

CARA

CILECT AFRICA REGIONAL ASSOCIATION

The CARA Academic Conference Cape Town 2012

“NEW TRENDS IN RESEARCH, TEACHING AND PRACTICE IN MOTION PICTURE
EDUCATION”

INFORMATION BOOKLET



[AFDA]

THE SOUTH AFRICAN SCHOOL
OF MOTION PICTURE MEDIUM
AND LIVE PERFORMANCE

An international conference hosted by AFDA 30 April 2012 Cape Town, South
Africa

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PLEASE NOTE:

CARA Organizing Committee cannot be held liable if circumstances (paper title changes, outstanding delegate biographies, time slots) change from the date of print and some information reflected in this booklet becomes dated.

Foreword

AFDA, in association with CARA (Cilect African Regional Association) invited local and international researchers interested and working in the interdisciplinary research fields of film studies and the education of film and television to a one day conference held in Cape Town, South Africa. The aim of the conference is to stimulate research in areas of interest for Film, Television and Media schools, and to share ideas across the globe, with a particular focus on film education in Africa.

The conference provides a platform for papers that will stimulate thinking around the content and methodologies of film and media studies curricula, and teaching practice for the new millennium.

Standard research papers on the topic were considered, as well as action research papers on film or media production, and papers on teaching methodologies for film and media production.

The CARA conference has been scheduled to coincide with the international CILECT Congress which happens at the same venue from the 1st to the 5th of May 2012. Delegates from over 148 international film schools attend this bi-annual event which has been hosted since 1952 in various international locations over 4 continents in the world. 2012 is an historic moment as it is the first time that Africa will host this prestigious event.

AFDA (www.afda.co.za) is one of the leading private higher education institutions in film and television production in South Africa. CARA is the African Regional Association of CILECT. For more information, please follow this link: www.cilect.org/regionalassociations_cara.

CARA (CILECT African Regional Association)

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Programme Venue 1

DAY 1:	VENUE 1		
08:00 – 08:50	Conference Registration Tea and Coffee		
<i>Time</i>	<i>Speaker</i>	<i>Institution</i>	<i>Topic</i>
09:00 – 09:15	Garth Holmes <i>Chairman of AFDA</i> <i>Chairman of CARA</i>	AFDA– Cape Town, South Africa	Opening Address and introduction to Cilect African Regional Association (CARA)
09:15 – 10:00	Plenary Panel		Plenary Session Theme: The Impact of Globalisation on the production of local content
10:00 – 10:15	Coffee and Tea		
FOCUS AREA 1: REFLECTIONS ON TEACHING METHODOLOGIES FOR FILM			
10:15 – 10:45	Stephen Drake	AFDA Film school – Cape Town, South Africa	Media Economics – Content and methodologies
10:50 – 11:20	Dr Alan Taylor and Gregory du Tertre	Tshwane University of Technology, Pretoria, South Africa	Starring Micel Foucault: film praxis to critical theory
11:25 – 11: 55	Memory Mabika and Robert Makhado	University of Venda, South Africa	The Paradoxes of Film Studies in South Africa: The Case Study of 3 Rural Based Universities
12:00 – 12:30	Dr Christopher John and Amy Barns	AFDA Film school – Cape Town, South Africa	Working with Laban and notions of physical action; a case study of student work on the AFDA Cape Town campus.
12:30 – 13:15	Lunch		
13:15 – 13:45	Larra Anderson	Leeds Metropolitan University, United Kingdom	How do we teach “film”making – given the rapid changes in digital technology?
FOCUS AREA 3: CONSIDERING CONTEMPORARY DOCUMENTRY FILM			
13:45 – 14:15	Lars Lundsten	University of Helsinki & Arcada University of	Learning to Tell the Difference – Cultural Sustainability in Documentary Film Education

		Applied Sciences, Helsinki, Finland	
14:15 – 14:45	Dr Liani Maasdorp	University of Cape Town, Cape Town	Looking in, looking out: the self-reflexive mode of representation in a selection of contemporary South African documentary films
14:45 – 15:00	Coffee and Tea		
FOCUS AREA 4: PERSPECTIVES ON LITERARY PROSE AND FILM			
15:00 – 15:30	Dr Damian Garside	North West University, Mafikeng, South Africa	Adapting the Postmodern: Disgrace (Anna Maria Monticelli 2008) and Tristram Shandy: A Cock and Bull Story (Michael Winterbottom, 2005)
15:30 – 16:00	Dr Anthea van Jaarsveld	University of the Free State, Bloemfontein, South Africa	Shifting disciplinary boundaries – Film study as an under exploited field in the literary system. The Afrikaans film, a case study.
16:10 – 16:40	Solomon Dartey	University of Ghana, Accra, Ghana	Film Adaptation: an Alternative to the growth of African Cinema
16:45 – 17:00	Bata Passchier CEO of AFDA	AFDA Film school – Johannesburg , South Africa	Closing of CARA
17:00	Refreshments		

Programme Venue 2

DAY 1:	VENUE 2		
08:00 – 08:50	Conference Registration Tea and Coffee		
<i>Time</i>	<i>Speaker</i>	<i>Institution</i>	<i>Topic</i>
FOCUS AREA 2: NEW MEDIA AND TECHNOLOGY			
10:15 – 10:45	ADOBE PRESENTATION		
10:50 – 11:20	Prof Attie Gerber	North West University, Potchefstroom, South Africa	Passing down technology – hegemony and its implications for teaching motion picture production
11:25 – 11:55	Dr Damian Garside	North West University, Mafikeng, South Africa	As commonplace as a cyborg assassin from the future: film, television, postmodernity and the science fiction imagination
12:00 – 12:30	Mauritz Grundlingh	AFDA Film school – Cape Town, South Africa	An evaluation of Production training in developing mobile content across exponentially diverse media platforms
12:30 – 13:15	Lunch		
FOCUS AREA 1: REFLECTIONS ON TEACHING METHODOLOGIES FOR FILM			
13:15 – 13:45	Wikus du Toit	AFDA Film school – Johannesburg, South Africa	Fostering Critical Thinking in Young Film-Makers
13:45 – 14:15	Graham Lea Cox		The need and collaborative potential between the professional music industry and film schools
14:15 – 14:45	Doug Armstrong	AFDA Film school – Cape Town, South Africa	Towards developing a user interface for a software tool to facilitate the learning of composing for film
14:45 – 15:00	Coffee and Tea		
15:00 – 15:30	Dr Gerda Dullaart	AFDA Film school, CPT, South Africa	Learning filmmaking through error
FOCUS AREA 5: FILM AND LOCAL ECONOMIC DEVELOPMENT			
15:30 – 16:00	Nyasha Mboti and Dr. Keyan Tomaselli	University of Kwa-Zulu Natal, Durban, South Africa	Film Cities and Competitive Advantage in South Africa: Film Services, Network and Value Chain Approaches.” Towards a national collaborative research project.
16:10 – 16:40	Shmerah Passchier	AFDA Film school – Johannesburg, South Africa	How to make a feature film by making sense of Nollywood modes of production and consumption in South Africa
16:45	CARA CLOSING IN VENUE 1		

Plenary Panel

TOPIC:	
The Impact of Globalisation on the production of local content	
PANEL MEMBER: LARRA ANDERSON	INSTITUTION: Leeds Metropolitan University, United Kingdom
BIOGRAPHY: <p>Larra Anderson is a cinematographer and multi-talented filmmaker who worked in Los Angeles for more than a decade. She additionally serves as the Course Leader of the Filmmakers' MA, Head of Production, and Senior Lecturer in Cinematography at the Northern Film School at Leeds Metropolitan University in the UK. In addition to her work as a Director of Photography on features, short films and news, she has also produced, directed and written for films and television. Her award winning work has been done for Showtime, 20th Century Fox, VH1, AMC and The Hallmark Network. Her more recent work is featured in the documentary film "Hit So Hard" which opened in theaters in the US this month.</p>	
PANEL MEMBER: PROF LINUS ABRAHAM	INSTITUTION: National Film and Television Institute, Accra, Ghana
BIOGRAPHY: <p>Professor Linus Kodwo Abraham is the Rector of the National Film and Television Institute in Accra, Ghana and an Adjunct Lecturer at the School of Communication Studies at the University of Ghana. He is also the consulting Supervising Professor for the Communication Studies Department at the Central University College in Accra, Ghana. He is a documentary filmmaker and professor of visual communication, broadcast journalism, media & society, and new media studies. He holds a Diploma in Film Directing, a Bachelors in Journalism, a Masters in Mass Communication, and PhD in Communication Studies. He taught at Iowa State University and at School of Journalism & Mass Communication at the University of Minnesota, in the United States.</p>	
PANEL MEMBER: GINA BONMARIAGE	INSTITUTION: AFDA Film school – Johannesburg, South Africa
BIOGRAPHY: <p>Gina Bonmariage's career spans 25 years in the entertainment and media industries in production, marketing and training both internationally in Europe and in South Africa. In Luxembourg she was a producer and founding partner of Lynx Productions, producing documentaries and feature films, while also collaborating with EAVE, a European programme for the training of film producers. On her return to South Africa she was head of development for Primedia Pictures and set up AVEA for the training of African film producers. She was a member of the founding Council of the National Film and Video Foundation before joining the organisation as Head of Human Capital Development. She joined AFDA in 2009.</p>	

Abstracts and Presenter Information

FOCUS AREA 1: REFLECTIONS ON TEACHING METHODOLOGIES FOR FILM		
PRESENTER	INSTITUTION	TOPIC
Stephen Drake	AFDA Film school – Cape Town, South Africa	Media Economics – Content and methodologies
<p>BIOGRAPHY:</p> <p>Steve Drake's main areas of interest are product and management innovation, business strategy, facilitating group processes and managing creative enterprises. Born in Cape Town, Steve began his interest in film at the age of twelve as a young filmmaker at the Cape Town International Film School, followed by Film and Broadcasting studies at New York University. Upon his return to South Africa in 1995, he worked as a Director of Photography on music videos, short films and commercials, and subsequently as press conference coordinator for the 2nd South African Film and Television Market and as publicist for the 5th Gay and Lesbian Film Festival. In 1998 he became the programme coordinator for the Cape Town International Film Festival and later its co-director, which required extensive periods abroad to schedule South African film seasons at international festivals such as Goteborg, Taormina and Tampera. Other highlights during this time included serving in Rome on the jury of the 22nd Fante Festival (dedicated to horror films), and in London as co-director of the Celebrate South Africa Season at the National Film Theatre. And as part of a strategy to turn the Cape Town International Film Festival into a sustainable enterprise, he co-founded a video label, Savage Eye Entertainment, dedicated to releasing action genre films in the SA market. Initially hired by the South African School of Motion Picture Medium and Live Performance (AFDA) to market student films at international festivals, Steve joined AFDA in 2003 as head of the producing department whilst researching his MBA thesis, How to win an Academy Award. At present he is the school's postgraduate course director and is completing his PhD at UCT's Graduate School of Business.</p>		
<p>ABSTRACT:</p> <p>Although Economics as a discipline is relatively old, the initial literature began to evolve between 1500 and 1800, Media Economics itself is relatively new, but has experienced considerable growth and development over the past 40 years.</p> <p>Media economics involves the application of economic theories concepts and principles to study aspects of media companies and industries. This paper looks at the theoretical unpinning and methodologies, with particular emphasis on the blurring of the traditional boundaries of Macro and Micro economics, and the importance of the work by Joseph Schumpeter to this emerging discipline. The paper addresses some of the difficulties of introducing media economics to art students, and highlights some of the weaknesses in the currently available texts, but concludes that media economics may be of fundamental importance for students to understand the industry they intend to graduate into.</p> <p>“The real voyage of discovery consists not in seeking new landscapes, but in having new eyes” – Marcel Proust</p>		
PRESENTER	INSTITUTION	TOPIC
Dr Alan Taylor and Gregory du Tertre	Tshwane University of Technology, Pretoria, South Africa	Starring Micel Foucault: film praxis to critical theory

BIOGRAPHY: Dr Alan Taylor

- BA, joint. Hons, Keele University; MA, London University; PGCE, Oxford University; Dr. phil, Johannes Gutenberg University of Mainz & Diploma, London Film School
- Professor, Film Programme, TUT, former Dozent, The John F. Kennedy Institute of North American Studies, Free University of Berlin; Filmwissenschaft, The Johannes Gutenberg University of Mainz
- 2010 Advisor to the Council of Higher Education Quality Committee, South Africa
- Recent Speaker, London Film and Media Conference, 2011
- Book Author, Peter Lang GmbH, International Academic Book Publishers, *We, the media...* (2005); *Jacobean Visions: Webster, Hitchcock and Google Culture* (2007); *Mavericks in Motion: New Hollywood's Close Encounters With the Musical* (in prep, 2013)
- Member: University Film/Video Association, Writers Guild South Africa & Oxford Education Society.

BIOGRAPHY: Gregory du Tertre

- University Part-time Lecturer (Producing), Film Programme, TUT, RSA
- Post-graduate Researcher: Digital Film, Community & Networking
- Event Organiser: Cinemasports, South Africa

ABSTRACT:

"You already know theory is bad for you before it arrives because, like spinach, it is decided by others that it is good for you, that you must have it that that there is always lots of it." - Taylor, 2011

Whether one is teaching and learning in a Film School or Art School, one recurring and increasingly fraught institutional complication emerges in answering the question: how are we to evolve essentially what were not long ago vocationally orientated curricular into the more academically demanding expectations of Higher Education to which most of us are now bound? The CILECT Conference of 2001 in Ljubljana was specifically focused on this issue. One of its several speakers, Tuula Mehtonon from Helsinki, crystallized the problem well: "Because our department is affiliated to a university, we are duty bound to direct students towards writing reflective and analytical material on their main subject".

Eleven years on, this talk and accompanying short film presentation is designed to contribute to this debate both within CILECT and beyond. It will detail one recent attempt by the speakers to extend and elaborate upon film student's zones of proximal development - by directly engaging, that is, vocationally- orientated senior students with the sometimes forbidding realm of the critical tradition. As such the talk will explore the 'Indy Minds' Assignment Project as it was conceived at the Tshwane University Film Programme in 2011 where, not incidentally, the theory and analysis 'spinach' strand is a uniquely compulsory element across the curricular for all students.

While Course Leader Dr. Alan Taylor will initially share the pedagogic considerations and strategies behind 'Indy Minds', senior student Gregory du Tertre (2012 M-tech student, proposed) will present and reflect upon his experience as director/writer of his team's resultant 5 minute film - with its dramatic focus on a key plot point in the life and times of a leading critical thinker and author.

The 20 minute talk and viewing will, it is hoped, prompt further debate concerning the raising the informed praxis of our new millennium Film Students and advance thereby our own duty-bound remit as recalled from Ljubljana, 2001."

END

PRESENTER	INSTITUTION	TOPIC
Memory Mabika and Robert Makhado	University of Venda, South Africa	The Paradoxes of Film Studies in South Africa: The Case Study of 3 Rural Based Universities
<p>BIOGRAPHY: Memory Mabika</p> <p>Master of Social Science (Communication). University of Forte Hare. Studying for a PhD (UFH). Educator, Journalist and Researcher. Lecturer at the University of Venda, Limpopo Province in South Africa</p>		
<p>ABSTRACT:</p> <p>Film making is not a new phenomenon to South Africans since it dates back to the late 1800s; however, studying film has undoubtedly remained a preserve of a privileged few. Because of apartheid policies, the study of film has been a preserve of the privileged white, which however came to an “end” with the transition from apartheid to democracy in 1994.</p> <p>Post-apartheid South Africa has developed a vivacious film industry which is now recognised by many globally. It has won the hearts of many filmmakers due to its unique scenes and abundant talent. However a few rural university graduates are likely to enter this industry. Even though the high rate of unemployment is enough motivation for the graduates from rural universities to join the lucrative film industry, the prospect is still farfetched if nothing is done to enhance their university infrastructure and curricula.</p> <p>The quest for this proposed paper therefore, is to investigate how film studies is offered in the rural universities curriculum. It is the endeavor of this study to examine the post-apartheid changes and continuities in the teaching of film by South African rural universities. This study also aims to establish impediments to teaching of films in previously disadvantaged rural universities.</p> <p>This study explores film studies curricula for the selected three rural based universities in South Africa namely; University of Limpopo (Turfloop), University of Fort Hare and University of Venda. To achieve this objective, the study employs interviews and documentary analysis of the curricula in order to identify gaps to the development of the studies in these institutions. This study also proposes to suggest some probable recommendations in order to bolster the teaching of film in rural universities.</p> <p>Keywords: Curricula, Film Studies, Rural Based Universities, South Africa</p>		
PRESENTER	INSTITUTION	TOPIC
Dr Christopher John and Amy Barns	AFDA Film school – Cape Town, South Africa	Working with Laban and notions of physical action; a case study of student work on the AFDA Cape Town campus.
<p>BIOGRAPHY: Dr Christopher John (Stage Name: Christopher Hurst)</p> <p>Christopher John is Head of Stage performance at AFDA. He has a Doctoral degree from the University of KwaZulu-Natal. His teaching and research interest are in the areas of acting and community theatre. He has extensive experience working with important Western and African theatre companies. Born in Zimbabwe he traveled to the United Kingdom where he studied acting at the Central School of Speech and Drama and worked as an actor; working with the Royal Shakespeare Company, in the West End, and on Broadway. He returned to Zimbabwe in 1986 and</p>		

worked in the townships of Bulawayo with Cont Mhlanga at Amakhosi Productions playing in Mhlanga’s *Workshop Negative* and teaching acting. He also worked with ex-combatants at Simukai Collective Farming Co-operative. From 1999 to 2010, He led a Prison Theatre project at Westville Correctional Facility in Durban. He has run projects in Bhambayi (an informal settlement in the Inanda) using theatre and video to help heal a community torn apart by political violence. He also occasionally works for Mbongeni Ngema’s Committed Artists as an actor and teacher appearing in *1906: Bhambatha the Freedom Fighter* and *Lion of The East*. In 2008 Hurst was a Fulbright Scholar-in-Residence at California State University Polytechnic, Pomona.

ABSTRACT:

In 2012 the postgraduate acting students at AFDA worked on an acting project inspired by the work of Mike Leigh. This research investigates a component of the workshop process and asks the question, how workshop theatre, based on the theories of Laban, can allow an actor to fully develop an engagement with notions of Physical Action. I have analyzed the use of Laban theory and techniques in the workshop conducted with the actors. The sample and analysis provides an opportunity for triangulating my findings based on my own observations, those of an actor/participant and the workshop leader Kate Sagovsky, a Laban movement director with specialist skills in working with actors. The research revealed four common areas that the Laban work achieved in creating a more effective engagement with notions of physical action. They involved the use of breath, body alignment, working with space and the use of a common vocabulary, based on Laban theory, for observing and recreating the quality of actions. I argue that these findings suggest an effective way for training actors, and possibly directors, to engage physical action with more complexity and subtly.

PRESENTER	INSTITUTION	TOPIC
Larra Anderson	Leeds Metropolitan University, United Kingdom	How do we teach “film”making – given the rapid changes in digital technology?

BIOGRAPHY:

Larra Anderson is a cinematographer and multi-talented filmmaker who worked in Los Angeles for more than a decade. She additionally serves as the Course Leader of the Filmmakers' MA, Head of Production, and Senior Lecturer in Cinematography at the Northern Film School at Leeds Metropolitan University in the UK. In addition to her work as a Director of Photography on features, short films and news, she has also produced, directed and written for films and television. Her award winning work has been done for Showtime, 20th Century Fox, VH1, AMC and The Hallmark Network. Her more recent work is featured in the documentary film "Hit So Hard" which opened in theaters in the US this month.

ABSTRACT:

“Gutenberg's concept of movable type transcended the medium used for the printing itself. Digital, perhaps, may prove to be paper to celluloid's parchment.” [Murch, 1999]

In his New York Times article “A Digital Cinema of the Mind? Could Be.” [1999], Walter Murch prophesized that the eventual change from film to digital would be much like the change from pigments on fresco to oil paint on canvas – and that the change of technology would have similar

ramifications for both the process and product of the art of filmmaking. Like film, fresco is a process that requires painstaking planning, significant financial backing, a large workforce and little room for error. In the 15th century it came to be replaced as the dominant painting method by a more accessible and inherently democratic technology – oil painting – which could be accomplished by a single individual, with affordable tools and with incredible flexibility.

With the recent cessation of production of 35mm cinema cameras [Kaufman, 2011] and the advent of affordable digital ones capable of creating images of acceptable cinematic quality - not to mention the prolific use of professional editing and visual effects systems on home laptops and the increasing amount of films now being digitally distributed over the internet - we are seeing the beginnings of sea-change which may, like the printing press did with the written word, finally lead to the democratization of filmmaking. With the tools of film now changing so rapidly to ones that are entirely digital and affordable; how are the art, technique and language of film changing – and should these changes begin to affect our processes of teaching the art and the technology of “film”making?

PRESENTER	INSTITUTION	TOPIC
Wikus du Toit	AFDA Film school – Johannesburg , South Africa	Fostering Critical Thinking in Young Film-Makers

BIOGRAPHY:

Wikus du Toit studied Drama at the Pretoria Technikon and completed his Masters Degree (cum laude) on the development of Cabaret in South Africa. He also completed a grade VIII in music at UNISA, a summer course in jazz at the University of Graz in Austria as well as master classes under John Kander, composer of Chicago and Cabaret, at the Tisch School of Arts at New York University. Du Toit won numerous performing awards including the De-Kat/ Slurpie award for the best new-comer to the Klein Karoo Nasionale Kunstefees (KKNK) as well as a Kanna-award for the best contribution to cabaret and music theatre at the KKNK. Du Toit served on the selection board of the Aardklop National Arts Festival as well as the Awards Committee of the KKNK. Du Toit is a full-time lecturer at the SOUTH AFRICAN FILM SCHOOL (AFDA) where he lecturer in Musical Composition and he is also a SAMA and SAFTA-judge. He is currently studying a Post-Grad in Tertiary Education at UNISA.

ABSTRACT:

Music expresses that which cannot be said and on which it is impossible to be silent.
Victor Hugo

1. Introduction

In AFDA’s ‘Lecturer Assessment Surveys’ my score always seems to drop when the student’s are asked whether I (the lecturer) challenge them (the students) to engage in critical thinking.

Critical thinking is the ability to think clearly and rationally. It includes the ability to engage in reflective and independent thinking. Someone with critical thinking skills is able to do the following:

- understand the logical connections between ideas
- identify, construct and evaluate arguments
- detect inconsistencies and common mistakes in reasoning
- solve problems systematically
- identify the relevance and importance of ideas

- reflect on the justification of one's own beliefs and values

Critical thinking employs not only logic but broad intellectual criteria such as clarity, credibility, accuracy, precision, relevance, depth, breadth, significance, and fairness.

During my Postgraduate Diploma in Tertiary Education (PGDTE) studies I often came across references to the importance of cultivating critical thinking amongst young professionals but often real-life examples of how this can be done is short in supply.

This has led me to ask how I can stimulate, cultivate and promote critical thinking within my field of expertise, which is training young student musicians in the art of composing music for the moving image.

Composing scores for the moving picture is nothing more than problem-solving through music. Story-telling with harmony, melody, rhythm and timbre. Seeking truth through notes. It is this thinking that has led me to seek out whether the use of and exposure to applied **philosophical research paradigms** (which ultimately seeks truth and enables problem-solving) can be used to activate and increase the young composers critical thinking processes.

A study (Paul, et. al., 1997) showed that though most universities considered critical thinking to be of primary importance to instruction (89%), only 19% could adequately articulate what critical thinking is. In addition, more than 75% of those interviewed were unable to reconcile how to teach content while fostering critical thinking.

Although many studies has been done on critical thinking, like Howe: 1997 and Elder: 1997, not many has been done on developing critical thinking amongst film composers.

This study would be intended for all tertiary lecturers but especially aimed at tertiary education within the arts, visual arts and moving image artists with special focus on film music instructors.

Thus, ultimately, this study would want to enquire whether critical thinking can be fostered among film composers when using philosophical research paradigms in order to problem solve, generate and compose music. Paradigms that will be used include:

- Logical Empiricism/ Positivism
- Hermeneutics
- Systems Theory
- Feminism
- Phenomenology
- African Philosophy
- Postmodernism

The study will take the form of a presented report and academic paper and will be titled:

Examining whether the use of and exposure to applied philosophical research paradigms can stimulate and increase critical thinking amongst young film composers in order to increase the conceptual quality of student film scores.

2. Research Paradigm

Qualitative Study with its roots in Hermeneutics which seeks to make the concepts of

'Critical Thinking' and 'Philosophical Research Paradigms' clear to the reader. It also seeks to interpret whether the use of Research paradigm can be used to foster critical thinking in film scorers.

3. Research Method

Through observation students' progress with regards to their creation of film score concepts will be tracked in order to examine whether their exposure to, use of and immersion within certain philosophical research paradigms has increased and awakened their critical thinking.

- Student will be introduced to the following research paradigms:
 - Logical Empiricism/ Positivism
 - Hermeneutics
 - Systems Theory
 - Feminism
 - Phenomenology
 - African Philosophy
 - Postmodernism
 - Nihilism
- Their origin, development and basic teachings will be examined as well as the key points of each paradigm.
- Students will be made aware of how each of these paradigm can aid them in problem-solving and guide them in seeking truth within their film scores.
- Student will be asked to create score concepts for their films within certain philosophical paradigms and to score a few key scenes while adhering to the requirements of each paradigm.

Data collection will be through lecture notes, student questionnaires, composed music and short key scene assignments. Students will also be interviewed.

4. Preliminary Biases, Suppositions and Hypotheses

My review of the literature has influenced the way I am approaching the research as most researchers has concluded that critical thinking can be fostered in students.

In my professional experience I have found that using research paradigms in everyday problem solving has forced me think thoroughly, deeply and critically about my own actions, reaction, solutions and artistic expression.

I have a strong hunch that my hypothesis might be true to some extent.

PRESENTER	INSTITUTION	TOPIC
Graham Lea Cox	Independent Academic, Orchestral Conductor, Composer and Director	The need and collaborative potential between the professional music industry and film schools and a collaboration project to build opportunity and experience, skill acquisition and the language of communication between Composer and Director

BIOGRAPHY:

Graham Lea-Cox was born in Rhodesia (Zimbabwe) and began his musical career as a boy-chorister in the Choir of Christ Church Cathedral, Oxford. After completing High School in Zimbabwe, he entered the Royal College of Music in London as an Exhibitioner, to study conducting (with Norman Del Mar, London), violoncello (Antonio Butler, RCM) and organ (Richard Popplewell, RCM and later

André Marchal, France), before going on a scholarship to Oxford University. In opera he trained as a répétiteur at the RCM and at English National Opera.

In Europe, Scandinavia, North America, Mexico and Africa Graham has conducted and performed widely, in recording, radio broadcast and concert. In Europe he has conducted the WDR (West German Radio) Symphony Orchestra (Köln) in several seasons, the Hanover Band in the UK (five recordings on Universal Records), the Orchestra da Camera di Firenze in Italy, the Goteborg Opera in Sweden and in South Africa, the Cape Philharmonic Orchestra, with whom he has recorded for broadcast on the SABC. Graham has over many years coached several major opera singers in preparation for their operatic and concert engagements at major international Opera Houses in Europe and North America.

Directing the Hanover Band, one of the UK's leading period instrument orchestras, his world-premiere recordings on ASV (now Sanctuary Classics/Universal) have received outstanding international acclaim and a nomination for the Classical Grammy Awards in the USA. As a scholar he has become noted for his pioneering editions of works by 18th century British composers made from autographs in the UK and the USA. In Sweden, he researched the Gustavian manuscripts of the works of Gluck at the invitation of Arnold Ostman, for the cycle of Gluck operas at the Royal Drottningholm Theatre in Stockholm.

Graham has been a British Council Artist to Sweden, the Czech Republic and Zimbabwe and encouraging young people in their study and appreciation of music is expressed through his work as often as possible. In the UK he directed a 5 year Educational project, Explorations, with the English Performing Arts Ensemble in partnership with the London Music Conservatoires.

In Mexico he has lectured at the Universities of Monterrey and Saltillo and the Escuela Superior de Musica y Danza de Monterrey, and in South Africa he has lectured on Performance Practice and Contemporary music at the major Universities and as a guest lecturer at the South African School of Motion Picture Medium and Live Performance (AFDA).

ABSTRACT:

As a professional orchestra conductor observing the film industry from the side-lines over many years, it seems to me there are particular challenges increasingly evident globally for film music and in film music education. My focus for this paper is on the particular challenge we have as professional musicians and educators in providing an inspirational but skill intensive music education to aspirant composers – whether they are wishing to become film composers or otherwise. The paper also describes a collaborative project with AFDA and the Johannesburg Philharmonic Orchestra here in South Africa, which I and Miguel Almaguer have initiated to address some of the issues in this paper and which we hope will grow and expand to other institutions. I observe several trends in film music. Firstly, as is increasingly evident in both independent and major studio productions, there appears to be a growing problem with the quality and nature of film music. For complex cultural, educational, technical and economic reasons, we are in danger of a self-reinforcing creative crisis. This is a challenge that should concern both Composers *and* Directors as the very nature of the creative crisis I apparently observe is adaptive, insidious and non prescient.

Secondly, for film training institutions and universities, the aspirations and achievements of music students are increasingly undermined by their own inadequate grasp of basic skills and exposure to cultural experience. This is particularly true of educational systems that are entrance-inclusive rather than highly selective, but it is a problem even, for example for my own University of Oxford in the UK. We now have a generation of students who, in general, have experienced a very problematic delivery of music education and display a narrow, genre specific listening experience. This has led to

a lack of broad cultural knowledge, a lack of broad musical understanding and a serious deficiency in technical skill. This in turn has led to the subsequent crisis for tertiary education in advanced skills acquisition. Let's be clear, these students are bright, ambitious, plugged and technically savvy and they know how to *access* information. The problem comes when they do not have the fundamental skills in their chosen field to take them where they wish to go. They come with bold ambitions but are simply illequipped to begin their studies; as aspirant musicians, they often cannot even read or write music!

This is a general challenge of skill acquisition of course and is not only evident in music education. In my observation, it is a problem almost every nation faces in one context or another. For the Film Industry, there is a parallel problem for aspirant Film Directors who when considering music and sound for their films instinctively draw on their own musical education and general experience of music – or lack of it – as the basis for their decisions.

Thirdly, there is a serious cultural issue we cannot avoid. Every nation on earth with its associated educational system - in almost every industry we might think - has to deal on some level with the pervasive influence of so called 'Developed Nation' values, products, systems of production, distribution, cultural and economic domination, not to mention politics. This is the modern world. Of course there is another more subtle reality, that of a secondary cultural domination, induced by the technical and media systems that dominate global culture and industry. This in the contemporary world appears inescapable; for artists, including film makers, the most fundamental question of all is how we contextualise the dominance of a global industry and its cultural, educational and systemic influence with our own national, educational and individual values. Within all of these challenges, we as established professionals and educators have to produce successful future professionals, whether it is in the music or the film industry. Of course, we have to understand and respond to the professional and cultural aspirations of individuals. We however also must consider the needs of the industry; and for that we have to consider the needs and function of the educational institutions that sustain the industry.

In short, our success will be measured in how we as professionals in any field respond to these challenges. The music industry and aligned educational processes must take responsibility for not facing up to a very serious and specific problem. We have failed to create a new type of music education that takes account of and embraces the exponential advances of an electronic and media driven world. We have failed to reconcile the past with current and future needs. Whether as educators or industry professionals, we are running the not adequately meeting the aspirations of young people who wish to enter higher training institutions but have had no access to, or interest in a thorough, traditional music education.

For this paper I wish to focus on another, more specific challenge which refers to my opening remark about the quality of modern film music. My concern about contemporary film music is not so much about the music itself, but about how music is *used* in many films by their Directors. It comes down to how Musicians and Directors communicate with each other *about music*. Miguel Almaguer (Mexico) identifies and addresses this eloquently in his sound design and music development curriculum for Film Schools which he calls *Sound Concepts*. He will address this in his presentation to this conference. In brief, Miguel Almaguer suggests that creative success in both industry and educational process are compromised by the lack of an effective common language of communication between composer and director. We might consider one of the greatest modern day Director-Composer partnerships, that of Stephen Spielberg and John Williams. Consider why that is such a successful and remarkable collaboration. It seems a *sine qua non* that to establish effective communication will promote a successful creative partnership, but why does this so often not happen? and how can we address this issue? Miguel will answer that; my paper today will describe

the collaborative initiative we are building here in South Africa between the music profession and the Mexican and South African film industries and their Film training schools. Our collaboration with the Johannesburg Philharmonic Orchestra and AFDA, 'A Short film and music scoring initiative for post graduate Film Directors and composers', will bring post-graduate film directors and composers together with professional musicians and the Orchestra's cadet training orchestra. For this project student Director and Composer will both study and research an iconic classical orchestral work and from this take one concept away, a 'hook', to build a new, unrelated film concept which will satisfy their final year Film Submission requirement. For this film the 'hook' they identify from the source classical work might be abstract or narrative, the process is deliberately conceptual. It will require composer *and* director to listen, analyse, research and grasp complex intellectual and audio material – which is what music always demands – and then to go away and conceptualise and execute a unique project together. Through the process they are guided by us and their regular Course Tutors to establish a language of communication to ensure each understands the other on every level, from conceptualisation to production.

PRESENTER	INSTITUTION	TOPIC
Doug Armstrong	AFDA Film school – Cape Town, South Africa	Towards developing a user interface for a software tool to facilitate the learning of composing for film

ABSTRACT:

Film composing is composing to a brief, a structure which is external to the music. Besides a complete understanding of all aspects of music required to realize a film score, the composer needs to be able to coordinate these elements in relation to the evolving narrative, performance and aesthetic expositions of the filmic medium.

Cope (Cope 1987, 1992), Pachet (Pachet 2002, 2003, 2004) and Keller and Morrison (Keller and Morrison, 2007) all present computerized systems that interact with a user with the purpose of stimulating musical creativity and learning.

In learning film composing, a student is faced with various states of completion of a film, from a draft of a script or a storyboard in preproduction to edited versions at various stages of completion during the post production phase, besides class projects with more limited foci. This researcher proposes a film/music sandboxing software system where musical material can be arranged rapidly on a timeline in relation to any or all of the above material, and where algorithmic composition processes can be applied to stimulate the users thinking about the relationship between music and film and/or narrative concepts, and the parallel evolution of these elements over the course of a work.

Pachet, in his Continuator software, has developed a user interface (UI) where traditional computer peripherals (mouse, keyboard, screen) are not in evidence, which minimizes distractions based on interaction with the computer rather than the software. This study proposes to develop a UI concept to create a similarly transparent user experience to facilitate student engagement with the abovementioned software concept and focus the experience on the learning of the discipline of composing for film.

PRESENTER	INSTITUTION	TOPIC
Dr Gerda Dullaart	AFDA Film school, CPT, South Africa	Learning filmmaking through error

BIOGRAPHY:

Dr Gerda Dullaart chairs the AFDA Academic Standards Council, and lectures on Narrative Studies and Research Methodology. She worked in various news media before joining AFDA in 2003. Her

PhD thesis focuses on curriculum objectives for skills and attitudes which are useful for BA graduates in media careers.

ABSTRACT:

This research explores how the film lecturer and film student should make sense of a reflective journal. The journals under investigation are like diaries. There is not regular feedback on the work, as for an online journal, and thus the personal and interpersonal dimensions are significant. These reflective journals are also not for assessment or for academic credits, but more about the student’s being and becoming. They could contribute to the supercomplex learning Barnett requires of higher education today (2000): In this age of supercomplexity education must integrate thinking (e.g. facts about cultures on honours level); being (e.g. themes like family, faith, love, and the body) ; and doing (making a documentary film).

Žižek (2006:10,13) helps the researcher to place reflective journals in the context of what cannot easily be assessed when he says there will always be perception errors (a parallax gap) when we reflect on reality. He adds that our work to do is to theorise the real while being aware of the parallax errors and blind spots when we reflect on it. I would like to add that our work is also to empower students to reflect on their realities, specifically on their creative careers, in spite of parallax errors. This study is specifically focused on reflective journals written by postgraduate students during an exchange programme with an outcome in cross-cultural documentary filmmaking.

Working with his semiotics for parallax errors, I selected and distilled from Žižek 3 tropes to analyse reflective journals from the exchange programme as case studies. To add theoretical focus on film students, this study also draws on psychoanalytic pedagogy on being aware to the own error during learning.

Conclusions are on the role of error in learning about filmmaking, and on the role of the lecturer in providing creative space for the student.

FOCUS AREA 2: NEW MEDIA AND TECHNOLOGY

PRESENTER	INSTITUTION	TOPIC
Attie Gerber	North West University, Potchefstroom, South Africa	Passing down technology – hegemony and its implications for teaching motion picture production

BIOGRAPHY:

Attie Gerber was born (1953), raised and went to school in Port Elizabeth in the Eastern Cape. He obtained his Ph.D. at Potchefstroom University in 1997.

He lectured at Rand Afrikaans University before entering a career at the SABC in 1982. He served as producer for *Verslag* (actuality show), co-founder of *50/50* (the longest running ecology magazine show), executive producer of *Pols* (actuality magazine show), first documentary producer at *Netwerk/Network* (news show), and manager and commissioning editor for Afrikaans magazine shows.

He left the SABC to lecture documentary and corporate video production at Potchefstroom University in 1987. He is currently a professor in these fields.

He received numerous television awards, e.g. four Artes nominations, Sanlam’s financial reporter of the year (1983), two Checkers consumer journalism awards, and a certificate of appreciation from Conservation International (Washington) in recognition of significant contributions toward biodiversity conversation in the Okavango Delta during the AquaRAP expedition in 2000.

Attie served as a judge for the *Artes Awards*, *ATKV-Veertjie Awards*, and several photographic competitions. He attended several workshops and master classes at the Wild Screen Film Festival in Bristol, England. He was recently appointed a Roscar-judge for the annual international Wild Talk Film Festival in Durban, South Africa.

He is the author and photographer of a coffee table book called *Baboons – Tales, Traits and Troubles*. He published five glossy calendars on the Vredefort Dome World Heritage Site, and his photos were used by the Natural History Magazine in New York, the International Primate Protection League in South Carolina and OR Tambo International Airport. In 2009 he authored a coffee table book on the Vredefort Dome in which more than 200 of his best photos were displayed.

His students won several awards, e.g. *M-Net Edit*, *Kwêla* TV-journalism competition, and a nomination for limited budget films at Roscar 2007. This nomination (*Voices of the Drylands*) were screened in Rome, Berlin, Madrid and Ljubjana, Slovenia. The documentary *The Barren Invader* was a nominee in the Sichuan Film Festival in China.

Attie is still an active filmmaker with numerous contributions for *50/50* and corporate clients. He is busy with three in depth documentaries which will be presented to international film festivals during 2012-2013.

ABSTRACT:

“Passing down technology” is a strategy employed by multi-national corporations to maximize profits of a product or technology range. The cost of research and development of new products is extremely high, and to ensure optimal returns, it is necessary to make new high-end technology exclusive and very expensive. Once the required returns have been achieved, the market base of the technology can be broadened to prosumers and eventually to consumers.

Hegemony is in the Gramscian sense a political and cultural strategy to accept your own subordination. It is by receiving limited quantities of political freedom or cultural accommodation (e.g. the tolerance of minorities) that the subordinate classes feel that their interests are being catered for. Therefore they submit to the ruling ideology.

In the video sphere the hegemonic classes are the Sony’s, Canon’s, Panasonic’s and JVC’s. Their primary interests in terms of research and development are the blue chip broadcasting channels and studios. These media institutions form a hegemonic class of its own. If they want to keep an independent producer out, all that they have to do is to raise the technology barrier, (e.g. by requiring a production to be shot on 4:4:4 equipment). They are, however, careful not to alienate the independent producer by accepting, in some cases, lower technological standards (e.g. compare the Discovery Channel’s silver and bronze standards).

Competition between manufacturers on the one hand, and between media on the other, have benefitted the independents and educators and have seriously challenged the hegemony of the broadcasters and motion picture moguls. By passing down technology, the quality of affordable equipment has been raised to such an extent that it is now possible to produce videos that exceed typical broadcast standards. This, together with new media channels, resulted in a remarkable power shift from almost untouchable broadcasters to independents, and it has opened new possibilities and markets for educators.

PRESENTER	INSTITUTION	TOPIC
Dr Damian Garside	North West University, Mafikeng, South Africa	As commonplace as a cyborg assassin from the future: film, television, postmodernity and the science fiction imagination

BIOGRAPHY:

Damian Garside is Associate Professor in the Department of Communication at NWU Mafikeng teaching journalism, semiotics and discourse analysis and a short course in creative writing . At the 2011 CARA Conference at AFDA Johannesburg he gave a paper on the films *Jerusalema* and *District 9*.

ABSTRACT:

This paper looks at the impact science fiction film has had on popular culture and on the art of film-making (not only in visual terms, but in terms of narration, editing etc and conceptually, in redefining our sense of the real, popularizing such ideas as possible worlds and alternate realities, dystopian corporations, digital avatars, the human interface with artificial intelligence, biological shock and genetic manipulation, and in the manipulation of its own generic codes producing fascinating hybrids such as the science fiction fantasy (including super-hero epics) and the science fiction horror film.

The paper looks at developments in contemporary science fiction in relation to popular culture, and to popular cultural conceptions of the world. Science Fiction films, including *Solaris*, *Splice*, *Source Code*, and *Terminator IV: Resurrection* will be shown to and discussed with a focus group composed of postgraduate students from the Department of Communication at NWU Mafikeng, as well as through setting up a blog and subject network on Facebook. The paper will then use this data to attempt to show how the ideas from the science fiction film feed into popular culture and to interpretations of our contemporary postmodern world.

PRESENTER	INSTITUTION	TOPIC
Mauritz Grundlingh	AFDA Film school – Cape Town, South Africa	An evaluation of Production training in developing mobile content across exponentially diverse media platforms

BIOGRAPHY:

B.A degree Dramatic Arts, Teacher’s diploma, University of Stellenbosch, Hon Motion Picture Medium – AFDA

Mr. Grundlingh holds a B.A degree in Dramatic Arts and a Teacher's diploma from the University of Stellenbosch. Further studies saw him complete a B.A. degree and Honours at the AFDA Cape Town Campus in 2007, producing best 24min films 'Uhambo' and 'AMPT'. Thereafter he gained experience in commercial, stills and independent film production management. He has returned to pursue his passion in teaching emerging filmmakers to reach their full potential.

ABSTRACT:

Content and methodologies of film and media studies curricula in Africa.

Proposed topic for presentation

‘An evaluation of Production training in developing mobile content across exponentially diverse media platforms’

Questions to be covered in evaluation:

1.How to maintain the filmmaking discipline in the face of wholesale democratization of content production.How film production training at a tertiary education institution can be shaped to maintain various filmmaking disciplines within the digital realm.

2.Comparing the old technology hierarchy and gatekeepers of the film industry with the new egalitarian era of instant content production across logistically simpler and free-flowing platforms.

3.Analyzing the value of discipline in the production process, regardless of technological

simplification.

4. Defining mobile content platforms in the African context.

5. Access vs. purchase.

Comparing increased accessibility to mobile platforms with the purchasing of the film product. Low cost connectivity gave rise to unlimited content and 'free' distribution, and how film production training should be tailored to ensure commodification of intellectual property.

Conclusion: Proof of the relevant evaluation of film production training as an ongoing study in a dynamic and ever changing field of Film Production study.

FOCUS AREA 3: CONSIDERING CONTEMPORARY DOCUMENTARY FILM

PRESENTER	INSTITUTION	TOPIC
Lars Lundsten	University of Helsinki & Arcada University of Applied Sciences, Helsinki, Finland	Learning to Tell the Difference – Cultural Sustainability in Documentary Film Education

ABSTRACT:

In this paper, my aim is to describe the epistemic and pedagogical aims and findings of the joint documentary film training initiative called the 'Ecological Broadcasting Programme' (EBP). This programme has been running full-scale since 2006 and comprises by now six institutions from three countries on two continents. Today, the EBP involves the film schools AFDA, UJ and Wits from South Africa, NAFTI from Ghana as well as Arcada and University of Helsinki from Finland.

Why was the programme called 'Ecological Broadcasting'? Both terms are semantically and rhetorically challenging. By 'ecological', we do not refer to biological diversity or biological sustainability. Instead, we envisage a media system that draws its meaning from a culturally diverse set of visual expression. Such a system is "ecological" in the sense that it presupposes multiple cultural heritages rather than claims some form of uniform and global frame of understanding.

By 'broadcasting' we mean audiovisual media production made for collective audiences (mass audience), i.e. distribution platforms such television, cinema and more recent technologies. Here we do not refer to broadcasters as institutions. However, we acknowledge that a fare amount of audiovisual content put on display today, are mass media products.

From the very outset of the 'Ecological Broadcasting' cooperation, there was a common understanding of the profound value of culturally sustainable and socio-economically viable media production, particularly documentary film making, on a global media market that is predominately governed by transnational corporations and Anglo-American aesthetics. Finnish, Ghanaian and South African media producers and media educators struggle to launch products and expressive modes that actually serve the cultural, social and political needs of their respective local communities. The so called 'gaze' of the Western producer tends to infiltrate production processes even if the production teams consist of local people

PRESENTER	INSTITUTION	TOPIC
Dr Liani Maasdorp	University of Cape Town, Cape Town	Looking in, looking out: the self-reflexive mode of representation in a selection of contemporary South African documentary films

BIOGRAPHY:

Liani Maasdorpe obtained her PhD and Masters degrees in media studies from the University of Stellenbosch. She teaches Screen Production and Film and Television Studies at the Centre for Film and Media Studies at UCT.

Since she started working in the television industry in 1997, she has worked as editor, television director, film school lecturer, Apple Final Cut Pro trainer and consultant. She is the vice-chair or SAGE, the South African Guild of Editors.

Liani has written for publications including South African Theatre Journal, Film Philosophy Journal, World Cinema Directory, National Geographic Traveler and De Kat magazine.

ABSTRACT:

The conventions of mainstream modes of filmmaking have been established through years of filmmaking practice and have become so widely used that they have become virtually invisible to audiences. This approach entails maintaining spacial, temporal and action continuity and avoiding breaking of the fourth wall. This is achieved through a combination of filming and editing practices known as the continuity system. The breaking of these conventions leads to self-reflexivity. Self-reflexivity entails the inclusion of cues within the film that foreground the construction of the film. The presence of the filmmaker is therefore acknowledged, and consequently also her subjectivity. The resultant awareness that what is being watched is a film, distances the audience emotionally and encourages intellectual engagement with the film. Though diverse in type and subject matter, the recent documentary films *Afrikaaps*, *Imam and I*, *Porselynnkas* and *Sea Point Days* have all been encoded using the self-reflexive mode of representation. A structural analysis of these films reveals that the self-reflexive devices used to construct them acknowledge the presence of the filmmaker while signifying denotative and connotative meaning. Self-reflexive devices found in these films include inclusion of the director in the film, conspicuous cinematography and editing devices and structuring strategies.

FOCUS AREA 4: PERSPECTIVES ON LITERARY PROSE AND FILM

PRESENTER	INSTITUTION	TOPIC
Damian Garside	North West University, Mafikeng, South Africa	Adapting the Postmodern: <i>Disgrace</i> (Anna Maria Monticelli 2008) and <i>Tristram Shandy: A Cock and Bull Story</i> (Michael Winterbottom, 2005)

BIOGRAPHY:

Damian Garside is Associate Professor in the Department of Communication at NWU Mafikeng teaching journalism, semiotics and discourse analysis and a short course in creative writing. At the 2011 CARA Conference at AFDA Johannesburg he gave a paper on the films *Jerusalema* and *District 9*.

ABSTRACT:

The paper deals with the film adaptations of JM Coetzee's novel *Disgrace* and of Laurence Sterne's 'unfilmable' proto-postmodern eighteenth-century novel *Tristram Shandy*.

Looking closely at how these two texts were adapted as film, the paper raises issues germane to screenwriting and to cinematic narrative alike, examining how forms and tropes are translated from

one artistic medium to the other (how the one medium tends to `interpret' and `recreate; the other) . Narrative voice, point of view, textuality, dialogue, dramatic conflict and symbol and metaphor are specific areas of focal interest.

More generally, the paper ask questions regarding the relationship between the critical theories and modes of analysis of literature and film, and asks questions regarding the way in which film adaptations should be evaluated, or whether film adaptations should not be judged comparatively, but on their own merits. Lastly, the paper explores the new intertextual spaces created by adaptations and suggests that faithfulness is ultimately not a useful concept when it comes to thinking about the innovative possibilities of the film medium: that adaptation is best thought of a form of re-creation (allowing the possibility of radical interpretative licence).

PRESENTER	INSTITUTION	TOPIC
Dr Anthea van Jaarsveld	University of the Free State, Bloemfontein, South Africa	Shifting disciplinary boundaries – Film study as an under exploited field in the literary system. The Afrikaans film, a case study.

BIOGRAPHY:

Dr Anthea van Jaarsveld has been a lecturer in the department of Afrikaans and Dutch, German and French, at the University of the Free State since 1995. She lectures in literature and publishes on the Afrikaans and Dutch Drama and Film genres. Her fields of study include the teaching of under- and post-grad students in Afrikaans and Dutch, Philosophy. Drama and Theatre art as well as Film study.

ABSTRACT:

When scrutinizing Afrikaans literary histories it is apparent that no discussions touch on a systematic analysis of the filming of various important novels such as *Somer* by CM van den Heever, *Bart Nel* and *Laat Vrugte*, by Van Melle, despite the fact that the important farm novel genre is emphasized in every literary history of Afrikaans literature. Literary adaptations have always played a seminal role in the history of the film industry in South Africa and therefore the study of adaptations of novels into films could lead to vibrant inter disciplinary study and research. This paper therefore investigates the exclusion of film adaptation of novels from the literary system and also suggests a new approach to film adaptations within the literary system.

Currently there is renewed worldwide focus on film studies and an accompanying cognitive shift in the study of literature. These changes have lead to rethinking the relationship between narrative theory and cognitive sciences. Based on this, language and narrative can now become sign systems within larger code modes. The ambivalent nature of film as a multi-layered negotiation of inter texts finds its place in this system. This point of view becomes the point of departure for the formation of aesthetics based on the dialectic exchange between literature and film, within which the film genre can finally be studied as a unique and concrete field within the broader literary system. For the purpose of this paper the most important cinematographic elements of some filmed Afrikaans farm novels are looked at in an attempt to show how filming techniques used in the filming thereof can either undermine or emphasize the traditional reception of these films and thereby demonstrate how inter disciplinary studies can only but enhance the interpretative dimensions of the film but also that of the literary work. (Considering that this is a international conference, the filmic version of *Disgrace* as a typical South African farm novel, will be used as visual illustration).

PRESENTER	INSTITUTION	TOPIC
Solomon Dartey	University of Ghana, Accra, Ghana	Film Adaptation: an Alternative to the growth of African Cinema

BIOGRAPHY:

Solomon Yaw Dartey is currently a second year graduate MFA directing student of the Department of Theatre Arts, University of Ghana, Legon. I attended Koforidua Sec. Tech., and proceeded to the University of Ghana for my Bachelor of Fine Arts degree program where I specialised in Radio, T. V. , Film & Video Production (RTV). I have directed stage and screen productions. My last directing project was a stage production of Athol Fugard’s Valley Song. I am currently researching on screen adaptation of Ghanaian stage plays, and my project is the screen adaptation of Mohammed ben Abdallah’s Land of a Million Magicians

ABSTRACT:

The paper will seek to explore the benefits of film adaptation and how relevant it is to the development of the African cinema.

Adaptation is a growing field that has chalked a lot of successes and at the same time has open avenues for criticism and discourse. Film adaptation is a medium being used extensively in Europe and America. Most animations and recent films are based on adaptations, mention could be made of *Harry Potter*, *Cinderella*, *Alice in Wonderland*, *Prince of Egypt*, *Lord of the Rings*, *The Godfather*, and quite recent is *The Help*.

Great African film makers like Ousmane Sembene, Tsitsi Dangaremba and Assia Djebar set the pace for African Cinema with their adaptation of Novels into film, Joe De Graft also paid his quota with the Adaptation of Shakespeare’s *Hamlet* into *Hamile* (1965). Little could be said of African film adaptation in recent times. The paper would explore how some African adapted films and its benefits. The paper would also look at the adaptation of Mohammed ben-Abdallah’s *Land of A Million Magicians* into film, a work in progress for my MFA directing thesis, to bring out the challenges in adapting a stage play to screen.

The paper would argue that screen adaptation of African history is one of the best ways in saying the African stories from our own perspective.

FOCUS AREA 5: FILM AND LOCAL ECONOMIC DEVELOPMENT

PRESENTER	INSTITUTION	TOPIC
Nyasha Mboti and Dr. Keyan Tomaselli	University of Kwa-Zulu Natal, Durban, South Africa	Film Cities and Competitive Advantage in South Africa: Film Services, Network and Value Chain Approaches.” Towards a national collaborative research project The ‘Durban as a Film City’ Project: Mapping Durban’s Film Services Industries

BIOGRAPHY: Keyan Tomaselli

“A square peg in a round hole”, is the way senior Professor Keyan Tomaselli describes himself. Director of the world-renowned Centre for Communication Media and Society, Tomaselli has blazed a global research trail in cultural and media studies, with special emphasis on the indigenization of these fields in Africa.

Equally at home in the studying the political economy of media, as he is in developing

autoethnographic research practices when working with remote indigenous communities, his work has developmental impact. From working with local and international anti-apartheid organisations in the 1980s, to cultural and media policy work in the 1990s, and thereafter, research on development communication, cultural tourism and public health communication, the work done by Tomaselli and his students reaps tangible benefits for their participating communities and organisations. His self-acknowledged ill fit within conventional academia, Tomaselli concludes, opens up new vistas, perspectives and explanations hidden by settled paradigms. Hence his recent work for the Academy of Science for South Africa Consensus Panel on the future of the humanities.

Tomaselli is editor of *Critical Arts: South-North Cultural and Media Studies*, which will have increased its global share and publication frequency from two issues annually in 2005 to six in 2013. He is founder and co-editor of *Journal of African Cinemas*, going into its fifth year, which has provided systematic exposure for African scholarship, much of it in translation. He is a Fellow of UKZN, as a Fellow of the International Communicology Institute, and in his many invited Keynote addresses at conferences organised by the Association for Cultural Studies, Film and History and other organisations across the world. Added to this is his editorial board membership of many key disciplinary journals and book series.

His recent books include *Encountering Modernity: 20th Century South African Cinemas* (2006) and *Writing in the San/d: Autoethnography amongst indigenous South Africans* (2007), while his co-edited anthologies include *Cultural Icons* (2009), *Development and Public Health Communication* (2011), *Political Economy of Media Transformation in South Africa* (2011) and *African Cultural Studies and Difference* (2011)

Tomaselli was a co-writer of the *White Paper on Film* (1996), served on the AFDA MFA Advisory Committee, and has consulted for UNESCO, UNDP, M-Net, and other media and cultural organisations

ABSTRACT:

This national collaborative research project will propose a method and modus operandi of engagement to establish a project that accomplishes the following tasks, to:

- 1) develop a theoretical approach to analyse competitive advantage
- 2) apply a film services approach within cities that:
 - measures a city's film friendliness
 - identifies and tests the strength of value chain relations and how these are served by film commissions and city film offices
 - studies the interaction of film production networks within film cities
- 3) chart the size, shape and characteristics of local film industries
- 4) conduct action research in promoting community-based developmental mini-cinema complexes that will
 - enable job creation and create safe leisure spaces in urban settlements lacking entertainment/educational and community policing services and
 - the likely return of these complexes to the film sector (including production).

Durban's film industry is made up of a series of interlinked and often measurable 'film services'. Film services are processes without which a film industry would not function or grow. A cohesive network of such film services is what defines a city such as Durban as a 'film city'. 'Durban as a Film City' is a 4 to 5 year primary research project being carried out by the Center for Communication and Media in Society (CCMS) at the University of Kwa-Zulu

Natal in conjunction with the Durban Film Office. The purpose of the project is to *map* the film services that are at the heart of the city’s film industry. Mapping is a research activity by which we identify, or follow the footprints of, core features in the value stream or value chain of the film industry. The major objective of the mapping initiative is to establish Durban’s ‘film friendliness’, or a city’s favourable disposition towards film production. Such an exercise enables forecasting of developments in the audiovisual industry, based on an analysis of trends and drivers of change and competitiveness. In this case, film services are assumed to be the main drivers of change and competitiveness in the Durban film industry. This paper presents the findings of the first year of the ‘film cities’ research. It uses the film services framework, an approach to studying film industries that delves deep into the guts of processes involved in developing film projects from input to output. Film services approaches are concerned with the skills, infrastructures, and networks that underwrite the capacity of a film industry in a region or locality to create and innovate. Researchers worry not so much ‘about film projects as about the skills, infrastructure, and network-base-supplying transient projects.’ In other words, the film services approach stresses, above everything, the importance of various film services providers.

PRESENTER	INSTITUTION	TOPIC
Shmerah Passchier	AFDA Film school – Johannesburg , South Africa	How to make a feature film by making sense of Nollywood modes of production and consumption in South Africa

BIOGRAPHY:
 Shmerah is a digital filmmaker who has worked all over the African continent including Nigeria, Cameroon, Tanzania, Zanzibar, Kenya, Botswana, Angola, Mozambique, Uganda and Zambia directing, writing, producing, shooting and editing documentaries and television shows. She holds an MFA from AFDA and is completing an MA in Anthropology by course work towards a PhD at Wits focusing on Nollywood. Her Nollywood style feature film, *Mystery of The Stolen Voice* is currently on Mzansi Magic. Shmerah lectures writing for television at AFDA Johannesburg.

ABSTRACT:
 For aspirant feature filmmakers in South Africa, raising R2 – R4 million to shoot a celluloid silver screen 90 minute film is a daunting task that leaves most in a creative dead end of broken dreams. The question of how to shoot one’s first feature film is answered simply by looking north to the Nollywood model of Nigeria.
 The economically empowering effect of the Nollywood example of filmmaking was investigated in a case study where the Nigerian production model was mimetically observed and re-enacted on South African soil. By using fiscally strict parameters of the Nollywood production line mode of filmmaking, the feature film, *Mystery of The Stolen Voice* was shot in five days, on five locations for R50 000. To achieve this overwhelming task the Danish Dogme1995 ‘Vow of Chastity’ was appropriated and reinterpreted substantially to create a new methodology for low budget filmmaking. Research reveals Nollywood’s popular culture narrative recipe requires a strong dose of ‘Juju’ (witchcraft) to form the magic storyline ingredient. This was replicated by culling and cobbling together similar front page stories from the Daily Sun read by 3 million South Africans every day.
 The research puts the spotlight on the impact of Nollywood in realising a democratisation of means by embracing the videofilm tools of the digital revolution. This contribution is problematized by the opposing mode of film production which seeks to propagate celluloid and silver screen cinematic consumption. Embassy film culture acolytes continue to push a Marxists Third Cinema agenda and condemn Nollywood as the ‘Aids of the Film Industry’. Nollywood is unashamedly capitalist and

despite the average Nigerian citizen living on \$2 a day these filmmakers have created the second largest export next to oil with no government assistance at all. Regardless of the economic upliftment created by Nollywood in producing more jobs than any other sector of industry in Nigeria, Embassy filmmakers continue to produce 'art film' fare consumed at small embassy gatherings for an elitist few at great cost. Furthermore, Embassy films are funded by Francophone organs which dictate that filmmakers repeat aesthetic reflections of Africa's former colonialist masters. Nollywood by contrast is cinema from the street and characterised by democracy from patterns of production to consumption. Embassy films are shot on archaic celluloid requiring large film crews and old school, heavy weight equipment which make these films cumbersome to execute from financing to execution. Nollywood is nimble and lightweight employing a 'freewheeling' approach allowed by digital technology. The research celebrates Nollywood on her 20th birthday in the construction of a framework for sustainable filmmaking in a new pan-African context for filmmakers in South Africa and indeed across Africa. The research question was answered in the successful production of the low budget feature film titled *Mystery of the Stolen Voice* which is now being broadcast on Mzansi Magic, channel 107 on DStv.

