A Re Bueng Seminars

Emergent modalities in producing and experiencing the creative industries in the time of COVID-19

17 September 2021
09:00 - 14:00

NATIONAL INSTITUTE
FOR THE HUMANITIES
AND SOCIAL SCIENCES

Tshwane University
of Technology
We empower people

Faculty of
Arts & Design

WELCOME & OPENING		(30 mins)
Session chair: **Pfunzo Sidogi**		
Welcome address	**Prof Nalini Moodley** *Dean: Faculty of Arts & Design Tshwane University of Technology*	5
Keynote address: Visibility of Innovative Leadership in Our Sector as We Navigate the New Territory	**James Ngcobo** *Artistic Director: Market Theatre*	20
Q&A for opening speaker		5

09:00 - 09:30

Session 1		(55 mins)
A Glimpse of Response of The South African Performing Arts Industry to the COVID-19 Pandemic	**Sakhiseni Joseph Yende** *University of Cape Town*	10
The Aesthetic of Indigenous African Music Digitization During Covid	**Dr Evans Netshivhambe** *University of Pretoria*	10
Re-imagining Rehearsal: Reflections on an On-Line Theatre-Making Experience	**Dr Karina Lemmer** *Tshwane University of Technology*	10
Dialogue and discussions (facilitated by session chair)		25

09:30 - 10:25

Keynote address:
James Ngcobo
Artistic Director: Market Theatre

	Session 2		(40 mins)
10:30 - 11:10	The New Normal: Accessibility of Museum and Archival Exhibitions for Educational Purpose in South Africa During the COVID-19 Pandemic	**Daniel Rankadi Mosako** *University of South Africa* **Prof Mpho Ngoepe** *University of South Africa*	10
	Artworks that Resist Digital Exhibition: The *Blind Alphabet* by Willem Boshoff	**Dr Jaco Meyer** *North-West University* **Dr Annali Cabano-Dempsey** *University of Johannesburg*	10
	Dialogue and discussions		20

	Session 3		(40 mins)
11:15 - 11:55	From Arts Administration to Creative Industries: Training the Performing Artist as a Well-Rounded Industry Practitioner	**Prof Janine Lewis** *Tshwane University of Technology* **Moratoa Mokoena** *Tshwane University of Technology*	10
	Performing Problems and Platforms of Accessibility: University of Facebook and The Glitch in Teaching Online	**Dr Myer Taub** *University of the Witwatersrand*	10
	Dialogue and discussions		20

LUNCH BREAK 12:00 – 12:30	(30 mins)

Session 4		(40 mins)
Government's Strategic Interventions in Order to Optimize the Performance of Cultural and Creative Industries: A Case Study of the Creative SMMEs in Mpumalanga Province	**Mphikeleli Mnguni**	10
KalaMsibi OpenAir Galleries - An Alternative Platform for the Creatives using the Asset-Based Community Development Approach.	**Mdu Mkhonza** *Teka Tako Ngwane Institute*	10
Dialogue and discussions		20

12:30 - 13:10

Session 5		(40 mins)
Digitisation and The Aesthetic Experience	**Victoria Machipisa** *University of Cape town*	10
Trial and 404 Error: Conducting Co-Creation and Co-Design Creative Workshops with Physically Isolated and Geographically Remote Participants	**Adriaan Odendaal** *Internet Teapot – Design & Research Studio*	10
Dialogue and discussions		20

13:15 - 13:55

James Ngcobo

Artistic Director: Market Theatre

James is an award-winning actor who metamorphosed into a multi award-winning director who has created a new vision for staging works at the Market Theatre. His passion for working with emerging actors, young designers and for mentoring young industry enthusiasts has yielded impressive results.

Under his directorship the theatre was able to venture into unfamiliar territory, 2014 when it became the first theatre to create its own award that was named after the stellar performer Sophie Mgcina. The Sophie Mgcina Award acknowledges the crucial role of young and emerging professional play in the creative industry.

James versatility has seen him undertake commercial work in the directing of the MTN Flash mob at Park Station and the 100 Faces of Madiba produced on behalf of Tourism Indaba in Durban. He also wrote and directed *Tshihumbudzo* the ANC Centenary celebration and wrote and directed *Ubizane* for the DAC AU Summit. His recent and most astonishing work was being creative director for the 2019 Presidential Inauguration on Africa Day.

Title of paper:

Visibility of Innovative Leadership in Our Sector as We Navigate the New Territory

James Ngcobo

Dr Karina Lemmer

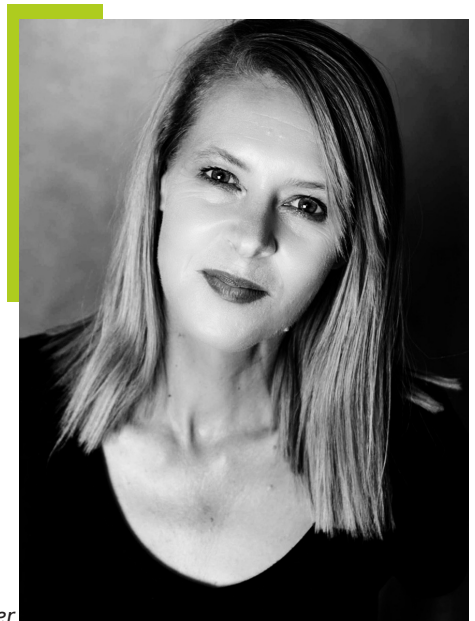*Tshwane University of Technology*

Karina holds a PhD, which examines multilingual embodied acting in the South African context. She is a senior lecturer at the TUT Department of Performing Arts where she specialises in Acting and Voice. Karina has adapted and directed several classical texts has also created original multilingual South African Theatre within the academic context and for platforms such as the NAF and other festivals.

Title of paper:

Re-imagining Rehearsal: Reflections on an On-Line Theatre-Making Experience

Abstract:

In a performance, the performers / actors are generally the main sources of information that is transferred to the audience and the director is the organizer of the time, space and bodies that constitute the performance. This requires collaboration in the rehearsal space where exploration with embodied expression and visceral engagement shape the final performance as outcome. This engagement in the physical rehearsal space is therefore the core of the creative process in performance making. The proposed paper will reflect on a specific process (rehearsals for The Farm, a multilingual adaptation of Chekhov's Cherry Orchard) in 2020, where this process was shifted to a remote space due to COVID 19. A variety of media, both communicative and social media platforms that were used will be discussed. The paper will also engage with the cast and director's self-reflective journals kept during the creative process. Illustration by means of video and audio clips generated during the rehearsal process will be applied to consider possible future strategies towards effective creative remote rehearsal processes.

Dr Karina Lemmer

Prof Janine Lewis
Tshwane University of Technology

Moratoa Mokoena
Tshwane University of Technology

Prof Janine Lewis (TAU Fellow & advisor, HERSA graduate; Woman Researcher of the year (2017) and twice Teaching Excellence award recipient at TUT) has experience in curricula transformation and programme design; and inter-disciplinary learning-centred teaching. Beyond her doctorate in theatre making, Lewis has also completed a PGDip in HE Pedagogy and an MBA in Education Management through University of Haaga-Helia. Lewis's direct fields of specialisation include theatre for empowerment, creative industries, physical theatre, acting, and directing/devising public performances. Lewis has taught internationally at the Ohio State University USA (2007), the Hunter Gates Physical Theatre Academy in Edmonton, Canada (2007) and the 6th Annual International Festival of Making Theatre in Athens, Greece (2010); and has presented

Prof Janine Lewis

papers at conferences in countries across the world and South Africa. Lewis has devised, directed, and performed more than 46 productions, and continues to use her extensive knowledge of the theatre for training, design, and management purposes.

Moratoa Mokoena is a part-time lecturer in the Department of Performing Arts, Tshwane University of Technology, South Africa. She is also a WITS PhD candidate, NRF scholar and Golden Key society member. Mokoena has been recently awarded the Justice Edwin Cameron Theatre for Human Rights award for outstanding applied drama research at University of the Witwatersrand- following her selection as exchange student at the Norwegian University of Science and Technology. She has presented at the NAPTOSA secondary schools festival and is interested in the impact of online learning on practical drama curricula. Her specializations include applied drama and theatre, arts management, music and acting.

Title of paper:

From Arts Administration to Creative Industries: Training the Performing Artist as a Well-Rounded Industry Practitioner

Abstract:

The performing industry requires teamwork and business savvy practitioners in every sphere of their practice to create work for themselves and others. While the Tshwane University of Technology Departments of Drama and Film, Entertainment Technology, and Performing Arts produce world-class performers they do not simply train practitioners, but produce artists that are entrepreneurs, administrators, and managers of their own making. This is achieved through a varied, intense, praxis training environment where theory is constantly being underscored by practice and ingenuity. The students are immersed in process driven activities that result in public displays of their product(ion)s.

Moratoa Mokoena

This paper serves as a testament to the entrepreneurial and small business practice curriculum developed and taught in the Drama programme since 2012. The curriculum was extended to include Entertainment Technology students in a multi-disciplinary setup from 2018. From 2020, this arts administration module was extended to include music programme students, and in 2021 is now being taught across the NATED phasing out programmes in the Department of Performing Arts.

With the development of the new HEQSF aligned curriculum approved by CHE, the vital need for entrepreneurship and business practice training was embedded within a module that embraced the larger framework of Creative Industries. As two undergraduate modules which articulate into the AdvDip, this new offering inculcates all the aspects pertinent to Sustainable Development Goals in the Arts. Students receive three years of comprehensive training in the creative industries as an articulating core module that encompasses all the discipline streams within this interartistic multi-disciplinary performing arts programme.

As *ex-post facto* design, this research foregrounds the necessity for and progressive development of the multifaceted training of creative industry's aspects to performing arts students at TUT. With the onset of the pandemic, the training approach also needed to be amended, bringing in a multi-modal flipped classroom approach – this paper will foreground these adaptations further as an initiative in documenting their efficacy.

Victoria Machipisa

University of Cape town

Victoria Machipisa was born in 1988 (Harare, Zimbabwe). She earned her honours degree from Chinhoyi university of Technology in Bachelor of Science honours Creative art and design. She is currently doing her master's MPhil Digital curation with University of Cape town and was awarded a MasterCard scholarship. At the end of the 2017 Victoria began working as a curator in commercial art galleries. Since 2018 she has been an independent curator, curating exhibitions in alternative art spaces as well as in public realms including online platforms. Victoria has curated many exhibitions held at, amongst others, American Embassy Public Affairs Harare (Fambai neni), British residency Harare (Save our Nzou) in collaboration with Tsoko gallery, Alliance Française (DigiBition). Victoria Machipisa received an entrepreneurship certificate for attending an online course with Bocconi University 2017. Victoria received a social entrepreneurship certificate for attending an online training with British council South Africa and KCIC hosted by Karani Leadership 2021. She has been invited to several local and international exhibitions.

Title of paper:

Digitisation and The Aesthetic Experience

Abstract:

Galleries are interested in the digitising of their collections not only to preserve the cultural heritage, but to also to make the information content accessible to the wider public in a manner that is attractive. Emerging technologies are widely used to create digital exhibitions in a gallery environment through information online.

A new way of exhibiting artworks using new technology instead of using walls there is another method of using projectors or screens. It can also include the setting up of a website that will showcase the artists' works using social media sites linked to a website this platform can have an exhibition of unlimited number of artists. It has no limit, and no physical boundaries art has evolved. DigiBition is a new art technology that consisted of an unlimited number of artists the screening consisted of videos, audios and images that created a slideshow or film and in the background marimba band and music. This has created a new way of exhibiting it consists of a trailer and the DigiBition. DigiBition is a term created by two words 'Digi' meaning Digital which is an electronic technology that generates, stores and process data. 'Bition' meaning exhibition of an event at which objects such as paintings are shown to the public, a situation in which someone shows a particular skills or qualities to the public, or the act of showing these things. 'DigiBition' Digital Exhibition this is a combination of a website and video screening of the exhibition or auction created by the curator of a number of artists, storytellers, designers and their works with a curatorial statement. DigiBition can take different forms according to the budget available. New media is taking over and needs to be used to the curator's advantage as DigiBition can be viewed online using new media that consists of the following YouTube, Facebook and Instagram just to mention a few. For a more intimate exhibition setting up a physical exhibition which will consist of the following projector, screens and any other materials that the screening needs. A combination of both the concepts creating an online and physical exhibition has brought a lot of concepts the curator explored and maximised.
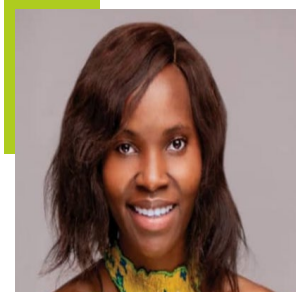
Victoria Machipisa

Dr Jaco Meyer

North-West University

Annali Cabano-Dempsey

University of Johannesburg

Jaco Meyer is a composer and academic who graduated with a PhD in musicology from the North-West University and an LTCL in composition from the Trinity College of London. As composer he received many commissions, and his music has been performed by international musicians, ensembles and orchestras. His research on music analysis, music theory and perception in music has been presented at various international conferences and published in peer-reviewed journals.

Annali Cabano-Dempsey holds a Master's Degree in Communications with a focus on filmic propaganda from the North-West University. She worked as a journalist for numerous publications until 1986, whereafter she pursued a freelance career in the visual arts. Since then, she has presented courses in creative thinking and became a published writer. Her curatorship of the UJ Art Gallery followed from 1998 to the present.

Title of paper:

Artworks that Resist Digital Exhibition: The *Blind Alphabet* by Willem Boshoff

Abstract:

The first forty sculptures from the letter B of the Blind Alphabet project by the renowned South African artist, Willem Boshoff, was meant to be relaunched at an exhibition at the University of Johannesburg Art Gallery with the addition of sound by composer Jaco Meyer in October/November 2020. However, exhibitions in real space and time became impossible when South Africa went into lockdown in response to the Covid-19 pandemic.

These circumstances necessitated a new approach in a different format for the Blind Alphabet during the second half of 2020. Following the universal trends of galleries and museums to exhibit artworks online, the UJ Art Gallery launched The Moving Cube, an online multimedia exhibition platform. A decision was made to launch this project with a documentary series on Willem Boshoff and his work, with specific focus on the Blind Alphabet.

The Blind Alphabet was the first show to be exhibited on The Moving Cube and, despite the success of this project, it became clear that these sculptures by Boshoff resist a virtual/digital format. This is because the sculptures were made for visually impaired people who are meant to read a Braille text, explaining the conceptual background to the sculptures, remove the sculptures from a mesh box and feel the sculpture in order to understand its accompanying concept.

When exhibited online, this was not possible for the visually impaired and it mostly benefitted visually abled persons. These sculptures are very unique and therefore they posed unique challenges to the curators. The aim of this paper is to provide a conceptual background on the Blind Alphabet, discuss how the body of works resist online exhibitions, and to explore the drawbacks experienced when these multi-sensory sculptures and exhibition experience were compressed into a digital screen.

Dr Jaco Meyer

Annali Cabano-Dempsey

Mdu Mkhonza

Teka Tako Ngwane Institute

Mduduzi Mkhonza is an abstract artist, ICT sector transformation activist, mentor, and coach from Mpumalanga. He founded the Teka Tako Ngwane Institute to enable grassroots innovators to share their stories using abstract arts. His concept of the InnovArt Platform, that provides creatives from different backgrounds with project incubation services using the ABCD approach, is disruptive if not revolutionary. The InnovArt Platform research and development program provides business opportunities for grassroots innovators to interact with buyers and suppliers in a collaborative environment using 4IR technologies.

Title of paper:

KalaMsibi OpenAir Galleries - An Alternative Platform for the Creatives using the Asset-Based Community Development Approach.

Abstract:

KalaMsibi OpenAir Galleries seek to make use of available resources in our communities in order to support emerging artists and grassroots innovators in the townships and rural settlements through an exciting environmental and green economy program. Every ward in a municipality is likely to have a Community Park. Most of the parks in the township quickly turn to dumping sites creating both a health hazard, an environmental problem, safety hazard and lack of availability. Residents living next to these parks are exposed to diseases & pollution, wildlife in the park destroyed, access to parks limited to alcoholics and drug users at the exclusion of children. Turning the public parks into OpenAir galleries is the solution. Parks revitalization through the openair galleries program will provide a new lease of life to the parks through parks restoration and maintenance programs and providing awareness on the green economy and environmental management, not forgetting reducing to eliminating criminal activities.

The OpenAir galleries will make money and sustain themselves through hosting edutainment events, promotions, commission on artworks/performances, food and drinks, marketing space rentals, sponsorships and donations. TV White Spaces shall provide a platform to share content and internet access to township and rural communities thus opening new opportunities for the creatives.

The target market is art/music & food lovers of all ages. Youth will be primarily accommodated during weekdays and adults over weekends. With traditional food and game meat on the menu. Partners in the business are the local artist and entrepreneurs at ward level, supported by the municipality, Teka Tako Ngwane Institute and private and public environmental management support agencies.
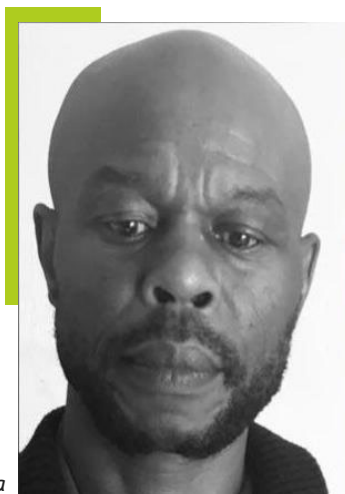
Mdu Mkhonza

Daniel Rankadi Mosako
University of South Africa
Prof Mpho Ngoepe
University of South Africa

Daniel Rankadi Mosako is an archivist and a fine artist who holds the following degrees: Bachelor's degree in Fine Arts in Education, Honours degree in Information Science, Honours degree in Art History, Postgraduate Diploma in Heritage, Masters degree in Museum Studies and Masters degrees in Fine Arts. He is a published author and has participated in over sixty group and solo shows. His creative output uses metaphoric representation based on the social cohesion discourse. Whereas his heritage and archival studies deal with principles and strategies of public programming. Professor Mpho Ngoepe is an internationally acclaimed Y2 rated author and researcher who has written and published numerous articled in the field of information science particularly in the records and archives management niche. His field of academic interest stretches across the following plateau: disruptive technologies, blockchain technology, archival diplomatics, digital records forensic, cloud storage, archives, records management, literature, heritage, electronic content management, information governance, informetrics, and oral tradition. Whereas his field of specialisation is anchored upon, archives and records management.

Daniel Rankadi Mosako

Mpho Ngoepe is a professor in the Department of Information Science at the University of South Africa (Unisa). Prior to his current position at Unisa, Prof Ngoepe has worked for the United Nations Children's Fund, Auditor-General South Africa and the National Archives of South Africa. Prof Ngoepe is serving in the national committee of the South African Society of Archivists (2009-2021) and the board of Eastern and Southern Regional Branch of the International Council on Archives (2009-2019) as the editor of the journals. He also served on the advisory council of the National Archives of South Africa in his capacity as the chairperson of Gauteng Provincial Archives (2015-2020). He was the director of the African Team for the multi-national, interdisciplinary research project exploring issues concerning digital records called the International Research on Permanent Authentic Records in Electronic Systems (InterPARES Trust) (2013-2018).

Prof Mpho Ngoepe

Title of paper:

The New Normal: Accessibility of Museum and Archival Exhibitions for Educational Purpose in South Africa During the COVID-19 Pandemic

Abstract:

In recent years, museums across the world have prioritised on making their archives and exhibits available to patrons and the public in general through various modes and forms. However, such priority and effort have been hampered by several challenges including the global pandemic such as Covid19, as most countries were under lockdown. On the 26 March 2020, South Africa, like many other countries was put under national lockdown due to the contentious Corona Virus Disease (COVID-19). This pandemic affected almost everything including cultural institutions such as museums which closed. Some historical intuitions such as the District Six museum are even facing permanent closure. The unforeseen challenge experienced by these national and international institutions created a new dilemma of maintaining a cordial museum clientele and continuing to offer service to the public in a remote fashion. This conceptual paper explores various approaches through which museums can continue to render their functional obligation to their patrons and audiences during the time of crisis. It was established that the pandemic will be hovering over the globe longer than expected.

Mphikeleli Mnguni

Independent researcher

Title of paper:

Government's Strategic Interventions in Order to Optimize the Performance of Cultural and Creative Industries: A Case Study of the Creative SMMEs in Mpumalanga Province

Abstract:

Policy makers acknowledge the potential of the small, micro and medium enterprises (SMMEs) in the cultural and creative industries (CCIs) as critical components for socio-economic growth and employment. While South Africa is endowed with talent in the CCIs, the extent of developing each specific enterprise is uneven and worse, this affects the creative SMMEs adversely. Ideally, the success of the cultural and creative sector depends on the government's intervention by providing, *inter alia*, an enabling environment and offering quality service that is based on the artists' specific needs.

Through mixed methods, this study explored from the participants' perspectives, the effects of cultural services offered by the government to optimise government performance to the creative SMMEs. The study was conducted with artists in Mpumalanga Province in South Africa. The mixed-methods approach was employed, following the explanatory sequential design to get the broader picture – from the artists' perspectives – of the cultural service quality provided by the government to artists in Mpumalanga.

The study found that of the five service quality attributes, three attributes have a direct effect on artists' satisfaction with an impact on the creative SMMEs. With regard to cultural service offerings, the study reveals artists' dissatisfaction and consequently, their disregard of the government response to the needs and expectations within the cultural and creative sector. In conclusion, the government must address the cultural service challenges within this sector by prioritising the service quality attributes that are directly related to artists' satisfaction that will stimulate the performance of their creative SMMEs.

Dr Evans Netshivhambe

University of Pretoria

Evans Netshivhambe is a young South African composer interested in African music identity through African Art composition. His PhD in African music composition, completed in the Wits School of Arts in 2019, incorporates Venda rhythmic elements into African art music and exploring new sound world through composition. He is currently a lecturer at the University of Pretoria for African music studies.

Title of paper:

The Aesthetic of Indigenous African Music Digitization During Covid

Abstract:

Living in the decolonial era gives African scholars the best opportunity to become producers of their own knowledge. Decoloniality presents modern scholars with various possibilities of including knowledge that was previously not considered scholarly. Indigenous African knowledge has much to offer to academia. The knowledge keepers or custodians of African knowledge are often elderly people who are already considered too old to contribute to the larger body of the education system since the majority of them are not educated. Ethnomusicological enquiry is one of the possible academic disciplines to preserve whatever knowledge that is still available before it completely becomes extinct.

The valuable but neglected cultural heritage that exists in Indigenous Knowledge of African Music (IKAM) is in urgent need of documentation and preservation for performance and educational purpose. The neglect of this music stems from the colonial and apartheid eras, which lacked appreciation for the unique and beautiful music of the African diaspora. The majority of existing collections which were done by European and American scholars are hosted by private institutions such as SAMRO Archive, ILAM, DOMOS and many others that largely have audio content. This paper proposes the importance of documenting indigenous African music as sheet scores. The lack thereof of accessible indigenous African sheet music collection reduces interests for many students to choose indigenous instrument as a primary or at least a secondary instrument.

Dr Evans Netshivhambe

Adriaan Odendaal

Internet Teapot – Design & Research Studio

Adriaan Odendaal is co-creator of the design and research studio internet teapot, based in Rotterdam, The Netherlands. internet teapot focuses on digital culture, critical design and software critique. Adriaan Odendaal has worked on numerous web and app development projects within the cultural sector, as well as participatory design and game design projects related to public algorithmic literacy. He holds a BA in Humanities from Stellenbosch University and an MA in Media Arts and Cultures from Aalborg University in Denmark.

Title of paper:

Trial and 404 Error: Conducting Co-Creation and Co-Design Creative Workshops with Physically Isolated and Geographically Remote Participants

Abstract:

Our first *Algorithms of Late-Capitalism* zine co-creation workshop took place in person and on location at the CtrlZ.ai festival in Barcelona, Spain in February 2020. The workshop followed the traditional interactive and inter-personal dynamics of zine-making workshops – an established creative and pedagogical medium for engaging participants in the exploration of complex social issues through the act of collaging, storytelling, drawing, remixing, and finally – self-publishing.

Invited to conduct a second workshop at a following digital art festival in Berlin in March, we were informed a few weeks in advance that organizers were scrambling to turn the festival into an online event following the first outbreak of COVID-19 in Europe. But how do you translate co-creation or co-design practices to an online space where participants are physically (and socially) isolated and removed from the dialogical space created within in-person group-based workshops? Moreover, how do you translate the practical components of hands-on making, collaboration, and co-creation to a digital space?

Throughout 2020 and 2021, we have conducted four fully-online zine co-creation workshops – the last taking place at the online Mozilla Festival in March. These four workshops comprise an iterative evolution in our methodologies, thinking, and practical processes around online co-creation or co-design creative workshops. From hosting files on Google Drive and letting participants work in isolation on their desktops, to creating fully collaborative exercises and correlative break-out rooms using interactive digital whiteboards. At the moment of writing, we are translating our learnings into a new recently funded project: a series of online board game co-design workshops. This latter project is being undertaken as a means for us to push the bounds of creating a co-design methodology for remote participants logging in from all over the world.

Adriaan Odendaal

Dr Myer Taub

University of the Witwatersrand

Dr Myer Taub is the award winning South African academic, multi-disciplinary artist, innovator, deviator, dramatist, and perverse-pirate-priest who wrote the one-woman play called "Florence" which premiered to critical acclaim at the Market Theatre, Johannesburg, South Africa, in August 2018. He was formerly a Senior Lecturer in the Drama Department at the University of Pretoria, where he taught theatre studies and performance studies for five years. He was appointed as a lecturer in 2019 in the department of Theatre and Performance (TAP) in the Wits School of the Arts, University of Witwatersrand, Johannesburg.

Some of their most recent works include: "passages2:the Golden Peacock" for Infecting the City Festival Cape Town (2021)"walkism" for JoziWalks Festival (2020), "messy Archives" for 1 Shanti Road Bangalore India (2019) ; "Adore" for the Trans, Bag Factory Exhibition (2018) at the UJ Arts Centre, "Time Flies and the Spruit of Braams Fountain" for JoziWalks (2018) and "Birds of the Grove" specifically commissioned by The Trinity Sessions and the Johannesburg Development Agency (2018).

Dr Taub's current research is partly based in the concept of *wild zon*es. Situated outside the "normal", these more-than-alive city spaces – through their innate sustainable art practices – act as catalysts and sites of risk, otherness, and the transgressive process of making. He has currently completed and editing two books in an ongoing book series called Wild Zones for Taylor Francis Routledge.

Title of paper:

Performing Problems and Platforms of Accessibility: University of Facebook and The Glitch in Teaching Online

Abstract:

Last year (2020) I joined an internal instructional workshop on how to help with teaching online. It was here in responding to the increasing concern and learning experience of reverting to the flattening of the earth, along with the erosion of immediate in the dimensional exchange meant very particular aspect has been lost, immediacy as accessibility in teaching …. because of remotes led teaching / because of because - because of this and the difficulties already experiencing in teaching during the pandemic that I became interested in how to retain the glitch and fissure and the risk as elements to creative arts making in particular: theatre-making. I began to explore during one ongoing semester-based teaching moment that I called studio as investigation into immediacy and accessibility. I very much would like the abstract to also contain some of the original intent: as the glitch, the intertextual and thus a conceptual provocation to performing the intertextual along with an interactive immediacy:

In this performative paper, (as interactive and also interventionist), I describe how my research is often rearticulated via experimental writing and being inspired by the original intent of performances. The writing affords mimesis by tracing intent "furnished by topos of the source", so that various subjectivities allow for interactive performance mechanisms within the text. The performance project recurrently draws metaphorically and metaphysically on the engagement of the radical, exceptional and crisis.

Dr Myer Taub

Sakhiseni Joseph Yende

University of Cape Town

Sakhiseni J. Yende is presently affiliated with the University of Cape Town in South Africa as a doctoral candidate. His research interests are quite diverse but follow six lines: musicology, music education, African music, opera, music in political sciences, and education.

Title of paper:

A Glimpse of Response of The South African Performing Arts Industry to the COVID-19 Pandemic

Abstract:

One year on, since the advent of the first lockdown in South Africa, all theatre-based sectors such as concert halls, museums, festivals, cinemas, and live-theatres are faced with financial constraints. The COVID-19 pandemic has undoubtedly impacted the nature and operation of the performing arts industry. The COVID-19 pandemic has emerged as a global phenomenon that is brutally affecting artists worldwide. This has been more prevalent and predominantly mostly in developing countries. South African artists, like those of any other developing countries, are at the receiving end of this. The COVID-19 pandemic has pushed the performing arts industry to change its traditional operation. This study provides a glimpse of the response of the South African performing arts industry to the COVID-19 pandemic. Due to the lockdown restrictions, the researcher employed a desktop analysis approach of the scientific body of literature focused on the response of the performing arts industry during the COVID-19 to determine the present disposition of the performing arts industry and into the future. Colaizzi's phenomenological data analysis method was adopted to yield trustworthy findings. The findings of this study were presented in themes. The thematic analysis discovered the following themes: 1. Performance-based challenges; 2. Emerging technologies; 3. Shortage of digital skills. The COVID-19 has brought a dynamic change in the performing arts industry forcing artists and performing arts companies to embrace virtual performance. The COVID-19 pandemic demands performing artists to continuously update their skills to digital skills.

Sakhiseni Joseph Yende