

CLPA NEWS 2020 #01

CENTRES OF LEARNING
FOR PHOTOGRAPHY
IN AFRICA



CENTRES DE FORMATION
EN PHOTOGRAPHIE
EN AFRIQUE

*A network of independent
and self-sustainable training
initiatives across Africa.*

*Un réseau des initiatives de
formation indépendantes et
viables à travers l'Afrique.*

THE COVID-19 ISSUE

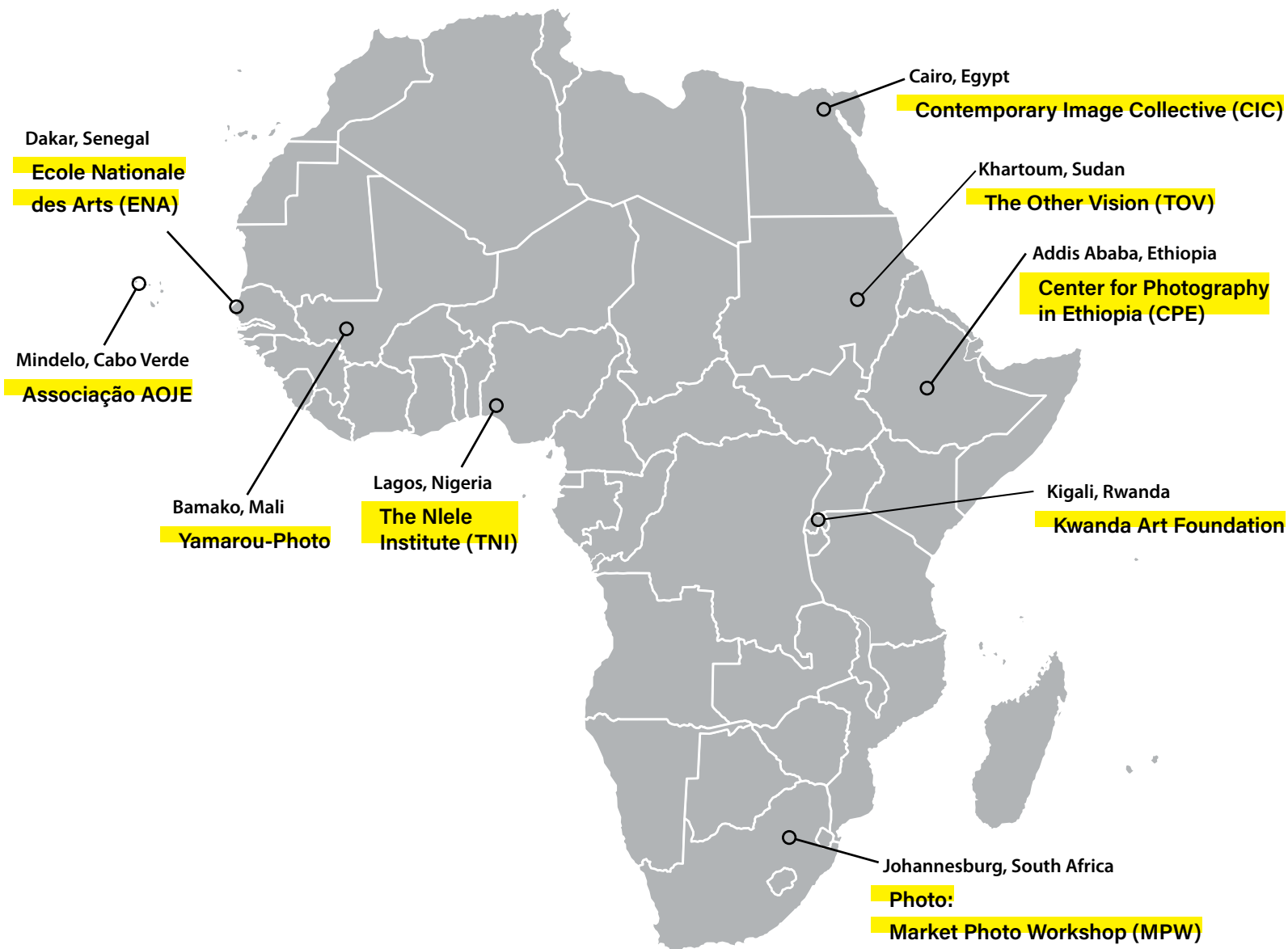
Feature: Reflections on Covid-19: The Future
of Photography, Education and Platforms
Tips for online educators



©Mauro Vombe, from the series *Faces*, 2018-19.

Editorial note: This picture of a crowd in Northern Mozambique, was photographed prior to Covid-19.

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The future of photography

The following interviews were done between 22 April and 18 May 2020 as a special focus on the Covid-19 Pandemic. The questions are in many cases asking for a speculative position. The interview team included Jacques Nkinzingabo, Amy Daniels, Mika Conradie and John Fleetwood.

How has the role of photography shifted due to the pandemic?

JOHN FLEETWOOD, PHOTO:

One of the understandings of photography that we are still trying to figure out is the space in which we review photographs, and that this space has very much become the internet, on the screen rather than as a physical document. There are many implications to this. We are looking at photographs that are manipulated and adjusted to some degree and in other cases compiled in such a way that we are not certain anymore if it is a photograph or a scan or who the author is or why the photograph was originally made. We take images at face value. This shift between what constitutes a photograph and what constitutes an image has very much been a part of thinking over the last 20 years.

A lot of people on the continent would not have access to image-making during this period. Perhaps when people are at school, they have got that access because of internet connection but when they are home, suddenly they will not. During Covid-19, I think this divide in our society about who can read, understand and make is certainly at a precipice. The divide can become even greater. When we think of Covid-19, we know that

it's a virus that we cannot see. But we can see the effects of the virus and that looks perhaps very much like things that we've seen before, except that it's more intense, more emphasized.

MAHEDER HAILESELASSIE, CENTER FOR PHOTOGRAPHY IN ETHIOPIA (CPE)

I think the role of photography, globally, has become more informative and it has become a carrier of emotions to what's been happening everywhere. I also noticed that it has partly become a tool for propaganda in Ethiopia, where viewers now consume well-composed photos of officials carrying supplies, providing food to people daily, etc.

BEHAN TOURÉ, NATIONAL SCHOOL OF ARTS, DAKAR (ENA)

For me, it would rather be the ways of photographing in a context of generalized fear, of anxiety faced with the new phenomenon of social/physical distancing which seems to be the common denominator of all our daily reactions. What will evolve, in my opinion, is rather the manner and not the role; as in the 80's with the introduction of autofocus, which had started to change the habit of photographers handling their tool.

"I think the role of photography, globally, has become more informative and it has become a carrier of emotions to what's been happening everywhere."

What are the implications for photographers who are working in reflective ways?

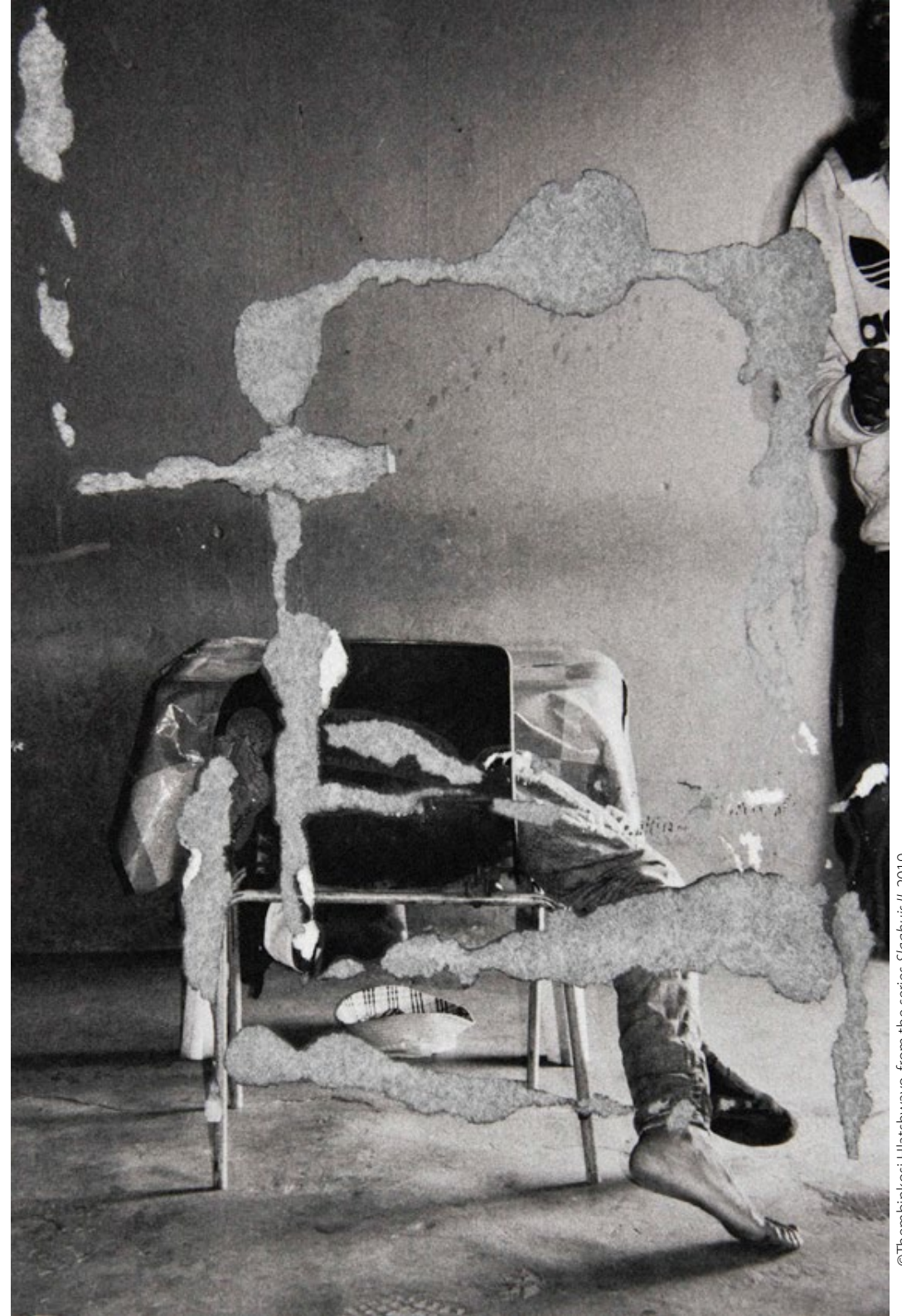
EMMA WOLUKAU-WANAMBWA, ANOTHER ROADMAP

People may work with what they have on hand, or what they can access, and I think that holds good pretty much everywhere. I think the content of people's work is inevitably going to shift. A lot of photographers on this continent, as I understand it, have gotten to photography in order to tell their own story about a place, about a particular thing or where they come from, or to offer a particular view of something. Whether or not those desires can be achieved in a domestic situation, I'm not sure. When people's concerns and interests and desires change with work, I think it's going to have a consequence, in terms of what is documented. We are quite rightly, very deep into an interrogation of the politics that represent Africa, particularly the role of the photograph in that. Maybe having to work much more domestically will add a new kind of interrogation of the camera, or what it means to be a photographer; what might be possible or interesting under the circumstances. If one can only photograph where you are and who you live with, with a different kind of mindset, another kind of contemplation or interrogation of the medium and what it means to work with that medium, might possibly start to happen.

JOHN FLEETWOOD, PHOTO:

Photographers work in communities where they have many conversations. Of course, these conversations are now directed through different mediums. Perhaps that will have a very big difference in how we think about the photograph. When you look at a photograph, the meaning that you project onto it is definitely the compilation of things that have happened to you prior to you looking at that photograph. When you look at the photograph, there's this intricate process of seeing things that make sense to you - and not seeing certain things that do not make sense to you.

At the moment, with the lockdown all across the continent, I would imagine that within this isolation, the subject matter could then become around self, issues of self, issues of home and issues of immediate belonging. At the same time what is happening in your life is an accumulation of reading social media and news. I would assume that the internet will not only be a place where people share their work, but it will also be a place where they consume their references and ideas towards photography.



With a socio-economic downturn predicted, what are the implications for the development of photography within the next two years? How will this downturn affect the role of photography?

MAHEDER HAILESELISSIE, CPE

I expect there might be less funding in the creative arts which will in turn affect the development of various photo projects. In the much possible scenario that there's a negative implication, I presume that the role of photography, perhaps with the exception of photojournalism, may be diminished.

JOHN FLEETWOOD, PHOTO:

I think the importance of witnessing might grow at this time. At a time of isolation, it will become essential for us to understand the impact of the virus, especially in divided worlds. Will this be a time where we start to rely on local photographers for news because of traveling restrictions? At times of uncertainty, people fall back on what is trusted. This might very well mean that little will shift in terms of new opportunities.

BEHAN TOURÉ, ENA

Many photographers who photograph ceremonies such as baptisms, weddings, seminars etc., during the pandemic, will feel all the consequences linked to the pandemic: immobility, cancellation of events, gloom, poverty and difficulties to survive, especially where these photographers live in informal areas.

Even if the economic sector seems to dominate; let's not forget that there is an important sociological sector that will be the vector of all lessons to be learned from this pandemic. The photograph will be concerned in almost all its dimensions. The shortfalls noted will relate to grants and photographic projects of a socio-cultural nature.

There will certainly be drastic budget restrictions because there will be a tendency towards "priorities" which is very subjective because it poses the problem of eliminating certain sectors compared to others. There will be a slowdown in the recovery because the economy will not want to invest their savings into the arts.

Photography as a career/ financial income has always been challenging, added now the economic implications of Covid-19, what are possible sustainability options for photography institutions, practitioners and freelancers within the next two years? What strategies can we apply to maximise income opportunities?

BEHAN TOURÉ, ENA

Wealth might not suffer a recession or a devaluation. The rich are going to put money into the areas related to photography which will bring them gains.

Freelancers, practitioners, as well as photography institutions should be taken into account in project subsidies, investment and support policies through flexible, medium and long-term investment policies...or incentives to organize sponsorship by working with different sectors of the economy.

We could, for example, reflect on ways to strengthen copyright and reproduction rights for photographers, with a widening of the revenue base derived from new taxes on digital products like smartphones which all have integrated cameras. For the institutions, encourage patrons and the private sector to put in resources via an incentive for structural solidarity even if they have to be offered a tax exemption or something else; through this, we can think about a lot of possible solutions.

MAHEDER HAILESELISSIE, CPE

Institutions might be forced to find a more sustainable way that requires less budget. For instance, doing more online sessions, cutting back on publications and physical exhibitions can be a way.

JOHN FLEETWOOD, PHOTO:

I think that the first and logical alternative would be that we have to use digital technologies as a way to continue our communities of photography, we have to keep our communities alive, so that they are able to sustain their thinking around photography. I think that there's an enormous focus on photography institutions and other kinds of administrations to reach out to photographers that they work with to make sure that they are supported through this period. I think that photography institutions, and particularly training institutions, have always had this dilemma that you can't work with a photographer without thinking about the experiences that they have at home. I think that relationship will be much more apparent. Institutions need to show empathy and solidarity. 🌐

© Godelive Kasangati, from the series *Stranger*, 2018

"I grew up in a house where there were other people, but despite their presence I felt limited in my vision of the world. I only felt a lack." ▶



The future of education

The following interviews were done between 22 April and 18 May 2020 as a special focus on the Covid-19 Pandemic. The questions are in many cases asking for a speculative position. The interview team included Jacques Nkinzingabo, Amy Daniels, Mika Conradie and John Fleetwood.

The COVID-19 Pandemic is reshaping education, how can teaching be conducted? What would be the practical implications/teaching methods for future teaching?

SEYDOU CAMARA, YAMAROU-PHOTO

We tried to continue with the courses while respecting the distance measures, but over time realized that the students were unable to uphold these measures. We decided to stop the lessons by giving students exercises to continue at home and to monitor and evaluate through WhatsApp.

BONAVENTURE NDIKUNG, SAVVY CONTEMPORARY

I am still sceptical of the internet as a medium that will replace what happens pre-Covid, because photography is already mediated. When looking at a physical image, it situates me in some way and places me in relation to the place where I find myself. A mediated online space gives us many more parameters that we cannot fully grasp. I think that the direct encounter with photography has to do with placement, and online has a lot to do with a misplacement.

Bonaventure Ndikung is a contemporary art curator and writer and is the founding director of Savvy Contemporary, an independent project space in Berlin.

ANDREA THAL, CONTEMPORARY IMAGE COLLECTIVE (CIC)

We are not keeping regular opening hours; all our photographic services are either temporarily suspended or they happen by appointment. Some people travelled to their families, so they left the city and went to another part of the country and people just had to figure out how things are going to go under these new circumstances. As a group, we share things through a folder and place information online, so everybody has access to see what is being worked on. We've also met individually with people on the phone or online, depending on the internet connection.

I find what has the biggest impact is the question of a meaningful way to come together and exchange and share knowledge. I think we cannot take methodologies such as one-to-one engagement and take it to the virtual realm, we need to find new tools to do that.

LEKGETHO MAKOLA, MARKET PHOTO WORKSHOP (MPW)

The reality is that the pandemic came at a time where education in general, especially in our region, has been questioned: the purpose and intention of education in society and also how best methods of knowledge and teaching is translated into educational formats. We are currently also within the bigger frame of the decolonial and we've seen quite a lot of young

people beginning to ask questions around education. The pandemic itself is a catalyst to these discussions. I think it's going to allow us to fast-track dialogue in terms of reshaping education.

People are also becoming more independent in thought through technology, which allows them to engage with content from their own comfort zones. There is a beautiful positivity in this, which in many respects, moves away from that idea that education is a communal interaction. It diversifies the idea of interacting with knowledge in teaching spaces.

EMMA WOLUKAU-WANAMBWA, ANOTHER ROADMAP

I don't think many institutional infrastructures on the continent are set up to switch to online learning or are offering education to constituencies that have the resources to participate in online learning. How one operates in education systems varies a lot in relation to ideology and economics, but there is absolutely this level when it comes to the arts about vulnerability. Artistic education is there to support you, to use the classic phrase, 'find your own voice', and you will rely on contact and interaction with others, to make that happen.

Emma Wolukau-Wanambwa is a UK based artist, researcher and organiser of the Africa Cluster of the Another Roadmap School, an international network of arts practitioners and researchers.

JOHN FLEETWOOD, PHOTO:

One can assume that it's the technology and internet infrastructure that you need, but you also need a private space to study and that might be the hardest hurdle on the continent, where working and living from a shared space could constantly be interrupted. Even though people often use their mobile phones, the device is too small to really read an image and be able to use it as a way of understanding an image. There's also an incredible importance to check in with people on a one to one basis perhaps more so than in group dynamics. In group dynamics things can get lost.

What improvements are required in education infrastructure to make it more suitable for online education?

LEKGETHO MAKOLA, MPW

These improvements vary from society to society. It's impossible to have a blanket approach to finding solutions. It has to be dealt with from community to community so that people who need the basic entry level access to computers and internet at home are able to translate information online.

JOHN FLEETWOOD, PHOTO:

One needs to be a very good communicator. No matter the language used. It's also about an ability to listen and to hear when there's uncertainty. The idea of having peer discussions online should be formatted as part of classes too and I think that is going to be hard in a time where the limits of the duration of teaching and training is going to be very much economically determined.

SEYDOU CAMARA, YAMAROU-PHOTO

For our infrastructure to respond to online education, it needs to first be well supplied with an internet connection from the very beginning, I think it all starts there.

BONAVENTURE NDIKUNG, SAVVY CONTEMPORARY

Education, as we know, doesn't start – it is continuous. Sometimes with photography the notion of seeing is about listening to somebody who doesn't have the possibility of seeing the way you see. Someone who has a better ability in listening or in feeling, so you're then able to learn how to see beyond the given. For photographs, you don't have a choice but to think beyond what you see because associations are constantly made.

What are the things we are missing when we are teaching online / What are the things we should be focusing on?

ANDREA THAL, CIC

Due to the political situation, we always have a responsibility towards safety, not just in the sense of Covid-19 and a virus, but safety in terms of how things can be talked about that can be problematic or could be seen as problematic [by the government]. So, when there are security concerns about some of those digital tools, we're using right now, then that is something we have to take seriously and that's as much a responsibility for us as a virus. We had a long conversation about this amongst the staff and we're doing some of the meetings now with Zoom and some with Jitsi and some with Google Hangouts and that reflects the discomfort with using some of these tools. I feel we need to have more awareness of the kind of security and the kind of privacy all these platforms offer to people. It's not just an issue of privacy and security, but it's also a question of what kind of idea of teaching was behind building those kinds of tools

LEKGETHO MAKOLA, MPW

We are missing that physical interaction from human to human and the physical interaction with images.

"Education, as we know, doesn't start – it is continuous."

The DFFACR students preparing practical work during their *Still Life* assignments. For this exercise, the students themselves sourced the objects, funds and support. ENA hopes to restart classes when it again possible in line with developments of the Covid Pandemic. ▶



Remote control

FRAT MAT EDITIONS / abs editions
DABIAN & TUNIS

Correspondance 1973-1983
MOORE

Volume III
Sony Labou Tansi
Machin la Hernie
MOORE

Editions REVUE
MOORE

Banana

Apple

Small red fruit

Small yellow fruit

Small red fruit

BONAVENTURE NDIKUNG, SAVVY CONTEMPORARY

I'm thinking about the rhythm in a space, which has to do with the wind, so I don't feel it though I don't know if there's wind in your room. I might be feeling something here, but I don't share that experience with you. These things influence our being, and they influence photography now, because photography is never still, it's a constant motion. Even if you cut out that moment, that motion will continue somehow. I must experience you using this medium of online teaching in the form of a still, because I don't experience any other thing around you. Of course, we could also say we can take this out and work with it in the park and have a conversation, maybe that's something we should be doing.

JOHN FLEETWOOD, PHOTO:

50% of our understanding comes from reading body language, and particularly when people are in environments where they use a second language. Body language is a very important aspect to confirm understanding. Somehow the analytical qualities of looking at a photograph might change; analytical thinking and analytical inquiry will be different. One of the immediate aspects around how we look at images on a computer screen is the different screens that are open, and how smart phone users switch between these screens on their phones. Somehow the image becomes multiple and re-purposed between screens.

EMMA WOLUKAU-WANAMBWA, ANOTHER ROADMAP

Social media and its effects are becoming increasingly visual as opposed to written. There's a real kind of flattening out of the work that occurs in the space of online teaching because everything is the same size and it's going to have a consequence. What your work can offer as exemplary or

different, I think that's going to be put under some pressure. The total primacy of other people's images to tell me what's happening in the world is really interesting, because that's all I've got. This is restricting to who can represent what's going on in the world.

SEYDOU CAMARA, YAMAROU-PHOTO

Although we work with WhatsApp, SMS and emails, the problem for us is the internet connection. Often there are students who cannot find information in real time due to not having internet access.

After the Pandemic, online teaching / E-learning could be the new normal. How can the shift to virtual learning affect the future of Photography Education?

ANDREA THAL, CIC

It might become more important as a part of learning, that more and more educational contexts might say, "we meet three times online and then also meet in the space together" but again it depends on what it is about. We are required in a way to think of what methods could ensure that somebody can still learn how to develop analogue film, that somebody can still learn about screen printing.

JOHN FLEETWOOD, PHOTO:

Generational differences are going to become very important in e-learning. A younger generation is equipped with technological languages and can navigate these spaces and can learn from that. For an older generation, we need to think about these virtual spaces as places to share and direct

the attention to those languages. We learn critical skills also through emotional skills. We might have to address these kinds of lapses or missing links between emotional and intellectual knowledges that might be because of the lack of interaction with virtual learning.

BONAVENTURE NDIKUNG, SAVVY CONTEMPORARY

If the computer becomes the main medium through which we experience photography, it means that people making computers soon would have to think more about calibration. The way I experience photographs on my computer is experienced differently to the next person. The computers must change the same way Kodak has changed in the past years, in terms of the film quality, because people would want to experience photographs in a similar way.

LEKGETHO MAKOLA, MARKET PHOTO WORKSHOP

The education institutions will have a big responsibility in driving this movement, with a high need for review of skills and helping improve individual skills of educators. There is going to be a little shift from investing in the physical infrastructure in the centre to more dissemination for individual spaces.

EMMA WOLUKAU-WANAMBWA, ANOTHER ROADMAP

How the economy recovers from this is a big worry because Africa doesn't have the borrowing power of, say, the UK. Quantitative easing will have to happen to boost the economy. If no one can afford to pay fees or there is no funding available, the institutions themselves are in jeopardy. This might be the time that informal artistic spaces develop a new kind of importance, because formal education is going to become even more inaccessible. 🌐

Future of platforms

The following interviews were done between 22 April and 18 May 2020 as a special focus on the Covid-19 Pandemic. The questions are in many cases asking for a speculative position. The interview team included Jacques Nkinzingabo, Amy Daniels, Mika Conradie and John Fleetwood.

How will photography practitioners come together to share and connect in the future? What ways of gathering can we use beyond the live festival/biennale format?

Biennales and festivals that take place on the continent allow for photography practitioners to come together from all over the continent, to share work, ideas and discussion in a single place. With the cancellation of many of these projects due to national lockdowns and the closing of ports of entry, we wanted to think about how photography practitioners across the continent can come together to share and connect in the future, and what ways of gathering we could use going forward, beyond the live festival or large biennale format. Lekgetho Makola, from Market Photo Workshop (MPW), and Andrea Thal, from Contemporary Image Collective (CIC), pointed out that many practitioners already use digital platforms to connect, as they represent “smaller activations” (Makola) that are easier to access than the larger photography-focused biennales and festivals. Social media has become particularly important in this regard, as Thal points out, “so many people have never met but they know each other’s work through Instagram, Facebook, and other online platforms. And they’re aware of each other’s work... social media has played

an extremely important role. I don’t feel that’s a completely new thing. I feel it’s almost the default that people are first aware of each other through digital media.”

Makola points out that we need more digital platforms, beyond social media, and that “there shouldn’t be one or two, there should be multiple platforms that cross bridges within Africa, to begin to have exchange spaces, of works and projects, but also sharing ideas around photography as a practice, photography as an industry” and Thal highlighted that practitioners may suffer from the loss of access to analogue facilities and the printed/printing aspect of photography.

Jacques Nkinzingabo of Kwanda Art Foundation, reminds that on a micro-level, it is important to consider the platforms that bring people together every day: “when we talk about platforms, to me, it includes not only festivals that were bringing people together, but also those platforms that were bringing people together daily - which includes galleries, museums. This also contributes a lot to how we consume images. So, this [Covid-19 restrictions] will force us to shift most of the activities to more digital versions, and the way we are working as institutions, but also as platforms, which also leads to different questions on how people are going to consume images, and how people are going to have access to the way we were providing the services.”

How will we share/circulate/create audiences for the work of our students beyond the physical exhibition/showcase?

On the one hand, using digital platforms may allow for audience reach to increase and for photography work to find wider reach. Makola points to the use of popular platforms like WhatsApp that are used to a large degree: “...an audience now becomes quite open because you can be anybody from anywhere in the world, who is presently accessing information online. But if we consider the continent, we have to really think of popular platforms that general populations in the continent use to access information and share information, and we need to begin to design aspects of our content to begin to fit within those platforms that exist... I’m talking about WhatsApp, as a popular entry level and accessible [format] for the sharing of information, to Instagram which is quite important and Facebook. How do you begin to use those platforms to introduce critical photography content?”. Maheder Haileselassie of the Center for Photography in Ethiopia points out that for the foreseeable future, working through online meetings and online exhibitions may be the only option, and that this may result in organisations finding better and different ways to utilise these platforms: “for students, it could be more online publications, virtual exhibitions, newsletters and photo sharing

platforms. I think one way or the other we've already been sharing content this way but this situation we're currently in might push us to improve and do it better." Nkinzingabo agrees with this, in that "we will keep that audience that we had before and we will even gain more, because if you organize an exhibition online, you might have a lot of possibilities to have a big number of people seeing the exhibition online, because it's more open worldwide", but also pointed out that a challenge will be in making sure that local audiences also continue to access work and programming: "the experience has been that those with access to our services, they don't have much access to internet daily. They don't have enough internet to access resources. This has already been a challenge and is also going to be even more [of a challenge] in the future".

An important point for all was what working online will mean for "understanding local contextualities" (Makola). Thal elaborates: "we should not lose that relationship between images and society. Because you're in a virtual space, we have to now begin to think of our practice as integral to all other aspects and cultural practices of societies, informing, educating, but also catalysing the evolution of humanity. How do you begin to collaborate with relevant platforms or organizations that are speaking to the local, and the local respond to it? I think for me it's just beginning to identify and initiate collaboration that we introduce content through other already existing information spaces to reach that particular audience."

Will the increased use of new (digital) forms of sharing/circulating photography, change the photograph? /what effect will these forms of sharing have on the photograph?

Linking to the previous questions around audience, Haileselassie points to how differently we understand the photograph in digital forms, from photographs within "physical exhibitions, archives or publications". She continues, "the audience will have full authority over 'how long' and 'together with what' they will view the photograph. Unlike publications/exhibitions where viewing

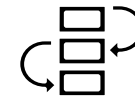
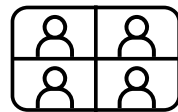
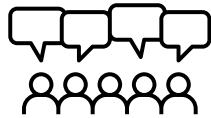
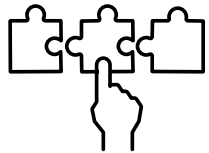
is more forced, sequenced and controlled, digital platforms will give the viewer a chance to only look at some images from an exhibition and leave within seconds to engage in someone's selfie on Facebook. For instance, it may give more power to 'a photograph' and less power to 'a collection of photographs' that are meant to be seen and understood as a collection."

Makola agrees that the "intensity of the image" may change within digital spaces and points out that the format of the digital site of circulation may begin to inform the kind of images that are produced. Nkinzingabo also points to how digital formats may alter the expectations that we have of a photograph: "this also raises questions on...how are people now being influenced by these platforms. But now it changes the way we view the image - now, it's [a focus on] maybe, beauty, because of the contrast...or maybe because the weight of the square...or the effects you add on top [filters]. So, all of these things have already changed the way we review images and the way we use photographs. But also, it becomes a stock [image]."

The scroll-down formatting of social media sites, and the focus on the single image may particularly affect layout and readings of photographs. Thal also elaborates on the differences for her between working with a physically printed photograph and working with the photograph on a digital or online environment: "I've seen it so many times when somebody prints for the first time there's a whole other set of questions. The same goes for the space, when you're working in a space and [ask] "which image do you put after that image?" "What sizes do you choose?". In the digital realm we're very often talking about contexts where all of this is already decided. You go to Instagram and the format is pretty much decided, the size of an image is pretty much decided, these things are preset and so a lot of these questions don't come up."

In this regard, Haileselassie posed the following questions: "will this leave the photograph to seem fragile, more engaging or less of an art? Will the photograph seem less important and less serious?". 🌀

"The scroll-down formatting of social media sites, and the focus on the single image may particularly affect layout and readings of photographs."



Tips for online educators

Online education is not a replacement for physical learning, but we cannot stall learning until there is certainty.

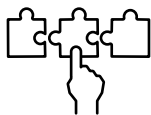
We now live and learn within uncertainty.

Plan a concentrated programme with those without internet access/infra-structure and thus who cannot join online education now, to ensure that they are tended to once lockdown regulations allow for it. Stay in touch with students/photographers by making contact in whatever possible way.

Online education can only work if:

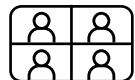
- facilitators prepare to overcome the limitations of online education by considering the session from the point of view of the participant
- participants prepare to overcome the limitations of online education by considering that they are part of a group





Coordination

- Plan ahead, structure curriculum to suit online learning. Send notices and notes in advance.
- Hold online sessions during office hours according to a schedule, and/or by appointment.
- Consider and test alternative teaching solutions with participants who have limited resources.
- Keep group sizes smaller. Information can become lost in larger groups and connection might decrease.
- Keep it short: 40min-60min session, allow for interactivity.
- Helpful to record all lessons/ discussions. Recordings allow students to review, absorb more and make greater progress.
- Photographs and large documents should be sent separately via WeTransfer so that resolution is retained.



During video call

- Provide plenty of visuals, media, interactive tools, and learning activities for subject references, alternative ideas and to maintain attention.
- During discussion screenshare can be used to show/ summarise notes of discussion.
- Participants who are confident working with the interface will be more active in learning. Make sure all participants are.
- It is helpful for the audio of all participants to be turned off when they are not speaking to reduce background noise.
- Create standard response to when technical line is not clear: Ensure that participants can engage in chat/text section, so if their connection is low, that they can indicate to you.
- Communicate quickly if there is a disruption with connection to an individual. If problem persists, request the participant to re-join session.
- Participants must see, hear and talk.



Technical

- Complete an internet connection speed test before sessions. (E.g.: www.speedtest.net) Ensure min requirements per online webinar platform are met.
- Environment: Space to work; desk, chair, quiet place to concentrate.
- Scale of images may differ with devices. Look at general meaning making, not necessarily at the technical and finer forms of an image when reviewing content over streaming devices.
- Do not consider images as thumbnails, open images to see details and impact.
- Make sure you are aware on which format participants are viewing and working on to determine your support to them.
- Note that to look for technical qualities of images, it is best to send the actual file via WeTransfer.
- While you are on a video call technical details are reduced.
- Resolution, calibration, contrast etc differ from screen to screen.



Technical flow and series

- Narrative: you can only look at one image at a time in most cases on a computer screen, different to images printed out, that you can physically move, and see how they interact with each other. Large board see how images have influence on each other.



Photographing during Covid

- Understand the health risks of photographing in public: Ensure participants are well informed of health regulations due to Covid-19.
- Understand the social risks of photographing in public. Ensure participants are experienced to navigate self and others before going into the field.
- Consider including participation in other institutions online talks/ webinars/ discussions.



Communication

- Prepare an introduction technical lesson. Discuss features of the preferred online teaching platform for staff and students.
- Encourage everybody to speak at some time during the discussion.
- Follow-up one-to-one after sessions to find out if there are any gaps.
- Structure ways for students to explain new information to one another. Encourage participation interaction outside of class/meeting sessions.
- Ensure there is good understanding to which participants might have weaker reception for video calls.



Emotional

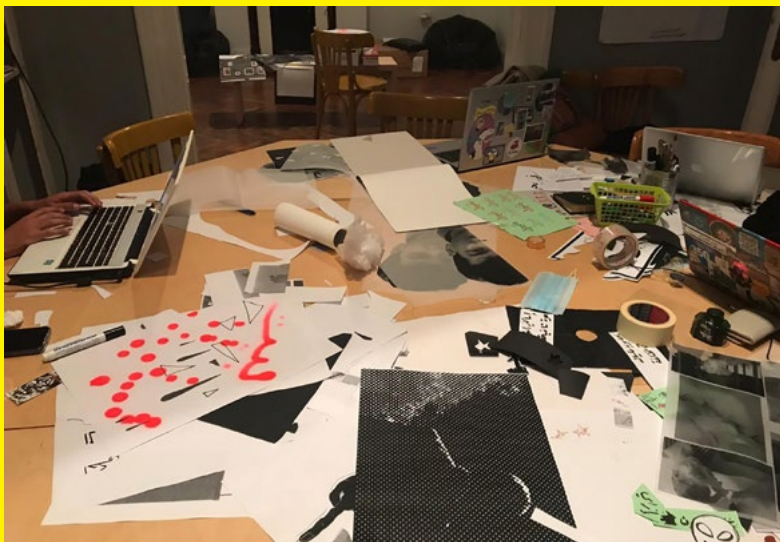
Covid has disrupted our realities and our clarities. Find out how participants are coping and unlock potential blockages.

- Consider the emotional effects of online education: new experiences, anxiety, exhaustion, social pressure, discomfort, concentration.
- Moving between work and private personas can be difficult. Consider stretching, hydrating or exercising between lessons/ discussions.
- Isolations and restrictions can cause stress. We are all experiencing the same disruption. Empathy is key.

CONTEMPORARY IMAGE COLLECTIVE (CIC)

RECENT ACTIVITIES

Temporary Gathering



Over the past few months, 29 Jan - 21 Mar 2020, CIC began an 8-week educational programme on self-organised forms of publishing. The programme brought together 12 cultural workers from different backgrounds including graphic design, photography, cultural theory, dance, visual arts and others.

Temporary Gathering consisted of group-based research and critical discussions on local histories and contemporary practices of self-publishing/independent publishing and the making of publications by use of affordable means. The programme proposed a context for learning from each other through forms of working collectively. It aimed to reflect on the role of ephemeral and marginal forms of expression in our time and place and the related economies and social relations.

Due to the COVID-19 pandemic, the programme was cut short. CIC continued the meetings online and is currently trying to find ways to produce the various projects that came out of the gathering.

CIC Photolab visits universities in Cairo

The CIC Photolab visited several Universities in Cairo between Oct and Nov 2019 to introduce students to digital photographic printing and how to prepare images for print as well as analogue photography processes. Following a presentation and introduction by Photolab technician Emad Antar, CIC staff assisted to answer students' questions and to deepen certain topics raised in the presentation.

NATIONAL SCHOOL OF ARTS, DAKAR (ENA)

RECENT ACTIVITIES

DAP (Department of Visual Arts) and DFFACR (Department of Cultural Animation and Research Trainers)



▲ The DFFACR students have prepared practical work through their Still Life assignments. For this exercise, the students themselves sourced the objects, funds and support. ENA hopes to restart classes when it will once again be possible in line with how the Covid pandemic evolves (going forward).

ENA has continued lessons in the above-mentioned programmes' for 3rd-year students. Lessons included research on photography themes, while working in small groups with interactive peer review. 15 students attended the DAP sessions which took place over a duration of 100 hours and 12 students attended the DFFACR sessions taking place over a duration of 50 hours within the last 6 months.

MARKET PHOTO WORKSHOP

RECENT ACTIVITIES

Courses at Market Photo Workshop



▲ Virtual Visual Culture lesson for Photojournalism and Documentary photography 2020 Class lead by educator Dean Hutton.

Towards the end of March 2020, normal course activities of MPW were affected by the effects of COVID-19. As such, certain lessons were moved online and the rest of the course programme placed on hold. The online sessions have, to date, proven to be an opportune challenge with new technical teaching discoveries each day. (15 January 2020 – 20 April 2020)

2019 Photography Incubator Programme, 5th cycle

The programme ensured that the participating photographers received the support of established art and photography practitioners, administrators and business experts – who were able to assist the participants in advancing in the broader photography industries, developing new networks and growing professional relationships. (November 2019 – 31 March 2020)

Mollo wa Ditshomo Public Programme

MPW in partnership with Mollo wa Ditshomo, a youth-led Art Primary Co-operative, conducted a week-long training programme on introductory digital, technical and visual literacy skills. The project held in Soweto, Johannesburg, included 35 photographers and was facilitated by MPW educator and alumni Mpho Seleka. Participants were also trained to conceptualize and develop their own photography projects, stories and voice through the medium around their communities. (25 – 30 November 2019)

NLELE INSTITUT

ONGOING ACTIVITIES

“When the Doors are Shut”

This project is an ongoing response to the Covid-19 pandemic and its impact on art creation/production. The idea is to adopt quick responses by thinking critically, reflecting on the global health crisis and how quickly they can respond to this situation. The result is an instant one and will be presented in like manner on Instagram.

15 TNI students investigate the Covid-19 phenomenon through this online exposition. The idea will be to unlock criticality and reflexivity within a confined space of creation with the aim to explore a quick and easy go-to approach for production. Facilitated by Uche Okpa-Iroha, Founder/Director of The Nlele Institute Lagos.



PHOTO:

RECENT ACTIVITIES

Wikipedia Workshop

Photo: and the Photography Education Trust in association with 'Art on our Mind' hosted a Wikipedia Workshop on the 5 March 2020. The workshop included 9 emerging photographers and was led by Fouad Asfour, a research associate from Wits University, as part of a series of workshops aiming to enable participants to upload new articles and/or expand on existing entries while also addressing issues around notability and verifiability. Through the workshops Photo: hopes to subsequently develop content about photography and photography institutions in Africa.



Mentorship Programme: Developing Websites

Photo: continues with its mentorship programme to target the online visibility of African Photographers by assisting them to develop a website and professional practice skills. The current programme includes photographers from Angola, DRC, Mozambique and South Africa.

YAMAROU-PHOTO

RECENT ACTIVITIES



▲ ©Mariam Niaré a young photographer from Yamarou who worked on the theme of solitude.

During the 12th edition of Bamako Encounters, the Biennale for African Photography, Yamarou-Photo hosted two training projects.

Members of the 'Of Soul and Joy' project, a photography social art initiative based in Johannesburg, South Africa, conducted a 15-day workshop, 18 Nov to 1 Dec 2019. Led by Jabulani Dhlamini (manager) and Thandile Zwelibanzi (trainer), the workshop allowed the 15 Yamarists to work on different subjects in the city of Bamako. The workshop resulted in an exhibition of their work as part of the Off-Exhibition in the streets of Medina-Coura, a popular district of Bamako. During the workshop students benefited from the advice and criticism of guest photography professionals such as John Fleetwood (Director of Photo:), Market Photo Workshop trainers and other artists.

Yamarou-Photo also conducted a workshop in collaboration with Bamako Encounters.

The aim of the collaboration was to train photography skills to young high school students. The weekly programme included organized visits to all the exhibitions of the festival including the Off-Exhibitions which lasted for a month and a half. 🌐

SOLIDARITY

