

The background is an abstract painting with a dense, textured composition. It features a mix of vibrant colors including various shades of green (from lime to forest green), bright yellow, and soft pink. There are also areas of dark brown and black, which provide contrast and depth. The brushstrokes are visible and varied in direction, creating a sense of movement and energy. The overall effect is a rich, multi-layered visual field.

IM4THEARTS WINTER SCHOOL

PROGRAMME & FACILITATORS

IM4THEARTS WINTER SCHOOL

The Im4theArts Winter School is a response to members' needs for capacity-building. This pilot event which runs from Monday 22 to Wednesday 24 June 2020 offers 12 short courses of 270 minutes, divided into three sessions of 90 minutes on three consecutive days.

The early mornings are devoted to introductions to the creative industries in each discipline and run concurrently, while later courses are cross-cutting and apply to all disciplines.

Each course has a facilitator who has planned the course and will host it, with some courses having the facilitators as the lead presenters, and others using a variety of presenters. They are intended to be as practical as possible to offer participants useful information to improve their work within the sector.

The courses are free and are available only to members of Im4theArts. To sign up for the winter school or as a member, [click here](#) and submit the form which will also allow you to sign up for the course/s you would like to attend. These are all online courses and they will be hosted on the Zoom platform.

The deadline for applying is 15:00, Friday 19 June 2020. You will be provided with the Zoom link for your course/s by Sunday 21 June.

For queries write to Im4theArts@gmail.com and for more information on the movement go to www.iam4thearts.org.za.

PROGRAMME OVERVIEW

MONDAY 22 JUNE TO WEDNESDAY 24 JUNE 2020

Time	Course	Facilitator
09:00 -10:30	Introduction to the Dance Industry	Gregory Maqoma, Founder and Artistic Director, Vuyani Dance Theatre
	Introduction to the Film Industry	Unathi Malunga, Executive Officer and Lobbyist of the South African Screen Federation (SASFED).
	Introduction to the Music Industry	Martin Myers, Founder and Director of Music Exchange www.musicexchange.org.za
	Introduction to the Publishing Industry	Rose Francis, Founder: African Perspectives Publishing
	Introduction to the Theatre Industry	Karabo Kgokong, Actor, Producer
	Introduction to the Visual Arts Industry	Mirjam Asmal, Director of the Association for Visual Arts (AVA)
10:45 -12:15	Introduction to the Revised White Paper and the Dept of Sports, Arts and Culture Budget	Mike van Graan, playwright, with Avril Joffe, lecturer, Wits University Arts Management
12:30 -14:00	Role and state of arts education in SA	Yvette Hardie, President of ASSITEJ
14:15 -15:45	An overview of the Creative and Cultural Industries in South Africa	Beth Arendse, Director of the SA Creative Industries Incubator
16:00 -17:30	Using social media tools to market one's art	Blythe Stuart Linger, BSL Management, South African Theatre on Demand.
17:30 -19:00	Arts Fundraising 101	Ismail Mahomed, Chief Executive Officer of the Market Theatre Foundation

Time	Course	Monday 22 June	Tuesday 23 June	Wednesday 24 June	Facilitator
09:00 -10:30	Introduction to the Dance Industry	Dance Outside the Codes of Contemporary: The class is aimed at giving historical context in South African History of dance and its impact on its current form. It will further question the economic positioning and support or lack of in the continent and the west. Lastly it will demonstrate the power of dance as a vehicle for job creation and an important player in the creative value chain.			Gregory Maqoma Founder and Artistic Director, Vuyani Dance Theatre.
	Introduction to the Film Industry	How has the film industry changed since 1994? What exists in terms of the value chain for the sector: education, creation, production, distribution and archiving/documentation? What are the different ways in which one can have a film made now, and distributed?	How does the industry work? Who owns what? How does the public sector work and how is it different to the private sector? What roles/jobs exist within the industry? How does one get to occupy those roles? What may one expect to earn within the industry in the various roles?	Guests active in the industry will share their experience and answer questions from participants, dealing with practical issues.	Unathi Malunga Executive Officer and Lobbyist of the South African Screen Federation (SASFED).
	Introduction to the Music Industry	The first session on Mon 22 June will be a general introduction to the South African music industry.	Tuesday 23 June will focus on how better to equip yourself to make music.	The final session on Wed 24 June will have a special guest, RJ Benjamin speaking about real-life lessons from his experience as a musician.	Martin Myers Founder and Director of Music Exchange.
	Introduction to the Publishing Industry	This short course will cover an overview of the publishing industry in South African, particularly as it relates to creative writing (novels, poetry, plays, short stories, etc), and provide participants with practical insights into the challenges and possibilities of having one's work published. It will also address the benefits and pitfalls of self-publishing.			Rose Francis Founder: African Perspectives Publishing.
	Introduction to the Theatre Industry	The first session will provide an overview of the theatre industry in South Africa, its recent post-1994 history, how it is structured and describe the value chain within the industry.	The second session will deal with the practical aspects of theatre-making: how to get one's work to be produced, and to tour? Raising capital to make a work, commissioning writers, auditioning actors, working with agents, taking one's plays to market... (with Hayleigh Evans, PopArt).	The third session will host a panel of independent theatre-makers (TBC) who will provide insights based on their practical experience.	Karabo Kgokong Actor, Producer.
	Introduction to the Visual Arts Industry	The class is aimed at giving historical and contemporary context to the South African visual arts eco system. It will further question the economic positioning and support (or lack of) in the country, the roles & responsibilities within the industry, and opportunities that exist in the value chain.			Mirjam Asmal Director of the Association for Visual Arts (AVA).
10:45 -12:15	Introduction to the Revised White Paper and the Dept of Sports, Arts and Culture Budget	This short course will outline the Revised White Paper (RWP) on Arts, Culture and Heritage (with assistance from Avril Joffe, one of the members of the committee that drafted the RWP), and discuss the developments since the first White Paper that was adopted in 1996. It will also provide participants with an understanding of the budget of the Department of Sports, Arts and Culture, particularly the funding allocated to arts and culture.			Mike van Graan playwright, with Avril Joffe lecturer, Wits University Arts Management.
12:30 -14:00	Role and state of arts education in SA	Day 1: Arts Education & Cultural policy shifts in SA from 94 to the present, and current challenges.	Day 2: Focus on Early years, Primary, Secondary, Tertiary, Special needs/inclusive and Adult arts-education (with guests and breakaway groups).	Day 3: Global and African perspectives on Arts education - what's working, what isn't, what does the international research show? what tools do we have to advocate with?	Yvette Hardie President of ASSITEJ.
14:15 -15:45	An overview of the Creative and Cultural Industries in South Africa	Session 1: This class will look at the current state and structure of the creative & cultural industries in SA and what sector value chains exist. How does the industry work? Who owns what? What are the jobs & roles within the sector (public & private)? Where is the sector positioned in terms of SA's economy in general?	Session 2: Strategies for the Creative economy in SA. If we are an industry, where and how do we achieve sustainability as creatives? How has COVID19 impacted the sector and where do we go from here? Does 4IR present opportunities for the creative sector? How do we think about market access?	Session 3: Panel Discussion with guests – Q&A from previous sessions	Beth Arendse Director of the SA Creative Industries Incubator.
16:00 -17:30	Using social media tools to market one's art	This 3 day course of 3 sessions of 90 minutes each will take participants through social media tools such as Instagram, Facebook, Twitter, WhatsApp and others, and provide practical skills in how to use these for arts marketing			Blythe Stuart Linger BSL Management, South African Theatre on Demand.
17:30 -19:00	Arts Fundraising 101	In this online course , Ismail Mahomed will offer the highly successful course that he presented at the Pop Art Theatre in 2018. Mahomed will take participants through the basics of what arts managers need to know about looking at arts funding through the lens of both the donor and the beneficiary. Mahomed will share some of his best practices and demonstrate how an understanding of social history is often a gateway for securing arts funding from foundations and international cultural diplomacy programmes.			Ismail Mahomed Chief Executive Officer of the Market Theatre Foundation.

PROGRAMME DETAIL AND FACILITATOR BIOGRAPHIES

Introduction to the Dance Industry

Dance Outside the Codes of Contemporary

The class is aimed at giving historical context in South African History of dance and its impact on its current form.

It will further question the economic positioning and support or lack of in the continent and the west.

And lastly to demonstrate the power of dance as a vehicle for job creation and an important player in the creative value chain.

Facilitator

Gregory Maqoma started his formal dance training in 1990 at Moving Into Dance where in 2002 he became the Associate Artistic Director. Maqoma has established himself as an internationally renowned dancer, choreographer, teacher and director. He founded Vuyani Dance Theatre (VDT) in 1999. He received the Standard Bank Young Artist Award for Dance in 2002.

In 2017 Maqoma was honoured by the French Government with the Chevalier de l'Ordre des Arts et des Lettres (Knight of the Arts & Literature) Award. In 2020 Maqoma was honoured by the International Theatre Institute in partnership with UNESCO to be the author of the prestigious International Dance Day Message.



Introduction to the Film Industry

Session 1:

How has the film industry changed since 1994? What exists in terms of the value chain for the sector: education, creation, production, distribution and archiving/documentation? What are the different ways in which one can have a film made now, and distributed?

Session 2:

How does the industry work? Who owns what? How does the public sector work and how is it different to the private sector? What roles/jobs exist within the industry? How does one get to occupy those roles? What may one expect to earn within the industry in the various roles?

Session 3:

Guests active in the industry will share their experience and answer questions from participants, dealing with practical issues.

Facilitator

Unathi Malunga, Fulbright scholar with an LLM from UCLA, Unathi's work has been in the creative industries (she has worked as an Entertainment Lawyer then Creative Industries Consultant). Unlike many Entertainment Lawyers her work has not only covered the whole gambit of the creative and content industries: film, television broadcasting, music, visual arts, publishing (including web), theatre, dance, live events, sport etc. but has further incorporated many diverse aspects such as education, sponsorship and funding, rights strategies, trade exchanges, licensing programmes, product placement, drafting, negotiation and project management. Unathi is currently the Executive Officer and Lobbyist of the South African Screen Federation (SASFED).



Introduction to the Music Industry

The first session on Mon 22 June will be a general introduction to the South African music industry.

Tuesday 23 June will focus on how better to equip yourself to make music. The final session on Wednesday 24 June will have a special guest, RJ Benjamin speaking about real-life lessons from his experience as a musician. RJ Benjamin is an award-winning vocalist, songwriter, music producer, vocal coach, musical director and voice-over artist from Johannesburg, South Africa.

Facilitator

Martin Myers, who began his career in the music industry by running UCT Radio at the University of Cape Town in 1985. It was then that he decided that his future lay in the music business. Martin's break came that same year when he organized a gig for the legendary Spho "Hotstix" Mabuse. The personal and professional relationship that was established then remains solid 32 years later. For 16 years, Martin was BMG/ Sony Music's Cape Town publicist and marketing person working closely with local and international acts including Vusi Mahlasela, BLK Sonshine, Shayne Ward, Just Jinger, SSQ and John Legend amongst the many artists. He was also partner in leading technical company SMD Technical for 15 years and co-founded the crew agency called Crew U. In 2009 Martin founded Music Exchange, a non profit body which organizes an annual music conference designed to empower people in the music industry, especially young artists, with the knowledge necessary to turn their passion into a sustainable livelihood www.musicexchange.org.za



PROGRAMME DETAIL AND FACILITATOR BIOGRAPHIES

Introduction to the Publishing Industry

This short course will offer an overview of the publishing industry in South Africa, particularly as it relates to creative writing (novels, poetry, plays, short stories, etc), and provide participants with practical insights into the challenges and possibilities of having one's work published. It will also address the benefits and pitfalls of self-publishing.

Facilitator

Rose Francis is the CEO and Founder of African Perspectives Publishing, a Pan - African Press based in Johannesburg, South Africa.

Our books promote the debate of ideas as an emancipatory paradigm of humanity and locates politics as a genre, at the centre of the expression of humanity.

African Perspectives publishes and distributes their titles globally through a collaboration of African publishers called African Books Collective based in the United Kingdom. As the founder and CEO of African Perspectives, she travels extensively representing and sourcing African perspectives.

Introduction to the Theatre Industry

The first session will provide an overview of the theatre industry in South Africa, its recent post-1994 history, how it is structured and describe the value chain within the industry.

The second session will deal with the practical aspects of theatre-making: how to get one's work to be produced, and to tour? Raising capital to make a work, commissioning writers, auditioning actors, working with agents, taking one's plays to market... (Hayleigh Evans, PopArt)

The third session will host a panel of independent theatre-makers (TBC) who will provide insights based on their practical experience.

Facilitator

Karabo Kgokong is a theatre producer, actor, production manager, arts activist and voice over artist - a dynamic arts practitioner based in Mahikeng, the capital city of the North West Province. Having started his training as an actor at the former North West Arts Council (now Mmabana Arts, Culture and Sports Foundation) he went further to train at the South African State Theatre (Artistic Reality Acting Studio - ARAS) under the tutelage and direction of the international and award winning, Mpumelelo Paul Grootboom. Karabo has many theatre shows to his credit as an actor, including; 'Cards', 'Relativity: Township Stories', 'Brothers in Blood', 'Grimm Tales' and many more. Karabo has produced a number of theatre shows in his 11 years of independent producing, including, but not limited to; 'Skierlik' '13', 'Relativity: Township Stories', 'Of Cats and Dogs', 'Third Coming', 'Potchefstroom Road', 'BOY - Note To A Generation' and the Setswana musical, 'Kgolo' which he also conceptualized and co-wrote. Karabo has always been passionate about telling stories which are mostly left in the periphery, aiming to bring them on to the spotlight of the mainstream theatre. He continues to do that to this day. As a young producer, Karabo Kgokong was part of the second producers academy in Brussels, Belgium in 2017, which was funded by the EU and the Festival Academy' Atelier for Young Festival Managers which was held for the first time in Africa, in Johannesburg 2018.



Introduction to the Visual Arts Industry

The class is aimed at giving historical and contemporary context to the South African visual arts eco system.

It will further question the economic positioning and support (or lack of) in the country, the roles & responsibilities within the industry, and opportunities that exist in the value chain.

Facilitator

Mirjam Asmal is the director of the AVA Gallery since 2015. She holds a BA in International Management before and an MA in the History of Art. She has worked at art galleries in Dublin, Amsterdam and Cape Town. With a mandate from the Swiss Arts Council, Pro Helvetia, to set up and run Pro Helvetia Liaison Office South Africa, Mirjam initiated or facilitated around 500 arts exchange projects in the period 1998-2007. Between 2006 and 2009, as Managing Director of CAPE Africa Platform, she produced large-scale biennale exhibitions in Cape Town, debating platforms in the Southern African region, and a Young Curators Programme and Arts Awareness Programme. From 2010-2013 she acted as Programme Manager Arts, Culture & Heritage at IKhwa ttu San Centre. As independent curator/producer/manager Mirjam facilitated contemporary art events on behalf of Open Design Cape Town, Montebello Design Centre, Century City Arts Foundation and the Cape Craft and Design Institute. She has curated Indian Contemporary Art (Cape Town, 1997) and co-curated Holland-South Africa Line (Amsterdam and Cape Town, 1997-2000) and Towards-Transit (Zurich, 1999).



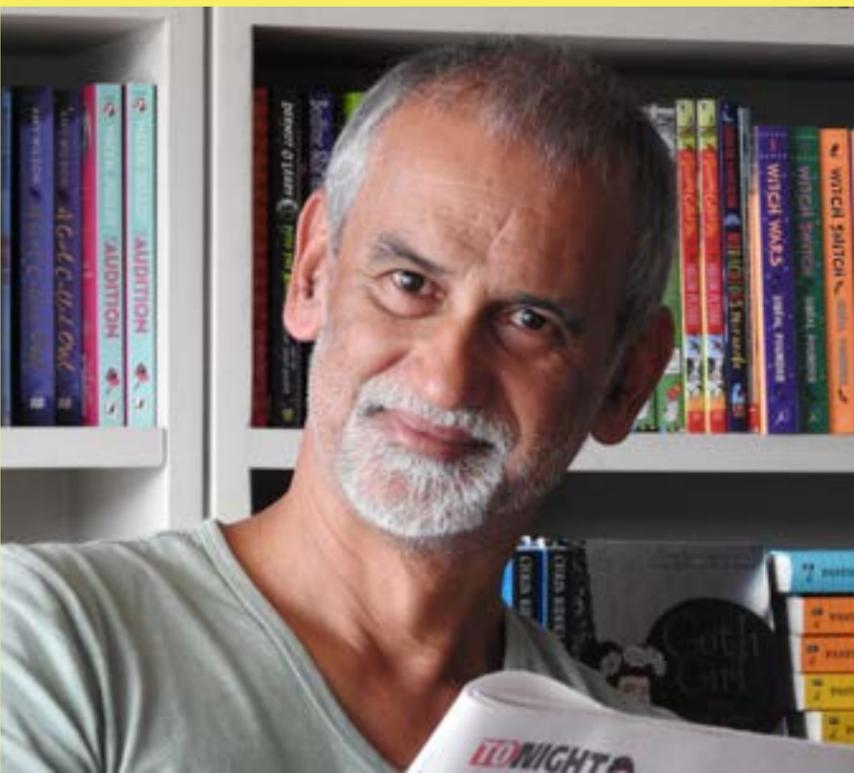
PROGRAMME DETAIL AND FACILITATOR BIOGRAPHIES

Introduction to the Revised White Paper and the Dept of Sports, Arts and Culture Budget

This short course will outline the Revised White Paper (RWP) on Arts, Culture and Heritage (with assistance from Avril Joffe, one of the members of the committee that drafted the RWP), and discuss the developments since the first White Paper that was adopted in 1996. It will also provide participants with an understanding of the budget of the Department of Sports, Arts and Culture, particularly the funding allocated to arts and culture.

Facilitator

Mike van Graan is an award-winning playwright with 34 plays under his belt, and has been engaged in cultural policy since the late 80s. He served in leadership positions in a variety of anti-apartheid cultural organisations including Director of the Community Arts Project, Projects Officer for the Congress of South African Writers and General Secretary of the National Arts Coalition. After the country's first democratic elections in 1994, he was appointed as a Special Adviser to the first minister responsible for arts and culture where he played an influential role in shaping post-apartheid cultural policies. From 2011-2018, he served as a UNESCO Technical Adviser to assist governments in the Global South to develop cultural policies aligned to the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. He was the founding Secretary General of Arterial Network, a Pan African network of artists, cultural activists, creative enterprises and others engaged in the African creative sector and its contribution to human rights, democracy and development in Africa.



Role and State of Arts Education in South Africa

Day 1: Arts Education & Cultural policy shifts in SA from 94 to the present, and current challenges.

Day 2: Focus on Early years, Primary, Secondary, Tertiary, Special needs/inclusive and Adult arts-education (with guests and breakaway groups).

Day 3: Global and African perspectives on Arts education - what's working, what isn't, what does the international research show? what tools do we have to advocate with?

Facilitator

Yvette Hardie is the President of ASSITEJ, international association of theatre for children and young people. Yvette works as a theatre director, producer, advocate and educator. She has been involved in national curriculum writing processes since 1997 and has written textbooks and created video materials and other teaching tools for Dramatic Arts, Creative Arts and Life Skills. She was the Head of the Drama Department at the National School of the Arts, where she taught between 1991 – 2004. She has also taught at the Market Theatre Laboratory, AFDA, University of Cape Town and other tertiary institutions. In her role as ASSITEJ South Africa Director, she works in the intersection of theatre and education, developing projects such as Kickstarter Educational Empowerment which supports teachers to deliver on the Creative Arts CAPS and Theatre4Youth which seeks to connect children and young people to theatre that travels to schools and creches. She has written and spoken extensively on arts education in a variety of local and global contexts.



An overview of the Creative and Cultural Industries in South Africa

Session 1: This class will look at the current state and structure of the creative & cultural industries in SA and what sector value chains exist. How does the industry work? Who owns what? What are the jobs & roles within the sector (public & private)? Where is the sector positioned in terms of SA's economy in general?

Session 2: Strategies for the Creative economy in SA. If we are an industry, where and how do we achieve sustainability as creatives? How has COVID19 impacted the sector and where do we go from here? Does 4IR present opportunities for the creative sector? How do we think about market access?

Session 3: Panel Discussion with guests – Q&A from previous sessions.

Facilitator

Beth Arendse is a social innovator and entrepreneur with a passion to trailblaze new models to solve social challenges. She has established several arts-based social enterprises, including the Tshwane School of Music, the SA Creative Industries Incubator, the African Digital Creative Skills Academy and the Human Innovation Project. Her mission is to #normaliseaccess through these entities for emerging creatives to benefit from the creative economy. This has led to her engaging with economic models for the sector and grappling with the sustainability issue in the creative industries. She is also driving programmes to mainstream the arts in education. She has a National Diploma in Jazz Studies, a BMus(Hons) in Music Communication and is a graduate of GIBS Social Enterprise Programme. She is currently completing her Masters in Inclusive Innovation with a focus on creative education in Africa. Beth serves on the Presidential Commission for the 4th Industrial Revolution where she chaired the workstream on Human Capacity Development and the Future of Work.



PROGRAMME DETAIL AND FACILITATOR BIOGRAPHIES

Using social media tools to market one's art

This 3 day course of 3 sessions of 90 minutes each will take participants through social media tools such as Instagram, Facebook, Twitter, WhatsApp and others, and provide practical skills in how to use these for arts marketing

Facilitator

Blythe Stuart Linger, BSL Management, South African Theatre on Demand. The best title that I can give myself is an Arts administrator, just because it is simply too difficult to pin down one task or skill that I use. On any given day I will go from negotiating an artist's fee with a producer, reading, amending and signing contracts to drawing up budgets, doing a financial recon of projects within the arts to designing social media posts, sourcing costumes, planning logistics of international tours and the list goes on and on, it is for this reason that I use the title Arts administrator, I do everything that requires business, creativity, and administration. I have recently taken on the role of Managing Director of the Shakespeare Schools Festival, and has launched a Theatre-streaming platform, SA Theatre On Demand (SATOD).

Arts Fundraising 101

In this online course, Ismail Mahomed will offer the highly successful course that he presented at the Pop Art Theatre in 2018. Mahomed will take participants through the basics of what arts managers need to know about looking at arts funding through the lens of both the donor and the beneficiary. Mahomed will share some of his best practices and demonstrate how an understanding of social history is often a gateway for securing arts funding from foundations and international cultural diplomacy programmes.

Facilitator

With more than 30 years of experience in the performing arts sector, Ismail Mahomed is an accomplished playwright, theatre director and arts administrator. He is currently employed as the Chief Executive Officer of the Market Theatre Foundation. He assumed this role in August 2016 after an 8-year stint as the Artistic Director of the National Arts Festival. During this tenure (2008 – 2016), he successfully broadened the artistic programming of the Festival, increased its sponsorship / partner base, extended the Festival's international programming and grew the Festival's audience base substantially. He was awarded the Chevalier des Arts et des Lettres by the French government for this.

