes of offices and office bearer occurs. The shift of offices occasions the loss of documents relevant to the development of theatre and changes of people affect implementation of the plans at hand. The culture of new people coming in the office with new plans makes the situation even worse. New people in the office tend come up with new plans just to make a difference and grab the credit. Such a tendency undermines the theatre industry instead of furthering it.

Economic problems dancers face

Leaving out artists who engage in theatrical performances as a hobby or pastime, most of the dancers engage in the dance career to better their lives. Yet, this remains an unrealised dream because there is a series of dynamics inducing the dancers' failure to earn a living through dance

career. These aspects entail accepting working in debits, committing to work for free and poor contracts. As for the poor contracts, many of dancers engage to work with client based on the oral contracts (Lizé *et al* 2022, p.9). When the client changes the statement, they are the ones who become the losers because they have nothing to refer to while arguing for the maintenance of contract. Dancers who worked in one of the government museums in Dar es Salaam said that when they entered for the first time in the museum, they agreed with the management to be paid half of the amount paid by visitors who want to watch live dance performance in the museum. The agreement is that half of the amount would be paid to the dancers and the remaining half to be paid to the museum. This oral contract, however, did not last long because of infringement.

The first interview I held with the dancers in 2011, they told me that in the first three months, the contract was well maintained. They were paid the money as promised. Thereafter, the payment was fluctuated. Sometimes, they were paid or not. Provided that it was just a word-of-mouth agreement, it was hard for the dancers to claim their payment right. Neither did they take legal measures in the absence of supporting document(s). As a result, they resigned to dancing at the museum. Whereas some dancers live in abject poverty because of oral contracts, some dancers are increasingly becoming aggressive in demanding for the pre-theatrical activity agreement. Signing contracts is a good culture as it keeps both the payee and receptor safe (Aghion & Bolton 1987, pp. 389-390). Surprisingly, many of them did not tend to read the contracts closely to see how reasonable or demanding the contracts are (Allen 2015). There are some reasons for such an oversight. Language to for use in issuing contracts is one of them. Large per cent of contracts are written in English language of which most of the dancers do not have a good command (Sanga 2015, p.163). Kiswahili is hardly used in issuing contracts. The use of English language makes it intricate dancers to comprehend what the clients expect of them. Because of language, many of the artists tend to look at figures and simply put their signatures, the figures which in practice do not reflect the anticipated amount of work.

Furthermore, dancers engage in poor contracts because of signing contracts emotionally and excitedly and because of treating dancing as *kuchezacheza tu* (only kidding). Thus, clients do not need to pay for trivial

stuff. Such mentality was reported to be prevalent not only for non-educated clients but also for educated ones. Once dancers manage to convince the client and the client agrees to issue the contract, signing it becomes an accession for celebration. The upshot of this is that one may put signature in somewhat has not been read thoroughly which in the end place dancers in dilemma. Poor contract is not a challenge encountered by dancers alone but also musicians (Lizé *et al* 2022, p.9). There is critical case fulminating between Diamond Platinum nicknamed Dangote and the upcoming musician Rayvan arising from poor contract.

If poor contract is not a problem, then some dancers end up enduring an impoverished life because of working for free. Clients approach dancers to perform for free, claiming that they have no money to pay for a dance performance. Nonetheless, the same client who requested for a dance to be performed for free is the same client who pay for the meal for all the invitees, the PA system, the DJ and the invited Bongo flewa musicians. Whereas clients insist on dancers performing for free because there is no budget for dance performance, and dancers accept to perform for free at the expense of marketing themselves, their performances and the group in an overall sense. If not well-handled, apart from enhancing poverty, performing for free underrates dancers and their career. In a mean time, social media is one of the viable options for marketing dance performances. Unlike the event where dancers are known to the participants of the event and people in their circle, social media such as Face Book, twitter, You Tube and Instagram are capable of selling dancers and their dances across the globe. More importantly, social media can provide the seller with the forum to engage in dialogue directly with customers (Bansal *et al* 2014; Nadaraja & Yazdanifard 2013).

Extending the discussion of the deprived economic state of a dancer, the respondents raised the issue of working in debts as another factor contributing to dancers' poverty. None of the dancers, who accounted for having worked with debts scenarios in the past, had reported a pleasant experience. Some reported to have been paid after making a lot of follow-ups and sweating over. Some reported to have never been paid whatsoever. Lumumba dance group exemplifies the point. They were invited to perform by one of well-established government institutions that cannot be mentioned here on ethical grounds. The institution promised to pay the group the lump sum of TZS 500,000 subsequent to performance.

The leader of the group was told to supply bank details, which of course he did on immediate basis. After the event had gone, it cost the group an arm and leg to get paid. In fact, it took a year and some months to get paid. The payment was processed after a lot of scramble and push. The money paid did not count as most of it was used in the follow-up and scramble operation.

Furthermore, dancers from *Hayahaya* dance group. They were approached by one organisation to perform on debit-basis. The agreement required payment of two weeks after the event. During interviews, however, the participants lamented that it was three years since they started waiting to get their pay cheque for services already delivered. The dates were twisted over and over. The manager appeared to claim not as serious as he did with other debits. The group leader witnessed the payment of other debits whereas theirs remained pending. Later, the manager of the company was transferred to another company. Their right to be paid was unhonoured as the incoming manager did not have any idea about their pending payment because the outgoing manager did not put their payment claim in writing. As a result, their debit remained unpaid.

Conclusion

This study has attempted to disclose what the dancers encounter in their dance career. The encounters are threefold: Infrastructural, attitudinal and economic state encounters. The economic encounters appear to have been ushered by poor contracts, working for free and performing on debits. Infrastructural encounters are motivated seemingly by poor supervision of theatrical buildings and lack of the government to recognise the contributions of theatre, dance included in the socio-economic, political and culture development of the country. The attitudinal encounters are proliferated by individuals and government perceptions on dance career whose stem is grounded in colonial history and legacy. Furthermore, the article reveals that some people ignore the dance career out of ignorance whereas others overlook it deliberately because they believe that dance, as a career, is for low class. Media can also be used to awaken people on the significance of dance career to the dancers as individuals and to the country at large. Provided that dance career turned out to be a redeemer to an unemployment state, the Tanzania government may establish a favourable work environment for dancers who demonstrate desire to earn a living through dance by ensuring the theatrical infrastructures meant for

theatrical performances are hired at affordable price and build more theatre halls to culminate the availability encounter.

Apart from theatrical buildings, the government can create an enabling environment for dancers and artists in general to gain access to capital for their artistic businesses. It is pertinent to create an enabling environment for Tanzanians with artistic talents for self-employment since statistics indicate that the number of entrants into the labour market has risen from 800,000 to 1,000,000 annually but the employment opportunities are decreasing drastically. In fact, current data indicates that entrants from all levels: Primary schools, secondary and colleges encounter unemployment dilemma. Of all the entrants, only three percent secure jobs in the formal sector and the rest 97 percent either secure jobs in the informal sector or remained unemployed or underemployed. Boosting the budget for the cultural sector could be another way of pushing the cultural sector even much further. Dancers' economic state can be resolved by ensuring the setting of contracts and performance charges beforehand. BASATA may be assigned to deal with this problem. Overall, a well-ordered fashion of managing payments and contracts can aid dance artistes and other artists in general to better their lives through their career, in this case dancing.

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