An Investigation into the role of struggle songs in youth driven protests: Perspectives of youths in Mdantsane, Eastern Cape, South Africa.

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DECLARATION

This is to declare that the work is the author's original work and that all the sources have been accurately reported and acknowledged, and that this document has not in its entirety or in part been submitted at any university in order to obtain an academic qualification.

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ABSTRACT

The purpose of this study was to investigate the role of struggle songs in youth driven protests from the perspectives of youths in Mdantsane, Eastern Cape, South Africa. The study was guided by three objectives which were to explore which aspects of struggle songs, resonate with the youth today; to explore what emotions are evoked by singing of struggle songs; to explore the role of the songs in youth driven protest action. The study made use of the Social Identity Theory (SIT) proposed by Tajfel and Turner.The Brain stem reflex; Rhythmic entrainment; Evaluative Conditioning; Emotional Contagion; Visual imagery; Episodic Memory; Musical expectancy, often refered to as the BRECVEM model was also used as a supporting theoretical framework. This study was based on the qualitative approach to research. The researcher used purposive sampling and snowball sampling to select participants for both individual interviews and focus group discussion. Thematic Analysis was used to analyse and interpret results. Three main themes were identified as: Youth and struggle songs; Emotional reaction; Role assigned to struggle songs during a protest. The findings suggest that, firstly, the youth in Mdantsane use struggle songs because they are relevant to the current struggles. Secondly, they reveal that some of the songs evoke strong emotions which in turn influence the conduct of the youth during the protest. Lastly, the results suggest that the struggle songs are deployed strategically to serve certain roles for the benefit of the group. Recommendations for further studies were also provided and discussed in this study.

Keywords: struggle songs, protests, youth, youth-driven

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CHAPTER ONE: INTRODUCTION

1.1 Introduction

According to McCullough (2009), townships are defined as areas that were designated under apartheid legislation for exclusive occupation by people classified as Africans, Coloureds and Indians. During the apartheid era, the townships were characterised by poor infrastructure, poor service delivery and were dominated by the poor who worked in the cities (Jurgens et al., 2013). According to the McCullough (2009), the period of 1900–1922 in South Africa saw the emergence of the first townships; some emerge within towns some developed on the outskirts of towns and cities. The living conditions were extremely poor as the people come to seek employment in nearby farms and mines (McCullough, 2009). The second recorded period was that of 1948–1975 which saw overcrowding in townships and the increase of informal settlements. This period saw townships increasingly segregated from towns while its residents become progressively isolated and poor (McCullough, 2009). The period of 1948-1975 coincided with the passing of laws which provided for the geographical re-location of people according to their ethnicity (McCullough, 2009). This meant that people where moved from their neighbourhoods and relocated to townships. This also saw people moved to places such as the South Western Townships affectionately known as SOWETO (Jurgens et al., 2013).

The plight of apartheid was felt most in these townships (McCullough, 2009). During the struggle for liberation, the townships became the centre of the struggle, with some referring to them as the heart of where the struggle for freedom was waged (McCullough, 2009). After the first democratic elections in South Africa, many people especially those who lived in the townships believed that their lives were going to take a turn for better (Jurgens et al., 2013). After more than two decades of democracy, people in the townships still face similar

challenges of poor infrastructure, poor service delivery, overcrowding and an increased number of informal settlements. The townships are still dominated by the poor who work in the cities (Jurgens et al., 2013). The socio-economic challenges in these townships still have a direct influence on its residents. Mdantsane, a township in the Eastern Cape Province is such an example.

According to Siyongwana and Chanza (2015), Mdantsane is a predominantly black township with a population of just under 160 000 people, located between East London and King William's Town. According to the 2011 census records about, 36% of the population comprised of people aged between 15-34 years (Statistics South Africa [Stats SA], 2014; South African Cities Network, 2016). The area reportedly has high levels of unemployment and poverty, in 2013 it was estimated that only about 10 000 people had formal employment, where about 71,507 of people earned a monthly salary ranging from R 1 to R6 400.00 (Siyongwana & Chanza, 2015). These challenges have coincided with an increase in the number of protests across the country (Alexander, 2010). Many of which often turn violent (Langa & Kiguwa, 2013). According to a report by the Municipal IQ (2018), in the first half of 2018, South Africa saw a total of 144 service delivery related protests. These protests often involved the barricading of roads, the burning of tyres, destruction of buildings, submissions of memoranda and confrontation with the police (Alexander, 2010).

It is estimated that between 2005 and 2012, approximately 18 public libraries were deliberately set alight during service delivery related protests across the country (Lor, 2013). The estimated cost of the damage amounted to about R26 million, with each library incurring about R2.9 million (Van Onselen, 2013). The service delivery related protests were not the only ones linked with damage to property. The 2015 student protests resulted in damages of about R145 million (Nkwanyana, 2016). One of the areas of concern in these protests is the singing of struggle songs, the same songs which were used in the fight against the oppressive

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government seem to be used to criticise the government about service delivery (Groenewald, 2010). Another significant feature in these protests has been the increased participation of the youth (Alexander, 2010). The combination of these two factors (struggle songs and youth) influenced the researcher's decision to investigate the role of struggle songs in youth-driven protests from the perspectives of youths in Mdantsane, Eastern Cape, South Africa.

1.2 Background

Jolaosho (2014) notes that protest songs in South Africa served as vehicles for revolution and were often lyrically adaptable to the ever-changing social concerns. The songs gave those who were in exile an insider's perspective on what was happening in the country. In doing so, the songs could also connect the community of protestors, those in the country and those in exile (Le Roux-Kemp, 2014). Le Roux-Kemp (2014) further postulates that protest songs were used as a method of self-persuasion and as a means to encourage people not to quit the fight against their stubborn oppressors. For the song to be effective, it had to have a common intent that was felt by everyone in the group. The songs were successful in this regard because everyone had the same goal, which was to shatter the shackles of the oppressor.

It is empirical to make a distinction between struggle songs and politically motivated music. Politically motivated music is music that addresses political matters, the author or writer of the music or song is known, and the music is often composed for commercial purposes (Le Roux-Kemp, 2014). Music by the likes of Hugh Masekela, Miriam Makheba can be considered as politically motivated music. Struggle songs, on the other hand, can be defined as songs that are generally not accredited to an individual composer, often have a political message and often express frustrations, hopes and aspirations of the singers (Gray, 2004; Le Roux Kemp, 2014). Songs of this nature include songs such as *Senzeni na?* (What have we done?), *Solomoni* (Solomon), *Siyaya* (We are going forward), which can be heard in

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almost every protest that involves the youth today, these three songs noted above are examples of the struggle songs which will be the focus of this study.

1.3 Problem statement

South Africa has a long, documented history of protest driven action, most of which often turn violent (Rampedi, 2012). Van de Merwe (2013) postulates that the violence is a result of poor or absent constructive, communicative networks between the people and the government. Recently South Africa has witnessed an increase in service delivery protests, particularly in the townships (Ngcamu, 2019). This has been in the backdrop of high levels of youth unemployment, poverty and increasing inequality (Managa, 2012). Common with many of these protests has been a large and noticeable number of young people singing struggle songs (Alexander, 2010). The researcher was thus motivated by the resurgence of the struggle songs in these protests. The use of these songs was prominent during South Africa's struggle for liberation, and now they seem to be a constant feature in youth-driven protest in the democratic South Africa. Therefore, the researcher seeks to investigate the role of struggle songs in youth-driven protests.

1.4 Objective of the study and Research questions

The following were the objectives of the study:

1. To explore which aspects of struggle songs, resonate with the youth today.

2. To explore what emotions are evoked by singing of struggle songs.

3. To explore the role of the songs in youth driven protest action.

The research questions for the study were the following:

1. What aspects of struggle songs resonate with the youth today?

2. Which emotion(s) do struggle songs evoke in the youth during protest?

3. What is the role of struggle songs in protests driven by the youth today?

1.5 Importance of research

It is anticipated that this study might contribute to the existing literature on youth participation in protests and further provide a deeper understanding of the role played by struggle songs in youth-driven protest. Hopefully, such an understanding will lead to the redress of the concerns the youth face, particularly those in townships. According to Alexander and Pfaffe (2014), young people living in South African townships are confronted by a lack of income and dire living conditions. Therefore, it is hoped that the findings of this research might help influence the development of policies directed to the development of youth, particularly youths in townships.

1.6 Brief description of methodology

The methods used were informed by the study's aims and objectives. The study had two aims, firstly to explore which aspects of struggle songs resonate with youth today. Secondly, to explore the role played by struggle songs in protest action driven by youths today, particularly for youths in Mdantsane Township, Eastern Cape Province. This section in research discusses the paradigm, research approach, research design, collection of data, management of data, and analysis of data (Babbie & Benaquisto, 2009). A more detailed discussion of the methodology will be done in chapter three.

1.7 Paradigm

According to Kivunja and Kuyini (2017), the term paradigm describes the lens through which the researcher views the world and informs the methods that will be used and how the interpretation of data will unfold. Paradigms commit the researcher to certain methods of

collecting data, observation and data interpretation (Guba & Lincoln, 1994). According to Rehman and Alharthi (2006), paradigms can be group into three, namely, positivism, interpretative and critical theory. This study employed the interpretative paradigm because the researcher wanted to investigate the role of struggle songs in youth-driven protest, given the social nature of this topic. This paradigm was deemed to be appropriate. This paradigm is grounded in understanding the life experiences of individuals through the perspective of the individual who has that experience (Fazliogullari, 2012). A detailed explanation of the paradigm will be provided in chapter three.

1.8 Research approach

The qualitative approach to research was used in this study. Qualitative research can be understood as an approach to research which allows the researcher to enter the world of the research participant and emphasise understanding the participant's point of view (Denzin & Lincoln, 2008). However, the use of this approach requires the researcher to know how to effectively use qualitative tools which would, in turn, allow for accurate interpretation of the participant's world. Before embarking on this research project, the researcher was exposed to the qualitative tools during his undergraduate qualification and honours qualification. A detailed explanation of the research approach will be provided in chapter three.

1.9 Research design

A research design is a structure that must be formed to look for answers in a study (Creswell, 2014). The study design helps the researcher in planning and implementing the study to achieve the intended aim(s). This study used an exploratory research design. The purpose of an exploratory design is to provide new explanations that have been previously overlooked; in other words, the design usually involves delving into a relatively unknown research area (Reiter, 2017). An exploratory design can be based on identifying key

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concepts; identifying key stakeholders; confirming assumptions; and prioritizing social needs (Du Plooy-Cilliers et al., 2014). In this case, the exploratory research design will be used to explore which aspects of struggle songs resonate with youth today and the role that struggle songs play in protest action driven by the youth today.

1.10 Population

The population of this study will be made up of the youth in Mdantsane Township.

1.11 Sample

This study identified and selected youths who are actively involved in community protests. The study sampled (18-35-year-old) males and females. The study employed purposive sampling and snowball sampling to select the participants. Both these approaches of sampling are considered non- probability techniques. This technique of sampling allowed the researcher to use his judgement in selecting suitable participants. The selection of the two approaches was informed by the nature of the research topic. Sample and the sampling procedure will be discussed thoroughly in chapter three.

1.12 Data collection

Overall, the data was collected through individual interviews and a focus group discussion. The ethical guidelines prescribed by Emanuel et al. (2000), were followed in this study: Social/Scientific value; Scientific validity; Fair participation selection; Favourable risk-benefit ratio; Independent ethic review; Informed consent; On-going respect. A detailed explanation of the process of data collection will be provided in chapter three.

1.13 Data analysis

The study used thematic analysis as a method of data analysis. According to Terre Blanche et al. (2006), this method of analysis requires the researcher to organise all the information collected through interviews into meaningful themes. In basic terms, thematic analysis is a process where all the information collected through interviews is broken down into units of meaning. The units are then placed into categories, and in this way, themes are systematically identified (Swartz et al., 2011). Braun and Clarke (2006), define thematic analysis as a six (6) staged process. The stages are; familiarisation with data, coding, searching for themes, reviewing themes, defining and naming themes, and writing up. A more concise discussion of the methods used in this study is provided in chapter three.

1.14 Definition of terms

Struggle song: Struggle songs can be defined as songs that generally do not have a composer, often have a political message and often express frustrations, hopes and aspirations of the singers (Gray, 2004; Nkoala, 2013; Le Roux Kemp, 2014).

Protest: Protest is a joint action orchestrated by individuals with the aim of showing their objection or disapproval publicly (Rampedi, 2012). Thus far, protests have been one of the ways in which communities in South Africa and elsewhere, engage with or challenge the state (Rampedi, 2012).

Youth: In South Africa this refers to people aged 14-35 (National Youth Commission Act, 1996).

1.15 Overview of the chapters

Chapter one orientates the reader to the study while also providing a brief background of the study. The research statement is clearly defined, and the objectives and research questions are also presented. The chapter concludes with a content outline of the thesis. In chapter two, a thorough review of existing published literature pertaining to the topic is discussed. This discussion concludes with a discussion on the theoretical framework chosen in this study. In chapter three, the research paradigm, research approach, research design, population, sample selection, research instruments and methods of data analysis used in the study are described and discussed. Results from the study are presented in chapter four. Chapter five is a discussion of the findings from the study. The discussion is supported with available literature and the theories this study is grounded on. Chapter six is the conclusion chapter. In this chapter, a summary of the main findings is provided. Recommendations for future studies are also presented and discussed.

1.16 Delimitation of the study

This study was conducted in Mdantsane Township in the Eastern Cape Province. It focused on the aspects of struggle songs which resonate with the youth of Mdantsane and the role struggle songs play in protest action driven by the youth today. The results of this study cannot be applied generally to other participants outside the sample of the study.

1.17 Conclusion

This chapter introduces the reader to the study and provides a brief background on the topic under investigation. Thereafter, the section continues by addressing the problem statement which is followed by an outline of the objectives and research questions used to guide the study. That is followed by a brief description of the methodology. Subsequently,

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the delimitation of the study is provided. The chapter concludes with a structure for the dissertation. The following chapter will provide a discussion of the literature reviewed in the study, and a discussion of the theoretical framework.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

According to De Vos et al. (2005), a review of literature is important in research because it enables the researcher to ask questions such as: What have others said about the topic? What previous research exists? What are the most recent findings in the area of study? The intention of all these questions is to identify possible gaps in the literature that would justify the proposed study. All of this is achieved by selecting available data, ideas and evidence written from a particular standpoint to fulfil certain aims or express certain views on the nature of the topic that is to be investigated. Silverman and Marvast (2008) cite Hart (1998) who posits that it is imperative to evaluate the literature before incorporating it in the study effectively. This is to ascertain that the literature is in line with the topic under investigation.

In respect to that, the purpose of this study is to explore which aspects of struggle songs resonate with youth today and the role that struggle songs play in protest action driven by the youth today, particularly for youths in Mdantsane. Hopefully, findings in this study will be contributing to a better understanding of protests that we see in our country today, many of which involve young people and often turn violent (Alexander, 2010; Rampedi, 2012). The focus in this chapter begins with a discussion on international and African perspective of music and politics, after which the use of struggle songs as a cohesive factor is discussed, which is followed by the involvement of youth in protests. The chapter is concluded with an extensive discussion of the theoretical framework.

2.2 Music and politics: An international and African Perspective

An exploration of the history of the impact of struggle songs during South Africa's fight against apartheid was conducted as it provided insight into the use of these songs in the past

and potentially in protests today. However, the researcher saw it critical that before delving into the South African history, it was important to skim the rest of the word and the African continent for evidence on how music has been used in political-related matters. According to Le Roux-Kemp (2014) the power of music/song in politics was recognised by Plato when he warned that any musical innovation that endangers the state must be prohibited because whenever certain aspects of music change, the most important laws of the state always change with them.

Al-Sowaidi et al. (2017) interrogates the most recent use of songs in politics which was the 2011 Arab uprising. They discuss how slogans were used in the Arab nations during the 2011 protests. The motivation behind the use of these slogans was to inspire people to unite and achieve the interests of their countries and to restore their national pride. They conclude that the slogans represented the socio-cultural concerns of the Arab nation at large. They also noted that just like struggle songs, the slogans were not attributable to known authors. However, they serve as a medium through which a considerable number of socio-political issues that are likely to be unmentionable elsewhere are raised (Al-Sowaidi et al., 2017).

Nothing echoes the sentiments of Plato than the argument presented by Mbaegbu (2015) he argues that in many instances, music in Africa reflects the state of injustice perpetrated against people. This was the case with many musicians in South Africa that were opposed to the apartheid regime (Mbaegbu, 2015). A Kenyan example of the use of music is provided by Mutonya (2004). According to Mutonya (2004) during the Mau Mau Rebellion in the 1950s, a genre of music evolved that functioned to articulate a vision of a postcolonial Kenya and to affirm a sense of pride, identity and community amongst black Kenyans. Song and dance functioned in an emancipatory manner because it enabled people to share their burdens, triumphs about their struggles. It drew people together and united them in one common aim,

goal or purpose (Mutonya, 2004). This is also supported by Perullo (2011) who postulates that when there is a conflict or a perceived injustice, music becomes a powerful means to generate social action. Whether through calming anxieties, raising awareness or moving people to oppose an apparent inequality, songs assist in forming communities proclaiming common desires; desires to attain rights and to draw attention to certain problems (Perullo, 2011). Thus, it can be argued that music in Africa constitutes a large, powerful platform through which public opinion can be influenced (Allen, 2004). Furthermore, because so many people are swayed by its messages and because so many people articulate their ideas, beliefs and feelings through its creation, performance, or consumption, music potentially provides a revealing window into African people's experiences, just as Mbaegbu (2015) had argued.

Allen (2004) argues further, pointing out that unlike in western-style democracies, where public contestation of such issues happen largely through the mass media were 'free Press' and 'freedom of speech' function as foundational principles at least in theory. As this is not the case in much of Africa, people find other ways of voicing who they are, who they want to be, what they believe in, and what they want, and that way is often found through music. To add emphasis on this argument, let us go back to the Mau Mau Rebellion in Kenya, Mutonya (2004) postulates that music served to unite and mobilize the masses of ordinary Kenyans at times when the welfare and stability of the community were in jeopardy. During the war, songs were used consistently to nag, persuade and implore the Kikuyu community to fight for their dignity and identity. This resulted in a production of much formidable body of political songs that were used by the movement as a weapon to politicize and educate Kenyans.

Mutonya (2004) argues that this helped heightened the people's consciousness against the forces of the foreign occupiers and in the process, prepared them for armed struggle. He continues to state that the role played by these songs in educating Kenyan's and mobilising

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them against the dictatorship of the colonialists was a vital catalyst in the development and success of the movement. All that momentum led to Kenya attaining independence in 1963 and Jomo Kenyatta becoming the country's first president. The resistance songs of the Mau Mau became songs of celebration that were commonly performed by formal ensembles at official functions and events (Mutonya, 2004). Throughout this period, music has consistently functioned as one of the most salient sites of struggle between rulers and ordinary people. It has been argued by researchers such as Mutonya (2004) and Allen (2004) that one of the reasons for music to have such a function is due to it being an important mode through which ordinary people express their wishes, identities and aspirations.

Music was not only having an influence in Kenya, and it was not only used to fight for liberation. Chirwa (2001) describes how the first president of Malawi Dr Banda used songs to garner support for his presidency. Songs and other popular art forms were used not only to garner support but also to promote nationalistic sentiments while putting an emphasis on unity. Chirwa (2001), continues to describe how in Malawi, songs continue to be used in party politics to manipulate and to articulate the interests of those in power. Same as in Malawi and Kenya, Zimbabwe is no exception to the use of music in politics. Sibanda (2017) argues that before and after independence in Zimbabwe, music has always served important functions in communicating people's struggle. According to Vambe (2004) in the 1970s, African freedom fighters in bases in Tanzania, Mozambique, and Zambia, and some local Zimbabwean artists struggling for Zimbabwe independence, composed songs in a genre that they called *Chimurenga*. The songs were performed by guerrillas during Zimbabwe's liberation war and were in direct response to colonial rule (Ravengai, 2016). Dube (2016) argues that *Chimurenga* music is prophetic, acting as a moral voice of the voiceless. According to Vambe (2004) after Zimbabwe independence, *Chimurenga* continued as a vehicle for criticizing corruption, poor governance by new leaders, and delays in

redistributing land to the masses. Dube (2016) concurs with these sentiments, arguing that after independence, the songs were used to attack leaders who were tempted by greed and self-enrichment. According to Dube (2016), this was achieved by reminding the leaders that the liberation war was fought to achieve unity, prosperity for all. However, just like in Malawi where the songs are used in party politics Chirwa (2001), Willem (2015) argues that *Chimurenga* was revived in the 2000s by the government in an attempt to remind Zimbabweans of the fight against colonialism and to emphasize the ruling party's key role in the struggle.

The use of music is a common feature documented in African political history. In South Africa struggle songs are known for having had a significant impact during the struggle for liberation (Gray, 2004; Jolaosho, 2014; Mtshali & Hlongwane, 2014; Pozzobon, 2015). These songs usually go by many names, with some referring to them as protest songs (Alexander, 2010), liberation songs (Gray, 2004) and freedom songs (Pozzobon, 2015). These terms are used interchangeably in this study. South African struggle songs are generally not credited to an individual author and are often communicate struggles, hopes and aspirations of those who sing them (Nkoala, 2013; Le Roux-Kemp, 2014). These songs are also often accompanied by dancing, chanting or *toyi toying* (Penfold, 2015). Gunner (2015) notes that South African struggle songs have usually been sung in isiZulu or isiXhosa but often also in Sesotho and Setswana. However, during the struggle for liberation people from all over South Africa sang the same songs, even if they were not familiar with the language of the song (Twala & Koetaan, 2006). The songs were mostly used by black South Africans as a strategy to educate their people at the same time preaching solidarity amidst the oppression of the apartheid regime (Gray, 2004). Drawing similarity with how music was used during the Mau Mau war in Kenya.

Le Roux-Kemp (2014) in his article titled *"Struggle Music: South African Politics in Song"* cites Steve Biko, who described a song as a truly African way of communication. This citation adds fuel to the idea that a song can be used as a means of passing on knowledge. This assertion is populated further by Gunner (2015) whose comments also draw from Plato as she asserts that people can use song to communicate and engage in dialogue with a difficult power such as the state. To develop her argument Gunner (2015) refers to two political moments; the 1953 meeting of the African National Congress (ANC) in King William's Town and the 2014 Economic Freedom Fighters (EFF) election manifesto launch. She begins by drawing the reader's attention to the events of the 2014 manifesto where the songs sung on the day united people and at the same time, made a statement about the shortcomings of the county's then-president and his ANC led government. In her conclusions about the events of the day, she argued that the songs assisted the speaker in his 'dialogue' with the state (Gunner, 2015).

The ability of the song to assist with dialogue was of the utmost importance during the apartheid regime, as Jolaosho (2014) asserts that freedom of expression was unheard of, policies of the time censored verbal expression. Therefore, in the struggle to resist oppression, songs played an important role in protests and were always prone to lyrical adaptations to let the people know what was happening at the time (Jolaosho, 2014). Tichmann and Galant (2015) in their research conducted to prepare for an exhibition on music and the struggle against apartheid, report that one of their participants recalled how as a young girl, she had become politicised through the songs her brother who was a member of the African National Congress Youth League (ANCYL) sang. The participant was reported to have said that even though they were too young to be part of the ANCYL meetings, she still got to know what was happening through the songs her brother would sing (Tichmann & Galant, 2015). The songs were so powerful, and message-driven in such a way that they had

to circulate through cassettes as they were one of the primary sources of information (Tichmann & Galant, 2015). Gunner (2015) develops this further, arguing that the apartheid government was so concerned such that possession of the cassettes could lead to a jail sentence which could be as long as five years.

Tichmann and Galant (2015) shed some light as to why a song can be such a vital tool when it comes to communicating, and they ascertain that music becomes more ingrained in memory than mere talk. This quality makes it a powerful organising tool (Tichmann & Galant, 2015). Groenewald (2005) adds to this argument, stating that people do not only enjoy the singing but buy into the ideology of the words being sung. Langa (2018) takes focus to Ayanda Dlodlo a former *uMkhonto Wesizwe* (Mk) (Spear of the Nation) soldier who adds another dynamic to the above assertions by introducing the notion of a song as a monument to the armed struggle, Dlodlo described struggle songs as the only legitimate transmitter of her history, one that she likely also shares with other former (Mk) soldiers. According to Dlodlo, the heroes and heroines of the armed struggle have no shrine or monument that they refer to as being the recognition of their existence. The struggle song is thus a way to reclaim her history from official commemorative practices in museums and at heritage sites that she experiences as alienating and as not portraying her story as an Mk soldier authentically (Langa, 2018).

It appears the music in African politics has had vast roles, ranging from canonizing certain leaders and governments to memorializing heroes and heroines of the liberation struggle. One could also argue that certain songs linger in people's memory precisely because they embody the history and act as mnemonic devices for remembering spaces occupied (Vokwana, 2007).

2.3 Song as a cohesive factor

This section focuses on music as a cohesive factor and on how people use struggle songs to maintain their political and or national identity. Take the sentiments brought forth by Langa (2018), as she refers to Benedict Anderson, who argued in his seminal work on nationalism, that a nation is an 'imagined political community'. A song such as an anthem provides an opportunity for the echoed physical realization of the imagined community. During the struggle against apartheid, most comrades never met each other, as they were spread all over the world, in exile and Mk camps, as well as in South African prisons and townships. They could however; all sing the same songs, albeit with slight variations. This created an 'imagined political community' united by the 'imagined sound' of struggle songs. Through singing these songs, today, ANC members bring this powerful 'imagined political community' back to life (Langa, 2018).

From these articulations, the assumption could be that these songs can bring about participants collective memory of the liberation struggle, thus making them identify each other as one. In developing the argument about collective memory, Langa (2018) takes us back to an ANC national conference in 2012 where the then president-elect of the ANC Mr Jacob Zuma performed a song which portrayed what was to be an important function of collective memory. Langa (2018) argues that the performance of the struggle song in the conference displayed how collective memory fails to recognise that events that occurred in the past are over. This was made possible by the song's ability to evoke strong feelings of togetherness and thus evoking memories of the 'imagined political community' that Benedict Anderson argued for (Langa, 2018). Tichmann and Galant (2015) also note how these songs have become vehicles for collective memory. They report that the mention of a song like *Senzeni na* to their participants would often bring about memories of protest; meetings

and funerals. Le Roux- Kemp (2014) argues that this characteristic of the struggle songs was evident during the liberation struggle, as songs proved to have the ability to connect the community of protestors. Just as Benedict Anderson had argued, these songs fortified not only the communities but helped bond South Africans in prison cells and those abroad in exile (Jolaosho, 2014). In basic terms, the songs were often used by people as a method of self-persuasion and to revive their fellow oppressed peoples to grow even more indignant against the injustices that they were being subjected to (Le Roux- Kemp, 2014).

According to Twala and Koetaan (2006), the songs did not only bring communities together but also conveyed feelings of solidarity which were as a result of the common experiences of oppression. Twala and Koetaan (2006) also report that the singing of these songs became an important avenue for most oppressed black people to escape the hardship of life in the townships. The songs formed a powerful critique of the apartheid government, while other songs criticized the treatment of black people under the regime (Twala & Koetaan, 2006). Tichmann and Galant (2015) concur with these assertions, arguing that struggle songs were important in evoking narratives of various aspects of the struggle against apartheid. Twala and Koetaan (2006) argue that these songs also had other emotional roles during the struggle, stating many other songs dealt with the emotions of individuals caught up in the events and tragedies of being engaged in battles. The people were able to sing and chant - through this, they believed that their feelings were expressed (Twala & Koetaan, 2006). The songs reassured those who were scared, highlighted the determination of the oppressed to accomplish their mission and in suffering, they derived sustenance out of a feeling of togetherness (Lebaka, 2018).

The cohesive power of music/song was one that was feared by colonisers; they feared that traditional African music could foster political solidarity in indigenous populations, and it

was actively discouraged (Mindoti & Agak, 2004). This could have been from understanding that music is socially meaningful in that it provides means by which people recognise social and cultural identities and the boundaries that separate them (Scales, 1999). According to Scales (1999), song and music bound people together and unite them behind one common aim. According to Bascon (1970), the use of music in Africa was prominent before colonialism, traditional songs were often sung in praise of chiefs, but these songs changed from praise to criticism against apartheid in the case of South Africa. The use of these songs during the liberation struggle helped to accelerate change (Lebaka, 2008). Kaemmer (1993) acknowledges this point stating that the use of music is unlikely to solve political problems but has a positive effect on the performers and reflects the mood of the society. One of the constitutive elements of this may be the recognition of some personal truth expressed by the song specifically that it articulates feelings or experiences that resonate directly with those of an individual (Kaemmer, 1993).

Kaemmer's articulations are evident in how contemporary social movements, including those led by Non-Government Organisations (NGO's), are adapting apartheid-era songs and creating new expressions to bolster their on-going struggles. These are normally seen during community protests (Groenewald, 2005). This is interesting because if one was to consider what Gray (2004); Mtshali and Hlongwane (2014) had to say about struggle songs reflecting the historical, social and political environment one would assume that the role the songs play today would be different from what it was in the past. Perhaps in contemporary South Africa, these songs are used to reflect the mood of society. South Africans still have other struggles which are still waged in order to fully realise the promise of freedom (Vokwana, 2007). Many citizens are still faced with deep-rooted poverty, lack of income and dire living conditions (Nleya et al., 2011). It can thus be assumed that that struggle songs which have

proven to have powerful historical resonances can be used to not only strengthen resolve amongst protests but also to strengthen the legitimacy of causes or individuals (Langa 2018).

2.4 Youth involvement in protests

Before pursuing the involvement of youth in protests, it is important to get a general understanding of what youth means in the current South African context. Rampedi (2012) aids in this regard, arguing that the point of departure should be the 'born frees' as they are a developing and important part of today's youth. The most basic understanding of the term 'born free' is that it is used to define those young people born immediately after the end of the apartheid in 1994 (Rampedi, 2012). According to Rampedi (2012), the emphasis in this description is owed to the difference in comparison to those with a living memory of the apartheid era. It is supposedly without argument that the socio-political environment on which the 'born frees' grow and continue to grow up is substantially different from that of their parents or older siblings (Rampedi, 2012). The social climate, the 'born frees' grown in, has been characterised by rapid change (Cohen, 2008). Albeit, the said social climate is profoundly influenced by racism and inequality, which in turn has impacted the youth. The legacy of apartheid and inequality continues to influence the youth's everyday interactions (Cohen, 2008).

According to Nleya et al. (2011), South Africa has a long history of protest politics characterised by a plethora of historical events. It is beyond any doubt that protests formed an important vehicle during the fight against apartheid. It is, however, its rebirth and thrust to the centre of the struggles in democratic South Africa which have come as a surprise to many. Many researchers have argued about the true cause of this surge, with some saying that they emanate from the community's dissatisfaction with municipal service delivery (Nleya et al., 2011). Bond and Mottiar (2013) on the other hand posit that these protests are more than

mere 'service delivery', they are about citizens attempting to exert their rights to participate and have their voices heard rather than simply demanding 'service delivery' as passive recipients. Nleya (2011) is of the idea that the individuals who are involved and participate in these protests are those who have an interest in public affairs and affected by these matters in their community. Participation in protests is not to say that there are no other ways into which the individuals can exercise control in community affairs; the individuals also attend community meetings. Nleya et al. (2011) purport these public grievances to include deep-rooted poverty, which is usually exemplified by lack of income and dire living conditions.

One of the interesting critical areas about these protests is the singing of struggle songs, the same songs which were used in the fight against the oppressive government seem to be used to criticise the government about service delivery (Groenewald, 2010). Langa (2018) joins into this discussion, pointing out that in contemporary South Africa, these songs might be deployed with new lyrics but generally still serve the same purpose. Alexander and Pfaffe (2014) agree with these assertions also adding that other than the struggle songs a key feature in these protests has been mass participation by a new generation of protestors, which is the unemployed youth, especially those who are living in townships. These assertions are seemingly in line with those of Nleya (2011) who posits that inequality and unemployment among the youth have featured prominently on service delivery related protests. He argued that poverty, economic want and poor living conditions rouse feelings of resentment that are responsible for the protest generation. Banjo and Jili (2013) in their study, explain the relationship between youth and community protests, particularly in Mpumalanga. In their interaction with the participants they learnt that the hungriest were the youth, the unemployed were also the youth, and the working poor were the youth as well; hence the increased number of youth participation in community protests (Banjo & Jili, 2013). This has led to the development of a specific image with regards to the youth; Dawson (2014) stipulates that the

youth who participate in protests are often regarded as militant, angry, disillusioned and available for direct action. This assertion has got other researcher's such as Mattes and Richmond (2015) wondering on whether the South African youth is indeed a 'ticking time bomb'. Pointer et al. (2016) attribute this militant behaviour to the youths need to recover their sense of manhood when they cannot be the provider because of limited employment opportunities are available to them. Dawson (2014) argues that indeed, the youth have been at the forefront of community protests for a reason. According to the National Youth Policy 2020 [NYP2020], (2015), the marginalisation of young people is primarily manifested in high youth unemployment.

According to Stats SA's (2020) Quarterly Labour Force Survey (QLFS) for Quarter 1: 2020 (Q1:2020) in South Africa approximately 30.1% of working-age adults (those aged 15-64) are unemployed (Stats SA, 2020). According to the South African June 2020 labour force survey, the percentage of young persons aged 15 to 35 who were not in education, employment or training was 41.7% in Q1:2020 (Stats SA, 2020). According to the QLFS for Q1:2020 the number of discouraged work-seekers increased by 63 000 and the people who were not actively looking for employment for other reasons other than discouragement decreased by 222 000 resulting in a net decline of 159 000 in the number of those who were not economically active (Stats SA, 2020). The NYP2020 (2015) report that in a job-scarce environment, joining the world of work is incredibly difficult for young people just as the Q1:2020 report indicates. The problem of youth unemployment is not unique to South Africa; in 2013 the International Labour Organisation (ILO) reported that globally approximately 73.4 million young people who want to work and are actively looking for a job could not find one (NYP2020, 2015). In South Africa, about one out of every two young people is a discouraged work-seeker or unemployed, and not enrolled at an educational institution (NYP2020, 2015). The same report suggests that youth unemployment is quickly becoming a

global crisis, and the youth are about 25% more likely to be unemployed than adults (NYP2020, 2015).

Dawson (2014) is of the view that the challenge of unemployment has delayed the attainment of long-lasting ideals of adulthood, such as marriage, economic independence and household formation, and resulted in a position of 'waiting', defining the space many young people find themselves in. He concludes that protests or participation thereof provide an outlet and a chance to demonstrate the anger and frustration that many youth harbours (Dawson, 2014). His presumptions are given fuel by the reports of the Municipal IQ (2018), according to the report states that about seven months into the year 2018, South Africa saw a total of 144 service delivery related (Municipal IQ, 2018). According to Ngcamu (2019), 20% of those protests were recorded in the Eastern Cape Province. Figure 1 shows an account of these protests from the year 2004 to 2018.

Figure 1: Major Service delivery protests, by year (2004 – 30th June 2018)
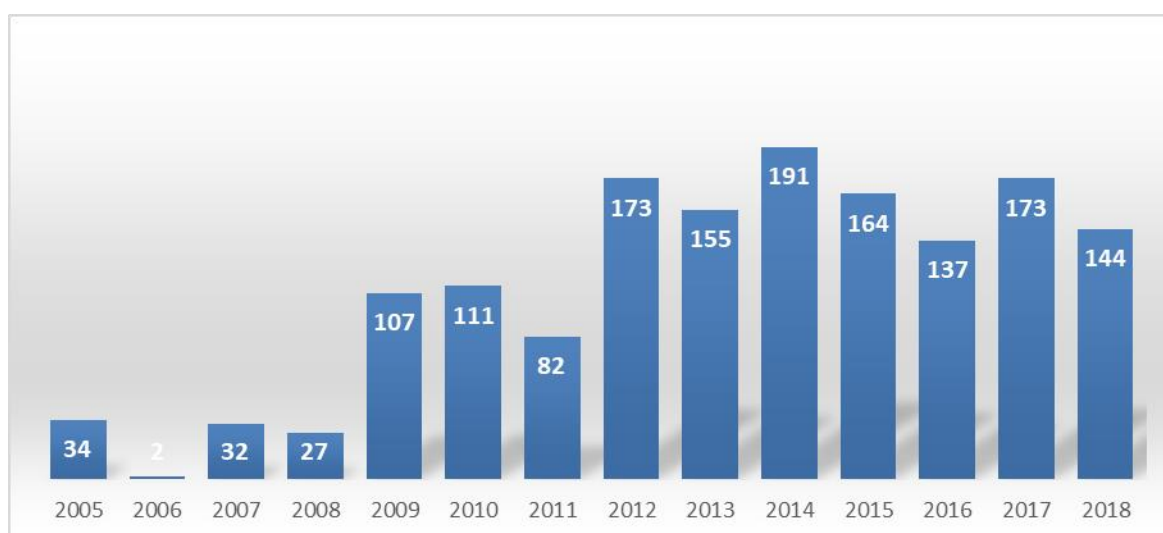
[Source: Municipal IQ Municipal Hotspots Monitor]

Even though the presented graph does not show which age group is mostly represented in these protests, it is still useful in providing details on the frequency of protests in South

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Africa. Rampedi (2012) explains that the history of political action could be traced back to the 1940's with what he termed the 'young turks' of the ANCYL who later became key leaders of the ANC and Pan African Congress (PAC) in the 1950's. Rampedi (2012) proceeds to reveal that youth participation in protest was most prominent in the 1970's where black consciousness was spread as means of rejuvenating the political minds of black activists and also improve group cohesion. These protests obviously culminated to the 'Soweto Uprising' which was inspired by students of 1976, who took to the streets in protest against the introduction of Afrikaans as the language of instruction in high schools across the country (Rampedi, 2012).

It seems like struggle songs are still sung today at the protest, albeit that the lyrics are changed to reflect the enemy/challenges faced today. This presumption is made evident by Langa (2018) who argues that the dynamic nature of the song *Dubula ibunu* (Shoot the Boer) was demonstrated when it was performed with new lyrics by Malema's supporters in 2012. Showing their vehement opposition against Zuma's leadership ahead of the ANC's national conference taking place less than three months later, Malema's supporters changed the words of '*Dubula ibunu*' to '*Dubula iZuma*' (Shoot the Zuma). Interestingly, most of the political leaders who often sing struggle songs in their political campaigns usually do so as means of attempting to craft an identity of a freedom fighter and struggle veteran - an identity that continues to be important in South Africa (Langa, 2018).

2.5 Theoretical frameworks

Richard (2013) postulates that theory is developed to assist in explaining the existence of a phenomenon. On the other hand, the theoretical framework section in a study helps provide insight into the selected theory and its application on the existing research problem. This study made use of two theoretical models, namely, the social identity theory, which has been

used on the majority of research on music and identity from a social psychology perspective (Huddy, 2001). And the Brain stem reflex; Rhythmic entrainment; Evaluative Conditioning; Emotional Contagion; Visual imagery; Episodic Memory; Musical expectancy known as the BRECVEM framework (Juslin, 2013). BRECVEM is an acronym made up of the first alphabets of each of the seven mechanisms of the framework. The selection of this framework was motivated by the fact that it postulates that listening to music can elicit a range of emotions in people (Moshammer, 2016). How these theories will be applied in this study will be discussed in detail in the following sections.

2.5.1 *Social Identity Theory*

The Social Identity Theory (SIT) was developed by Tajfel and Turner (1986); this theory is seen as one of the important theoretical models in social psychology (Chiang et al., 2017). This theory is understood to be useful when attempting to understand the formation of groups, and how an individual's perceptions and behaviours are influenced by membership to such groups (Gover & Duxbury, 2012). This point is very important in this study as the aim is to understand the songs used in youth-driven protests in the township of Mdansane; these youth often act in groups. The basis of this theory is that individuals define their own identities by virtue of the group(s) they belong to, intending to enhance their self-identity even further (Islam, 2014). According to Chiang et al. (2017), SIT takes shape in a three-step psychological process, namely; social categorization, social identification, and social comparison.

This theory is not only crucial in understanding group behaviour, but it appears to underpin the majority of research on music and identity from a social psychology perspective (Cohen, 2008). This and the other reasons provided above have influenced the use of this theory in the study. Tajfel and Turner (1986) focused on identity, particularly within a social

context. His theory assumes that all people identify with varying social groups (social identification). Hence individuals segment society into different groups and consider themselves as either member of a particular group or outsiders (social categorization). Members of "in" groups behave in a way that will be congruent with the values or norms of their group. Tajfel and Turner (1986) also noted that individuals compared themselves to members of other groups as being superior to external groups (social comparison). Essentially the interpersonal behaviour of individuals may often be influenced by group membership. Being part of a group can affect the way that a person may interact with other group members and the way that members of different groups interact. In extreme situations such as war, the interaction could be based only on group membership as opposed to interacting with the personalities of other individuals (Cohen, 2008).

The argument could be that in South Africa, particularly in townships such as Mdantsane, people, especially the youth, find themselves living under extreme levels of poverty and faced with many other socio-economic stressors. These people are usually brought together by their social environment, which is often seen as impoverished. The social cohesion is made stronger by song as it has been discussed in the previous sections. Allen (2004) argues that identification with a certain kind of music creates a space in which individual experience can be articulated while simultaneously receiving affirmation from a group. Such acknowledgement and validation are profoundly empowering for individuals, and if the sentiments expressed are shared with enough people, a powerful political force can be generated. Empowerment derived in this manner can contribute to the resilience of people living in a state of repression because it validates the self; it potentially improves individual's sense of self-respect and self -worth when this is otherwise denied. Further, the possibility of individual experiences being shared and acknowledge by others can help to generate social connectedness in otherwise fractured social settings such as townships (Allen, 2004).

According to Hammond (2004), Henri Tajfel and John Turner suggest that these processes of identification are as crucial to the formation of self-concept as is the process of differentiation. They argue that by recognising the similarity between the self and others, the individual can construct a pattern of groups. By observing the behaviours of others with whom one identifies in some specific way, one can work out what behaviours will be acceptable within that group, and hence how one is expected to behave (Hammond, 2004). The recognition of an in-group offers a stabilising influence to the individual in that the patterns of behaviour that groups map allow one to create a horizon of expectations, which in turn facilitate the imagination of a future. The individual is invested in interpreting the normative behaviour of the in-group as universal, therefore, because this allows the horizon of expectations created to apply to all situations. This belief in the naturalness of one's actions also serves to justify the individual's behaviour by implying that no other behaviour is possible under a given set of circumstances, and therefore that many negative consequences are not the fault of the individual in question (Hammond, 2004).

This might lead the individual behaving in ways that may not be deemed socially appropriate such as burning property and fighting the police but deemed necessary for the benefit of the group or community of the individual. Goldenberg et al. (2019), speak to the emotions people show in these protests; they argue that people often respond emotionally to socio-political events. These emotions are seldomly experienced in isolation from the emotions of other group members. Again, emphasising the importance of belonging to a group, the group member's emotions often influence other group member's emotions, making emotional responding a truly social process. The presumption is that people often influence each other's emotions. When individuals experience emotions in social contexts, they rely heavily on other's people's emotional response in developing their own responses, which often lead them to feel similar to others.

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2.5.2 BRECVEM model

According to Rafailia (2014), empirical study has looked at which feelings can be transmitted as well as what constructional factors in music help play a part in the perceived emotional expression (Rafailia, 2014). There are two schools of how emotional states in music are explained. There is the cognitivist's approach which states that music demonstrates an emotion but does not allow for the personal experience of emotion in the listener. On the other hand, emotivists state that music evokes real emotional responses in the listener. He adds that melody, tempo and rhythm are some specific musical features that are highly connected with specific emotions. Some of the factors affecting emotional expression in music, the tempo is typically regarded as the most important. Several other factors, such as mode, loudness, and melody, also affect the emotional valence of the piece. However, the focus of this study will be on the framework developed by Juslin and Vastfjall (2008). They developed a model of seven ways in which music can elicit emotion, called the BRECVEM model (Rafailia, 2014).

This framework, as mentioned in the introduction of this section is used to provide additional support to the social identity theory in providing insight on the role that song possibly plays in an individual during a protest and the emotions that could be evoked by the said songs. The inclusion of this framework was also influenced by the assertion pointed out by Tzvia Back cited in Pozzobon (2015) that, if poetry has the power to awaken senses of social conscience for political activism and protest, the same should be said of songs. Pozzobon was researching apartheid revolutionary poem-songs. Furthermore, there is evidence that some genres of music do evoke emotions (Hogan et al., 1996; Pretorius, 2014), and the selected theory supports these assertions.

The model attempts to provide evidence on the notion that listening to music elicits a range of emotions in people (Juslin, 2013). The author stipulates that the framework is referred to by the name BRECVEM which is an acronym made up of the first alphabets of each of the seven mechanisms of the framework. Brain stem reflex; Rhythmic entrainment; Evaluative Conditioning; Emotional Contagion; Visual imagery; Episodic Memory; Musical expectancy. This model was originally intended for instrumental music (Scherer et al., 2019). Therefore, certain propositions of the model will not be applicable to the study. The interest of this study is on the last five mechanisms, namely: Evaluative Conditioning; Emotional Contagion; Visual imagery; Episodic Memory; Musical expectancy.

According to Juslin et al. (2014), Evaluative Conditioning is when an individual begins to associate a song to an event in his or her life, either negative or positive. For instance, a particular piece of music may have occurred repeatedly together in time with a specific event that always made you happy or sad. Over time, through repeated pairings, the music will eventually come to evoke the specific feeling even in the absence of the interaction or stimuli (Rafailia, 2014). Mtshali and Hlongwane (2014) cite Peter Makarube, a music journalist, who argues that freedom songs were "used when people were very angry, irrational, facing bullets with stones." The songs were used to frighten the riot police. In Hirch's documentary *Amandla!*, a former national head of the riot police, general Andrian de la Rosa confirms this, reporting that the oppressed rattled South Africa's state machinery with nothing more than music, wooden guns, and stones. This can be taken to mean that struggle songs are associated with very angry and dissatisfied citizens (Mtshali & Hlongwane, 2014). This phenomenon might even provide some insight into why the struggle songs are still a prominent feature in today's protests.

Emotional Contagion is when a listener interprets the singer's voice as an expression of a specific emotion (Juslin et al., 2014). SIEMPRE (2011) and Rafailia (2014) explain the mechanism as a process where specific music induces an emotion because the listener perceives the emotional expression of the music, and then "mimics" this expression internally, which by means of their peripheral feedback from muscles. To put it in context, consider Mtshali and Hlongwane (2014) who paint a beautiful picture of this phenomenon when they cite Schutz (1977) who argues that when such a song is performed the singer symbolically travels the same musical path as a composer. Although the composer and the performer may be separated "by hundreds of years, the latter participates with quasi-simultaneity in the former's stream of consciousness by performing with him step by step the on-going articulation of his thought." There is thus a "mutual tuning-in relationship" and a formation of collective identity among co-performers. This mutual tuning-in relationship and the emergence of collective identity are facilitated by the existence of shared and unresolved grievances (Mtshali & Hlongwane, 2014).

Visual imagery speaks to internal images which develop as the listener is listening to the song, (Juslin et al., 2014). The emotions experienced by the listener are due to the interaction between the music and the images. Visual imagery is an experience that resembles perceptual experience, but that occurs in the absence of relevant sensory stimuli. Since mental images can be internal triggers of emotion, this process could be interpreted as being a case of indirect induction of emotion through music which acts more as a stimulant (SIEMPRE, 2011). Juslin and Vastfjall instead suggest that it is the interaction between the visual images and the music perception that produces emotion in the listener (SIEMPRE, 2011). This might be the case with the youth of today who were never part of the struggle but learned about what was happening in their classrooms from their history books. They might have seen the

images at museums, historical centres and often are reminded about such events during national commemorative days such as the Youth Day.

Episodic memory alludes to the listener's past experiences which are triggered by the song (Juslin et al., 2014). This means that the listener would experience emotion related to a specific memory about an event in their life induced by the music, something that is often referred to as the "Darling; they are playing our tune" (Rafailia, 2014). These are often all personally experienced events. These emotions can be rather intense, perhaps because the physiological reaction patterns to the original events are stored in memory along with the experimental content. The main idea here is that a specific piece of music can reactivate a long term episodic memory representation (SIEMPRE, 2011). Consider the arguments brought forth by Tichmann and Galant (2015) that songs have become vehicles for collective memory. Reporting that the mention of a song like *Senzeni na?* (What have we done?), to their participants would often bring about memories of protest; meetings and funerals. The occurrence pointed out by these two in their study can be best explained by the process of Episodic Memory. Perhaps Vokwana (2007) was on this when she argued that certain songs linger in people's memory precisely because they embody the history and act as mnemonic devices for remembering spaces occupied.

2.6 Conclusion

This section of the study focused on reviewing available literature to provide a better understanding of the topic at the same time addressing the purpose of the study which is to explore, the aspects of struggle songs which resonate with the youth today and the role that struggle songs play in protest action driven by the youth today. The section began by focusing on an international and African perspective of music and politics, after which the use of struggle songs as a cohesive factor was discussed, which was in turn followed by a

discussion on the involvement of youth in protests. The chapter was concluded with a discussion of the theoretical framework. The following chapter will provide a thorough discussion of the methodology section of this study.

CHAPTER THREE: METHODOLOGY

3.1 Introduction

This chapter provides a detailed discussion of the research design and methods that were used in this study. The methods were informed by the aims and objectives of the study. The chapter begins with a brief description of the research area, followed by the research approach, research paradigm, research design, population, sample and sampling procedure, data collection, data analysis, trustworthiness, and closes with ethical issues before the conclusion section which provides a summary of the chapter.

3.2 Research area

The study was conducted in Mdantsane Township in the Eastern Cape Province. The Province has an unemployment rate of 40.5% (Stats SA, 2020). According to Siyongwana and Chanza (2015), Mdantsane is a predominantly black township with a population of just under 160 000 people, located between East London and King William's Town. According to the 2011 census records, about 36% of the population comprised of people aged between 15-34 years (Stats SA, 2014; South African Cities Network, 2016). Mdantsane is under the Buffalo City Metropolitan Municipality (BCM), which has an unemployment rate of 29.8% (Stats SA, 2020). In 2013 it was estimated that only about 10 000 people had formal employment, where about 71,507 of people earned a monthly salary ranging from R 1 to R6400.00 (Siyongwana & Chanza, 2015).

3.3 Research approach

The qualitative approach to research was used in this study. According to Denzin and Lincoln (2008), qualitative research can be understood as an approach to research which allows the researcher to enter the world of the research participant. De Vos et al. (2005)

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advance this view, arguing that a qualitative approach enables the researcher to gather data concerning participants accounts of experiences expressed in their language to come to a genuine understanding of their world. The data collected through this approach takes the form of words or pictures rather than numbers (Bogdan & Biklen, 2007). The written results contain quotations from the data to illustrate and substantiate the presentation (Bogdan & Biklen, 2007).

However, the use of this approach requires the researcher to know how to successfully/effectively use qualitative tools which would, in turn, allow for accurate interpretation of the participant's world. Before embarking on this research project, the researcher was exposed to the qualitative tools during his undergraduate qualification and honours qualification. With that background, a qualitative research approach was employed in this study; the approach was used to investigate the role of struggle songs in youth protests as ascribed by youth in Mdantsane Township. The selected approach allowed participants to express their experiences in their own words and in an untainted, unthreatening environment.

3.4 Research paradigm

According to Kivunja and Kuyini (2017), the term paradigm describes the lens through which the researcher views the world and informs the methods that will be used and how the interpretation of data will unfold. Paradigms commit the researcher to certain methods of collecting data, observation and data interpretation (Guba & Lincoln, 1994). According to Rehman and Alharthi (2006), there are four elements that define a paradigm, namely; epistemology, ontology, methodology and axiology. These two authors argue that it is important for any researcher to have a firm understanding of these elements as they help explain the basic values, norms and assumptions each paradigm holds.

Epistemology is used to describe how researchers come to know something; how they know the truth or reality and the process by which knowledge is acquired and validated (Kivunja & Kuyini, 2017). This element was applied by the researcher through the conduct of interviews and engaging freely with the participants without any constraints. Ontology addresses the researcher's beliefs about reality, how it exists and what can be known about it (Rehman & Alharthi, 2006). This element of the paradigm allowed the researcher to analyse the data gathered from the participants. According to Kivunja and Kuyini (2017), the element of methodology refers to the research design, methods, approaches and procedures used in an investigation. It guides the researcher in deciding what type of data is required for a study and which data collection tools will be most appropriate for the study (Kivunja & Kuyini, 2017). Axiology refers to the ethical issues that need to be considered when planning research. It involves defining, evaluating and understanding concepts of right and wrong behaviour relating to the research (Kivunja & Kuyini, 2017). A firm understanding of these elements also helps the researcher in selecting the most appropriate paradigm for the study (Rehman & Alharthi, 2006).

According to Rehman and Alharthi (2006), paradigms can be categorized into three, depending on how the elements mentioned above are defined. The three paradigm approaches are Positivism, interpretative and critical theory (Rehman & Alharthi, 2006). This study employed the interpretative paradigm because the researcher wanted to investigate the role of struggle songs in youth-driven protest. Given the social nature of this topic, this paradigm was deemed to be appropriate. This paradigm is grounded in understanding the life experiences of individuals through the perspective of the individual who has that experience (Fazliogullari, 2012). This paradigm proved to be useful in this study since it enabled the researcher to interact actively and conduct one on one interviews with all the research participants. Thus, the researcher was able to get an insight into the participant's world

through the perspectives of the different participants as a benefit of the shared interactions that took place (Leedy, 1997).

3.5 Research design

A research design is a structure that must be formed to look for answers in a study (Creswell, 2014). The choice of the design depends on the expertise of the researcher, the purpose of the research and the research problem. This is because the study design helps the researcher in planning and implementing the study to achieve the intended aim(s). This study used an exploratory research design. The purpose of an exploratory design is to provide new explanations that have previously not received much attention (Reiter, 2017). An exploratory study usually involves delving into a relatively unknown research area with the aim of providing insights into a situation, phenomenon, community or individuals (De Vos et al., 2005). An exploratory design can be based on identifying key concepts; identifying key stakeholders; confirming assumptions; and prioritizing social needs (Du Plooy-Cilliers et al., 2014). In this case, the exploratory research design was used to explore which aspects of struggle songs resonate with youth today and the role that struggle songs play in protest action driven by the youth today.

3.6 Population

A population can be defined as a total number of people who inhabit the same space or who live in the same place and can reproduce and share the same/common cultural norms and beliefs (Elliot et al., 2016). The study's population was made up of the youth in Mdantsane Township, Eastern Cape Province.

3.7 Sample

A sample is a sub-group of the population which is selected to represent the entire population (Yin, 2014). Purposive sampling was used in this study. Strydom (2005) defines purposive sampling as the deliberate selection of a sample based on a specific criterion dictated by the researcher. This method of sampling was selected because it enabled the researcher to use his judgement in selecting suitable participants (Gentles et al., 2015). This method was preferred because of the nature of the research topic.

To assist with increasing the chances of reaching the required number of participants in the sample snowball sampling method was also used (Strydom, 2005). This sampling method can be defined as a sampling technique that involves the recruitment of future participants by the existing participants (Naderifar et al., 2017). This technique is used when it is difficult to access participants with targeted characteristics (Dragan & Isaic-Mania, 2013). The researcher, with the aid of other participants, recruited other individuals who fit the characteristics of the sample and were also keen on taking part in the study. Participants were selected according to their place of residence and their participation in mass action or protests. The study recruited 15 (18-35 years old) males and females.

3.8 Sampling procedure

After the permission to conduct the study was granted by the Humanities & Social Sciences Research Ethics Committee of the University of KwaZulu-Natal (Protocol Reference Number: HSS/1230/018M). The researcher arranged to meet with the ward councillor to get permission to meet and identify possible participants for this study from the community of Mdantasane (see Appendix A). The researcher communicated to the ward councillor the purpose and objectives of the research and all ethical considerations that were and would be adhered to (see Appendix B). Following the meeting with the councillor, the

Buffalo City Metropolitan Municipality granted the researcher permission to conduct the study in the ward (see appendix C).

The researcher was then invited to attend a community meeting, where he was given permission to invite individuals to participate in his study. The potential participants were informed that they could either join in the individual interviews or the focus group discussion. A total of seven individuals agreed to participate in the study. From that total, five participants volunteered to take part in the individual interviews, and three agreed to participate in the focus group discussion (see Appendix D and E). The researcher needed to get other participants for both the individual interviews and the focus group discussion. The researcher asked each participant to suggest at least two other people from the municipal ward that met the requirements for the study. The researcher contacted the suggested people and invited them to meet individually. The researcher explained to each person what the research entailed and gave them a chance to participate in the study. Through this process, the researcher was able to get a total of seven participants for the individual interviews and a total of eight individuals for the focus group. The researcher selected participants who had participated in a youth-driven protest; this helped to ascertain that the participants brought about an understanding of the research questions. This point is emphasised by O Nyumba et al. (2018) who notes that purposive sampling is deemed appropriate when conducting individual interviews and focus group discussion as it relies heavily on the participant's ability to provide relevant information.

3.9 Data collection

Data collection refers to the physical method(s) that a researcher uses to obtain research data from the research participants (Hancock et al., 2009). The most important thing is to ensure accurate and honest data collection to capture quality evidence that translates into rich

data for analysis (Kabir, 2016). In qualitative studies such as this one, the methods are non-numerical, and the data collected is often in the form of words and sentences (Kabir, 2016). The main methods of data collection in qualitative studies include interviews, focus group, observations, open-ended questions, etc., (Hancock et al., 2009). Due to the exploratory nature of this study design, individual interviews and a focus group discussion had to be conducted.

Individual interviews allowed the researcher to focus on the key areas of the study while also granting participants with the opportunity to express other related thoughts and feelings about the questions. De Vos et al. (2011) explained that an individual interview is a social relationship where the participant and researcher exchange information, this information is gathered by the researcher asking questions and getting answers from participants in a study, this can be done telephonically or in-person (Kabir, 2016). In the case of this study, all the individual interviews were conducted in-person.

According to Swartz et al. (2011), a focus group discussion is a method that brings together a small group to discuss topics on a study schedule. The group is assembled by the researcher and is usually made up of six to twelve persons. The researcher must play the role of a moderator to stimulate participants to reveal underlying opinions, attitudes, and reasons for their behaviour (Kabir, 2016). The selection of these methods was necessary, given the social nature of the songs and the messages they communicate. Greeff (2005) specifies that the researcher must create an environment where participants may be able to share their perceptions and points of view freely. During the focus group session the researcher relied on his background as a facilitator to help engage the participants. The participants were familiar with eachother and thus showed little to no restraint.

Lambert and Loiselle (2008) postulate that the sequence of data collection when using both individual interviews and focus group discussions can assume different directions. Some researchers may begin with individual interviews and then later, commence with focus group discussions. What the authors noted as important in this process was keeping in line with the aims of the study and the rationale for having combined the two methods of data collection, namely, individual interviews and focus group discussions. In this study, individual interviews were conducted first and focus group second. An audio recorder was used to record all the interview sessions so that the researcher could be able to keep a record of everything discussed. Permission to record interviews was requested from participants before the interview process commenced (see appendix B).

3.10 Data analysis

This study used thematic analysis to analyse the data. According to Terre Blanche et al. (2006), this method of analysis requires the researcher to organise all the information collected through interviews into meaningful themes. Thematic analysis is a method where all the information collected through interviews is broken down into units of meaning (Swartz et al., 2011). The units are then placed into categories, and in this way; themes are systematically identified. Ibrahim (2012) described the thematic analysis as the most effective way to analyse data from any study that seeks to discover new insights through the process of interpretation. One of the benefits of this analytic approach is that it allows the researcher an opportunity to understand an issue widely. In the same breath, Ibrahim (2012) argues that thematic analysis can also assist the researcher in identifying patterns between concepts from the data collected. According to Braun and Clarke (2006), thematic analysis is a six (6) staged process. It is imperative to understand that the stages are not linear, where a researcher cannot proceed to the next step without having completed the other. The stages are;

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familiarisation with data, coding, searching for themes, reviewing themes, defining and naming themes, and writing up. In this study, these stages were followed in detail. According to Braun and Clarke (2006), it is imperative for the researcher to detail how the data analysis was done.

3.10.1 *Familiarisation with data*

According to Braun and Clarke (2006), this stage requires the researcher to repeatedly read the data while also making notes of the potential codes. The researcher had to interact with the data through the process of transcription. The process of transcribing data involves the transformation of the spoken information into written text (Stuckey, 2014). As the data was collected in isiXhosa, the interviews had to be translated into English. After this process, the researcher had to read the transcripts with understanding on more than one occasion to familiarise himself with the data while also taking notes of possible codes.

3.10.2 *Coding*

According to Braun and Clarke (2006), this stage involves the production of codes from data. At this stage, the researcher needed to categorise the data into more meaningful groups (Patton, 2002). This was achieved by grouping similar ideas together to facilitate analysis.

3.10.3 *Searching for themes*

According to Braun and Clarke (2006), this stage involves the arranging of codes into meaningful themes. Following the development of codes, the researcher arranged similar codes to form potential themes. The themes were influenced by the chosen theoretical frameworks and objectives of the study.

3.10.4 *Reviewing themes*

According to Braun and Clarke (2006) in this stage, the selected themes need to be refined for the development of a more coherent and logical flow of ideas without any repetition of

concepts or ideas. During this stage, some developed themes were eliminated; others merged with existing ones or developed into new broader themes (Nowell et al., 2017). This elimination and merging were influenced by the objectives of the study.

3.10.5 *Defining and naming themes*

According to Braun and Clarke (2006), this stage requires the researcher to refine and define the themes that will be used in the analysis. The researcher refined the themes, and the meaning of each theme was clearly stated, subsequently, the themes were appropriately named to capture what they are about (Nowell et al., 2017).

3.10.6 *Writing up*

According to Braun and Clarke (2006), this stage involves the final write up following the full development of themes. In this final stage, the story of each theme was explicitly stated and analysed thoroughly and in a coherent manner. The aim here was to paint a mental picture for the reader, of how the findings were generated (Braun & Clarke, 2006).

3.11 Trustworthiness

According to Anney (2014), every scientific investigation should be directed towards providing answers to five concerns, namely: the truth value concern; applicability concern; consistency concern; neutrality concern and the integrity concern. A qualitative study establishes this by ensuring trustworthiness in its findings. In the same breath, it is imperative to understand that the purpose of qualitative research is not to find causal relationships or to generate research findings to broader populations (Bogdan & Biklen, 2007). Instead, qualitative research attempts to provide an in-depth understanding of a phenomenon. Therefore, qualitative researchers use the term trustworthiness to prove the validity and reliability of their findings (Du Plooy-Cilliers et al., 2014). Trustworthiness requires that certain constructs be considered to improve the believability of any qualitative study (Anney,

2014). These constructs are credibility, transferability, dependability and conformability (Mabotja, 2015).

3.11.1 *Credibility*

According to Shenton (2004) in qualitative research, the notion of credibility refers to the congruence of the research findings with reality. To ensure credibility, this study used data collection methods which allowed participants to freely share their own experiences in their own space of comfort and without influence from the researcher. All the interviews were audio-recorded to make sure that what they were saying was captured word for word.

3.11.2 *Dependability*

Graarup et al. (2017) state that dependability concerns the extent to which research findings can be replicated with similar subjects in a similar context. To ensure dependability in this study, the researcher documented in detail every aspect of the study, including the population, sample, sampling procedure, data collection methods and the methods used to analyse data. The researcher also kept recorded and transcribed interviews in a safe and secure place.

3.11.3 *Conformability*

According to Anney (2014), conformability addresses the question of whether the findings of the study can be confirmed by another researcher if the same study was repeated. To ensure the possibility of conformability, the researcher attempted to present the findings as attained from the participants, absent of any researcher biases. Verbatim quotations from participants' responses were included in the analysis to ensure objectivity.

3.11.4 *Transferability*

According to Bengtsson (2016)**,** transferability is attained in an instance where the research findings could be transferred to other contexts outside the study situation. The aim of qualitative research is not to generalise findings; therefore, transferability was a limitation in this study. However, the researcher has detailed the sampling methods used and provided a detailed description of the participants and the context in which the study was conducted. The provision of these details would enable transferability to other populations that share a commonality.

3.12 Ethical issues

According to Holloway (2005), the researcher has a moral obligation to be ethical. This is to ensure that the participants are protected and treated with respect. Emanuel et al. (2000) posit that for over 50 years, the ethical conduct of clinical research was guided by the Nuremberg Code, Declaration of Helsinki, Belmont Report, and International Ethical Guidelines for Biomedical Research Involving Human Subjects. These ethical codes were written after the occurrence of specific events in the past. These guidelines were placed to prevent future ethical controversies. To ensure that the participants in this study were protected, the researcher obtained an approved ethical clearance from the Humanities and Social Sciences Research Ethics Committee at the University of KwaZulu-Natal (see Appendix A). The ethical guidelines prescribed by Emanuel et al. (2000), were followed in this study. The guidelines are discussed below:

3.12.1 *Social/Scientific value*

This principle refers to the contribution that the study aimed to make to society (Emanuel et al., 2000). In this study social/scientific value will be contributing to a better understanding of protests that we see in our country today, many of which involve young people and are

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often turn violent (Alexander, 2010; Rampedi, 2012). It is envisaged that this study will add to the existing literature on youth participation in protests and further provide a deeper understanding of the role played by struggle songs in youth driven protest.

3.12.2 *Scientific validity*

This principle refers to the rigour and scientifically valid methods applied in a research study (Emanuel et al., 2000). In this study scientific validity value was ensured by using scientifically tested research methods. These methods were in line with recognised methods for a qualitative study such as this was.

3.12.3 *Fair participation selection*

This principle refers to selection of research participants, which must be fair and informed by the purpose of the study (Emanuel et al., 2000). This means that the selection of participants should be based on the scientific requirements of the study. In this study purposive sampling was used. This sampling method was judged to be appropriate for a qualitative study such as this.

3.12.4 *Favourable risk benefit ratio*

This principle refers to the potential risk/benefit which research participants were exposed to (Emanuel et al., 2000). There were no identifiable risks that were noted in this study. However, the researcher made arrangements for participants to be referred to Masithethe Counselling Services (see appendix F) should they experience any negative outcomes from participating in this study. The benefits of the study were the participants got an opportunity to express their views in a non-judgemental environment.

3.12.5 *Independent ethics review*

This principle refers to the ethics review of the research by persons who are not in any way affiliated with the research. This is done to ascertain that the scientific methods proposed in the study are not flawed. In this study independent ethic review value was assessed and subsequently approved by the Humanities and Social Sciences Research Ethics Committee (see appendix A).

3.12.6 *Informed consent*

This principle refers to obtaining informed consent from all the individuals and thus allowing them to determine whether to participate in the research study or not. This also requires that the potential participants be told about the purpose of the study, potential benefits and risks, etc. In this study informed consent value was ensured by the disclosure of all relevant information, procedures, possible advantages and disadvantages (see appendix B for the informed consent form).

3.12.7 *On-going respect*

This principle refers to on-going respect to research participants before, during and after the research process. The research participants were informed about their right to decide to withdraw from the research at any point in time, should they feel the need to do so. The researcher ensured participants that the information they provide was to be handled in a confidential manner. Pseudonyms were used to refer to all participants and all data will be kept in a safe and locked filling cabinet (see appendix B).

3.13 Conclusion

This chapter presented the methods utilised in conducting the study. For the purposes of this study, the researcher used a qualitative approach and an explorative research design to investigate the role of struggle songs in youth-driven protests. A total sample of fifteen participants was selected using purposive sampling and snowball sampling. Individual interviews and a focus group discussion were conducted as methods of data collection. The utilisation of these methods made it possible to gain detailed information about the participant's lived experiences. Interview schedules and a digital recorder were used to keep the interviews focused. Permission to use a digital recorder was obtained from the participants on both phases of data collection. Thematic analysis was used to analyse and interpret the collected data. To conclude the chapter trustworthiness and ethical issues were discussed thoroughly. The following chapter will present the collected data, outlining the identified themes and sub-themes according to the research questions in chapter one.

CHAPTER FOUR: DATA PRESENTATION

4.1 Introduction

This chapter presents the results from the interviews conducted with the participants in this study. The transcribed interviews were analysed using thematic analysis. The data in this chapter will be presented according to themes and sub-themes. The themes and sub-themes were developed under each of the broad research questions. The results will highlight the role of struggle songs in youth-driven protests, from the perspectives of youths in Mdantsane, Eastern Cape, South Africa. This section begins with a description of the participants. This is followed by the data presentation section. This section is divided into themes and sub-themes, which are, in turn, categorised according to the three main research questions.

4.2 Description of participants

All the research participants were assigned numbers so that the principle of anonymity can be honoured for each participant. Participants were selected according to their place of residence and age. The study recruited 15 (18-35 years old) males and females. Due to the exploratory nature of the study design, individual interviews and a focus group discussion were conducted. The individual interviews had a total of seven participants, while the focus group had a total of eight individuals.

Table 1: Participants-individual interviews

	N	%
MALE	3	42.85
FEMALE	4	57.14
AGE		
18-20	1	

	N	%
21-25	3	
26-30	2	
31-35	1	

Table 2: Participants-Focus group

	N	%
MALE	6	75
FEMALE	2	25
AGE		
18-20	1	
21-25	5	
25-30	1	
30-35	1	

4.3 Research questions and Identified themes

The following themes were identified in this study. The themes have been organised according to their relevant research question:

Table 3: Summary of themes

Research question	Themes	Sub-themes
Question 1: What aspects of struggle songs resonate with the youth today?	**Theme 1:** Youth and struggle songs	**a)** Social cohesion **b)** Comforting & healing **c)** Communicates grievances

		d) Mnemonic devices
		e) Monument of the struggle
		f) Expresses identity
Question 2: Which emotions do struggle songs evoke in the youth during the protest?	**Theme 2:** Emotional reaction	a) Anger
Question 3: What is the role of struggle songs in protest driven by the youth today?	**Theme 3:** Role assigned to struggle songs during a protest	a) Motivation b) Attention c) Bargaining strategy

4.4 Question 1: What aspects of struggle songs resonate with the youth today?

4.4.1 *Theme 1: Youth and struggle songs*

The motivation behind the use of struggle songs in youth-driven protests takes many forms. Some of these arguments are around the impact these songs had in the past with regards to bringing together the community of protesters. The assumed ability of the struggle songs to unite, foster cohesion, provide healing, and communicate grievances, among others, attracts the youth of today to these songs. The following sub-themes emerged as the participants shared their experiences in relation to the question.

 (a) Social cohesion

Participants from both the individual interviews and the focus group discussion believe that struggle songs help foster unity and togetherness. They argue that songs can bring people

together while giving courage and motivation to other group members. These strong feelings of solidarity legitimised the grievances in the protester's eyes. Some argued further, stating that the songs also play a vital role in uplifting the spirit of the black person. Two participants said:

"Whenever a song is sung i would feel like I'm also a part of the people and I would feel like if we can sing like this maybe our grievances will be heard because we are united." **(P2)**

"A song is very important, even when we begin to lose hope, as he was saying we become one and unite once a song is sung, we become one and united, our spirit becomes one, it builds a black person's spirit." **(P4-Fs/G)**

(b) Comforting & healing

The participants raised some arguments concerning the ability of the songs to provide a space for healing. Some participants argue that the songs are used because they provide a safe space for comfort and healing for those who are in need. There is a strong belief that the songs are cathartic. One participant concurred with this statement, noting that Africans find solace in song:

"I think as a black person you can always find solace in a song. Whenever bad things happen to you a song will always be there to give you comfort." **(P1-Fs/G)**

(c) Communicates grievances

Participants in both the individual interviews and focus group discussion agree that the songs are used because of their relevance to the current struggles. Some participants spoke about how the songs also relate to what they called 'new struggles' while others argued that

they still faced with what can be referred to as 'unresolved' struggles of the past. These were some of their answers:

"Our freedom is not enough; even now we're still fighting for free education. The struggles we as young people face are different from those faced by older people. We as young people are dying.... You see the song that goes Senzeni na? (What have we done), *that song is sad, for example say we're protesting.... we as young people we are killed by our partners.... Senzeni na? especially as women. We as young people have to fight for our future."* **(P5)**

"A Song such as silwela amalungelo ethu (we are fighting for our rights) *proves that people are still complaining about the same things as they were complaining about in the past."* **(P6)**

(d) Mnemonic device

Some participants believe the struggle songs to be powerful triggers of memories related to the liberation struggle. This characteristic of the songs evokes an intensified emotional response from the participants. This view about the struggle songs is very interesting as the participants were not born during the struggle for liberation. These were some of their responses:

"Eish a song such as Senzeni na? (What have we done?), makes me feel like it's the time when people were fighting for their rights." **(P2)**

"Ey there are many, quite a lot. To count a few its unity, secondly, it's the spirit. You see these songs they cause everyone to be motivated and participate. The spirit of, let us do this thing let us continue protesting. Thirdly, could be about bringing back memories of the past so that you can have this thing inside you and come to realise that it's been a

while, like what we are protesting for is something we can't avoid anymore. There's a lot of things that a song does it's just that I can't explain some of them by words." **(P2-Fs/G)**

(e) Monument of the struggle

Another popular narrative from the participants is that the songs are used because they help them celebrate their past. The participants argue that through the singing of the struggle songs they are able to acknowledge where they as the people are coming from. The songs keep them connected with their past. Two of the participants said:

"One other thing you have to realised, I think now these songs are part of our heritage. You know that we have tangible and nontangible heritage. Tangible heritage is something that you can touch, such as our national flag. And nontangible heritage is something like the national anthem and the songs I think that they have become part of our heritage as black people." **(P5-Fs/G)**

"A song makes you remember where you are coming from as **(P3-Fs/G)** *had said and once you remember where you are coming from, you will know where you are going."* **(P4-Fs/G)**

(f) Expresses identity

A total of six participants from both the individual interviews and focus group discussion argue that the concept of identity is a big influence in the use of these songs during a youth driven protest. Participants share the view that the songs are part of who they are, while some believe that the songs present an opportunity for them to be seen as freedom fighters. Some of their views were:

"I think even before colonization, we always had songs…it's - it was always there and now the reason it was used during the fight for freedom was to show identity, to say to

them you can take everything from us but you can never take our spirit and our ability to unite through song, our ability to motivate each other through song, you can never be able to take that away from us. So I think it is one of the reasons why we still use the songs even today." **(P3-Fs/G)**

4.5 Question 2: Which emotions do struggle songs evoke in the youth during the protest?

4.5.1 *Theme 2: Emotional reaction*

The results under this theme revealed that other than the protest itself, some of the songs also trigger very strong emotional responses. This argument brings the spotlight to the lyrics of these songs and the message they carry. The meaning behind the words seems to resonate with the protesters. Some of the participants credit the songs for evoking memories of images and other information related to the atrocities suffered by black people during the liberation struggle. This information and memories are from what the protesters have either seen from history documentaries or leaned from school. This type of information about the liberation struggle and the current challenges seem to fuel the direction protests often take. The following sub-themes emerged under this theme as the participants expressed their views in response to the question:

(a) Anger

Anger was the most shared emotion among the participants. Participants in both the individual interviews and focus group discussion argue that they often get angry during a protest. In many instances the anger is said to result to them reacting violently. While some argued that the songs they sing are also guilty of instigating violence. Some of their views were:

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"Sometimes even these songs that we sing can cause anger, because it will depend on who you are protesting against, how the reaction would be, if the reaction is not positive then that will result to anger and that will lead to us being violent, because of the negative reaction we got." **(P1-Fs/G)**

"As I said before, we as the new generation, we are able to…. like we are able to feel strong emotions about things we were not even part of. Through these songs, for example there are songs that are so powerful, as you sing the words you become so emotional and images of what was happening in the past overwhelm you and that has the ability to evoke strong emotions. These emotions may lead to the spirit he was talking about when you are protesting, and this can add fuel for you to act in a certain way because a song has the ability to tap into supressed emotions which need to be revitalised." **(P3-Fs/G)**

4.6 Question 3: What is the role of struggle songs in protest driven by the youth today?

4.6.1 *Theme 3: Role assigned to struggle songs during a protest*

The results in this theme reveal that the struggle songs are used during the protest to serve different roles for the benefit of the protest. The songs are not only assigned roles within the group of protesters but also serve certain strategic objectives in helping the protesters with 'negotiations. The participants argue that the participants need the songs to motivate them and keep sight of the struggle, while also drawing attention to the group of protesters. The following sub-themes emerged under this theme as the participants expressed their views in response to the question:

 (a) Motivation

Some participants argue that the songs encourage them to continue with the struggle or protest. They believe that the song has the ability to revitalise the group of protesters. They

argue that the songs are often about what the protest is about and by that they are able to remain focused and not lose sight of what they are protesting for. Some of their views were as follows:

"As **(P3-Fs/G)** *they awaken the spirit immediately the song as sung. You can feel it within and from that moment you are motivated to continue protesting. You continue because you are convinced that what you are fighting for is real. The song motivates you to continue."* **(P4-Fs/G)**

 (b) Attention

Participants from both the individual interviews and focus group believe that the songs play a very important role in drawing the attention to the protest. The argument is the songs not only communicate their grievances but also captures the attention of the people the protest is directed at. A participant from the focus group discussion said:

"I would say that a song is the only language the people we often protest for understand, especially when black people are protesting. It is the only language that the people who are in power understand, for them to really get the point that the people are trying to make. That is when they begin to see it." **(P8-Fs/G)**

 (c) Bargaining strategy

The deployment of certain songs was said to be a strategic move. Participants argue that the songs help in communicating their intention and this often persuades those in power to attend to the needs of the protesters. Participants claim that the ability of the song to get a response from those in power is greatly influenced by the role the songs played in the liberation struggle. Another participant said:

"I think it is important that when you sing, and you sing for what you want there is usually a reaction from the people you are protesting to. Because this is a way of communication, as I had said this is a way we use to communicate as black people and a way of showing commitment to what we want. So, a song does create change, because they know that when black people start to sing something is about to happen. And this reminds them about what happened in the past when black people started to sing, there was violence. So, to avoid violence, they attend to the grievances." **(P4-Fs/G)**

4.7 Conclusion

This chapter presented the results from the interviews conducted with the participants. The data was collected from a sample of fifteen participants. The data was obtained through seven individual interviews and a focus group discussion comprising of eight individuals, using interview schedules as interview guides. Thematic analysis was used to analyse and interpret results. The data was presented according to themes and sub-themes, which were, in turn, categorised into the three research questions (see chapter one). Three main findings from the data were as follows: firstly, the youth in Mdantsane use struggle songs because they are relevant to the current struggles. Secondly, it was revealed that some of the songs evoke strong emotions which in turn influence the conduct of the youth during the protest. Lastly, the results suggest that the struggle songs are deployed strategically to serve certain roles for the benefit of the group. The following chapter will present a broad discussion of the analysed data, using specific information from the literature and selected theories to dispute and or support the findings.

CHAPTER FIVE: DISCUSSION

5.1 Introduction

This research sought to investigate the role of struggle songs in youth-driven protests, from the perspective of youth in Mdantsane Township, Eastern Cape. This chapter provides a summary and discussion of the findings of the study according to the themes and sub-themes that emerged during the analysis. The research questions outlined in chapter one are used to structure the discussion. The discussion is supported by the literature as well as the theory discussed in chapter two.

5.2 Question 1: What aspects of struggle songs resonate with the youth today?

5.2.1 *Theme 1: Youth and struggle songs*

The use of struggle songs in youth-driven protests seems to be motivated by a number of factors. According to the participants, the emphasis is made on the impact these songs had in the past – during the struggle against apartheid. One of the major highlighted factors is that the struggle songs seem to have a unique ability to bring together the community of protesters. The assumed ability of the struggle songs to unite, foster cohesion, provide healing, and communicate grievances, among others, attracts the youth of today to these songs. Al-Sowaidi et al. (2017), also highlight the song's ability to unite and inspire people while also assisting them in achieving certain interests for the benefit of the group. The following sub-themes emerged as the participants shared their experiences in relation to the question.

 (a) Social cohesion

Participants from both the individual interviews and the focus group discussion believe that struggle songs help foster unity and togetherness. The participants argue that the songs

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can bring people together while giving courage and motivation to other group members. These strong feelings of solidarity legitimised the grievances in the protesters eyes. Perullo (2011), in his argument, alluded to this, stating that whenever there is a conflict or a perceived injustice, music becomes a powerful means to generate social action. In this case, this seems to have been achieved through calming anxieties, raising awareness and or moving people to oppose an apparent inequality. It can, therefore, be concluded that struggle songs assist in forming communities, proclaiming common desires; desires to attain rights and to draw attention to certain problems (Perullo, 2011).

Arguably social cohesion is made stronger by song. However, according to the social identity perspective, there are many other factors which are also important. Allen (2004) argues that it is without contention that identification with a certain kind of music creates a space in which individual experience can be articulated. This also provides an opportunity for a person who is part of the group to receive affirmation from a group. Such acknowledgement and validation are profoundly empowering for individuals, and if the sentiments expressed are shared with enough people, a powerful political force can be generated, such as those seen during youth-driven protests.

Empowerment derived in this manner can contribute to the resilience of people living in a state of repression because it validates the self; it potentially improves individual's sense of self-respect and self-worth when this is otherwise denied. Further, the possibility of individual experiences being shared and acknowledge by others can help to generate social connectedness in otherwise fractured social settings such as townships (Allen, 2004). It can thus be concluded that the cohesive power of both songs and being part of a group has a major influence in the deployment of struggle songs during a youth-driven protest.

(b) Comforting & healing

The participants contested that some of the struggle songs can provide a space for healing. At the same time, some argue that the songs provide a safe space for comfort and healing for those who are in need. These summations concur with the sentiments of Twala and Koetaan (2006) who assert that the singing of struggle songs during apartheid became an important avenue for most oppressed black people to escape the hardship of life in the townships. The findings seem to suggest that the singing of struggle songs during a protest might be cathartic for the group of protesters. This finding is in line with the argument of Jolaosho (2014) that these songs fortified not only the communities but helped bond South Africans in prison cells and those abroad in exile. Lebaka (2018) developed this argument further, adding that the songs reassured those who were scared, highlighted the determination of the oppressed to accomplish their mission and in suffering they derived sustenance out of a feeling of togetherness.

The SIT also presents another argument which might also account for the song's ability to provide a space for healing. The point of departure here is that individuals belong to different groups and members of the same group are likely to behave in a way that will be congruent with the values or norms of their group (Tajfel, 1981). Essentially the interpersonal behaviour of individuals may often be influenced by group membership. Being part of a group can affect the way that a person may interact with other group members. Therefore, individuals might also be receiving the comfort and healing by virtue of being part of a group and thus embodying feelings of belonging.

(c) Communicates grievances

Participants in both the individual interviews and focus group discussion agree that the songs are used because of their relevance to the current struggles. The participants contested

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that the songs relate to what they called 'new struggles', on the same breath arguing that there were 'unresolved struggles' they also needed to address, and the songs helped them in that regard. It is known that during apartheid South Africa, the songs formed a powerful critique of the government, while other songs criticized the treatment of black people under the regime (Twala & Koetaan, 2006). Struggle songs were important in evoking narratives of various aspects of the struggle against apartheid (Tichmann & Galant, 2015).

What is surprising is seeing these songs deployed in today's youth-driven protest. Groenewald (2010) speaks to this 'anomaly' arguing that it is interesting to witness the signing of struggle songs in contemporary South Africa because the same songs were used in the fight against the oppressive government. Today the songs seem to be used to criticize the current democratic government. Even NGO's are adapting the songs and creating new expressions to bolster their on-going struggles. Langa (2018) argues that in contemporary South Africa, these songs are sometimes deployed with new lyrics but generally still serve the same purpose. The same case has also been seen in Zimbabwe in the case of *Chimurenga* music. Vambe (2004) argues that after Zimbabwe's independence, *Chimurenga* continued as a vehicle for criticizing corruption, poor governance by new leaders, and delays in redistributing land to the masses. The songs were used to attack leaders who were tempted by greed and self-enrichment (Dube, 2016).

A song such as *Senzeni na*, (what have we done) would often be deployed during a protest to communicate a grievance. To put it in context, consider Mtshali and Hlongwane (2014) who cite Schutz (1977) who argues that when such a song is performed, the singer symbolically travels the same musical path as a composer. Although the composer and the performer may be separated "by hundreds of years, the latter participates with quasi-simultaneity in the former's stream of consciousness by performing with him step by step the

on-going articulation of his thought." There is thus a "mutual tuning-in relationship" and a formation of collective identity among co-performers. This mutual tuning-in relationship and the emergence of collective identity are facilitated by the existence of shared and unresolved grievances (Mtshali & Hlongwane, 2014). In terms of the BREVEM model, this could be explained as Emotional Contagion. Emotional Contagion is when a listener interprets the singer's voice as an expression of a certain emotion (Juslin et al., 2014). According to Rafailia (2014), this is a process whereby an emotion is induced by a piece of music because the listener perceives the emotional expression of the music, and then "mimics" this expression internally, which by means of their peripheral feedback from muscles, or more direct activation of the relevant emotional representations in the brain, leads to an induction of the same emotion (SIEMPRE, 2011).

The deployment of struggle songs in contemporary South Africa should not be surprising, especially considering that in these protests there is mass participation by a new generation of protestors, which is the unemployed youth who are living in townships (Alexander & Pfaffe, 2014). In conclusion, the inequality, poverty, economic want and poor living conditions attribute to feelings of resentment that are responsible for the protest generation (Nleya 2011).

(d) Mnemonic device

Some participants believe the struggle songs to be powerful triggers of memories related to the liberation struggle. The reason for singing struggle songs during apartheid is no secret; evidence for this argument is presented by Mtshali and Hlongwane (2014) who cite Peter Makarube, a music journalist, who argues that struggle songs were used when people were very angry, irrational, facing bullets with stones. Today the songs are sung because certain songs linger in people's memory precisely because they embody the history and act as

mnemonic devices for remembering spaces occupied (Vokwana, 2007). This could be the reason why the struggle songs are such powerful triggers of memories related to the struggle, as the participants have argued.

The BRECVEM framework provides a mechanism which seeks to explain this phenomenon. According to a mechanism referred to as Evaluative Conditioning, when an individual begins to associate a song to an event in his or her life, either negative or positive. For instance, a particular piece of music may have occurred repeatedly together in time with a specific event that always made you happy or sad (Juslin et al., 2014). Over time, through repeated pairings, the music will eventually come to evoke the specific feeling even in the absence of the interaction or stimuli (Rafailia, 2014).

Perhaps the theoretical presumptions may also account for the arguments brought forward by Tichmann and Galant (2015) who noted how struggle songs had become vehicles for collective memory. They report that the mention of a song like *Senzeni na*, to their participants, often brought about memories of protest; meetings and funerals. The theoretical viewpoint seeks to give insight into this aspect of the song, which is to evoke such an intense emotional response from the participants. However, this finding of the struggle songs is very interesting as the participants were not born during the struggle for liberation. Their information about apartheid is based on narrated constructions. This means that this is information they have been told by their parents or grandparents; learnt at school and perhaps watched on South African history documentaries and films (i.e., Hirch's documentary Amandla!).

 (e) Monument of the struggle

A popular narrative from the participants is that struggle songs are part of their heritage. They maintain the view that the songs assist in validating the liberation struggle and thus

keeping them connected to their past. The participants argue that through the singing of the struggle songs they can acknowledge where they have come from as a people. These finding concur with the articulations of Willem (2015) who argues that in the case of Zimbabwe *Chimurenga* music, was revived in the 2000s by the government in an attempt to remind Zimbabweans of the fight against colonialism. This is yet another example of how struggle songs are used to keep people connected to their past.

To understand how music can be used to this way, consider the BREVEM model's mechanism known as Episodic Memory. This mechanism alludes to the listener's past experiences which are triggered by the song, what this means is an emotion is induced in a listener because the music evokes a memory of a particular event in the listener's life. This is sometimes referred to as the "Darling, they are playing our tune" phenomenon (Juslin et al., 2014). These are often all personally experienced events and the emotions evoked can be rather intense, perhaps because the physiological reaction patterns to the original events are stored in memory along with the experimental content (Rafailia, 2014). The main idea here is that a specific piece of music can reactivate a long-term episodic memory representation (SIEMPRE, 2011). Therefore, a song like *Senzeni na*, can bring about memories of protest; meetings and funerals (Tichmann & Galant, 2015). In conclusion it can thus be assumed that that struggle songs which have proven to have powerful historical resonances can be used to not only strengthen resolve amongst protests but also to strengthen the legitimacy of causes or individuals (Langa 2018).

(f) Expresses identity

A total of six participants from both the individual interviews and focus group discussion argue that the concept of identity is a big influence on the use of struggle songs during a youth driven protest. Their contentions carry some weight, considering Allen's (2004)

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argument that in much of Africa, people find other ways of voicing who they are and who they want to be, what they believe in and what they want, and that way is often found through music. The sentiments raised by the participants also concur with the argument presented by Mutonya (2004), who postulates that during the Mau Mau Rebellion in the 1950's, struggle songs were also used to affirm a sense of pride, identity and community amongst black Kenyans. The participants were adamant that the songs are part of who they are, with some arguing that the songs present an opportunity for them to be seen as freedom fighters. According to Langa (2018) the identity of a freedom fighter, is one that continues to be important in South African politics.

In conclusion, this theme highlighted major aspects of struggle songs which resonate with the youth today. The findings revealed that the songs have an ability to unite, foster cohesion, provide healing, and communicate grievances, while also serving as a monument for the liberation struggle. These are the main aspects of the struggle songs which seem to resonate with the youth. The findings also highlighted that the youth who participate in youth driven protests are often swayed by the message conveyed by some of the songs. The songs help them articulate their ideas, beliefs and feelings. This conclusion is in line with the findings of Mbaegbu (2015) who argues that struggle songs potentially provide a revealing window into African people's experiences. Perhaps this characteristic of the songs influences the surge in the use of struggle songs in youth driven protest seen in the townships today.

5.3 Question 2: Which emotions do struggle songs evoke in the youth during the protest?

5.3.1 *Theme 2: Emotional reaction*

According to Goldenberg et al. (2019), people often respond emotionally to socio-political events such as protests. This theme's main argument is that other than the protest itself, some

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of the struggle songs also trigger very strong emotional responses from the participants. Groenewald (2005) adds to this argument, stating that people do not only enjoy the singing but buy into the ideology of the words being sung. Some of the participants credit the songs for evoking memories of images and other information related to the atrocities suffered by black people during the liberation struggle. Dawson (2014) argues that protests or participation thereof, provides an outlet and a chance to demonstrate the anger and frustration that many youth harbours. This information and memories are from what the participants have been told by their parents; seen from history documentaries or learned from school. This type of information about the liberation struggle and the current challenges seem to fuel the direction protests often take. The following sub-theme emerged under this theme as the participants expressed their views in response to the question.

(a) Anger

Anger was the most shared emotion among the participants. Participants in both the individual interviews and focus group discussion argue that they often get angry during a protest. In many instances the anger is said to result to them reacting violently, something which has led to some arguing that the songs are guilty of instigating violence. Being part of a group also presents a dynamic that the protesters must contend with. This point is developed further by Goldenberg et al. (2019), who argues that these emotions are almost never experienced in isolation from the emotions of other group members. In basic terms this means that when people experience emotions in social contexts (in a group), they rely heavily on others (group members) emotions in developing their own responses, which often lead them to feel similar to others. This means the group member's emotions often influence other group member's emotions, making emotional responding a truly social process. Therefore, if a struggle song was to evoke a violent reaction on one member of a group it is likely to evoke the same reaction to another member of the group.

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The STI also offers some insights into the experience of emotions within a group context. The processes of identification are as crucial to the formation of a self-concept as is the process of differentiation. They argue that by recognising similarity between the self and others, the individual can construct a pattern of groups. By observing the behaviours of others within the group, whom one identifies in some specific way, one is able to work out what behaviours will be acceptable within that group, and hence the manner in which one is expected to behave (Hammond, 2004). This therefore serves to justify the individual's behaviour by implying that no other behaviour is possible under a given set of circumstances, and therefore that many negative consequences are not the fault of the individual in question (Hammond, 2004).

Perhaps the impact of this best accounted for by the BREVEM model's Visual imagery. This mechanism speaks to internal images which develop as the listener is listening to the son (Juslin et al., 2014). According to this mechanism the emotions experienced by the individual are the result of a close interaction between the song and the images that come to mind (SIEMPRE, 2011). The protester in this regard would have an experience that resembles perceptual experience, but that occurs in the absence of relevant sensory stimuli (Juslin et al., 2014). Since mental images can be internal triggers of emotion, this process could be interpreted as being a case of indirect induction of emotion through music which acts more as a stimulant, but Juslin and Vastfjall rather suggest that it is the interaction between the visual images and the music perception that produces an emotion in the listener (SIEMPRE, 2011). This might be the case with the youth's narrated constructions of apartheid. Their reactions might be influenced by their narrator's own emotions.

In conclusion, this theme looked at the emotions evoked by struggle songs in the protesters during a youth during the protest. The overwhelmingly popular emotional response was

anger. Most of the participants attributed the emotional response to the songs while some argued that it was due to memories, they had about how black people were treated during the armed struggle. Perhaps one of the contributors to this type of a response to a song may be the recognition of some personal truth expressed by the song. In that it articulates feelings or experiences that resonate directly with those of an individual.

5.4 Question 3: What is the role of struggle songs in protest driven by the youth today?

5.4.1 *Theme 3: Role assigned to struggle songs during a protest*

The main argument in this theme is that the struggle songs are deployed during the protest because of the different roles they serve. The songs are deployed strategically during the protest to help the protesters with negotiations. The ability of the song to assist with dialogue was of the outmost importance during the apartheid regime, as Jolaosho (2014) asserts that freedom of expression was unheard off, policies of the time censored verbal expression. Therefore, in the struggle to resist oppression, songs played an important role in protests and were always prone to lyrical adaptations to let the people know what was happening at the time (Jolaosho, 2014). The participants argue that the participants need the songs to motivate them and keep sight of the struggle, while also drawing attention to the group of protesters and thus, assisting in dialogue with the state. The following sub-themes emerged under this theme as the participants expressed their views in response to the question:

(a) Motivation

Some participants argue that the songs encourage them to continue with the struggle or protest. They believe that the struggle songs have the ability to revitalise the group of protesters. This argument is not further away from the sentiments raised by Le Roux- Kemp (2014), that the songs were often used by people as a method of self-persuasion and to revive

their fellow oppressed people to grow even more indignant against the injustices that they were being subjected to by the government of the time. This ability of the struggle songs to motivate the protesters is also accounted for by Mutonya (2004) who argues that in the case of Kenya struggle songs helped heightened the people's consciousness against the forces of the foreign occupiers and in the process prepared them for armed struggle.

The participants also argue that some of the songs they deploy during a protest are protest specific and that helps them remain focused and not lose sight of what they are protesting for. A song such as *Silwela amalungelo* (we are fighting for our rights) would be deployed when the protest is aimed at addressing unemployment. According to NYP2020 (2015) youth unemployment is worsening and young people are three times more likely to be unemployed than adults. The message the song carries seems to be the main motivational factor during a youth driven protest. This conclusion concurs with the sentiments brought forth by Groenewald (2005) that people do not only enjoy the singing but buy into the ideology of the words being sung.

According to the BREVEM model the ability of the song to motivate an individual could be down to Evaluative conditioning (Juslin et al., 2014). Evaluative conditioning is when an individual begins to associate a song to an event in his or her life. This association might intensify the emotional experience of the person (Rafailia, 2014).

(b) Attention

Participants from both the individual interviews and focus group believe that the songs play a very important role in drawing the attention to the protest. The argument is the songs not only communicate the participant's grievances but also captures the attention of the people the protest is directed at, in most cases the government. This finding concurs with the statement made by a former national head of the riot police under the apartheid regime,

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general Andrian de la Rosa, who reported that the oppressed rattled South Africa's state machinery with nothing more than music, wooden guns, and stones (Mtshali & Hlongwane, 2014).

(c) Bargaining strategy

The deployment of certain songs was said to be a strategic move. Participants argue that the songs help in communicating their intention and this often persuades those in power to attend to the needs of the protesters. Participants claim that the ability of the song to get a response from those in power is greatly influenced by the role the songs played in the liberation struggle. The argument presented by the participants is that because the authorities know that in often protests usually end in violence, they then respond quickly to the protesters to prevent the damages. The argument presented by the participants concurs with the findings of Langa and Kiguwa (2013) who reported that many of the protest often turn violent.

In conclusion, this theme highlighted the role of struggle songs in protest driven by the youth today. There seems to be consensus on the impact of the song within the group and outside the group. Within the group the songs are meant to be a source of motivation for the protesters so that they may grow more indignant against the perceived injustices that they feel they are being subjected to by the government. Outside the group the songs are deployed to instil fear or to intimidate those the protest is against. The gamble is that those of whom the protest is against would be so intimidated in that they would cave in on the demands brought forth by the group of protesters.

5.5 Conclusion

This chapter deliberated on the findings of the research conducted on the role of struggle songs in youth driven protests, looking on perspectives of youths in Mdantsane. The findings were presented according to the themes and sub-themes identified, which were arranged according to the relevant research questions that were asked. The discussion was supported by the literature as well as theory discussed in chapter two. The findings highlighted that the struggle songs are used because they have an ability to unite, foster cohesion, provide healing, and communicate grievances, while also serving as a monument for the liberation struggle. The youth who participate in youth driven protests are often swayed by the message conveyed by some of the songs. The songs help them articulate their ideas, beliefs and feelings. The next chapter presents the summary, recommendations and conclusion of the study.

CHAPTER SIX: SUMMARY AND RECOMMENDATIONS

6.1 Introduction

This is the concluding chapter of the research. This chapter will present a summary of the findings. This will be followed by the study limitations. Recommendations for theory and future research into similar areas of study will also be discussed.

6.2 Summary

This study investigated the role of struggle songs in youth driven protests, from the perspectives of youths in Mdantsane, Eastern Cape, South Africa. The participants in this study were individuals from Mdantsane Township and their ages were between 18-35 years. A qualitative approach was used in the conduction of this study. Principles of this approach were maintained throughout the study.

Chapter one introduced the reader to the background of the study and provided a definition of the research problem. The aim and objectives of the study and the significance of the study were also presented. Chapter two presented a thorough review of existing published literature pertaining to the aspects of struggle songs which resonate with the youth today and the role that struggle songs play in protest action driven by the youth today. The section began by focusing on an international and African perspective of music and politics, after which the use of struggle songs as a cohesive factor was discussed, which was in turn followed by a discussion on the involvement of youth in protests. The chapter was concluded with a discussion of the theoretical framework.

Chapter three presented the methods utilised in conducting the study. The researcher used a qualitative approach and an explorative research design to investigate the role of struggle songs in youth driven protests. A total sample of 15 participants was selected using purposive

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sampling and snowball sampling. Individual interviews and a focus group discussion were conducted as methods of data collection. The utilisation of these methods made it possible to gain detailed information about the participant's lived experiences. Interview schedules and a digital recorder were used to keep the interviews focused. Permission to use a digital recorder was obtained from the participants on both phases of data collection. Thematic analysis was used to analyse and interpret the collected data. To conclude the chapter trustworthiness and ethical issues were discussed thoroughly.

Chapter four presented the results from the interviews conducted with the participants. The data was presented according to themes and sub-themes, which were in turn categorised into the three research questions (see chapter one). Chapter five discussed the findings of the study according to identified themes and sub-themes. These themes were categorised according to three broad questions which directed the study. The discussion was supported with available literature and the selected theories. The findings revealed that the research questions and the three objectives of the study were met as indicated below.

6.3 Research questions

There were three broad questions which directed the study. These questions were successfully answered in the study. The objectives mentioned below are also in line with the following research questions:

- o What aspects of struggle songs resonate with the youth today?
- o Which emotion(s) do struggle songs evoke in the youth during protest?
- o What is the role of struggle songs in protests driven by the youth today?

6.4 Objectives

- **Objective 1: Explore which aspects of struggle songs, resonate with the youth today.**

The findings revealed that the participants use the songs because of their ability to unite, foster cohesion, provide healing, and communicate grievances, while also serving as a monument for the liberation struggle. The findings under this theme also highlighted that the youth who participate in youth driven protests are often swayed by the message conveyed by some of the songs. The songs help them articulate their ideas, beliefs and feelings. This conclusion is in line with the findings of Mbaegbu (2015) who argues that struggle songs potentially provide a revealing window into African people's experiences.

- **Objective 2: Explore what emotions are evoked by singing of struggle songs.**

The findings revealed that anger was the most experienced emotion among the participants during a youth driven protest. Most of the participants attributed the emotional response to the songs while some argued that it was due to memories, they had about how black people were treated during the armed struggle. Perhaps one of the contributors to this type of a response to a song may be the recognition of some personal truth expressed by the song. In that it articulates feelings or experiences that resonate directly with those of an individual. Another important finding in this theme was realising that emotions are almost never experienced in isolation from the emotions of other group members, something that makes emotional responding a social process.

- **Objective 3: Explore the role of the songs in youth driven protest action.**

The findings revealed that there are different roles assigned to the struggle songs during a youth driven protest. The songs are deployed strategically to serve specific functions during the protest. Within the group the songs are meant to be a source of motivation for the

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protesters so that they may grow more indignant against the perceived injustices that they feel they are being subjected to by the government. Outside the group the songs are deployed to instil fear or to intimidate those the protest is against. The gamble is that those of whom the youth are protesting for would be so intimidated in that they would cave in on the demands brought forth by the group of protesters.

6.5 Study recommendations

1. For future studies it might be useful to use an Africentric paradigm to investigate youth-driven protests. An Africentric theoretical perspective may assist in unearthing a broad range of challenges faced by unemployed youths living in townships and thus provide insight to why the youth often resolt to protesting.

2. Lastly, the findigs suggests that most of the protest often stem from frustrations concerning lack of access to basic services such as water, electricity and housing. Youth unemployment is also often on top of the grievances. Perhaps it might be on government's interest to invest in policies that seek to empower and develop young people in townships.

Study limitations

1. A lager sample size might have assisted in reaching data saturation. This would have meant that the findings could be assumed to represent a larger population.
2. Also, a quantitative research approach might have assisted in revealing greater grievances that the youth experience. This approach would have used a bigger sample, thus assisting in the generalisation of the findings.

6.6 Conclusion

This chapter highlighted the main findings of the research and provided some recommendations for methodology and future studies. This chapter also highlighted some limitations that were identified in the conduction of the study.

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APPENDICES

Appendix: A- Humanities & Social Sciences Research Ethics Committee Approval letter

UNIVERSITY OF KWAZULU-NATAL
INYUVESI YAKWAZULU-NATALI

19 November 2018

Mr Masixole Zamisa 218026792
School of Applied Human Sciences
Pietermaritzburg Campus

Dear Mr Zamisa

Protocol Reference Number : HSS/1230/018M
Project title: An investigation into the role of struggle songs in youth driven protests: Perspectives of youths in Mdantsane, Eastern Cape, South Africa

Full Approval – Expedited Application

In response to your application received 16 August 2018, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL.**

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

Dr Shamila Naidoo (Deputy Chair)
Humanities & Social Sciences Research Ethics Committee

/pm

Cc Supervisor: Mr Thabo Sekhesa
cc Academic Leader Research: Dr Maud Mthembu
cc School Administrators: Ms Priya Konan

Humanities & Social Sciences Research Ethics Committee
Dr Shenuka Singh (Chair)
Westville Campus, Govan Mbeki Building
Postal Address: Private Bag X54001, Durban 4000
Telephone: +27 (0) 31 260 3587/8350/4557 Facsimile: +27 (0) 31 260 4609 Email: ximbap@ukzn.ac.za / snymanm@ukzn.ac.za / mohunp@ukzn.ac.za
Website: www.ukzn.ac.za

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Appendix: B - Information sheet and consent form

Isihlomelo: B – Ikhasi elinolwazi kunye noxwebhu lwemvume

Dear Participants

Mthathi nxaxheba othandekayo

I am Masixole Zamisa, student at the University of KwaZulu- Natal Pietermaritzburg (PMB) campus, studying MA Clinical Psychology. Contact details: 218026792@stu.ukzn.ac.za.

Igama lam ndinguMasixole Zamisa owenza izifundo zeMasters kwi univesithi yaKwaZulu-Natal ePietermaritzburg (PMB). Ndifumaneka kwezincukaca: 218026792@stu.ukzn.ac.za.

You are invited to participant in a research study that involves an investigation on aspects of struggle songs that resonate with youth today and the role that struggle songs play in protest action driven by the youth today. This study is expected to enroll youth from Mdantsane Township. It will involve semi structured interview and focus group discussion which will take approximately 60 minutes. However, should the information provided on this interview not be sufficient, please expect a follow up interview.

Uyacelwa ukuba uthathe inxaxheba kuphando olungezinye izinto zeengoma zomzabalazo ezithi zinkenteze ezindlebeni zolutsha lwanamhlanje kwakunye nendima ethi idlalwe ziingoma zomzabalazo kuqhankqalazo oluthi lwenziwe lulutsha lwanamhlanje. Olu phando luza kuthi lugxile kulutsha lwakwilokishi yaseMdantsane. Luza kuthi lube nodliwano-ndlebe olulungisiweyo kwakunye nengxoxo eza kuthi ibhekise kwabathile, luya kuthi luthabathe

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malunga nemizuzu enga-60. Kodwa ke ukuba kuthe kwenzeka ukuba ulwazi oluzuzwe lolu dliwano-ndlebe luthe alwanela uya kuthi ulindele olunye oluya kulandela.

Please understand that **your participation is voluntary** and you are not being forced to take part in this study. The choice of whether to participate or not, is yours alone. If you choose not to take part, you will not be affected in any way whatsoever. If you agree to participate, you may stop and withdraw from the research at any time should you feel uncomfortable. If you do this, there will be no penalties or prejudice against you.

*Nceda uqonde ukuba **ukuthatha kwakho inxaxheba kokokuzikhethela awunyanzeliswa** ukuba uthathe inxaxheba kolu phando. Kokwakho ukuzikhethela ukuthathatha inxaxheba nokungayithathi. Xa ukhetha ukungathathi nxaxheba awuyi kuchaphazeleka konke konke. Ukuba ukhetha ukuthatha inxaxheba, ungayeka kwaye urhoxe nangaliphi na ixesha kolu phando xa uzive ungakhululekanga. Ukuba wenza oko akuyi kubakho sohlwayo ngakuwe.*

All identifying information will be kept in a lock- key cupboard and only made available to the researcher and the researcher's supervisor unless compelled by the court of law. The records from your participation may be reviewed by people responsible for making sure that research is done properly, including members of the ethics committee at the Human Sciences Research Council. (All of these people are required to keep your identity confidential.) Otherwise, all identifying information will be stored separately from other collected data. To refer to the participants pseudonyms (false names) will be used in the study to protect the identity of participants.

Lonke ulwazi oluthi lukuveze ukuba ungubani luya kugcinwa luyimfihlo, luya kuthi lufumaneke kumphandi kwakunye nekhankatha lakhe ngaphandle kokunyanzeliswa yinkundla yomthetho. Iinkcukhaca ngokuthatha kwakho inxaxheba kungaphononongwa ngabantu abathile ukuqinisekisa ukuba uphando lwenziwe ngendlela eyiyo na, abaquka abo bajongene

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nokuba izinto zenziwa ngendlela na kwiQumrhu lweNzululwazi yeZophando loLuntu (HSRC). (Bonke aba bantu bafuneka begcine iinkcukhacha zakho ziyimfihlo). Kungenjalo lonke ulwazi olubhekisele kuwe luya kuthi lugcinwe kwindawo eyahlukileyo kunaleyo enophando. Ukubizwa kwabathathi nxaxheba ngamagama angengawo awenyani kuya kuthi kusetyenziswe kolu phando ukukhusela ubomi babathathi nxaxheba.

May you please grant me permission to audio- recorded your interview session as this will assist in getting accurate information?

Ungandivumela ukuba ndilurekhode olu dliwano-ndlebe ukuze ndibe nokufumana ulwazi oluchanekileyo?

The information provided will be stored electronically in a security coded drive and used for research or academic purposes now or at a later date in ways that will not reveal your identity. All future use of the stored data will be subject to further Research Ethics Committee review and approval. Your answers will be linked to pseudonyms (another name) and you will be referred in this way in the data, any publication, report or other research outputs.

Ulwazi olunikiweyo luya kugcinwa emshinini wekhompyutha oya kuthi ube nesikhuselo kwaye uya kuthi usetyenziselwe kuphela ezophando okanye iinjongo zokufunda ngoku okanye emva kwexesha kwiindlela eziya kuthi zingavezi ubuwena bakho. Ukusetyenziswa kolwazi olugciniweyo kuya kuthi kube kuvunywe yiKomiti yoPhando ejongene nokwenza izinto ngendlela eyiyo. Iimpendulo zakho ziya kuthi zinxulunyaniswe negama elingeyonyani, kwaye uya kuthi ubizwe ngolo hlobo kolu lwazi, nakoluphina ushicilelo, ingxelo okanye naziphina iziphuma zophando.

The risks associated with participation in this study are no greater than those encountered in daily life. However, if any form of anxiety or distress is experienced as direct involvement in this study, you will be referred to Masithethe Counselling Services in Southernwood, East London for psychological assistance.

Ubungozi obunxunyaniswa nokuthatha inxaxheba kolu phando abukho bukhulu kunobo benzeka kwimpilo yemihla ngemihla. Kodwa nangona kunjalo ukuba kukho uxinzelelo nokungakhululeki obudalwa kukuthatha ngqo inxaxheba kolu phando uya kuthi usiwe kwiiNkonzo zoluleko zaseMasithethe kummandla weSouthernwood, eMonti ukuze ufumane ululeko ngezengqondo.

There are no immediate benefits to you for participating in this study. However, your participation will be helpful in broadening the understanding of protests that we see in our country today.

Akukho nzuzo uya kuthi uyifumane ngokuthabatha inxaxheba kolu phando, nangona kunjalo ukuthatha kwakho inxaxheba kuya kuthi kube luncedo ekwandisenii ukuqonda uqhankqalazo esilubonayo kweli lizwe lethu namhlanje.

If you are interested in receiving feedback on this study, your contact details will be recorded on a separate sheet of paper and results communicated with you when they are completed.

Ukuba unomdla ekufumaneni ingxelo ngolu phando, iinkcukacha zakho ziya kubhalwa kwiphepha elilodwa kwaye iziphumo ziya kuthi zithunyelwe kuwe emva kokuba konke kugityiwe.

This research has been approved by the Human Science Research Ethics Committee (HSSREC) – approval number **HSS/1230/018M**. If you have any complaints about ethical aspects of the research, please contact

Olu phando lugunyaziswe yiKomiti yeZophando lweNzululwazi yoLuntu ejongene nokwenza izinto ngendlela eyiyo (HSREC) inombolo engu **HSS/1230/018M**. *Xa unezikhalazo malunga nendlela izinto ezithile ezingenziwanga ngandlela zolu phando nceda unxibelelane naba bengezantsi.*

HUMANITIES & SOCIAL SCIENCES RESEARCH ETHICS ADMINISTRATION

Research Office, Westville Campus

Govan Mbeki Building

PrivateBagX54001

Durban

4000

KwaZulu-Natal, SOUTH AFRICA

Tel: 27 31 2604557- Fax: 27 31 2604609

Email: HSSREC@ukzn.ac.za

If you have concerns or questions about the research you may contact my research supervisor.

Ukuba unemibuzo malunga nolu phando unganxibelelana nekhankatha lam kwezophando.

Thabo Sekhesa

Educational Psychologist

Applied Human Sciences

Tel: 033 260 5370

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Email: sekhesa@ukzn.ac.za

Thank You.

Ndiyabulela.

CONSENT

IMVUME

I _____ have been informed about the study investigating aspects of struggle songs that resonate with youth today and the role that struggle songs play in protest action driven by the youth today by Masixole Zamisa.

Mna _____ ndixelelwe ngolu phando olujonga izinto ezithile zeengoma zomzabalazo ezithi zenziwe lulutsha lwanamhlanje kwakunye nendima iingoma zomzabalazo ezithi ziyidlale kuqhankqalazo olwenziwa lulutsha lwanamhlanje lusenziwa nguMasixole Zamisa.

I understand the purpose and the procedures of the study.

Mna ndiyayiqonda injongo kwanenkqubo yophando.

I have been given the opportunity to ask questions pertaining to the study and had answers that provided clarity.

Mna ndilinikiwe ithuba lokuba ndibuze imibuzo ngokunxulumene nolu phando kwaye ndanazo iimpendulo ezithe zandenza ndacacelwa.

I declare my participation in this research study is entirely voluntary and understand I may withdraw at any point should I wish to do so.

Mna ndiyafunga ukuba ukuthatha kwam inxaxheba kolu phando kokokuzithandela kwaye ndiyaqonda ukuba ndingarhoxa nanini na ndinqwenela oko.

I have been informed about the possible risks and benefits of this research study.

Mna ndixelelwe ngobungozi nenzuzo yolu phando.

If I have further questions/concerns pertaining to the study, I understand that I may contact the researcher at 218026792@stu.ukzn.ac.za.

Xa ndinemibuzo ngokunxulumene nolu phando, ndiyazi ukuba ndinganxibelelana nomphandi ku 218026792@stu.ukzn.ac.za.

……………………………..

Signature of participant   **Date: …………………..**

Intsayino-gama yomthathi nxaxheba   *Umhla:*

CONSENT FOR Audio Recording

IMVUME YOSHICILELO

I hereby agree for my interview session to be audio recorded.

Mna ndiyavuma ukuba ndingarekhodwa kolu dliwano ndlebe.

……………………………..

Signature of participant   **Date: …………………..**

Intsayino-gama yomthathi nxaxheba   *Umhla:*

I understand that the information that I provide will be stored electronically and will be used for research purposes now or at a later stage.

Mna ndiyaqonda ukuba ulwazi endiza kulunika luza kugcinwa kwikhompyutha kwaye luya kusetyenziselwa iinjongo zophando okanye luya kuthi lusetyenziswe emva kwexesha.

…………………………..

Signature of participant   **Date: …………………..**

Intsayino-gama yomthathi nxaxheba   *Umhla:*

Appendix: C – Gatekeeper permission letter

Masixole Zamisa
Student Psychologist (UKZN)
University of KwaZulu-Natal
masixolezamisa@gmail.com
218026792@stu.ukzn.ac.za

BUFFALO CITY METROPOLITAN MUNICIPALITY

2018 -07- 2 5

Dear Mr Zamisa

PERMISSION LETTER

I would like to grant you permission to come into my ward 22, to conduct your research titled "An investigation into role of struggle songs into youth driven protests." Respective of youth in Mdantsane, Eastern Cape, South Africa.

Sincerely,

VELIWE VIVIENNE SAKUBE
COMMISSIONER OF OATHS EX-OFFICIO
COUNCILLOR
BUFFALO CITY METROPOLITAN
MUNICIPALITY CITY HALL
OXFORD STREET, EAST LONDON
REPUBLIC OF SOUTH AFRICA

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Isihlomelo: D - Inkqubo yodliwano-ndlebe olulodwa

Opening

Isingeniso

My name is Masixole Zamisa a Masters student from the University of KwaZulu-Natal undertaking a research project on the role and meaning of struggle songs in youth led protest action today. The aims of this study are firstly; to investigate which aspects of struggle songs resonate with youth today. Secondly, explore the role that struggle songs play in protest action driven by the youth today.

Igama lam ndinguMasixole Zamisa owenza izifundo zeMasters oqhuba uphando malunga nendima kwanentsingiselo yeengoma zomzabalazo kuqhankqalazo oluthi lukhokelwe lulutsha kwezi mini. Okwesibini ukuphanda ngendima edlalwa ziingoma zomzabalazo kuqhankqalazo oluqhutywa lulutsha lwanamhlanje.

The researcher therefore, kindly invites you to answer the following questions. The interview should take approximately 60 minutes of your time.

Umphandi ke ngoko uyakucela ukuba uphendule le mibuzo ilandelayo. Udliwano-ndlebe lunokuthatha malunga nemizuzu eyi 60 yexesha lakho.

Even though your contribution is important in this study, your participation is entirely voluntary and you can withdraw participating any time you deem so. Also the information provided by you will remain confidential and will not reveal your personal details.

Nangona ukuthatha kwakho inxaxheba koko kokuzithandela kwaye ungarhoxa nangawuphi na umzuzu xa ubona kufanelekile kwakhona ulwazi oza kulunika luya kuhlala luyimfihlo kwaye akuzi kuchaza ukuba ungubani.

Objective (1):

1. **To explore what/which aspects of struggle songs resonate with the youth today.**

   a) Are you familiar with any struggle songs that are sung during protests today in your community? Please elaborate. Provide examples where possible.

      Ingaba uziqhelile na iingoma ezithile zomzabalazo ezivunywa xa kukho uqhankqalazo kuluntu lwakho? Zathuza. Nika imizekelo apho kuyimfuneko.

   b) In your opinion, what do you think are the reasons for the singing struggle songs in today's protests? Please elaborate.

      Ngoko luvo lwakho, ucinga ukuba zithini izizathu zokuvuma iingoma zomzabalazo kuqhankqalazo lwanamhlanje. Zathuza.

   c) What would you say are the messages conveyed in many of the struggle songs that are sung during protests? Please elaborate and provide examples.

      Ungathi yeyiphi imiyalelo efumaneka kwiingoma zomzabalazo ezininzi ezithi zivunywe ngexesha loqhankqalazo. Nceda unabe kwaye unike imizekelo.

   d) What about these messages (if any) would you resonate with the youth today and why? Please elaborate and provide examples where you can.

      Zeziphi iintsingiseleo ukuba zikho ongazidibanisa nolutsha lwanamhlanje kwaye kutheni? Nceda unabe kwaye unike imizekelo xa unako.

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e) Are there other reasons that you believe young people in your community sing struggle music during protests? Please elaborate.

Ingaba zikhona izizathu okholelwa ukuba ulutsha kuluntu lwakho luvuma iingoma zomzabalazo ngexesha loqhankqalazo? Nceda unabe.

Objective (2):

2. **To explore what emotions are evoked by singing of struggle songs.**

a) Can you explain how singing songs of struggle during a protest makes you feel? Please elaborate by drawing from particular struggle songs.

Ungachaza ukuba kwenza uzive njani ukuvunywa kweengoma zomzabalazo ngexesha loqhankqalazo? Nceda naba ngokucaphula kwiingoma zomzabalazo ezithile.

b) What else would you say you think about when you are singing these songs during a protest? Please elaborate. Make examples with specific struggle songs where possible.

Yintoni enye onokuyitsho noyicingayo xa uvuma ezi ngoma ngexesha loqhankqalazo? Nika imizekelo yeengoma zomzabalazo ezizodwa xa kunokwenzeka.

c) Do you believe that these feelings ever influence the way you behave in a protest? Please elaborate.

Ucinga ukuba ezi mvakalelo zenza ukuba uziphathe ngolunye uhlobo kuqhankqalazo? Nceda naba.

Objective (3):

3. **To explore the role of the songs in youth driven protest action.**

   a) Why do you think youths in your community sing struggle songs during protests? Please elaborate.

      Kutheni ucinga ukuba ulutsha kuluntu lwakho luvuma iingoma zomzabalazo ngexesha loqhankqalazo? Nceda naba.

   b) Are there particular songs that are sung depending on the issues of the protest? What are the names of these songs and why are they sung specifically?

      Ingaba zikhona iingoma ezithile ezivunywa ngokunxulumene nemiba yoqhankqalazo? Zithini ezi ngoma kwaye kutheni ziculwa ngokukhethekileyo nje?

   c) Do you believe that singing struggle songs during protests is necessary? Please elaborate and provide examples where possible.

      Ingaba ukholelwa ekubeni ukuvuma ingoma zomzabalazo ngexesha loqhankqalazo kuyimfuneko? Nceda naba kwaye unike imizekelo xa unako.

<div align="center">**Appendix: E - Focus group interview schedule**</div>

<div align="center">*Isihlomelo: E - inkqubo yodliwano-ndlebe olujongene neqela*</div>

Opening

Isingeniso

My name is Masixole Zamisa a Masters student from the University of KwaZulu-Natal undertaking a research project on the role and meaning of struggle songs in youth led protest action today. The aims of this study are firstly; to investigate which aspects of struggle songs resonate with youth today. Secondly, explore the role that struggle songs play in protest action driven by the youth today.

Igama lam ndinguMasixole Zamisa owenza izifundo zeMasters oqhuba uphando malunga nendima kwanentsingiselo yeengoma zomzabalazo kuqhankqalazo oluthi lukhokelwe lulutsha kwezi mini. Okwesibini ukuphanda ngendima edlalwa ziingoma zomzabalazo kuqhankqalazo oluqhutywa lulutsha lwanamhlanje.

The researcher therefore, kindly invites you to answer the following questions. The interview should take approximately 60 minutes of your time.

Umphandi ke ngoko uyakucela ukuba uphendule le mibuzo ilandelayo. Udliwano-ndlebe lunokuthatha malunga nemizuzu eyi 60 yexesha lakho.

Even though your contribution is important in this study, your participation is entirely voluntary and you can withdraw participating any time you deem so. Also the information provided by you will remain confidential and will not reveal your personal details.

Nangona ukuthatha kwakho inxaxheba koko kokuzithandela kwaye ungarhoxa nangawuphi na umzuzu xa ubona kufanelekile kwakhona ulwazi oza kulunika luya kuhlala luyimfihlo kwaye akuzi kuchaza ukuba ungubani.

Objective (1):

1. **To explore what/which aspects of struggle songs resonate with the youth today.**

a) As a group, what do you think are the reasons for the singing struggle songs in today's protests?
Njengeqela, ucinga ukuba zithini izizathu zokuvuma iingoma zomzabalazo kuqhankqalazo lwanamhla?

b) What aspects of struggle songs do you believe are important during protests? Please elaborate and provide examples.
Zeziphi izinto zeengoma zomzabalazo okholelwa ukuba zibalulekile ngexesha loqhankqalazo? Nceda naba kwaye unike imizekelo.

Objective (2):

2. **To explore what emotions are evoked by singing of struggle songs.**

a) How do you believe struggle songs make participants of protests feel when they sing them?
Ukholelwa ukuba iingoma zomzabalazo zenza ukuba bazive njani abathathi nxaxheba kuqhankqalazo xa bezivuma?

b) Why do you believe participants of protests feel these ways when they sing struggle songs?

Kutheni ukholelwa ukuba abathathi nxaxheba kuqhankqalazo baziva ngale ndlela xa bevuma ezi ngoma zomzabalazo?

c) Do you believe that the feelings that protestors feel during protests and when singing struggle songs influences how they behave during protests?

Ukholelwa ekubeni iimvakalelo zabaqhankqalazi abazivayo ngexesha loqhankqalazo kwaye xa bevuma iingoma zomzabalazo zithi zibe neempembelelo kwindlela abaziphatha ngayo ngexesha loqhankqalazo?

Objective (3):

3. **To explore the role of the songs in youth driven protest action.**

   a) What in your opinions are the roles of singing struggle songs during protests?
   Ngokoluvo lwakho yeyiphi indima yokuvuma iingoma zomzabalazo ngexesha loqhankqalazo?

   b) Are these roles important for all protestors in your opinions?
   Le ndima ingaba ibalulekile kubaqhankqalazi ngokolwakho uluvo?

   c) Which ones are usually the most important roles of singing struggle songs during protests and why?

   Yeyiphi eyona ndima iphambili ekuvunyweni kweengoma zomzabalazo ngexesha loqhankqalazo kwaye kutheni?

   d) How do you think the atmosphere of a protest without the singing of struggle songs would be like?

   Ucinga ukuba unganjani umoya woqhankqalazo ngaphandle kokuvunywa kweengoma zomzabalazo?

e) Would you say that struggle songs have the power to bring about required change in today's society?

   Ungatsho uthi iingoma zoqhankqalazo zinamandla okuzisa utshintsho olufunekayo kuluntu lwanamhla?

f) Is the singing of these songs in protests today necessary? Please elaborate and provide examples where you can.

   Ingaba ukuvunywa kwezi ngoma kuqhankqalazo namhlanje kuyimfuneko? Nceda naba xa unako.

Appendix: F - Letter of approval from the psychological service provider

Masithethe Counselling Services

(formerly LifeLine East London)   **3 St James Road/ P O Box 11061**

NPO 009 375   **Southernwood, East London, 5213**

PBO No. 130001758   **Tel/Fax: 043 743 7266**

                                             Crisis Line: 043 722 2000

                                             Cellphone/whattsapp line: 084 094 5410

                                             Email: admin@masithethe.co.za

26 April 2018

Masixole Zamisa

Student Psychologist (UKZN)

University of KwaZulu-Natal

masixolezamisa@gmail.com

218026792@stu.ukzn.ac.za

Dear Mr Zamisa

Masithethe Counselling Skills (formerly LifeLine East London is a NPO that offers counselling services to the residents of the Buffalo City Municipality. Our services are confidential and offered free of charge. We currently have 2 Social Workers, 2 Auxiliary Social Workers and well trained lay-counsellors who conduct the counselling. All our staff

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and volunteers attend our Personal Growth & Counselling Skills Course, are trained, monitored and supervised before counselling clients. They also attend on-going training as well.

Most of the clients that access our services are from Mdantsane and it is for that reason that we have decided to open a counselling centre in Mdantsane.

You are most welcome to refer clients to our Centre. They must call, whattsapp or email a request for counselling and we will give them an appointment. For children under the age of 16, we require that the parent of guardian come in first before bringing in the child for counselling.

Please do not hesitate to contact me should you have any questions.

Regards

J. Orsmond

Director

Contact us for confidential and free counselling……… Masithethe, your lifeline to emotional health. <u>Banking Details</u> - Standard Bank, Account Number 081121458, Branch code 050021, Current Account.