

CARA

CILECT AFRICA REGIONAL ASSOCIATION

A conference hosted by AFDA
15, 16 & 17 September 2014



Translating and integrating the Expertise of Industry Professionals into Teaching
and Learning for African Schools in Film, Television and Performance

PROGRAMME:

Monday, 15 September 2014

All day Delegates arrival day
17:30 Registration Desk opens
18:30 Screening: **Elelwani**
2012 – Shadow Meadows - Productions/Blackboard Trust. Followed by Q&A with Director moderated by **Dr. Nyasha Mbofi – University of Johannesburg**

Tuesday, 16 September 2014

08:00 – 08:50 *Refreshments*
Registration Desk

09:00 – 09:30 **Garth Holmes – Chairman of CARA & Chairman of AFDA**
Opening Address and Introduction

09:30 – 10:15 **TEACHING EXPERTISE** - Discussion chaired by **Prof. Malcolm Purkey – AFDA**
Dr. Gerda Dullaart – AFDA
Expertise and Film Education
Bastian Höhn – AFDA
I might not get it – but I will! From Novice to Expert through life-long learning

10:15 – 11:45 Q&A / Panel Discussion: Teaching Expertise -
Discussion chaired by **Prof. Malcolm Purkey – AFDA**

11:45 – 11:30 *Refreshments*

11:30 – 12:40 **TEACHING EXPERTISE** - Discussion chaired by **Prof. Malcolm Purkey – AFDA**
Rudi Steyn – AFDA
Student-Mentor training through practical collaboration on productions
Dr. Liani Maasdorp – University of Cape Town
Opening the gate: Designing and implementing outreach video training that creates opportunities for creative collaboration and meaningful interaction between UCT and participants outside its existing community.
Subeshini Moodley – University of Kwazulu-Natal
Social Context, Self-Reflexivity and Collaboration: Using Participatory Video as a Tool for Teaching and Research
Michael Ivy - AFDA
Pimping my Concept: A Dynamic holotropic approach to conceptualisation and characterisation

12:40 – 13:15 Q&A / Panel Discussion: Discussion chaired by **Prof. Malcolm Purkey – AFDA**

13:15 – 14:15 *LUNCH*

14:15 – 15:15 **DIGITAL DIVIDE IN EDUCATION** - Discussion chaired by **François Smit – AFDA**
Wikus Du Toit - AFDA
Digital Native - Musical Immigrant
Overcoming the Obstacles of Teaching an advanced level of Film Scoring to musically inexperienced student
Janet van Eeden – AFDA
Motherboards, microchips, fractals and things: Finding a motif which dictates structure.
Steve Drake – AFDA
How I learned to stop worrying about the ever changing media landscape and love Punk Rock

15:15 – 15:45 Q&A / Panel Discussion: Discussion chaired by **François Smit – AFDA**

15:45 – 16:30 *Refreshments*



- 16:30 – 17:30 **BEYOND SEMIOTICS** - Discussion moderated by **Anton Basson – AFDA**
Lars Lundsten – Arcada UAS / University of Helsinki
 Cultural Determination of Visual Metaphor in Documentary Film
Dr. Nyasha Mbofi – University of Johannesburg
 Symbolism and Metaphor in Ntshavheni WaLuruli's *Elelwani*
Prof. Keyan Tomaselli - University of Kwazulu-Natal
 Applying langue (structure) and parole (accent) to film studies in a
 post-disciplinary media world
- 17:30 – 18:00 Q & A/Discussion moderated by **Anton Basson – AFDA**

Wednesday, 17 September 2014

- 10:00 – 11:00 **FINDING THE CORRECT TONE** - Discussion chaired by **Gina Bonmariage – AFDA**
Luscious Nkantu Dosi - AFDA
 South African Expertise taken Abroad
Camille Darné – University of Cape Town
 Getting It Seen: How Recent Film Graduates Are Distributing Their Films
 Through Digital Platforms And Film Festivals
Shmerah Passchier – AFDA/University of the Witwatersrand, WITS
 Lessons from new Nollywood: A Theory from the Global South
- 10:40 – 11:15 Q&A / Panel Discussion: Discussion chaired by **Gina Bonmariage – AFDA**
- 11:15 – 11:45 *Refreshments*
- 11:45 – 12:15 **Gaston Kaboré**
 Keynote - Film Education in Africa
- 12:15 – 13:30 *LUNCH*
- 13:30 – 15:00 **FSP/CFI Panel** - Discussion chaired by **Gina Bonmariage – AFDA**
 In-Depth Discussion: Film Education in Africa
 Discussion chaired by **Gina Bonmariage – AFDA**
- 15:00 – 15:30 **Bata Passchier – AFDA**
 Wrap-up & Closing remarks
- 16:00 - 17:00 **CARA Meeting**



ABSTRACTS / BIOGRAPHIES

Expertise and Film Education

Dr. Gerda Dullaart – AFDA

PH.D LITERARY THEORY (PU FOR CHE)

Gerda wrote her doctoral dissertation on the transformation of narrative training at post-apartheid South African universities. She was awarded her doctorate in September 2002. She also holds an honours degree Cum Laude in Literary Theory, and has done 16 years of craft writing in all its professional forms.

I might not get it – but I will!

From Novice to Expert through life-long learning

Bastian Höhn – AFDA

MA in Philosophy from the Universities of Hamburg and Barcelona, Lecturer for TV Writing at AFDA.

Abstract:

According to the Webster Dictionary, an expert is “one person who is very skillful and well-informed in some special field” (Webster: 168). Hence by this definition, expertise would refer to the skills and knowledge that distinguishes experts from novices. This definition could also imply an end-state of knowledge accumulation, in other words, a point at which all the knowledge required in a particular field has been acquired by an individual who can then call him/herself an expert. However, a closer examination of various disciplines reveals that people with expertise have and, perhaps more importantly, maintain a certain level of knowledge and apply that when performing their tasks. Maintaining knowledge is crucial, and points to the fact that one main characteristic of expertise is the willingness to constantly hone one's respective craft, keeping up to date and continuously learning within a particular field. The term continuous learning or life-long learning acknowledges that learning is not confined to school or university but takes place throughout life. Life-long learning is independent of place and time and cru-

cial to becoming an expert. Some of the main characteristics of life-long learning are problem-solving skills, analytical capacities and a concept to comprehensively review various systems. An African School for Film and Television that strives to develop such expertise through its teaching should therefore promote a curriculum that includes space for life-long learning as expertise.

This paper will discuss what it means to be an expert and how a film school such as AFDA can nurture expertise.

I will illustrate what AFDA does in order to equip students with the tools to gain expert knowledge that enables them to identify and resolve any problem or task – be it anticipated or unforeseen – with a particular focus on its learning model, which is team-based, problem-based and innovation-centred.

Student-Mentor training through practical collaboration on productions

Rudi Steyn - AFDA

MFA from AFDA, member of a new generation of South African filmmakers who strive to tell original, authentic and entertaining local stories that will resonate with both our own audiences as well as international viewers.

Abstract:

Genesis of the Residency & Short Film Project.

The Artist in Residency Programme is an initiative by AFDA during which a selected upcoming or established professional artist – including current members of the AFDA learning staff - will spend time on the campus creating a new work in the mediums of film, television, music, or stage. The resident will be supported by the institution through the provision of resources and selected students and staff will work as crew members on the production. The process will serve as a practical learning opportunity for students while allowing the resident to pursue a creative project of his/her choice. The resident will also engage with students through lectures and workshops while doing research. The residency will conclude with a public screening/performance of the completed work.

Opening the gate: Designing and implementing outreach video training that



creates opportunities for creative collaboration and meaningful interaction between UCT and participants outside its existing community.

Dr. Liani Maasdorp – University of Cape Town

Liani Maasdorp obtained her doctorate in film studies from the University of Stellenbosch. She conducted research on aspects of documentary editing and has a passion for non-fiction filmmaking.

Since she started working in the television industry in 1997, she has worked as editor, television director, film school lecturer and Apple Final Cut Pro trainer. As a consultant, she has advised documentary filmmakers on all aspects of production: from selecting a concept through production and post-production to final delivery. She is the vice-chair or SAGE, the South African Guild of Editors. Liani has written for publications including Film Philosophy Journal, World Cinema Directory, National Geographic Traveler and De Kat magazine.

Social Context, Self-Reflexivity and Collaboration: Using Participatory Video as a Tool for Teaching and Research

Subeshini Moodley – University of Kwazulu-Natal

Subeshini began lecturing in 2003 in the department of Culture, Communication & Media Studies at the University of KwaZulu-Natal (Dbn). She joined Media & Cultural Studies on the Pietermaritzburg campus in 2006 where she currently teaches in the areas of film theory, cultural studies, scriptwriting, media planning and critical methodology. Subeshini obtained her MA (cum laude) in 2004 and is currently registered for a PhD. Her research interests lie in postcolonial theory, gender, religion, diaspora and film.

Pimping my Concept: A Dynamic holotropic approach to conceptualisation and characterisation

Michael Ivy - AFDA

BA Honours AFDA & NAT DIP Fashion Design & Technology

Mr. Ivy is a designer, make-up artist and stylist for numerous international magazines and

for several leading international brands, including Levi Strauss, Absolut Vodka, Magnum, Spiced Gold, Nashua and Moët & Chandon. Mr. Ivy trains students in personal styling, costume design, illustration, technical pattern-making, fashion, make-up, special effects make-up and garment manufacturing.

Digital Native - Musical Immigrant Overcoming the Obstacles of Teaching an advanced level of Film Scoring to musically inexperienced students.

Wikus Du Toit - AFDA

M Tech Drama - Pretoria Technikon
PGCE (Tertiary Education) - UNISA
Mr. Du Toit is a multi-talented performer, writer and composer who has made his mark on the South African cultural and arts landscape. Winner of two VITA Awards, a De Kat Award (KKNK) and an ATKV Crescendo Award, he studied at Austria's University of Graz, the Pretoria Technikon and New York University. He has performed in over 50 stage productions, TV series and full-length features.

Abstract:

A digital native is a person who was born during or after the general introduction of digital technologies and through interacting with digital technology from an early age, has a greater understanding of its concepts and workings (Bennet et al, 2008). Alternatively, this term can describe people born during or after the 2000s, as the Digital Age or Information Age began at that time; but in most cases, the term focuses on people who grew up with the technology that became prevalent in the latter part of the 20th century and continues to evolve today.

Other discourses identified a digital native as a person who understands the value of digital technology and uses this to seek out opportunities for implementing it with a view to make an impact. (DeGraff, 2014)

But for the use in this paper I would like to refer to its use with regards to education and specifically in relation to adult learners, their interaction with technology and how they learn because of this. Prensky (2001) posits the opposite of digital native to be a digital immigrant, an individual who was born be-



fore the existence of digital technology and adopted it to some extent later in life.

Motherboards, microchips, fractals and things: Finding a motif which dictates structure.

Janet van Eeden – AFDA

Masters of Arts (Cum Laude) UKZN, 2006.
I have been at AFDA Durban since its inception in January 2013. I believe in inspiring the students with passion for their craft. I do this in my own life by working on my own projects in the same way. One of these has made it from a lowly crowd-funding campaign to being selected for Cannes' Short Film Corner Metrage. This proves to me that if you love what you do and fill your work with passion, there are no limits to the results.

How I learned to stop worrying about the ever changing media landscape and love Punk Rock

Steve Drake - AFDA

MBA from the University of Cape Town Graduate School of Business and London Business School (2007)

Cultural Determination of Visual Metaphor in Documentary Film

Lars Lundsten – Arcada UAS / University of Helsinki

Principal Lecturer, PhD
Department of Culture and Communication
Field of expertise: Journalism, medialization, visual storytelling, realistic phenomenology
Research areas: Intercultural communication, the media landscape in the Nordic countries, narrative epistemology and communication, ontology of social objects.

Symbolism and Metaphor in Ntshavheni WaLuruli's Elelwani

Dr. Nyasha Mboti – University of Johannesburg

Dr. Nyasha Mboti is a Senior Lecturer in the Department of Communication Studies. He is a doctoral graduate from the University of

Zimbabwe (2010). His PhD thesis researched the "gaze" of Hollywood films about Africa in Hotel Rwanda, Blood Diamond and The Last King of Scotland. Dr. Mboti's research interests are in the field of communication cultures. He has published widely in peer-reviewed journals such as African Identities, Critical Arts, Journal of Literary Studies, Communication, Current Writing, Journal of African Cinemas, Media, Culture and Society and European Journal of Cultural Studies, among others.

Applying langue (structure) and parole (accent) to film studies in a post-disciplinary media world

Prof. Keyan Tomaselli - University of Kwazulu-Natal

Established the Centre for Communication, Media and Society (CCMS) in 1985 at the (then) University of Natal.
Currently the Research Leader in Culture, Health and Communication in the School of Applied Human Sciences at UKZN.
Served on various panels for the Academy of Science in South Africa, the National Research Foundation and on other local and international organisations.

South African Expertise taken Abroad

Luscious Nkantú Dosi - AFDA

Luscious was listed in the top 5 of South Africa's Next Top Filmmaker Competition. He stands as one of AFDA's amazing lecturers within the Lighting and Technical side of Television Production. Multi-talented and always ready for a fun challenge; his skills range from actor, to writer, director and producer!

Getting It Seen: How Recent Film Graduates Are Distributing Their Films Through Digital Platforms And Film Festivals

Camille Darné - University of Cape Town

BA Honours in Film and Television Studies Specialisation
BA Film and Media Production specialising in Screenwriting (Distinction)



Abstract:

Inspired by the Nollywood distribution model this research was aimed at exploring the film distribution models available to the next-generation of filmmakers in South Africa to see if any interesting new distribution/ business models have been created in an attempt to both satisfy one's love for film and the desire to make a living.

My initial study aimed to look specifically at South Africa's young film graduates; a generation who, 20 years post-apartheid, is having to navigate new methods of distribution and thus new possible business models. This research paper looked to investigate how South African film graduates are choosing to distributing their own work and looked specifically at recent graduates from AFDA (South African School of Motion Picture Medium and Live Performance) and UCT (University of Cape Town).

Lessons from new Nollywood: A Theory from the Global South**Shmerah Passchier – AFDA/University of the Witwatersrand, WITS**

Lecturer in Film Theory & Analysis, Nollywood & Nigerian Cinema, Writing for Television: Reality TV & Telenovela, Digital Cinematography, Post-Production for Television, Production Design, Ethnography in Film & Television Research. Writing, Producing, Directing, Shooting & Editing Music Television Shows, Feature Films, Reality TV and Documentaries for MTV BASE, DStv, M-Net, Kyk-Net, Mzansi Magic, SABC 1, 2 & 3.

Abstract:

New Nollywood is eclipsing old Nollywood as first wave films are supplanted by second wave films characterized by improved narrative complexity and aesthetic nuance reflected in advanced overall production values. Nollywood is showing signs of far reaching impact as the films mature significantly after two decades of production. The explosion of Nollywood films consumed across Africa and exported to the diaspora as packaged popular culture from Anglophone Africa has accelerated a major turning point in the history of Nollywood as this mode of filmmaking is now considered a transnational practice. Nollywood films are mimetically reproduced in the pan-African

context as well as globally. This explosion of popular cinema has been facilitated by digital innovation. As filmmaking technology evolves to be more cost-effective and user-friendly, it erases the barrier to entry for new filmmakers. Likewise, as the digital revolution transmogrifies filmmaking, 'Global North' cinema cultures of celluloid and the silver screen are in decline (Economist 2013). But even as the old film model is atrophying, democratization of filmmaking technology means that anyone with imagination, aptitude and meagre resources can now make a feature film. No one understands this better than Nigerians who release up to 50 new films each week, more than Bollywood (15 films/week) and Hollywood (10 films/week) (Economist 2006, UNESCO 2009). Nollywood filmmakers have harnessed the tools of the digital revolution to redefine the terms of popular culture production, consumption and distribution. Nollywood films are not only inexpensive to make but also offer good returns on a minimal investment – lessons of enormous significance for filmmakers elsewhere in the 'Global South', especially in an era where media convergence and global competition implies a trend towards consumers expecting online entertainment to be 'Free' (Anderson 2009: 137).

Gaston Kaboré

Kaboré was born in 1951 in Bobo-Dioulasso in Upper Volta.

He studied history at the Sorbonne in Paris, France, receiving his license and Maîtrise (Master's) degrees. While researching the history of racial prejudice against Africa by its colonisers for his Maîtrise, Kaboré was drawn to contemporary documentary films which, he felt, continued to propagate such stereotypes. To better understand the "language of cinema", he decided to go to ESEC film school. Originally intending to use film as a medium for disseminating historical knowledge, he gradually grew passionate about film for its own sake. He received his degree in Film Production in 1976. He returned to his native country to be director of the Centre National du Cinéma. His film *Wend Kuuni* was only the second feature film produced in Burkina Faso. His work for the screen, focusing on his country's rural heritage, has received numerous international awards, including a



French César award.

In 1997 he won the first prize at the 15th Panafrican Film and Television Festival of Ouagadougou (FESPACO) with the film Buud Yam.

From 1985 to 1997 he was the Secretary-General of Pan-African Federation of Filmmakers. Since 2005 he has had a training school, Imagine, in Ouagadougou which trains professionals in the television and cinema industries.

