

**The efficacy of a pre-recorded digital performing arts skills
development module for fourth-year drama students at a
South African University:
A case study**

by
Stephen Faber

A thesis submitted in fulfilment of the requirements of the degree
DOCTOR OF PHILOSOPHIAE

In the Department of Drama
FACULTY OF HUMANITIES
UNIVERSITY OF PRETORIA

SUPERVISOR: Prof M-H. Coetzee
CO-SUPERVISOR: Prof M. Munro

December 2019

DECLARATION

I declare that the thesis, which I hereby submit for the degree PhD Drama at the University of Pretoria, is my own original work and has not previously been submitted by me for a degree at this or any other tertiary institution. Where secondary sources have been used (either from a printed source, internet or any other source), this has been justly acknowledged and referenced in accordance with departmental requirements. I understand what plagiarism is, and I am aware of the University of Pretoria's policy in this regard.

STEPHEN FABER

Date: December 2019

ETHICS STATEMENT

The author, whose name appears on the title page of this doctoral thesis, has obtained, for the research described in this work, the applicable research ethics approval. The author declares that he has observed the ethical standards required in terms of the University of Pretoria's Code of Ethics for researchers and the policy guidelines for responsible research.

ACKNOWLEDGEMENTS

I would like to express my sincere appreciation of the following people:

- Thank you to Prof Marié-Heleen Coetzee and Prof Marth Munro, my supervisors, for their endless patience and guiding me through this challenging project. Thank you for your support, guidance and mentorship, and for constantly keeping me on the track. Your ability to assist me in finding solutions when I see none is appreciated and this study would not have been possible without your guidance.
- Thank you to Gaby Pretorius and Johan Slabbert from the Department for Education Innovation at the University of Pretoria, for assistance with setting up an online classroom on Blackboard to teach my module.
- Thank you to Tanya Pretorius at Thursday's Cat Media for the proofreading, language editing, formatting, for understanding my content and mind, and assisting in enhancing what I want to say. A perfect match!
- Thank you to the participants who gave their time voluntarily and for completing the workshop. This study would not have been possible without their contribution.
- Thank you to the Library Service of the University of Pretoria for assistance in obtaining academic articles.
- Thank you to the panel of industry professionals who gave their time and expertise willingly, assessing the videos created by the workshop participants.
- Thank you to Linda Stone, who assisted with advertising the workshop and finding workshop participants.
- Thank you to Anelia van Zyl who persistently and continuously motivated me and reminded me of the end goal.
- Thank you to Rianke Krugel who phoned and regularly messaged to remind me that I could do this.
- Thank you to my mother, Annette van Dyk and my mother-in-law, Hettie Faber, who motivated me to keep going.
- A special word of appreciation to my spouse, Kobus Faber, who introduced me to the possibilities of YouTube and inspired me to pursue this study, who spent uncountable hours editing videos for the online workshop, created graphics for the thesis proper, who allowed me the space to complete this study, who financially contributed, who provided for us while I took the time to complete this study, who showed an endless amount of patience and love, who motivated for and provided a safe space, who walked with me a tough path through one of the most challenging times of my life. I appreciate you more than I can express in words.

ABSTRACT

The purpose of this study is to develop, present and assess a skills-development module in pre-recorded digital performing arts (PRDPA) that may enable performing artists to become practitioners of pre-recorded digital performing arts. The module is encapsulated within the South African educational paradigm. A secondary function of the pre-recorded digital performing arts module is to enable young performers to introduce themselves to an online audience, promote themselves as performing artists and enhance their online presence and digital footprint. The proposed skills-development module potentially enhances agency and an entrepreneurial mindset while democratising the domain of performance in the workspace and entertainment industry.

The research consists of three parts. The first part of the research is located in two domains to design a module in pre-recorded digital performing arts. The study draws on the domain of mediality, which includes online presence, digital performance and pre-recorded digital performing arts; and on the domain of education, which includes social constructivism, and teaching and learning in a social network environment.

The second part requires the presentation of the module to a select group of participants with the support of a continual feedback loop.

The third part is the assessment of the module through an analysis of pre-recorded digital performing arts videos created by the participants. To do so, I analyse the pre-workshop videos and the videos created as part of the workshop by the workshop participants, as well as the responses of a group of experts, to the material generated by the participants before and after the presentation of the module. This analysis is supported by a module evaluation by participants.

The research concludes that there is a noticeable difference between the two videos created by each participant and that the skills-development module in pre-recorded digital performing arts is effective.

Keywords: Pre-recorded digital performing arts, PRDPA, online presence, digital performance, digital footprint, digital stage, mediality, social constructivism, teaching and learning in a social network environment, YouTube.

TABLE OF CONTENTS

| | |
|--|-------------|
| DECLARATION | i |
| ETHICS STATEMENT | ii |
| ACKNOWLEDGEMENTS | iii |
| ABSTRACT..... | iv |
| TABLE OF CONTENTS..... | vi |
| LIST OF CHARTS..... | x |
| LIST OF FIGURES..... | xi |
| LIST OF TABLES | xv |
| LIST OF ABBREVIATIONS | xvii |
| CHAPTER 1: INTRODUCTION AND CONTEXTUALISATION..... | 1 |
| 1.1 Introduction..... | 1 |
| 1.2 Contextualisation | 3 |
| 1.2.1 Online presence and digital performance..... | 6 |
| 1.2.2 Art forms classification | 9 |
| 1.2.3 Media, art and technology | 12 |
| 1.2.4 Social constructivism in an educational paradigm..... | 15 |
| 1.2.5 Teaching and learning in a social network environment..... | 20 |
| 1.3 Research question..... | 21 |
| 1.3.1 Sub-questions | 21 |
| 1.4 Methodology | 22 |
| 1.4.1 Research objective..... | 22 |
| 1.4.2 Research design | 23 |
| 1.5 Data collection | 31 |
| 1.6 Participants..... | 31 |
| 1.7 Ethical considerations..... | 32 |
| 1.8 Confidentiality and anonymity..... | 33 |
| 1.9 Potential risks and benefits for participants | 33 |
| 1.10 Records | 34 |
| 1.11 Chapter outline | 34 |
| 1.11.1 Chapter 1 | 34 |
| 1.11.2 Chapter 2 | 34 |
| 1.11.3 Chapter 3 | 35 |
| 1.11.4 Chapter 4 | 35 |
| 1.11.5 Chapter 5 | 35 |
| 1.11.6 Chapter 6 | 36 |
| 1.11.7 Chapter 7 | 37 |

| | | |
|---|---|------------|
| 1.12 | Concluding commentary | 37 |
| CHAPTER 2: ONLINE PRESENCE AND DIGITAL PERFORMANCE..... | | 38 |
| 2.1 | Introduction..... | 38 |
| 2.2 | Online presence | 42 |
| 2.2.1 | New media | 47 |
| 2.2.2 | Digital skills | 53 |
| 2.2.3 | The performing arts on social media platforms | 57 |
| 2.2.4 | Performing arts video trailers | 59 |
| 2.3 | Digital performance | 60 |
| 2.3.1 | Digital technologies and the reference to liveness in digital performance | 61 |
| 2.3.2 | Intermedial performances | 64 |
| 2.4 | The transmedial practice of theatre and live performances as repurposed products..... | 67 |
| 2.5 | Pre-recorded digital performing arts | 73 |
| 2.6 | Summary | 77 |
| CHAPTER 3: YOUTUBE AS DIGITAL STAGE..... | | 79 |
| 3.1 | Introduction..... | 79 |
| 3.2 | YouTube and the slogan, “Broadcast Yourself” | 83 |
| 3.2.1 | Purpose of YouTube | 85 |
| 3.2.2 | The democratising impact of YouTube..... | 88 |
| 3.2.3 | Agency and YouTube..... | 89 |
| 3.3 | Types of content on YouTube..... | 90 |
| 3.4 | YouTubers..... | 93 |
| 3.4.1 | International YouTubers..... | 96 |
| 3.4.2 | South African YouTubers | 105 |
| 3.5 | Summary | 113 |
| CHAPTER 4: THE TEACHING AND LEARNING STRATEGY FOR THE MODULE IN PRDPA..... | | 116 |
| 4.1 | Introduction..... | 116 |
| 4.2 | Teaching and learning strategy for the module in PRDPA | 117 |
| 4.2.1 | Social learning theory..... | 118 |
| 4.2.2 | The workshop method..... | 132 |
| 4.2.3 | Teaching and learning with social network sites (SNS)..... | 135 |
| 4.3 | Summary | 144 |
| CHAPTER 5: PRDPA SKILLS DEVELOPMENT MODULE..... | | 147 |
| 5.1 | Introduction..... | 147 |
| 5.2 | South African Qualifications Authority (SAQA) level descriptors | 149 |
| 5.2.1 | Level descriptors | 150 |
| 5.2.2 | NQF level 8 | 152 |
| 5.2.3 | Prerequisite learning and skills..... | 158 |
| 5.3 | An overview of the module in PRDPA | 160 |

| | | |
|-------|--|-----|
| 5.3.1 | Purpose of the module | 160 |
| 5.3.2 | Intended learning outcomes of the module | 161 |
| 5.3.3 | Pedagogical approach of the module | 162 |
| 5.3.4 | Responsibilities of participants | 163 |
| 5.3.5 | Workshop structure | 164 |
| 5.4 | Module content | 166 |
| 5.4.1 | Workshop phases, activities and videos | 166 |
| 5.5 | Summary | 185 |

CHAPTER 6: ANALYSIS OF PRDPA VIDEOS CREATED BY PARTICIPANTS **188**

| | | |
|--------|--|-----|
| 6.1 | Introduction..... | 188 |
| 6.2 | Discussion of the participant’s activities during the workshop | 189 |
| 6.2.1 | Workshop activities | 192 |
| 6.2.2 | Prescribed readings and two quizzes..... | 193 |
| 6.2.3 | Equipment used by participants | 194 |
| 6.3 | Descriptive and differentiated comparative analysis of the videos created by participants..... | 195 |
| 6.3.1 | Participant 1 | 195 |
| 6.3.2 | Participant 2 | 200 |
| 6.3.3 | Participant 3 | 206 |
| 6.3.4 | Participant 4 | 209 |
| 6.3.5 | Participant 5 | 213 |
| 6.3.6 | Participant 6 | 217 |
| 6.3.7 | Participant 7 | 222 |
| 6.3.8 | Participant 8 | 226 |
| 6.3.9 | Participant 9 | 231 |
| 6.3.10 | Participant 10 | 238 |
| 6.3.11 | Participant 11 | 243 |
| 6.3.12 | Concluding the differentiated comparative analysis | 248 |
| 6.4 | Analysis of the assessments provided by the external audit panel..... | 250 |
| 6.4.1 | Participant 1 | 250 |
| 6.4.2 | Participant 2 | 253 |
| 6.4.3 | Participant 3 | 257 |
| 6.4.4 | Participant 4 | 259 |
| 6.4.5 | Participant 5 | 262 |
| 6.4.6 | Participant 6 | 264 |
| 6.4.7 | Participant 7 | 267 |
| 6.4.8 | Participant 8 | 269 |
| 6.4.9 | Participant 9 | 271 |
| 6.4.10 | Participant 10 | 273 |
| 6.4.11 | Participant 11 | 275 |
| 6.4.12 | Concluding the panel assessment | 278 |
| 6.5 | Workshop evaluation by participants | 278 |
| 6.5.1 | Concluding participant feedback | 282 |
| 6.6 | Summary | 283 |

| | |
|--|------------|
| CHAPTER 7: SUMMATION | 288 |
| 7.1 Introduction..... | 288 |
| 7.2 Overview of the study | 288 |
| 7.3 Contribution of the study to the discourse | 299 |
| 7.4 Shortfalls of the study | 300 |
| 7.5 Recommendations for further research | 301 |
| 7.6 Concluding remarks..... | 302 |
| LIST OF REFERENCES | 303 |
| APPENDIX A: INFORMATION LEAFLET | 337 |
| APPENDIX B: CONSENT LETTER | 338 |
| APPENDIX C: YOUTUBE POLICIES AND SAFETY | 343 |
| APPENDIX D: PRDPA STUDY GUIDE | 350 |
| APPENDIX E: VIDEO SCRIPTS | 369 |
| APPENDIX F: QUIZ 1 AND QUIZ 2 | 386 |
| APPENDIX G: ENGLISH TRANSCRIPT - <i>GFV se TGVVVA</i> | 393 |
| APPENDIX H: ENGLISH TRANSCRIPT - <i>GFV: 'n Taakverklaring</i> | 396 |
| APPENDIX I: ENGLISH TRANSCRIPT - <i>Vat my (nooit) weer terug</i> | 401 |
| APPENDIX J: ENGLISH TRANSCRIPT – <i>PHELI 012</i> | 402 |
| APPENDIX K: ENGLISH TRANSCRIPT - <i>Ma</i> | 404 |
| APPENDIX L: ENGLISH TRANSCRIPT - <i>Die Vet Weet</i> | 405 |
| APPENDIX M: ENGLISH TRANSCRIPT – <i>Untitled</i> | 406 |
| APPENDIX N: ENGLISH TRANSCRIPT - <i>Patricia se Pannekoek</i> | 407 |
| APPENDIX O: WORKSHOP EVALUATION (PARTICIPANTS) | 409 |
| APPENDIX P: FEEDBACK | 417 |
| APPENDIX Q: ETHICS APPROVAL | 424 |

LIST OF CHARTS

| | |
|--|-----|
| Chart 6.1: Experience in video creation..... | 190 |
| Chart 6.2: Number of videos created per participant. | 191 |
| Chart 6.3: Contribution to learning..... | 279 |
| Chart 6.4: Learning objectives and presentation of workshop content | 280 |
| Chart 6.5: Participant's reflection on the level of skills development | 285 |
| Chart 6.6: Clarity of learning objectives..... | 286 |
| Chart 6.7: Presentation of workshop content..... | 286 |

LIST OF FIGURES

| | |
|--|-----|
| Figure 1.1: Two domains | 4 |
| Figure 1.2: An example of art forms classification based on Western mainstream ideas | 10 |
| Figure 3.1: Eighteen YouTube categories (YouTube 2019s:[sp])..... | 92 |
| Figure 4.1: Location of PRDPA pedagogy in the broader domain of constructivism in an educational paradigm | 117 |
| Figure 4.2: Vygotsky’s knowledge construction..... | 120 |
| Figure 4.3: Vygotsky’s ZPD..... | 128 |
| Figure 5.1: Bloom’s taxonomy vs Anderson et al.’s revised taxonomy (Anderson et al 2000)..... | 154 |
| Figure 5.2: Alignment of the PRDPA module with the taxonomy classifications and action words..... | 155 |
| Figure 5.3: SAQA’s ten learning achievement categories | 156 |
| Figure 5.4: Prerequisite training and skills..... | 159 |
| Figure 5.5: PRDPA module workshop phases | 165 |
| Figure 6.1: Vertical screen divisions. From <i>Fun with puns</i> (participant 1, video 1). The vertical screen is divided into three sections when framing is done vertically (Screenshot by author 2019)..... | 197 |
| Figure 6.2: Horizontal aspect ratio framing. From “Rey’s Kitchen” (participant 1, video 2) (Screenshot by author 2019)..... | 198 |
| Figure 6.3: Tilting up across the table. From “Rey’s Kitchen” (participant 1, video 2) (Screenshot by author 2019). | 198 |
| Figure 6.4: Camera movement. From “Rey’s Kitchen” (participant 1, video 2) (Screenshot by author 2019). | 198 |
| Figure 6.5: Seven areas and aspect ratios. From <i>GFV se TGVVVA</i> (participant 2, video 1) (Screenshot by author 2019)..... | 201 |
| Figure 6.6: Participant 3, vertical screen dynamics. From untitled video (participant 3, video 1). (Screenshot by author 2019). | 207 |
| Figure 6.7: Start of the digital zoom. From “Failure: Friend or Foe?” (participant 3, video 2) (Screenshot by author 2019)..... | 208 |

| | |
|---|-----|
| Figure 6.8: End of digital zoom. From “Failure: Friend or Foe?” (participant 3, video 2) (Screenshot by author 2019)..... | 208 |
| Figure 6.9: Monochrome in low contrast. From “Vat my (nooit) weer terug” (participant 4, video 1) (Screenshot by author 2019). | 211 |
| Figure 6.10: Monochrome in high contrast. From “Vat my (nooit) weer terug” (participant 4, video 2) (Screenshot by author 2019). | 211 |
| Figure 6.11: Environment in monochrome. | 212 |
| From “Vat my (nooit) weer terug” (participant 4, video 2) | 212 |
| (Screenshot by author 2019)..... | 212 |
| Figure 6.12: Environment dissolving with colour. | 212 |
| From “Vat my (nooit) weer terug” (participant 4, video 2) | 212 |
| (Screenshot by author 2019)..... | 212 |
| Figure 6.13: Central framing composition. From untitled video (participant 5, video 1) (Screenshot by author 2019)..... | 214 |
| Figure 6.14: Off-centre framing composition. From “EFL” (participant 5, video 2) (Screenshot by author 2019). | 214 |
| Figure 6.15: Unbalanced composition. From “EFL” (participant 5, video 2) (Screenshot by author 2019). | 215 |
| Figure 6.16: Eye-level angle. From untitled video (participant 6, video 1) (Screenshot by author 2019). | 218 |
| Figure 6.17: Low angle. From untitled video (participant 6, video 1) (Screenshot by author 2019). | 218 |
| Figure 6.18: Bird’s-eye view angle. From untitled video (participant 6, video 1) (Screenshot by author 2019). | 218 |
| Figure 6.19: Camera tilt upwards. From “The life of an actor. The audition” (participant 6, video 2) (Screenshot by author 2019). | 219 |
| Figure 6.20: High angle shot. From “The life of an actor. The audition” (participant 6, video 2) (Screenshot by author 2019). | 220 |
| Figure 6.21: Low-angle shot. From “The life of an actor. The audition” (participant 6, video 2) (Screenshot by author 2019). | 220 |
| Figure 6.22: Participant 7, vertical screen dynamics. From untitled video (participant 7, video 1) (Screenshot by author 2019). | 223 |

| | |
|--|-----|
| Figure 6.23: Close-up shot. From “Pheli 012” (participant 7, video 2) (Screenshot by author 2019). | 224 |
| Figure 6.24: Medium close-up shot. From “Pheli 012” (participant 7, video 2) (Screenshot by author 2019). | 224 |
| Figure 6.25: Medium shot. From “Pheli 012” (participant 7, video 2) (Screenshot by author 2019)..... | 224 |
| Figure 6.26: Vertical framing, low angle. From “Ma” (participant 8, video 1) (Screenshot by author 2019). | 228 |
| Figure 6.27: Horizontal framing, eye level. From “Ma” (participant 8, video 2) (Screenshot by author 2019). | 228 |
| Figure 6.28: Bird’s-eye view angle. From “Ma” (participant 8, video 2) (Screenshot by author 2019). | 228 |
| Figure 6.29: Close-up shot. From “Ma” (participant 8, video 2) (Screenshot by author 2019). | 228 |
| Figure 6.30: Editing effects. From “Ma” (participant 8. Video 2) (Screenshot by author 2019). | 230 |
| Figure 6.31: Clear image. From “Die Vet Weet” (participant 9, video 1) (Screenshot by author 2019). | 233 |
| Figure 6.32: Bleared images. From “Die Vet Weet” (participant 9, video 1) (Screenshot by author 2019). | 233 |
| Figure 6.33: Minimal shadow on the face. From “Die vet weet... al wat jy moet doen is” (participant 9, video 2) (Screenshot by author 2019). | 234 |
| Figure 6.34: Too much shadow on the face. From “Die vet weet... al wat jy moet doen is” (participant 9, video 2) (Screenshot by author 2019). | 234 |
| Figure 6.35: Shot comparison of video 1 and video 2 (participant 8, video 1 and video 2) (Screenshots by author 2019)..... | 235 |
| Figure 6.36: Weak composition. From untitled video (participant 10, video 1) (Screenshot by author 2019). | 239 |
| Figure 6.37: Exterior long shot. From “Patricia se Pannekoek” (participant 10, video 2) (Screenshot by author 2019)..... | 240 |
| Figure 6.38: Interior long shot. From “Patricia se Pannekoek” (participant 10, video 2) (Screenshot by author 2019)..... | 240 |

| | |
|--|-----|
| Figure 6.39: Patricia’s high angle. From “Patricia se Pannekoek” (participant 10, video 2) (Screenshot by author 2019)..... | 241 |
| Figure 6.40: Low angle. From “Patricia se Pannekoek” (participant 10, video 2) (Screenshot by author 2019). | 241 |
| Figure 6.41: Interior establishing shot. From “Patricia se Pannekoek” (participant 10, video 1) (Screenshot by author 2019)..... | 241 |
| Figure 6.42: Choker shot. From untitled video (participant 11, video 1) (Screenshot by author 2019). | 244 |
| Figure 6.43: A range of shot types and angles. From “Everything is going to be just fine” (participant 11, video 2) (Screenshot by author 2019)..... | 245 |
| Figure 7.1: Arrangement of the teaching and learning strategy..... | 296 |

LIST OF TABLES

| | |
|---|-----|
| Table 1.2: Additional forms of media, art and technology..... | 13 |
| Table 1.3: Workshop timeframe | 27 |
| Table 2.1: Core digital media skills based on Jenkins (2006b)..... | 56 |
| Table 3.1: Online presence – Miranda Sings..... | 99 |
| Table 3.2: Online presence – Troy Kinne | 100 |
| Table 3.3: Online presence – Mark Angel | 103 |
| Table 3.4: Online presence – Rhett & Link..... | 105 |
| Table 3.5: Online presence – Lasizwe Dambuza | 108 |
| Table 3.6: Online presence – Rikus de Beer..... | 110 |
| Table 3.7: Online presence – Suzelle DIY..... | 112 |
| Table 5.1: Ten-level qualification structure..... | 151 |
| Table 5.2: SAQA’s ten learning achievement categories in relation to PRDPA..... | 157 |
| Table 5.2: Pre-phase – introduction | 167 |
| Table 5.3: Phase one – video record a performance..... | 168 |
| Table 5.4: Phase two – series of videos pertaining to PRDPA..... | 175 |
| Table 5.5: Phase three – pre-production | 176 |
| Table 5.6: Phase four is aligned to Bloom’s taxonomy..... | 177 |
| Table 5.7: Phase four – feedback on pre-production planning | 178 |
| Table 5.8: Phase five – production | 179 |
| Table 5.9: Phase six – post-production | 180 |
| Table 5.10: Phase seven alignment to Bloom’s taxonomy. | 182 |
| Table 5.11: Phase seven – feedback on preliminary editing | 183 |
| Table 5.12: Phase eight – final editing and submission..... | 184 |
| Table 5.13: Sixteen PRDPA video lessons | 186 |
| Table 6.1: Completion of required activities..... | 193 |
| Table 6.2: Quiz 1 and quiz 2 results | 193 |
| Table 6.3: Equipment used..... | 194 |
| Table 6.4: Summary of assessment of participant 1 | 253 |
| Table 6.5: Summary of assessment of participant 2..... | 256 |
| Table 6.6: Summary of assessment of participant 3..... | 259 |
| Table 6.7: Summary of assessment of participant 4..... | 262 |

| | |
|--|-----|
| Table 6.8: Summary of assessment of participant 5..... | 264 |
| Table 6.9: Summary of assessment of participant 6..... | 266 |
| Table 6.10: Summary of assessment of participant 7..... | 268 |
| Table 6.11: Summary of assessment of participant 8..... | 271 |
| Table 6.12: Summary of assessment of participant 9..... | 273 |
| Table 6.13: Summary of assessment of participant 10..... | 275 |
| Table 6.14: Summary of assessment of participant 11..... | 277 |
| Table 6.15: Summary of participant feedback | 282 |
| Table 7.1: Digital media skills | 293 |

LIST OF ABBREVIATIONS

| | |
|-------|---------------------------------------|
| CD | compact disc |
| CMC | computer-mediated communications |
| DIY | do it yourself |
| DMP | digitally-mediated performance |
| DQ | digital intelligence |
| DVD | digital versatile disc |
| HD | high definition |
| IoT | internet of things |
| LED | light emitting diode |
| LMS | learning management system |
| NQF | National Qualification Framework |
| PBL | problem-based learning |
| PC | personal computer |
| PRDPA | pre-recorded digital performing arts |
| SAQA | South African qualification authority |
| SNE | social network environment |
| SNS | social network site |
| UGC | user-generated content |
| ZPD | Zone of Proximal Development |

CHAPTER 1: INTRODUCTION AND CONTEXTUALISATION

1.1 Introduction

In South Africa, after completing their drama studies, young performers often audition with the hope of being offered a space on an agency's¹ books. These young performers then have to wait for their agents to call, to be sent for an audition. Performers with strong entrepreneurial innovativeness create opportunities for themselves, and in the current economic climate, it is necessary to encourage such entrepreneurial activities. Many of these entrepreneurial endeavours are dependent upon funding and competition for available funding is ever increasing. Performers are dependent on a casting agency to inform them about auditions, castings and callbacks to be considered for a part or contract. At times, performers without an agent are not allowed to audition for specific productions or companies. This implies that performers have limited agency or autonomy over their career plans and that the choices they can make about their potential job opportunities are limited.

An effective skills-development module in pre-recorded digital performing arts² (PRDPA) can develop valuable technological and digital performance skills that will enable young performers to create digital video content. With this video content, performing artists can establish an online presence that will be beneficial to their career prospects, be used as promotional content, enhance agency and democratise participation in the performing arts sector.

The purpose of this study is to develop, present and assess a skills-development module that enables performing artists to become practitioners of PRDPA. A secondary function of the PRDPA videos enables young performers

¹ "Agency" refers to services provided by agents when representing actors in the entertainment industry, i.e. artist/talent management.

² Throughout the study, the abbreviation PRDPA refers to "pre-recorded digital performing arts." Using the term "performing arts" as part of PRDPA is deliberate to retain the aesthetic and framed qualities and meaning the term implies. PRDPA have the capacity to encompass many forms of technological and digital performance and can incorporate multiple forms of new media. The term "PRDPA" has been established by me to describe a type of technological and digitally created performance.

to introduce themselves to an online audience, promote themselves as performing artists and enhance their online presence and digital footprint. The proposed skills-development module potentially enhances agency and an entrepreneurial mindset while democratising the domain of performance in the workspace and entertainment industry. Current internet cultures, technologies, and online platforms available provide an opportunity for young performers to introduce themselves and their work to a broad international online audience, to self-promote and market themselves. The skills-development module aims to enable young performers to have greater autonomy, agency and ownership over their careers as performers.

My³ interest in this topic started in 2009 when I presented a practical Sanford Meisner-based acting workshop to third-year drama students at Tshwane University of Technology, Department of Drama and Film. At the time, acting for the camera was not a stand-alone course or module in the undergraduate diploma studies. The workshop culminated in the students recording a chosen scene on video by applying the Meisner acting techniques learned in the workshop. The videos recorded by the students were presented to the examiners for the final examination. This project became the origins of subsequent educational projects and endeavours.

In 2010, I attended the London Film Academy and completed several courses, including feature filmmaking. In 2014, as a high school teacher, I presented a short-film workshop to Grade 9 learners as part of the subject, creative arts. Learners had to write the scripts, shoot the short film and do the editing themselves. In 2015, I initiated a project as a lecturer at Durban University of

³ I am registered at the Education, Training and Development Practices, Sector Education and Training Authority (ETDP SETA) to Conduct Outcomes-based Assessments, certificate number 7897, US Code 115759, endorsement number US-75787 and Conduct Moderation of Outcomes-based Assessment, certificate number 5627, US Code 115753, endorsement number US-72922. I have a master's degree in Drama from Tshwane University of Technology (previously known as Technikon Pretoria), a Postgraduate Certificate in Education and registered at the South African Council of Educators, and 20 years of teaching experience. I have also completed courses in Filmmaking, Documentary Filmmaking and Cinematography at London Film Academy and Film Production: Behind the scenes of feature filmmaking, offered by the Creative Skillset and the Production Guild of Great Britain, as well as a Project Management Certificate at Durban University of Technology.

Technology, Department of Drama and Production Studies, where first-year drama students had to write poems and video record the poems. These recordings were uploaded to YouTube. In 2016, I extended the project to include any type or genre of performance that students chose, and again the videos were uploaded to YouTube.

It was in 2015 that I contemplated my activities and how the activities fit into drama training. I came up with the notion of PRDPA and decided to engage in a study to develop the notion and give structure to the training I was offering. This led me to realise the importance of the training and the possible uses of PRDPA videos. The primary research question of this study was initiated from my previous experiences with video projects, which led me to ask what the purpose of PRDPA is, and what should training in PRDPA consist of?

1.2 Contextualisation

Existing scholarly research on PRDPA is sparse, and literature about using YouTube for and by performers is limited. However, there is a rich body of literature investigating online content creation, digital technology and art, social media platforms,⁴ online content creation, and teaching and learning in a social network environment. Using technology and the internet has become an important vehicle for various kinds of artists, how they promote themselves and the work they create. This study endeavours to amalgamate aspects of the various areas to develop a discourse specific to the purpose of the envisioned module in PRDPA.

This study draws on the broader domain of mediality and is positioned in two specific domains, namely online presence, which includes digital performance; and constructivism in an educational paradigm, which includes social constructivism and teaching and learning in a social network environment. By employing selected aspects of the two domains, I developed, designed, presented and assessed the efficacy of a module in PRDPA. PRDPA is the

⁴ Facebook, Instagram, TikTok, LinkedIn, Twitter, Snapchat, Pinterest, Tumblr, YouTube, Wordpress, Vimeo to name a view.

central area of this study, and the module was presented in a social network environment (SNE). The purpose of the skills-development module is to equip drama, theatre and performance students, with appropriate skills to enable them to create and produce performing arts digital video content for online distribution, for the purpose of agency, self-promotion and career development.

Figure 1.1 demonstrates the dynamic integration of the two domains (as discussed) and how the domains relate to this study.

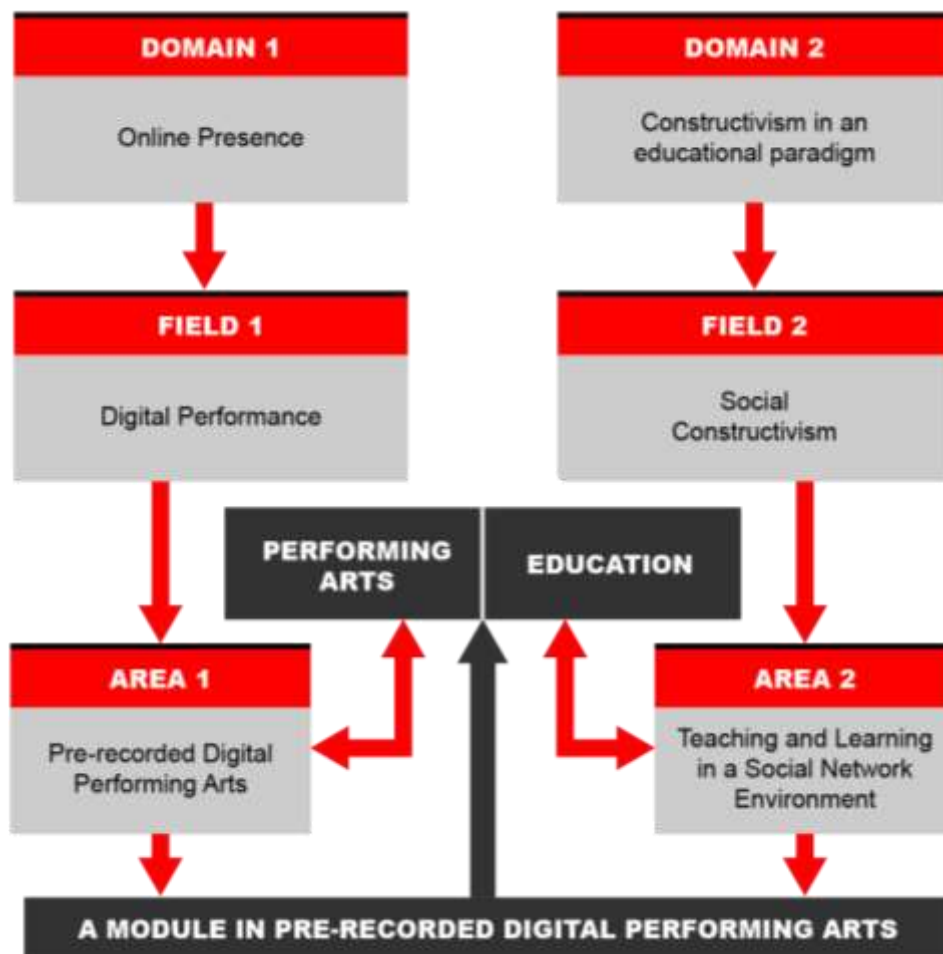


Figure 1.1: Two domains

The conceptual and practical importance of this study directly links with the core theme, as stated above and drives the notion of creating new knowledge within the field of study. This study identifies and develops the purpose of the skills-development module, intended learning outcomes, module content, teaching

and learning strategies, as well as assesses the efficacy of the module. The skills-development module, although not intended to be a stand-alone module, is designed and guided by the parameters as set out by the South African National Qualifications Framework (NQF). Therefore, the module is positioned within a South African educational paradigm. The module is intended for fourth-year drama students at a South African university or individuals who have completed an undergraduate qualification in a drama, theatre or performance-related discipline. The undergraduate qualification can be, for example, a BA Drama, BDram, Diploma in Drama, among others.

The module aims to develop skills relevant to online self-publishing, the conceptualisation, and production of digital performing arts content so that performers can become digital performing arts content creators and digital performing arts performers.

Although PRDPA videos can be used as promotional material, the module does not aim to provide training in the creation of promotional videos per se. Therefore, the module excludes marketing and advertising as a field of study. The PRDPA videos created become promotional by default.

This module is the first step. Skills development training on social media marketing and advertising in the performing arts then becomes follow-up training or the next module, or the skills development training can be part of a more extensive skills development workshop. Therefore, the skills-development module focuses exclusively on video creation in relation to the notion of PRDPA for online personal publishing.

Online personal publishing includes music, photos, videos, books, pamphlets, blogs,⁵ digital art, and other products that are available from individuals over the internet. With minimal cost, and using readily available equipment and technology, these products can be created by individuals and distributed via the internet that potentially holds a large and diverse international audience. Online

⁵ Blogs are topic-driven, informal or colloquial articles or discussions that are published on a website.

content can be created at a low production cost, relatively low technical skills requirements, minimal capital requirements, and low-cost distribution (Blank 2013:591).

The technology of the twenty-first century is user-friendly and accessible compared to the technology used by the elite corporations distributing mass production content. Technology is designed for a purpose and is used by creators and consumers. As the technology changes, it alters the users' culture (Cayari 2011:6), skills and ability to use the technologies. Online personal publishing contributes to the ability of young performing artists to develop agency and further their careers without high financial input. The study aims to explore the possibilities of online personal content creation and publishing, and how young performing artists can benefit from it. The study's primary focus is on video content developed, created and presented as PRDPA.

Through online personal publishing, an online presence develops. In the case of PRDPA, the online presence develops through recorded digital performances. The next section provides the contextualisation of online presence and digital performance.

1.2.1 Online presence and digital performance

Professionally trained South African actors, Julia Anastasopoulos (SuzelleDIY), Anne Hirsch (Anne Hirsch Show) and Lesego Tlhabi (Coconut Kelz) created digital video content and uploaded it onto their YouTube channels. This had a profound impact on their careers. Through establishing an online presence, they became known publicly within the South African entertainment industry and affording them professional opportunities as artists. They make extensive use of YouTube to upload their digital performances, and in the process, they enhance their online presence and digital footprint, promote themselves, their live events and productions, and generate an income due to their YouTube activities.

Blessing Xaba is a South African performer known for his roles in the film trilogy *Spud* and the television programme *The Road*. He is not an active YouTuber,

and there are only nine videos on his channel, with uploads being infrequent. Therefore, Xaba is not to be considered a successful YouTuber by comparison to Julia Anastasopoulos and Anne Hirsch. Rikus de Beer, better known as Jonathan from Radio Raps, is not a trained performer. He became known as a comedian due to his YouTube channel, and his first film was released on 2 December 2016. These are examples of South African performers who use YouTube to promote themselves and serve as examples of the effect on the sustainability of their careers as entertainers.

The online presence of Julia Anastasopoulos (SuzelleDIY), Anne Hirsch and Lesego Tlhabi are similar to young American artists, such as Colleen Ballinger (Miranda Sings), Todrick Hall and Bart Baker, who conceptualise, create, produce, and operate indisputably successful YouTube channels with high numbers of subscribers and views.⁶ For artists in other disciplines, such as singers, graphic designers, photographers and writers, YouTube has become one of the most important platforms to introduce their work to a potentially large audience with notable success. However, South African artists are not as well represented and not as active on YouTube as artists in the United States of America, United Kingdom, Australia or other developed countries.

Internet access in South Africa is expensive, and free Wi-Fi access was given to previously disadvantaged suburbs only recently. In the past, internet infrastructure was only available in high-density locations and accessible only by individuals who could afford the services. South African youth did not grow up with internet access in the same way as Euro-American or Asian youth. Lack of Wi-Fi may be one of the reasons why South Africans are not as active on YouTube as creators as in other parts of the world. A second reason may be access to equipment and software. Although many mobile applications and software are available as free downloads, South Africans do not seem to be

⁶ According to Socialblade.com views and subscribers of the artists as of 15 September 2019, are as follows, SuzelleDIY has 147,242 subscribers and 28,706,650 total views (Socialblade.com 2019a); Anne Hirsch has 12,273 subscribers and total views 183,687 (Socialblade.com 2019b); Miranda Sings has 10,851,764 subscribers and 2,076,880,908 total views (Socialblade.com 2019c); Todrick Hall has 3,326,834 subscribers and 680,998,910 total views (Socialblade.com 2019d); Bart Baker has 10,136,715 subscribers and 3,311,758,835 total views (Socialblade.com 2019e).

particularly interested in creating videos for YouTube. However, there is a change in dynamic with a high number of young South Africans creating videos on TikTok.⁷ The digital landscapes in South Africa are changing slowly. At this stage, video content creators seem to be a few individuals with training and experience, and it is not common practice as in the United States of America and the United Kingdom.

Considering the success of the few South Africans and a large number of American performers creating digital video content, an opportunity arises for education and training in South African performing arts. In South Africa, digital video content creation is relatively unexplored and provides prospects for developing scholarly, performance-related discourse, as well as the development of skills-based modules.

I am not aware of a study that has been done in South Africa, focusing on how YouTube is used by performing artists, nor did my search for appropriate literature deliver any direct results. It is possible that at the time of writing, empirical studies are at press and may appear at a later stage. While some drama departments⁸ offer performance for the camera (TV and film), camera operation, directing for the camera and video editing, even fewer offer digital media for performance-related training. Apart from intermedial theatre in the case of the University of Pretoria Drama Department, no South African institutions offer a module such as the one proposed in this study. Such a module would enable young South African performers to understand and create

⁷ TikTok is a social media video application where participants can create and share lip-sync comedy and talent videos.

⁸ My use of the term “drama departments” is inclusive of departments, centres and programmes offering training in drama, theatre, performance, dramatic arts and theatre arts. The Drama Department of the University of Pretoria offers Live and Digital Performance Studies at undergraduate and post-graduate level as a stand-alone module (University of Pretoria 2019). The Centre for Theatre, Dance and Performance studies at the University of Cape Town offers Acting (Stage and Camera) as part of one of their professional orientations (University of Cape Town 2019). The South African School for Motion Picture Medium and Live Performance or Africa Film Drama Art (AFDA) offers stage and camera acting. The University of the Free State offers film practice as part of their undergraduate BA (Drama and Theatre Arts) and Honours programmes. The University of the Witwatersrand offers a BA in Dramatic Art with Digital Arts as an undergraduate module (Wits 2019). At the time of writing, the University of Pretoria Drama Department appears to be the only department that explicitly lists digital performance in their yearbook.

digital video content in the form of PRDPA and embrace the opportunities and benefits afforded by an online presence.

The skills developed through the PRDPA module might be transferable to other art forms or individuals interested in creating videos for YouTube. Other art forms include media art, visual art and literary art as broad art forms classifications.

1.2.2 Art forms classification

McCarthy et al. (2001:7) classify art forms into four main categories, namely performing arts, media arts, visual arts and literary arts. Figure 1.2 demonstrates how each of these categories⁹ is subdivided.

⁹ The classifications as specified by McCarthy et al. (2001) are according to Western cultures, practices, and mainstream ideas. These classifications are dynamic and fluid, and are debated constantly by academics. Interdisciplinary practices further distort the lines between the classifications. I am using the classification as an example to illustrate that PRDPA is a synthesis of all four classifications. It should be noted that although South Africa is an African country, mainstream practices are based on Western influences.

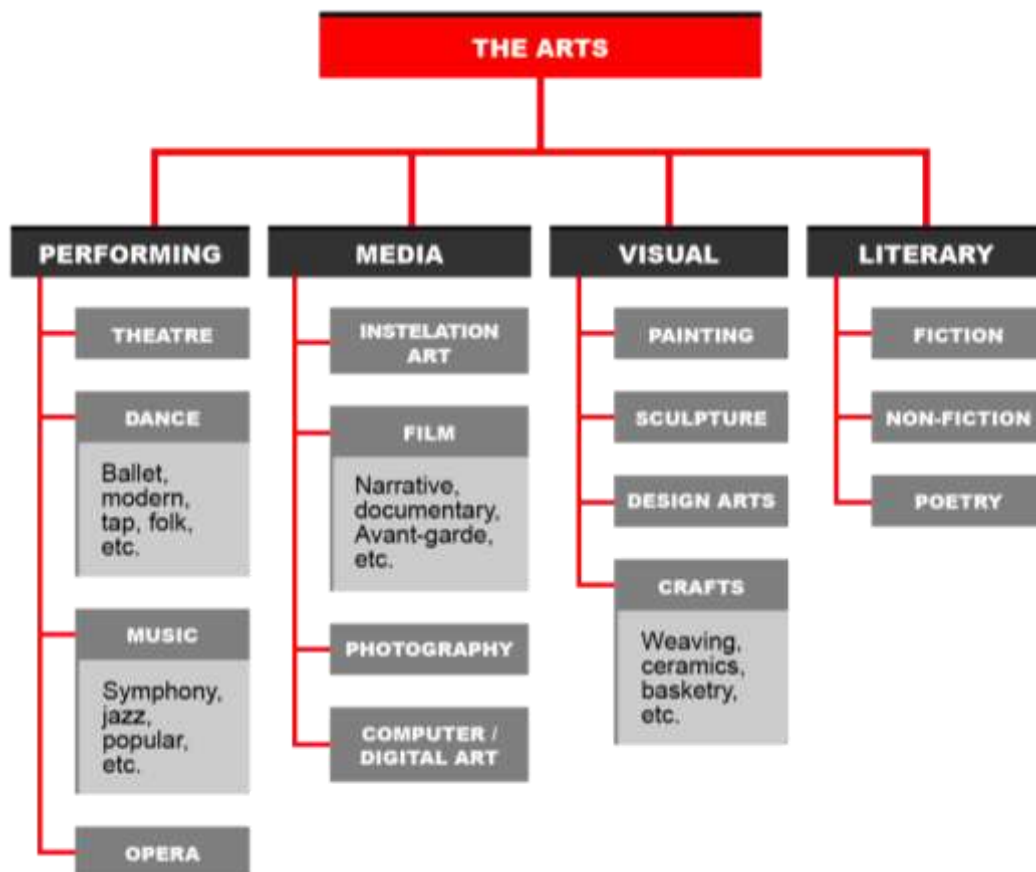


Figure 1.2: An example of art forms classification based on Western mainstream ideas

Considering McCarthy et al.'s (2001) classifications, PRDPA entails performing and so becomes media arts, it is visual and so requires literary arts as well. Therefore, PRDPA is an interdisciplinary practice and a performance genre that can be classified under digital performance.

Digital performance is a generic term to define performances with a substantial digital and technological component. Dixon (2007:1) argues that during the last decade of the twentieth century, computer technologies influenced live theatre and performances, and new forms of performance genres appeared. He defines digital performance broadly to include performances where computer technologies play an essential role and impact on content, techniques, aesthetics and the delivery of performances. These performances include live events, as well as performances and activities accessible through computers

and the internet. Digital media¹⁰ applications for performances are diverse, and the internet contributed significantly to the development of digital performances as a platform for distribution, collaboration and as a database. Dixon (2007:3) describes digital performances as a “virtual performance of the self”, embracing aspects of everyday life. Although most videos are virtual performances of the self (performing the self), for example, on YouTube, many videos contain content that is some type of performing arts. YouTube becomes a ‘digital stage’ for these artists.

Digital performance includes a variety of ways of producing performances (live, recorded, multimedial, intermedial and transmedial) for distribution on the internet or as part of a live performance. As a tool to create performance material, the internet is becoming widely used by performing artists. Papagiannouli (2011:273) mentions terms such as intermedial performance, virtual theatre, cyberformance, telematic performance, cybertheatre, cyberperformance, hyperformance, cyberdrama, online theatre and networked performance to refer to digital performance. Papagiannouli (2011:275) suggests that “theatre practitioners must look to internet technology for new ways of producing performance.”

Jamieson (2008:34) coined the term cyberformance as “live performance that utilises internet technologies to bring remote performers together in real time, for remote and/or proximal audiences.” According to Papagiannouli (2011:275), Jamieson experiments with the internet as a theatre space for live performance and so develops the potential for cyberformance. Jamieson (2008:5) argues that “the digital world owes much more to theatre in terms of its language, structure, concepts and content than it wants to admit or perhaps even realises.” Papagiannouli and Jamieson’s notion of cyberformance becomes an underpinning for the notion of YouTube as a digital stage for the hosting of PRDPA.

¹⁰ Projection mapping, intermedial performances, cybertheatre and editing software are examples of applications used by practitioners to create digital media as part of performances.

PRDPA can also be seen as performance and can be created for online purposes whether recorded and edited as live performance to be used online; or recorded and edited performance without an audience to be used online as an independent mode of performance on platforms such as YouTube and Vimeo.

This study endeavours to take a different route and focuses entirely on PRDPA, for classifying it as a sub-genre of digital performance, establishing an online presence and making use of YouTube as a digital stage. The study will not follow the same notion as explored by practitioners and scholars, such as Jamieson (2008), Papagionnouli (2011) and Dixon (2007). The primary reasons for creating PRDPA videos is to be a practitioner of PRDPA, for enhancing online presence and expanding performing artists' digital footprint for self-promotion and distribution on YouTube (and other online platforms). These platforms are continuously changing and developing and host a large variety of content. Content that can be found on YouTube is diverse. It ranges from high-end video production to low-end content created on cellular phones. Quality of content is not consistent as the platform is used by professionals and amateurs.¹¹ The content on YouTube, whether created by professionals or amateurs, can be considered media art created with technology.

1.2.3 Media, art and technology

Cayari (2011:3) suggests that a variety of media can be identified by their art and the technology employed to create or display them.

Table 1.1 points out Cayari's concept and identifications.

| Media | Art form | Technology |
|--------------------------|--------------------|---------------------------------|
| Coins | Visual | Mould |
| Photography | Visual | Camera/negatives/digital camera |
| Oratoria, symphony, etc. | Performance, aural | Sound recorder/phonograph/ |

¹¹ I acknowledge that the binary opposition between professional and amateur is collapsing rapidly and that interpretations of the terms are shifting due to the internet, among other reasons.

| | | |
|--------------------------------|---|---|
| | | record/tape/CD |
| Digital sound (mp3, wav, etc.) | Performing, aural | Digital sound recorder and player/sound-editing software |
| Film | Storytelling, performing, aural, visual | Video camera/film/DVD |
| Digital video (mov, mp4, etc.) | Storytelling/performing/aural/visual | Digital camera, video-editing software, digital viewing device (TV, computer, etc.) |

Table 1.1: Forms of media, art and technology (Cayari 2011:3)

Cayari (2011:3) posits that this vernacular media creation “lends itself to the formation of a diverse mural of artistic creations that affects the art world of virtually all artists.” In addition to Cayari’s model, I have added the following media and art forms to the model:

| Media | Art form | Technology |
|---|---|--|
| Graphic design and illustration | Visual | Computer, design software |
| Interior design and architectural design | Visual | Computer, design software |
| Fashion and jewellery design | Visual | Computer, design software |
| Live streaming/ broadcasting/ podcasting/ intermedial performances/ pre-recorded digital performances | Storytelling, performing, aural, visual, live performance, theatre productions, recorded performances | Video camera, film, internet, computer, television |

Table 1.2: Additional forms of media, art and technology

The reason for the further development of Cayari’s concept is to include possible skills and aspects that influence and contribute to the understanding of the conceptualisation and creation of PRDPA, online content creation and publishing. The additional forms enable the practitioner of PRDPA to conceptualise, create, and produce sophisticated content of quality and in return, assist with the establishment of an online presence.

Hoffmann et al. (2015:696) argue that the employment of digital media by users and artists is to create and disseminate content with audiences to affect their social environment. Cayari (2011:3) states that the technology used to produce

art changed in the digital age. Art and media can be created in its original form and with digital technology, distributed on the internet, and consumed on a computer or digital device. The importance of Cayari's argument to PRDPA and this study, is the creating of performances, the recording of the performances with digital technology and distributing the recordings on the internet for consumption through a digital device.

From the time when the internet transformed how people communicate, share, learn and educate, create and distribute, and do research, it has become a new way for people to create and distribute news, opinions, entertainment, and information. Blank (2013:591) posits that traditional news media lost their recognised domination over mass production and distribution of news, entertainment, and opinions. Many small and large organisations producing large-circulation and large-audience publications have irrevocably lost their dominance. "Personal publishing" has become the model, and "capital-intensive, mass-orientated corporate and government-controlled media", labelled as "institutional publishing" by Blank (2013:591), now competes with anyone with access to a digital device connected to the internet. This offers endless opportunities for young performing artists to engage in entrepreneurial activities, self-promote, market and "sell" their art.

Who can make full use of the potential of the web? Research conducted by Hoffmann et al. (2015:710) suggests that agency¹² "is a key driver of all forms of content creation, and it clearly differs by age, gender, and education." Cayari (2011:7) agrees with Hoffmann et al. (2015:710) and asserts that technical astuteness of YouTube users who create videos, incorporate skills they have informally learned through producing their own videos and content for online self-publication. Therefore, the creation of YouTube videos requires a certain level of digital literacy, dexterity, and understanding. Blank (2013:591) contributes to the body of knowledge with his research at the Oxford Internet

¹² According to the *Oxford Learner's Dictionary* (2019:[sp]), agency is "through the agency of [...] as a result of the action of somebody/something."

Institute,¹³ emphasising the time, energy and skills required to create content. In addition, Blank identified skills, such as the ability to write well, to be persuasive and the ability to create high-quality videos, photos, music, and other media to attract attention when creating compelling content.

This study further investigates aspects, such as activities for the creator, procedures and process of digital creation, digital skills and technological requirements. In the next section, social constructivism in an educational paradigm is discussed as it informs the educational theory employed in the PRDPA skills-development module.

1.2.4 Social constructivism in an educational paradigm

Constructivism evolved from cognitive studies done by Swiss psychologist Jean Piaget (1896–1980) and the Russian psychologist Lev Vygotsky (1896–1934). In Piaget's writings, such as *The Psychology of Intelligence* (1950), *Six Psychological Studies* (1968) and *Logic and Psychology* (1953), the theory of genetic epistemology and developmental psychology emerges. His research focusses on the development of mental skills over time (aged-defined developmental stages). Vygotsky postulated learning as an active personal process where the teacher serves as a support through the developmental stages, encouraging creativity and imagination, leading to learners who can construct meaning for themselves. Vygotsky's theory is also based on developmental psychology. In *Mind in Society* (1978) he argues that a mind cannot be understood in isolation from the surrounding society it exists in. This society provides the mind with the means to shape the private processes, and this social constructivist theory forms the crux of the theoretical framework for the development of language, attention, memory and perception and how these elements impact the mind and education.

Although both Piaget and Vygotsky contributed to the constructivist theory, they had different approaches to it. Rummel's (2008) interpretation of Piaget and

¹³ The Oxford Internet Institute was founded in 2001 at the University of Oxford, as an academic centre for the study of the societal implications of the internet (OxIS 2014).

Vygotsky's work accurately describe these different approaches. According to Rummel (2008:80), Piaget's theory holds the opinion that cognitive development was a product of the mind achieved through observation and experimentation. Vygotsky regarded cognitive development as a social process attained through collaboration with experienced and knowledgeable practitioners within a field or subject area.

Rummel (2008) stresses the importance of constructing one's own knowledge through personal experiences as a major stimulus in a constructivist teaching and learning environment. In a constructivist model, learning activities require "active engagement, inquiry, problem solving, and collaboration with others" where the teacher or facilitator of the learning experience serve as a guide, facilitator or co-explorer instead of a "dispenser" of knowledge (Weegar & Pacis 2012:[sp]). Learners are encouraged to question, challenge, and express their own notions, views, and assumptions. This resonates with the underlying principles of the South African educational paradigm. This paradigm is not discussed in detail but is mentioned in the study as the context in which the module and the creation of the module are located.

According to Weegar and Pacis (2012:[sp]), constructivists see learning as a search for meaning. The constructivist theory of learning postulates that knowledge is constructed by the learner and that the learner develops understanding through own experience, in other words, constructivist learning focusses on *how* meaning is constructed instead of the content. The process is enhanced through the guidance of the educator, and the co-creation of knowledge occurs within the learning environment. Draper (2002:522) defines constructivist education as "the philosophy, or belief, that learners create their own knowledge based on interactions with their environment including their interactions with other people." White-Clark et al. (2008:44) describe the role of the teacher "as 'guide on the side' requires teachers to step off the stage, relinquish some of their power, and release the textbook to allow their students to be actively engaged and take some responsibility of their own learning." The teacher becomes a process manager, and the focus is on student-centred

activities. Learners are encouraged to interpret information and construct knowledge for themselves. From this social interaction model comes the theory of social constructivism where the focus is on shared experiences.

Doolittle and Camp (1999:[sp]) describe social constructivism as a notion of knowledge that is a “result of social interaction and language usage, and, thus, is a shared, rather than an individual, experience.” In a social constructivist environment, knowledge is shared and explored socially. The educator and students negotiate meaning and applications. Through this process, students achieve personal understanding, mediated by the social setting of the learning space. This personal understanding is not measured by the textbook or teacher, but by its personal and social rationality and its ability to generate understanding and ability.

Specific instructional approaches to education that are based on constructivism include cooperative learning, inquiry-based learning, problem-based learning and cognitive apprenticeships. Doolittle and Camp (1999:[sp]) suggest eight essential factors in constructivist pedagogy:

- teaching and learning should be based on ‘authentic and real-world environments’;
- the learning environment should include ‘social negotiation and mediation’;
- learning material and skills should be made applicable to the learner;
- learning material and skills should be understood within the context of the learner's preceding knowledge gained;
- learners should be assessed formatively, to inform future learning activities and experiences;
- learners should be encouraged to become ‘self-regulatory, self-mediated, and self-aware’;
- educators serve predominantly as ‘guides and facilitators of learning’, and not as instructors;
- educators should provide for and encourage numerous viewpoints and representations of content.

Determining instruction and curriculum design requires a new approach in a “digital, culturally and linguistically diverse society” (Weegar & Pacis 2012:[sp]), in relation to the above. The advance of online learning complements the face-to-face learning process with cyberspace blended and hybrid learning platforms, such as Blackboard and Moodle. These environmental changes prompted educators to investigate best practices of learning in the twenty-first century. Hypermedia¹⁴ and multimedia¹⁵ are two examples of cyberspace instructional stratagems that are constructivist in nature. Weegar and Pacis (2012) argue that constructivism gained popularity with the development of twenty-first-century teaching technology. Doolittle and Camp (1999) suggest using problem-based learning (PBL), as an example of constructivist educational pedagogy. Through PBL, students can apply their knowledge to real-world scenarios and applications using online learning.

Doolittle and Camp (1999) argue that the changes in occupational, educational and computer technologies necessitate a capability to construct knowledge within an ever-changing technological environment, and adapting to these technologies is paramount. Doolittle and Camp (1999) posit that constructivism in education emerged to explain the educational process and nature involved with computer-based education. Kalpana (2014:27) supports this notion and argues that educators have to find pedagogical approaches to integrate using the internet, social media, and mobile communication for academic purposes. According to Cayari (2011:2), “these media are resources for educators and artists that allow them to refine, augment, and transform their crafts.”

Curriculum development of the digital performing arts is an unexplored area. Black (2014:1) states that there is a need for the development of strong pedagogical practices in these kinds of digital media production, but literature in this area is limited. Black agrees with Grace and Tobin (2002:196) who claims “research is needed that can help us understand what happens to students and teachers when cameras are put in students’ hands.”

¹⁴ An extension to hypertext providing multimedia facilities, such as sound and video.

¹⁵ Using more than one medium of expression or communication.

Phrases, such as ‘video pedagogy’ and the ‘inquiry¹⁶ learning process’ are used by Black to describe the educational processes involved when teaching video production.¹⁷ In three case studies conducted by Black (2014), she describes best practices as follows:

- student-centred, project-driven curricula, exploring theme and content;
- student content should have a strong theme or idea;
- “artistic practice infused within this thematic approach” should guide the programme/course;
- the focus should be on the artistic process;
- content and the production process is controlled by the student, and the educator serves as a mentor or guide;
- fostering self-expression, artistic expression and collaboration;
- authentic learning based on student experience;
- high-quality creative productions;
- the approach to technology should not be driven by technology but through creative content.

Livingston (2016:261) argues the curriculum should have “clear outcomes based on high standards with specific assessments” and a practical design should begin with a set of strong objectives, appropriate assessments and meaningful assignments. According to Livingston (2016:263-264), it is essential that students build upon their skills developed in other courses and that it should be project-based. The curriculum should be designed in such a manner to “assist them in being able to show [...] the technical, artistic, and critical thinking skills” required to become successful practitioners.

Grauer et al. (2012:141) support Livingston’s findings and reiterate that digital media education should foster self-expression, creativity, critical analysis, and the development of identity through a grounded curriculum in support of the

¹⁶ Problem-based learning and project-based learning falls under the general category of inquiry-based learning where inquiry implies involvement that leads to understanding.

¹⁷ Black does not refer to PRDPA per se. Video production is part of the process when PRDPA is created, and therefore relevant to possible teaching practices required to teach a module in PRDPA.

development of creative, artistic, and aesthetic skills. Grauer et al. (2012:144,149) further contribute to this notion by stating that digital media programmes should stimulate “personal and collective inquiry through developing skills of communication and collaboration” with an emphasis on “creativity, critical analysis, identity development” to establish effective curricula.

In the next section, teaching and learning in a social network environment are discussed, as the module in PRDPA is presented through an online learning management system, YouTube and through a closed Facebook group.

1.2.5 Teaching and learning in a social network environment

Teaching and learning in a social network environment (SNE) requires a mixed-method approach. The combination of the SNE with face-to-face and activity-based methods offers a variety of opportunities for teaching and learning. In a study on activity-based learning, Margaryan et al. (2004:265) recommend that “flexible multimedia packaging” is required to enhance mixed-method “technology with social interaction and collaborative learning, workplace-based activities” with supervision to facilitate the effectiveness of e-learning. Margaryan et al. (2004:265) postulate that the “key to the learning approach is the sharing of experiences related to these learning activities.” The submission of work by the students becomes an important aspect of the sharing because “[o]nce a collection of submissions is available, follow-up activities are built upon it.” Such learning should also involve “social interaction and collaborative learning” (Margaryan et al. 2004:266).

According to Merrill (quoted in Margaryan et al. 2004:268), worthy learning settings can be defined by five “first principles of instruction”, and these principles form the theoretical framework for mixed-method learning. The principles of instruction promote learning when:

- learners are involved in solving real-world problems or situations;
- current knowledge serves as stimulation and as a basis for new knowledge;
- new knowledge is demonstrated to the learner;

- new knowledge is applied by the learner; and
- new knowledge is integrated into the learner's world.

The designing of an SNE for teaching and learning should include multi-channel social interaction and diverse media to support the individual preferences of students. This study includes a discussion of social constructivist pedagogy and a discussion of teaching and learning in an SNE and how it influences the design of a module in PRDPA.

In the next section, the main research question and related sub-questions are presented.

1.3 Research question

The thesis proposes that a skills-development module presented to performing artists who want to become digital performing arts content creators can develop skills pertaining to PRDPA. The discussion in the contextualisation directs the primary investigative research question: How can a module in pre-recorded digital performing arts be designed, presented, and assessed contribute to developing the skills of digital performing arts content creators and performers? The notion of PRDPA, its uses and the broader domains in which it is located drives several sub-questions that are presented in the next section.

1.3.1 Sub-questions

The primary research question implies that this study includes the design of a skills-development module, the development of module content and learning material, presenting the skills-development module to a group of participants and the assessment of the skills-development module to determine its efficacy. Five sub-questions have been developed in support of answering the main research question. These sub-questions are:

Sub-question 1

- What are online presence, digital performance and PRDPA?

Sub-question 2

- Can YouTube serve as a digital stage?

Sub-question 3

- What should the teaching and learning strategy for a module in PRDPA entail?

Sub-question 4

- What should the content for a module in PRDPA consist of?

Sub-question 5

- How can a skills-development module in PRDPA be assessed for efficacy?

Based on the primary investigative research question and the sub-questions, the research objective, the research design and research procedure inform the research methodology and is discussed in the next section.

1.4 Methodology

1.4.1 Research objective

This study intends to develop and assess the efficacy of a module in PRDPA. I argue that a module in PRDPA can develop valuable technological and digital performance skills, enabling young performers to create digital media video content and establish an online presence that can be beneficial to their career prospects and establish agency.

A module providing training in PRDPA can equip drama students to become proficient using digital skills when creating PRDPA. Such a module can assist students in becoming practitioners of PRDPA, expanding their skills as live performers and providing them with the understanding and knowledge of online content creation and online presence. In the process, agency is established, the workspace is democratised and contributes to workplace readiness in the context of entrepreneurship. In the next section, the research design that

includes qualitative research, triangulation and cyberethnography, case study method, and the workshop method is discussed.

1.4.2 Research design

1.4.2.1 Qualitative research

I conduct an empirical study following a qualitative research approach. The empirical approach assists me in gaining knowledge through experience. The experiences gained are analysed qualitatively. According to Wyse (2011:[sp]), qualitative research is predominantly exploratory research applied to gain an understanding of reasons, opinions and motivations. It assists in the formulation of ideas, reveals trends in thought, opinions, and practices. In the case of this study, it reveals practices. Collection methods vary and using unstructured or semi-structured techniques exists. These include individual interviews, focus groups, participations, and observations. The sample group is usually small and selected according to a specific quota and criteria. According to Creswell (2009:4), qualitative research “honours an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation.” Qualitative research includes research designs, such as grounded theory designs, ethnographic designs and narrative research designs (Creswell 2012:21).

1.4.2.2 Triangulation, differentiated comparative analysis and cyberethnography

I include triangulation, and the objective is qualitative research with the inclusion of some aspects of cyberethnography¹⁸ (Gerlitz 2013:[sp]). Triangulation strengthens and enriches a study’s deductions and recommendations, “making them more acceptable” (Hesse-Biber 2010:3-4, 26).

¹⁸ Also known as ‘online ethnography, webnography, netnography (Gerlitz 2013:[sp]).

According to Lans and van der Voort (2002:53), “objectivity or neutrality” is representative of descriptive research in describing reality. The intent is to describe the PRDPA videos produced by the participants as it is. Lans and van der Voort (2002:54), furthermore posits “A description of an object or process is realised from a specific context or perspective.” The perspective in the case of this study derives from the criteria given to the participants as guidance in the creation of PRDPA videos. The criteria were given to the participants in video lesson 13, in phase three (see section 5.4.1.4) of the workshop. However, the main purpose of the descriptive analysis is to be able to achieve a differentiated comparative analysis. The purpose of the descriptive analysis is, therefore, a means to an end by comparing the pre-workshop videos (video 1) with the videos the participants made as part of the workshop (video 2). The descriptive analysis consequently enables the comparative analysis. Tilly (1984) classify comparative analysis into four types; individualising, universalising, variation-finding and encompassing. Of importance to this study, is ‘individualised comparison’ which Tilly describes as “...in which the point is to contrast specific instances of a given phenomenon as a means of grasping the peculiarities of each case” (Tilly 1984:82). Pickvance expounds individualised comparison as the involvement of which “... discovering how different two or more cases are. It is an essential pre-condition of comparative analysis since an accurate, descriptive grasp of the specificities of cases is essential before comparison can begin” (Pickvance 2001:16). In the case of this study, two videos created by the workshop participants are compared with each other, focusing on how video 2 compares to video 1, according to set criteria. Pickvance (2001:17) additionally stipulate that the analysis requires commensurability but does not have to be identical. The criteria sets the measurable guidance of two videos, which is not necessarily identical. Pickvance (2001:17) explicates comparative analysis as the “explanation of similarities and differences” and points out that the explanation of differences constitutes a differentiating comparative analysis. The “explanatory variables” (Pickvance 2001:14) for this study is the criteria (see section 5.4.1.4 and section 5.4.1.5). The criteria is the different parts which

is constant and used for the analysis for video 1 and video 2 and includes the following:

- concept;
- content;
- audience (niche);
- video/camera framing and lighting;
- editing and transitions;
- audio (music and sound effects);
- aesthetic quality;
- appropriateness and originality.

Cyberethnography is an adapted ethnography based on methods associated with traditional ethnography. Cyberethnography is the study of online cultures and communities shaped through computer-mediated communications (CMC). Gerlitz (2013:[sp]) explains cyberethnography as an advantage over traditional ethnography in that “traditional interactions are ephemeral, while online social interactions (virtual communities) are often automatically saved and archived, creating permanent records.”

Virtual communities include a variety of platforms, such as forums, blogs, fan pages, newsgroups, professional groups, support groups, and any other websites on which social interaction occurs. Cyberethnography is suitable where interactions between group members transpire online (Gerlitz 2013:[sp]). Data is collected through interviews, surveys, online observations, web documents, online discussions, and e-mail interviews. Methods include direct contact with internet users, and some of the interactions are based on participatory observations (Gerlitz 2013:[sp]). Miriam (2011:[sp]) suggests that cyberethnography is the study or analysis of a social media setting while being immersed in it. This is done through reading about, and listening to people and observing what they do online (qualitative procedure). The reading of conversations and comments is summarised, and themes and characters are

identified. The themes assist in the formulation and development of scalable content analysis.

The act of becoming a participant might disturb the online social setting. However, it allows the researcher to be in a position to recount what it is like to be part of such a community. The context analysis is a quantitative technique that can supplement cyberethnographic data, enabling the researcher to articulate what is trending in numbers.

Quantitative research applies the generation of numerical data and data that can be transformed and interpreted to usable statistics. The quantification of behaviour, definable variables, attitudes, and opinions are predominant applications of this method (Wyse 2011:[sp]). Included in a cyberethnographic approach is the development of a cultural and linguistic perspective, revealing mood, motive, irony, humour, meaning and power (Miriam 2011:[sp]). It is important to note that the study includes some quantitative data as part of the exploration and explanation. However, the quantitative data that is included is limited to the number of views, the number of subscribers and related data on posted content and is not at a scale similar to a mixed-method design. The focus is on exploration through a case study, and not quantification of facts.

1.4.2.3 Case study

The study is presented as a case study. According to Stake (1994:xi), “case study is the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances.” The module in PRDPA is a single case and participants create videos that are discussed and analysed, creating multiple cases. The analysis of the multiple cases informs the efficacy of the module, which is a single case.

The case study is defined as the presentation of the module on a “controlled scale to allow for its full impact, benefits and weaknesses to be evaluated” (Bassi 2010:6) for the purpose of learning and creating new knowledge. As part of the phases of this research project, the module is (1) planned and designed,

(2) presented to a control group (3) monitored, (4) evaluated and (5) recommendations made for improvements. The case study informs the foundation for the research and contributes to the construction of new knowledge. The analysis of the process and the work created by the participants are analysed and presented in this study.

1.4.2.4 Workshop

The practical component of the study took the form of a scheduled workshop that involved a selected number of participants. This practical component of the study indicates the success of the module and in what way the module should be modified for more effective output. The module took place over 36 calendar days (26 weekdays). However, it is important to note that it should not be seen as 36 days of full-day work. Participants spent more or less 30 hours from the pre-phase to the last phase of the module. Participants applied time-management as they saw fit and might have spent more or less time, as suggested above.

Table 1.3 provides an overview of the timeframes.

| Date | Activity |
|------------------------|--|
| Monday 17 June 2019 | Reading and orientation |
| Monday 24 June 2019 | Pre-phase and phase on |
| Friday 28 June 2019 | Submit pre-workshop video recording |
| Friday 28 June 2019 | Phase two – series of videos |
| Wednesday 3 July 2019 | Phase three – pre-production planning |
| Monday 8 July 2019 | Submit planning and pre-production documentation |
| Wednesday 10 July 2019 | Phase four – feedback phase |
| Wednesday 10 July 2019 | Phase five – production phase Phase six – post-production |
| Monday 22 July 2019 | Submit rough-cut |
| Wednesday 24 July 2019 | Phase seven – feedback phase |
| Wednesday 24 July 2019 | Phase eight – final edited version |
| Monday 29 July 2019 | Submit final version |

Table 1.3: Workshop timeframe

The workshop consisted of the following activities:

- participants had to access the electronic classroom through Blackboard or Thinkific, and a closed Facebook group;
- participants had to video record a pre-workshop performance;
- participants had to watch a series of videos, read readings and complete tasks that were part of a nine-phase, online workshop over six weeks during June/July 2019 where participants were coached and instructed on creating a PRDPA video;
- participants had to plan and create a second PRDPA video. The second PRDPA video was posted on YouTube and was removed from YouTube after sixty days;
- participants had to document the conceptualisation of a PRDPA video, and the planning conceptualisation was emailed to me for feedback and recommendations.

The set requirements for the workshop included the following:

- participants were required to create a video that could be used as a PRDPA video on YouTube or to promote themselves and expand their online presence as a performing artist;
- participants had to have access to a desktop PC or laptop, or tablet, or a smartphone;
- participants had to have access to any device with video recording capabilities, i.e. smartphone, tablet or video camera;
- participants had to have access to video-editing software, e.g. DaVinci Resolve (free version) or any video-editing software of their choice, including any video-editing application for mobile devices;
- participants were allowed to complete all the workshop activities by themselves or involve any number of co-performer/s or crew member/s as they see fit.

The research design informs the research procedure, which is discussed in the next section.

1.4.3 Research procedure

The research procedure is informed by the empirical approach of this study and includes the following:

- a scholarly study;
- the design of a module in PRDPA;
- development of module content and learning material;
- the creation of 16 online video lessons;
- a pre-test; pre-workshop video of a digital performing arts piece, created by workshop participants;
- the presentation of the PRDPA module to a group of participants;
- the creation of a PRDPA video by the participants as part of the workshop;
- a post-workshop evaluation done by participants;
- a differentiated comparative analysis by me of the videos created by the participants;
- an assessment of the PRDPA videos created by the participants by an external audit panel; and
- triangulation of the differentiated comparative analysis, the feedback of participants with the external audit panel assessment.

Considering the empirical approach, the study was conducted in four phases:

Phase one: Scholarly study

- The scholarly study explores existing scholarship to address the sub-questions of this study (academically) through a study of the appropriate literature in the field of PRDPA, social constructivism, teaching and learning in a social network environment. Initially, when I envisaged the notion of PRDPA, literature was surveyed. This survey resulted in discovering that literature on PRDPA is sparse, and it is challenging to find appropriate and

relevant literature. Instead, related literature was identified. Since I am presenting the notion of PRDPA through this study, the scholarly study includes the discussion of related academic literature in support of the development of the notion of PRDPA. Therefore, scholarly study references a range of related discourses. The content of the module in PRDPA was developed and guided by the scholarly study and in line with international trends and practices, to provide innovative education in the field of PRDPA. Therefore, the scholarly study was done to establish a theoretical discourse based on the academic literature, in support of the notion of PRDPA, since a study in PRDPA as a concept or idea/notion, has not been done to date.

Phase two: Module design

- Based on the exploration of the identified literature and related discourses, a module in PRDPA was designed. The design included the development of the module content, learning material and 16 videos lessons that formed the primary source of information and communication for the online workshop presented to the research group.

Phase three: Presenting the module as an online workshop

- The module was presented to the research group as an online workshop. As part of phase one, a pre-workshop video was created by the participants of the online workshop. The pre-workshop video created by the participants' aims to test the prior knowledge and skills of PRDPA of the research group. The pre-workshop video was not publically published on YouTube and was only assessed by a panel of industry professionals (external audit panel) to compare pre-workshop content with in-workshop content to evaluate the efficacy of the module. The pre-workshop video recording is compared to the in-workshop video recording to assist with the assessment of the efficacy of the module. The focus of the assessment is thus on the efficacy of the module and not on the participants' work as an individual per se, but rather the sum total of the outcomes of the PRDPA videos created by the research

group. A post-workshop evaluation was given to the participants to collect information regarding the module and formed part of the data collection.

Phase four: Critical reflection

- In phase four, the critical reflection is presented as a differentiated comparative analysis of the PRDPA videos created by the research group. In addition, the reflection includes the assessments of the external audit panel and the presentation of the feedback given by the research group.

1.5 Data collection

A data collection instrument¹⁹ was designed to assess the impact of the module. The assessment instrument consists of a differentiated comparative analysis of the PRDPA videos created by the participants, an assessment of the PRDPA videos by an external audit panel made up of industry professionals and post-workshop feedback given by the participants. The information collected assists with the write-up of the study.

1.6 Participants

This research focuses on South African university fourth-year drama students between the age of 21 and 28 or any individual who completed an undergraduate qualification in any of the performing arts disciplines. In this study, individuals were selected irrespective of gender, age, and race. The individuals were selected according to their willingness to participate as volunteers. There were 11 participants who completed the online workshop. A purposive sampling method was followed since I decided to work with participants with prior knowledge and experience related to acting and performance.

¹⁹ The assessment instrument consist of an analysis process, based on set criteria as discussed in section 1.4.2.2 and applied in section 6.3. It is therefore not an instrument per se, but a process.

I advertised the workshop via the University of Pretoria's Drama Department Facebook page and the University of Pretoria's electronic learning platform for drama students, ClickUP. I also posted a call on my personal Facebook page (see Appendix A for information leaflet). Linda Stone (an alum of the University of Pretoria's Drama Department, who also attended the Stephen van Dyk Drama Studio²⁰ during her high school years) reposted the leaflet on her personal Facebook page. Thirty-two individuals responded, and I provided the respondents with the study guide to assist them in deciding if it was possible to participate. Eleven individuals confirmed participation and completed the online workshop.

1.7 Ethical considerations

Qualitative researchers can be seen as visitors in the space of an identified group. The issues of observation, participation, and reportage should be clarified, discussed, and agreed upon in advance (Stake 1994:244). Wisker (2008:86) emphasises the importance of ensuring that research processes that might "infringe on human rights, cause any kind of harm, or reveal the confidential nature of the individual participant's involvement" become a concern.

A letter of consent was developed (see Appendix B), the participants' rights were protected through the letter of consent, and the participants signed the letter of consent. The benefits of the research were presented in the letter of consent. The researcher was made known to the participants and the nature of the empirical activities explained. Any concerns raised were addressed, and the participants had the right not to answer questions that might be a concern. The work produced by the participants was non-credit bearing, non-curricular and was not assessed for marks towards any formal qualification. Participation was voluntary, and participants were allowed to withdraw from the study at any time, without any negative consequences.

²⁰ The Stephen van Dyk Drama Studio was established by me in 1995 in Secunda, Mpumalanga, a province in South Africa.

The research of this study was executed according to the ethical principles of conducting research that aids human participation and the ethical guidelines as set by the University of Pretoria. The research proposal was approved by the Ethics Committee of the University of Pretoria before the commencement of data collection (see Appendix Q). Signed letters of consent were submitted by participants before the commencement of the online workshop.

1.8 Confidentiality and anonymity

This thesis does not include any information in any published or unpublished paper that makes it possible to identify the participants. All information received remains confidential, and participants remain anonymous. The participant's identity is not revealed in the thesis. However, the PRDPA videos posted on YouTube do not allow participants to remain anonymous on the platform and confidentiality may be compromised. Participants were allowed to use a pseudonym on YouTube or use their real identity if they wished to do so. Participants were informed to request co-performers and co-participants to sign the letter of consent to allow participation in the study by association. The letter of consent was sent to the Faculty of Humanities Research Ethics committee for approval (see Appendix B).

1.9 Potential risks and benefits for participants

There was a foreseeable risk if participants agreed to participate in the study. The possible risk involved the recognition of their identity in the PRDPA videos they created that were posted on YouTube. However, participants were given a choice not to allow the PRDPA video to appear online and on YouTube.

The potential benefits to the participants are:

- possible development of PRDPA technical and digital skills;
- develop a personal understanding of the dynamic of creating PRDPA videos for the purpose of self-publishing and self-promotion; and
- enhance skills and knowledge about acting and performance on YouTube.

1.10 Records

No records of participants or life stories were used in the thesis. The data of the research project is safeguarded and archived at the University of Pretoria's Drama Department, Room 2–16, for 15 years. Should any person want to access the data in storage again for further research, participants' consent must be sought in writing.

1.11 Chapter outline

The study consists of seven chapters that include the introductory chapter, study content, and the summation.

1.11.1 Chapter 1

Chapter 1 serves as the introduction of the study and conceptualises the study within a South African paradigm. The two domains in which the study is positioned are introduced along with a brief overview of related literature. The chapter also introduces the primary research question with related sub-questions. The phases of the empirical approach are presented along with the research design, research procedure and overview of the content of the study.

1.11.2 Chapter 2

Chapter 2 investigates and explains online presence through an emphasis on digital performance and answers the first sub-question 'What are online presence and digital performance?'. The aim is to identify and discuss the traits of these two fields that contribute to the development of the notion of and characteristics of PRDPA and to arrive at a theoretically supported description and explanation of PRDPA. The chapter delineates aspects of new media, digital skills, the performing arts on social media, performing, and the online dynamics of YouTube as a digital stage where PRDPA are hosted. Additionally, the chapter describes and frames the importance of an online presence to the

individual performing artist. Through the discussion, a theoretical underpinning as a support for the conception of PRDPA emerges. The chapter frames PRDPA as performance in the digital space through publishing pre-recorded videos on YouTube as a digital stage. The chapter highlights the importance of individual artists establishing agency for themselves through PRDPA videos. PRDPA videos democratise the workspace and provide professional opportunities.

1.11.3 Chapter 3

Chapter 3 aims to argue that YouTube is a digital stage. It has become necessary for performing artists to explore the possibilities offered by YouTube as a digital stage since audiences can be found online. The chapter answers research sub-question 2, namely 'Can YouTube serve as a digital stage?'. The focus of the first section of the chapter is primarily on YouTube. The second section is a cyberethnographic (see section 1.4.2.2) analysis and discussion of international and South African YouTubers who create PRDPA-related content.

1.11.4 Chapter 4

Chapter 4 presents the teaching and learning strategy for the module in PRDPA. The chapter aims to engage with scholarship on social constructivism and teaching and learning in a social network site, which forms the second domain, field and area of this study. It directly relates to the presentation of PRDPA skills-development module, the main aim of this study. Chapter 4 frames a theory as the basis for the teaching and learning of a module in PRDPA. It also answers sub-question 3, namely 'What should the teaching and learning strategy for a module in PRDPA entail?'.

1.11.5 Chapter 5

Chapter 5 answers research sub-question 4, namely 'What should the content for a module in PRDPA consist of?'. This directly relates to the design of the

module and answers the first part of the primary investigative research question, namely 'How can a module in pre-recorded digital performing arts be designed, presented, and assessed contribute to developing the skills of digital performing arts content creators and performers?'. The aim of Chapter 5 is to present the design of the module in PRDPA and the content of the videos used as part of the module presentation. The chapter identifies the module content as the importance of the internet, online presence, an explanation of PRDPA, YouTube as a digital stage, YouTubers and the PRDPA they create, the video production process, camera techniques, video-editing software and video editing for beginners. The content is presented as 16 video lessons. The videos serve as a pedagogical tool to provide information and direction, influencing the creative and technical development of a PRDPA video.

Additionally, the chapter supports the primary intent of the study, which is the assessment of the efficacy of a PRDPA skills-development module. The phases of the workshop divide the module into manageable activities for the participants. These activities are driven through a process of development, creation, production and feedback.

1.11.6 Chapter 6

Chapter 6 presents the analysis of the PRDPA videos created by the workshop participants. The analysis informs the outcome of the study and assists with determining the efficacy of the PRDPA skills-development module, which is the third part of the primary investigative question. Therefore, Chapter 6 answers sub-question 5, 'How can a skills-development module in PRDPA be assessed for efficacy?'. The efficacy is assessed through the triangulation of the differentiated comparative analysis, the assessment of the panel of industry professionals and the post-workshop feedback submitted by the 11 participants. The chapter additionally presents a discussion of the activities completed by the participants.

1.11.7 Chapter 7

Chapter 7 is a summation of the study. The chapter includes a summary of previous chapters, the contribution of the study to the discourse, shortfalls of the study and recommendations for further research.

1.12 Concluding commentary

This chapter serves as an introduction to the study and provides the contextualisation and framing of PRDPA within the broader domains of online presence and digital performance. The study develops the notion of PRDPA on YouTube as a digital stage. International YouTubers who create content that relates to PRDPA include Colleen Ballinger (Miranda Sings), Rhett and Link, Troy Kinne and Mark Angel, and the nature of their YouTube activities is discussed. The South African YouTubers include Lasizwe Dambuza, Rikus de Beer and Julia Anastasopoulos (SuzelleDIY). The discussion of these YouTubers assists with supporting the notion of PRDPA on YouTube as a digital stage.

It is important to note that there has not been a study investigating South African performing artists and their activity on YouTube, and this study aims to prompt interest for other scholars to engage in related research. Therefore, the study foregrounds an underexplored field of study in South Africa. The study endeavours to contribute to the area of PRDPA, which is a relatively unexplored subject and not much scholarly discourse is available. Thus, this study contributes to new knowledge.

CHAPTER 2: ONLINE PRESENCE AND DIGITAL PERFORMANCE

2.1 Introduction

Chapter 2 investigates and explains online presence through concentrating on digital performance and answers the first sub-question, namely ‘What are online presence and digital performance?’ (see section 1.3.1). Due to limited empirical studies on online presence and how it pertains to the individual performing artist and performing in the digital²¹ (as opposed to performing with the digital), it is necessary to turn to a range of ideas, sources and areas of research on the internet²² of things (IoT),²³ performance studies and digital cultures. The reason for this focus is to develop an understanding of online presence and digital performance to formulate a theoretical basis for the development of the notion of PRDPA.

The discussions that follow in this chapter are not done within a media studies realm, nor as part of intermedial performance studies. Rather, the discussions take place within the context of creating performances on video or mediated performances²⁴ for publishing online (on YouTube), and the discussions lean toward performance studies’ encounter with digital technologies. An online presence or digital presence can be seen as the “collective existence” (Cohn 2017:[sp]) of a company, organisation or individual that has an “online

²¹ “Performing in the digital” is a deliberate declension of “performing the digital” (Beyes et al. 2017) because I endeavour to clarify that performance is digitised and online, for the purpose of this study. Therefore, the study pivots around performing in the digital.

²² The internet is a telecommunications network that uses telephone lines, cables, satellites and wireless connections to connect computers and other devices to the world wide web. All modern computers can connect to the internet, as can many mobile phones and some televisions, video game consoles and other devices (Digital Unite [sa]:[sp]).

²³ The term internet of things (IoT) was first coined by Kevin Ashton in 1999 (van Rijmenam [sa]:[sp]). According to Morgan (2014:[sp]), the IoT is a “concept of basically connecting any device with an on-and-off switch to the internet (and/or to each other). This includes everything from cell phones, coffee makers, washing machines, headphones, lamps, wearable devices and almost anything else you can think of. The IoT is a giant network of connected “things” (which also includes people). The relationship is between people-people, people-things, and things-things.”

²⁴ Mediatized performances for this study imply recorded performances that are published on online social media platforms.

reputation” (Holsinger 2018:[sp]) with information across the web.²⁵ According to Burgheim (2016:9), “digital performances” or “digital performing arts” are the broad terms used to delineate performing arts with a digital and or technological component, or it can be understood as “theatre that has appropriated and incorporated” (Chaturvedi et al. 2013:6) digital technologies, where the “computer is usually involved as an agent” (Shchelokova 2016:10). Dixon (2007:3) defines digital performance as “all performance works where computer technologies play a key role rather than a subsidiary one in content, techniques, aesthetics or delivery forms.”

Auslander (2008:4) describes mediatised performances as “performance that is circulated on television, like audio or video recordings, and in other forms based in technologies of reproduction.” For the purpose of this study, “other forms based on the technology of reproduction” becomes a point of interest to formulate arguments. Auslander (2008:5) further argues that live performances “have been forced by economic reality to acknowledge their status as media within a mediatic system that includes the mass media and information technologies.” For an investigation of performance studies’ encounter with digital technologies, Schechner (2006:2) suggests that:

[P]erformance must be construed as a broad spectrum or continuum of human actions ranging from ritual, play, sports, popular entertainments, the performing arts and everyday-life performances to the enactment of social, professional, gender, race and class roles, and on to healing, the media and the internet.

Thus, PRDPA fall within Schechner’s notion of performance. Auslander (2008:10) argues persuasively that mediatised performances (on television) were moulded by live performances and “displayed a voracious appetite for all

²⁵ The world wide web or web, according to Beal (2017), “is a way of accessing information over the medium of the internet. It is an information-sharing model that is built on top of the internet. The Web uses the HTTP protocol, only one of the languages spoken over the internet, to transmit data. Web services, which use HTTP to allow applications to communicate in order to exchange business logic, use the Web to share information. The Web also utilises [sic] browsers, such as internet Explorer or Firefox, to access Web documents called Web pages are linked to each other via hyperlinks. Web documents also contain graphics, sounds, text and video” (Beal 2017:[sp]).

types of live presentation [...] among its offerings: variety shows and revues ... amateur and college theatricals, light opera, various musical groups, dance ... vaudeville acts, monologists, and magicians, children's shows, religious shows" (Auslander 2008:15). Auslander (2008:10) points out that "the subsequent cultural dominance of mediatisation has had the ironic result that live events now frequently are modelled on the very mediatised representations that once took the self-same live events as their models."

As an example, Auslander explains that early films were based on theatrical practices, narrative structures and visual devices, mimicking live-theatre performances of the time. These elements were fully developed on stage before becoming the foundation of the development of a language for film. Auslander (2008:12) further argues that the "historical relationship between television and theatre, and the general situation of live performance in our mediatised culture, recapitulates" the preceding history of the influence of theatre on film. In the twenty-first century, we find ourselves in "the more recent phenomenon of live events modelling themselves on mediatised representations, in a reversal of the previous historical pattern" Auslander (2008:7). Auslander further posits, "television remediates not only live performance but film, in a way that film has never remediated television Unlike film, but like theatre, a television broadcast is characterised as a performance in the present" (Auslander 2008:15). Therefore, this study is an explorative, interdisciplinary endeavour into performing in the digital and the mediatisation of performance. The available academic discourse serves as a means to support the notion of PRDPA and the discussion in this chapter focusses on aspects of available publications relevant to the purpose of the development of the notion of PRDPA.

As mentioned before, the focus of this study is not on digital performance or intermedial theatre practices per se, as the practices do not entirely describe or frame PRDPA. Rather, the practices serve as a departure point in understanding and framing PRDPA. However, in support of the development of the notion of PRDPA, it is necessary to acquire a theoretical understanding of

digital performance and intermedial theatre practices through engaging with current academic discourses from which PRDPA arise. In turn, the engagement with current academic discourses provides a theoretical underpinning of PRDPA, what it means for this study, how it appears online, and what it can be. The challenge in achieving this is in the avoidance of overemphasising the available scholarships on digital performance and intermedial theatre practices. Therefore, this study ventures into an area where the limitation of existing scholarship necessitates the development of descriptions, explanations and discussions applicable to the notion of PRDPA. It is not live performance or theatre as a live event. It is a newer mediality that is created for a specific purpose in mind and exclusively for online distribution. Therefore, it is pre-recorded, and not theatre as a live event in front of an audience gathered in a space.

Theatre, for this study, implies a live event with live bodies on a stage, or in a performing space in front of a live audience. I acknowledge that the idea of liveness is questioned by performance practices, such as cyberperformance, mediatization of theatre and intermedial performance, which are genres of, or types of, digital performance. I am aware of the academic debate of “liveness” by scholars, such as Auslander (1999, 2008), Suk-Young Kim (2017), Dixon (2007) and a range of other authors who engaged with the subject. However, a discussion of these debates falls outside the parameters of this study. I am also aware of the debate regarding the liveness of online activity and that it is a type of liveness and related to live-streaming, which again, falls outside the scope of this study as PRDPA is not presented as a “live online broadcast.”

This chapter is divided into two main sections, namely online presence and digital performance. This chapter aims to present the current discussions relating to online presence and digital performance, to assist with the theoretical positioning of the study and to support the notion of PRDPA. The first section, online presence, delineate aspects of new media (see section 2.2.1), digital skills (see section 2.2.2), the performing arts on social media (see section 2.2.3) and performing arts video trailers (see section 2.2.4). This section describes

and frames the importance of online presence practices of performing arts companies and or the individual performing artist. Concentrating on these aspects assists the theoretical underpinning and supports the conception of PRDPA since online platforms serve as the primary hosting vehicle or a digital stage for PRDPA. In the case of this study, the digital stage is YouTube exclusively (see Chapter 3). The second section of this chapter, digital performance, discusses the reference to liveness (see section 2.3.1), intermedial performance (see section 2.3.2), theatre and live events repurposed (see section 2.4) and PRDPA (see section 2.5). The second section contributes to the performance aspects of PRDPA. The chapter as a unit donates to the theoretical foundation of the notion of PRDPA. Therefore, it is a theoretical discussion that informs the practical execution of a PRDPA skills-development module, which is the main aim of this study. PRDPA are performing in the digital, and recorded videos are uploaded to YouTube. Performing arts companies and performing artists create an online presence by posting their PRDPA videos on YouTube. In the following section (which is the first section of this chapter), the online presence's dynamics are discussed.

2.2 Online presence

Burgheim (2016:3) argues that the digital revolution is a *fait accompli* and has entered the art world, changing it beyond recognition. Burgheim (2016:3) further proclaims that digital presence, virtual reality, digital mobility, online tools and applications became an integral part of the professional life of artists and arts organisations. If the “digital revolution is a *fait accompli*” as suggested by Burgheim (2016) and “anything that can be connected, will be connected” (Morgan 2014:[sp]), then everyone with a digital device connected to the internet will be part of this connected world. Connected people automatically have an online presence or as Czerniewicz and Goodier (2012:1) state, “if you use the web, you have an online presence.”

The notion of the connection of “people-people, people-things, and things-things” as pronounced by Morgan (2014:[sp]), is the merging of the digital and

physical worlds (Ranger 2018:[sp]) and comes across as appearances of science fiction. However, in reality, by 2020 there will be over 26 billion connected devices (Morgan 2014:[sp]). Ninety years earlier, in 1926, Nikola Tesla profoundly described this kind of connectedness in an interview by John B. Kennedy for *Collier's* magazine.

Tesla (Kennedy 1926:[sp]) mentions wireless applied electricity that will eliminate the challenge of communicating globally in an instance, irrespective of distance:

When wireless is perfectly applied the whole earth will be converted into a huge brain [...] through television and telephony, we shall see and hear one another as perfectly as though we were face to face [...] the instruments through which we shall be able to do this will be amazingly simple compared with our present telephone. A man will be able to carry one in his vest pocket.

Tesla predicted and described the internet and mobile devices in 1926. The twenty-first century became what Tesla predicted and is a characterisation of all things digital. Therefore, it is necessary for performing artists, especially young artists seeking to establish themselves, to pursue education and skills development concerning the IoT. Performing artists should pursue what the IoT has to offer and the potential impact it can have on their work and professional careers.

The twenty-first century is branded with an emphasis on internet searches and social media. Therefore, it is vital for performing artists to “periodically take a step back and look at their online presence” (Casting Frontier 2016:[sp]) since many directors, casting directors and producers use online tools available to them when considering actors for castings and auditions. Although many directors, producers, and casting directors still use live auditioning, a shift towards recording an audition on camera or cell phone has become common practice for some casting directors and directors. Either these recordings are then posted on YouTube as unlisted videos and the link shared with the agent or casting director; or the recordings can be sent via cloud services, such as

Dropbox and WeTransfer; or the recordings can be sent via communication applications, such as WhatsApp or other online messenger platforms.

Online presence is part of a personal image or brand that can be seen or experienced online. This is the total sum of all the information available about the person or brand on the web. The information can be in the form of text, images or video that has been posted online. It can also be information posted by others with or without a person's knowledge or consent. The individual performing artist's online presence does not develop through the force of institutional authority but through individual agency and has a point of origin in the development and production of a digital self (Kavoori 2015:12). The first step to initiate an online presence is to create accounts on social networking platforms (such as YouTube, Facebook, LinkedIn and Instagram) that will be beneficial in showcasing skills and talents. Therefore, the accounts are created with the willful intention of the individual performing artist or arts organisation for a specific reason. The notion of performing artists' online presence congregates all the data representing temporary aspects of a user's online presence (Stankovic 2008:59). This data serves as a placeholder for all the aspects of performing artists' presence in the online world. It is temporary because it is uploaded by the artist and can be removed by the artist at any time. However, uploaded material spreads at an incredible speed via the internet and the possibility of the material being downloaded by someone, somewhere in the world is inevitable, and consequently not entirely erasable or deletable. Thus, a digital footprint is created intentionally or unintentionally.

According to Czerniewicz and Goodier (2012:1), an online presence can be considered using two categories, namely, digital footprint and digital shadow. A person's digital footprint is their active contribution to and interaction with the online world (Czerniewicz & Goodier 2012:1). The active contribution is intentional content that is added to the web, such as profiles set up on social media platforms and comments made on blogs and news articles, Tweets on Twitter, videos uploaded to YouTube, photos posted on Instagram, videos on

TikTok or status updates on Facebook, among others.²⁶ A digital shadow is digital content about a person created by someone else and posted online. Performing artists have to manage and maintain a digital footprint and have an awareness of the digital shadow. A practical strategy to dominate the digital shadow is to focus on enlarging the digital footprint and develop a digital brand.²⁷

Establishing a digital brand online can be a useful tool for networking, finding resources, collaboration and promoting live performances and digital performing art if used intelligently and intentionally to leverage a positive online presence. Once a substantial online presence has been established, it is essential to keep a positive, credible and professional reputation, assuming that anything posted online will be on the internet forever for everyone to see. Bonenfant et al. (2014:2) posits that a digital identity or brand is created the same way a real-life social image is created. The reputation of a theatre company is formed by the productions staged, by the reputation of digital performing artists on a visible online presence, and the work posted online.

It is vital to be consistently active online as digital performing artists to have a visible online presence and to be credible. Once performing artists are visible and active online, they obviously are also more exposed to criticism. For this reason, it is important to monitor comments and criticism, both favourable and unfavourable, and to establish digital intelligence²⁸ (DQ) and e-reputation²⁹

²⁶ Arts organisations and theatres across the world make use of a variety of social media platforms, such as YouTube and Facebook to communicate and advertise their productions and performances. As an example, the South African State Theatre's online presence can be experienced on YouTube (see channel here https://www.youtube.com/channel/UCgyEcxGJaQ2376NJ_6aqH7A/videos), (South African State Theatre 2013); Facebook (see page here <https://www.facebook.com/SouthAfricanStateTheatre/>) (South African State Theatre [sa]b) and Instagram (see account here <https://www.instagram.com/sastatetheatre/>) (South African State Theatre [sa]a).

²⁷ Mcmillan (2016:[sp]) describe digital brand as "what people see, hear, feel and think about in connection with your name or business online. Digital branding is the deliberate process of creating consistently positive, appealing brand images and messages."

²⁸ Digital intelligence is the "capacity to be aware of, participate and contribute in the digital economy for both personal and professional reasons" (Chair in Digital Economy 2015:[sp]).

²⁹ According to eRep an "e-reputation is the reputation of a natural person (even under a pseudonym), of a legal entity (e.g. a company or a public body) and/or its products and services on the internet. It represents the image that web users have thereof. It depends on several

strategies. To manage an e-reputation, it is crucial to grow communities around the identity or brand and actively participate in the conversations. The key is to be constant, and an online presence is based on small, consistent, high-quality contributions rather than a few sporadic postings or uploads. However, building a discourse with supporters and followers online and encouraging these followers to get involved in the relationship are daily tasks that require time and resources. Although it takes time and effort, consistent contributions are a direct way to make supporters or followers' part of performing artists' world, and it leaves the supporter with a sense of connectedness to the artist. It is important to note that the strategies described above are aspects that are secondary to the actual creation of PRDPA. Nevertheless, these aspects do play a role in a successful online presence.

Cultivating an online presence is an inexpensive and dynamic way to build audiences and support (New England Conservatory [sa]:1) online and offline. Publication and distribution via the internet provide a low-cost global information network to individuals who have both online access and knowledge of how to use it (Tacchi & Watkins 2008:2). An active online presence assists the artist with the development of a professional image and reputation. It provides an opportunity to be visible to both the public and other performing artists and offers networking opportunities. From these networking opportunities, possible collaborations with other performing artists might emerge and the possibility of collaborating with a commercial brand, as well as generating much-needed income in the process. Lindsay (2017:[sp]) points out that an online presence helps with performing artists' personal name and brand recognition, as well as connects artists with peers and industry professionals that are important to know. Furthermore, it places the performing artists within a community where it is possible to access a variety of funding opportunities and sources.

The first step to building an online presence would be to strategise about specific goals to pursue. Performing artists have to decide which platforms to

factors, from the quality of the product to the acts carried out by the person or entity" (eRep, [sa]:[sp]).

use and set them up, what kind of connections to make and monitor the success or lack of it. Assessing and improving an online presence will result in several benefits. Being aware of current online visibility provides control of a digital footprint and a digital shadow. Online visibility assists when making informed decisions about the digital footprint, and assists when deciding what the active contribution should contain and look like. It assists performing artists to gain recognition and grow networks, to make a broader impact and in return to contribute to image and reputation advancement, to make work available to the broadest audience (Czerniewicz & Goodier 2012:2) on the internet. Due to the nature of the internet, it encourages a more democratic and diverse public domain in which 'elite' voices no longer dominate (Schradié 2011:146) providing performing artists with an opportunity to take up a position in a more democratic marketplace of ideas (Schradié 2011:146).

Artists have an opportunity to participate in this democratic marketplace, which was not possible a few years ago. The world continues to move towards niche markets and personalised content, away from mass marketing and mass distribution (Arts Council of New Zealand Toi Aotearoa 2011:8) and towards producing content in a digital democracy (Schradié 2011:147) where anyone with access to the internet can read, hear or watch the content online and be part of the digital economy. New media applications are important online platforms and play a crucial role in online presence. It is becoming increasingly crucial for performing artists to understand new media technologies and how to harness these technologies to their advantage. For artists considering PRDPA as a performance expression, it is vital to fully comprehend and command the usages of new media technology.

2.2.1 New media³⁰

Peciulis (2016:240) holds the view that new technologies brought fundamental

³⁰ New media should be seen in relation to old media. Old media forms include printed magazines, books, newspaper and static depictions of text and graphics. New media is made available through electronic communication through using the internet and computer technology, such as digital devices.

changes to communicational skills and disturbed the mass communication hierarchy, and causing an identity crisis in traditional media. The fundamental changes and the disturbed hierarchy can be seen in the artists' ability to participate in digital production and online distribution, which allows artists to bypass traditional gatekeepers by placing work directly online. These traditional gatekeepers include artist agencies, recording companies, magazine publishers, bookstores, film and television studios and large theatre production companies.

The consumer of the former traditional mass media is now in a position to create and publish their content online for all to read and see. This ability to create content themselves 'demassifies' (Peciulis 2016:240) the media space and is "seen as a perfect place for participatory democracy and debates, creating an equal relationship between the sender and the receiver" (Peciulis 2016:244), and establishing a "participatory culture" (Jenkins 2006b). This creates an opportunity for performing artists to establish agency (see section 1.1).

The disturbance of the traditional mass media communication removed restrictions, and the digital media industry contributed to the emergence of a new type of social framework, "a digital democracy", which removes the difference between "information professionals and amateurs", and between the "information sender and receiver" (Peciulis, 2016:246). In the digital democracy, anyone can create information (content), and content creation is not limited to professionals anymore. The person sending or posting the content creates communities where direct communication and personalised interaction with the receiver or audience forms part of the online culture. Direct communication was not always the case with traditional mass media communication.

The digital democracy consists of professionals and amateurs all participating in the creation of content using the same technologies and competing for the same online audiences. With new media came a digital and technological revolution. Kattenbelt (2008) argues that technological revolutions are playing a prominent role in the progress of arts and media and in the interface between

modern and postmodern media and that these “changes and co-relations between media are important tendencies in the development of the arts” (Kattenbelt 2008:21). Auslander (2008) explains how media technologies have taken place within “high cultural” performances, such as symphonic music concerts. In some live performances, video projections are part of the performance and are similar to the spectacle found in pop concerts.

Projections of close-ups of the musicians, conductor and instruments provide a larger-than-life visual display and are supplemented with pre-recorded contextual material, visuals of landscapes or other digital art created for the performance, supporting the genre, mood or character of the music. According to Auslander (2008:26), this is done to attract a younger audience. For the survival of classical or high art, it is vital to offer live performances that the twenty-first-century audience, who are more technologically skilled and used to accessing entertainment through their home computers or mobile digital devices, can identify with. Auslander (2008:26) asserts that “Mediatization is the cultural context in which live performances are now inevitably situated...” deriving “authority from its reference to the live or the real, the live now derives its authority from its reference to the mediatized, which derives its authority from its reference to the live” (Auslander 2008:43). Changes are related to the crossing of boundaries, the hybridisation, intertextual, multimedial, intermedial and transmedial relationships between media with an increasing self-reference and self-reflection of the arts as media and occur in the online world through the internet (Kattenbelt 2008).

The internet is the new media digital stage (see Chapter 3), and an online presence is established using new media technologies³¹ through the creation and posting of new media content on this digital stage. Considering radio, film and television were also a new medium at one stage in the past, in the twenty-first century, new media refers to digital media on the internet. According to

³¹ Peciulis (2016:240) notes that “the following technologies and their products emerged and spread in the first decades of the twenty-first century: high-speed and mobile internet, blogs, podcasts, RSS, Google News engines, YouTube, Facebook, Twitter, iTunes, mobile phone apps, touchscreens, HD, 3D, Wi-Fi, GPS systems, iPod, iPad, iPhone, smartphones, tablets, e-readers, internet television, and image storages (media libraries).”

Neese (2016:[sp]), new media is often considered highly “interactive digital technology”, and theoretically, a “cultural process that reflects societal values and societal transformation.”

Digital media is a blend of technology and content (Centre for Digital Media 2018:[sp]) defined as “digitised content” (Liu 2018:[sp]) which is the translation of analogue data into digital data (Confluence 2011:[sp]) and comes in many forms, such as text, audio files, video files, graphics, animations, and images. Digital content can be described as information available for download or distribution on “electronic media” (Mullan 2011:[sp]) that can be transmitted over the internet or computer networks (Web Finance 2018:[sp]). Examples of new media include mobile content, e-learning, interactive design, Web 2.0,³² digital film and animation, digital entertainment (Centre for Public Management Inc., 2009:2), blogs, virtual reality, social media, online newspapers, digital media, digital games and digital devices. Abadie et al. (2008) are of the opinion that Web 2.0 technologies led to an increase in the number of user-generated content (UGC) and “unleashed a new media environment, replacing the mass consumption of commercial culture with mass production of cultural objects” (Abadie et al. 2008:121) by a range of independent individuals and media companies. Pereira (2015) considers new media to be a term that is used to describe any content that is available on-demand through the internet. This content is accessible through digital devices, and a “defining characteristic of new media is a dialogue or interaction” or the transmission of “content through connection and conversation” (Pereira 2015:[sp]).

As mentioned before, since the dawn of the internet, there have been rapid developments and advances in digital hardware, software, applications and networks. Poole (2011:11) is of the opinion that these developments brought the cost of basic digital hardware and software within the financial reach of many artists and it is possible to create and establish an online presence with relative ease and without exorbitant costs. Abadie et al. (2008:121) argue that

³² Peciulis (2016:240) notes that “The internet has already been through two historical stages: *Web 1.0* and *Web 2.0*. The first one is linked to Netscape and Google browsers, and the second one is associated with individual content creation tools Myspace, YouTube, and Wikipedia.”

“new online media” reduces the obstacles to new participants entering the market. Artists and arts organisations can promote their talents and work, and access a potential source of income through the direct monetisation of their content.

Additionally, income opportunities arise through financially lucrative partnerships with companies in the form of branding space or product placement. Abadie et al. (2008:121) provide as an example, the music-video model adopted by content creators on YouTube. As an addition to the video posted on YouTube, a revenue stream is generated through the sale of supplementary products and merchandise. This online visibility and self-publishing of an artist might lead to a commercial career providing the artist with possible professional opportunities (MTM London 2010:7). Online self-publishing and digital distribution has removed the blockades to content production and augmented the range of original content products available online (Abadie et al. 2008:149). This provides an opportunity for performing artists and performing arts companies to design and develop merchandise related to the performing arts company, the artist, the performance or project. The merchandise can be in digital form or in the form of a physical product. Nevertheless, whether the product is digital or physical, communication and advertising related to the merchandise will primarily occur through digital new media.

The Centre for Public Management (2009:3) posits that the digital and new media industry is one of the fastest-growing industries in the twenty-first century. The digital media industry uses “content” and “technology” in a symbiotic manner where content drives technology advances and emerging technologies give birth to new products, applications, services and digital artwork. According to the Arts Council of New Zealand Toi Aotearoa (2011:7) a variety of terms, such as “digital arts“, “new media“, “media arts”,³³ “electronic media“, “screen arts“, “hybrid arts“ and “inter-arts“ are used when describing the

³³ “Media arts” refer to artworks that have been created using digital and new media technologies (including analogue technologies) and presented within a screen-based, electronic, virtual network or mobile domain (Arts Council of New Zealand Toi Aotearoa 2011:5).

content and means in which arts practitioners and arts organisations are using digital technologies.

New media arts are usually defined as a genre that involves art created with new media technologies (hardware and software). These artworks include “digital art, computer graphics, computer animation, virtual art, internet art, interactive art, video games, computer robotics, 3D printing and art as biotechnology” (Pereira 2015:[sp]) and allow for an “increasingly active, democratic, and participatory role of users” (Schradie 2011:150). In simple terms, digital art is work made with digital technology or presented with digital technology on digital platforms³⁴ and focuses on the role of the “technical in the arts” (Burgheim 2016:4). New media technologies and digital platforms provide new ways of responding, engaging, distributing, promoting or selling the arts.

Digital platforms also offer the possibility for artists to directly access and relate to audiences and supporters worldwide, bringing them into a closer relationship with artists, arts and culture and creating new ways for the audience to take part (MTM London 2010:8). In turn, this leads to new audiences and new possible income opportunities. The Arts Council of New Zealand Toi Aotearoa (2011) rightly states that to become accustomed to and to take advantage of new media and digital platforms, artists have to gain new skills. Arts organisations should redirect their existing resources and budgets “away from older technologies towards the digital platforms that work best for them” (The Arts Council of New Zealand Toi Aotearoa 2011:5).

The relevance of new media technologies to PRDPA lies in the manner these technologies are used to create PRDPA. New media technologies become an instrument, and digital skills are applied to create and host PRDPA online. To fully harvest the potential of new media platforms and new media technologies, the development of digital skills becomes meaningful, and performing artists,

³⁴ “Digital platforms” refer to using digital technologies as a medium to engage with audiences, to promote and discuss artwork, to document and archive work, and/or to distribute work and make it more widely available (Arts Council of New Zealand Toi Aotearoa, 2011:5).

arts companies and arts organisations should find time, finances and resources to acquire the necessary digital skills.

2.2.2 Digital skills

According to Hoffmann et al. (2015:1), online participation prompted research interest in the qualities and properties of the internet and new media, to investigate the possible uses and best practices of how users employ these affordances to consume, generate and share content with attentive viewers, to affect their social environment or simply to entertain. Scholarship on digital performing arts has rarely employed an analysis of online creative practices based on PRDPA (see section 2.3 for studies conducted). It is increasingly imperative for performing artists to both create and maintain an online presence and should become comfortable with learning the technical requirements, such as digital skills, camera options, lighting sources, editing tools, among others, to continually create compelling content to promote themselves and their work (Casting Frontier 2016:[sp]). This study aims to build on the scholarship of online content creation and participation by focusing on the production and phenomena of online content creation in the form of PRDPA, which scholars have not systematically studied to date.

Traditional challenges to creative activity, for example, time, training, equipment and digital technologies, are rapidly changing, making the experience of being creative available to more people. Tools of production and distribution that became available with new technology are making the divisions between “producer and consumer, professional and amateur” (Smith 2009:2) less clear. Before the arrival of the internet and Web 2.0 technologies, content creation and distribution was an expensive, time-consuming and challenging process. It was also limited to those who underwent specialised training in using the technology and equipment of the day.

The majority of trained professionals were employees as opposed to being self-employed and did not necessarily enjoy creative and economic freedom and

independence. Schradie (2011) suggests that the internet and Web 2.0 technology provides economic freedom and the power of online content creation is reinforced through “cyber-libertarianism, agency, creativity and individualism” (Schradie 2011:149). Web 2.0 technologies create a democratic marketplace of ideas where non-mainstream creators of content produce a broader range of ideas and viewpoints and “establish a direct linkage with their audience without the need to resort to publishers or distributors” (Abadie et al. 2008:148).

Peer production mechanisms like blogs that are run by individuals or small groups, wikis³⁵ where a community of users or contributors can add and edit content, video-streaming platforms, such as YouTube, Vimeo, Instagram Live Video and Facebook Live redistribute power from a “concentrated few into the hands of the many” (Schradie 2011:149). Performing artists have a significant number of internet and mobile technology tools at their disposal that can be used to develop and produce their work and projects, create awareness, promote their work and events and expand their “mission-driven work“ (Purcell et al. 2013:3) through the use and application of these technologies.

The quality of some of the content created might be questionable and in some cases of a disconcertingly low standard. Performing artists who decide to engage with PRDPA can overcome the question of quality through the engagement in training and skills development in the effective use of content creation through digital skills development. Therefore, it becomes essential to undergo some training in using digital technologies and Web 2.0 technologies if these skills have not been mastered yet.

Opportunities offered by the internet and Web 2.0 technologies, require an understanding and skills-stack to take advantage of these communication technologies (Correa 2010:73). Online content creation and production, such as posting to a daily blog, making a video for YouTube or maintaining a website or Instagram account, is labour intensive and possibly requires using leisure time

³⁵ Wikis are websites where it is possible to create information and content collaboratively and is run through wiki software known as a wiki engine.

since this commodity is often “free labour“ (Schradie 2011:151) in the digital economy. Well-rounded, versatile and ultimately successful content creators make themselves available to develop their skills to take advantage of virtually any opportunity for career advancement that presents itself through online platforms.

For performing artists and performing arts companies, using online platforms effectively has become vitally important in the twenty-first century where anyone and everyone with a mobile device can create entertaining short videos on TikTok, Vimeo, YouTube or any other online-streaming platform. Professionals and amateurs create video content, and the most entertaining or interesting video gets the biggest audience and support, whether produced by professional artists, companies or teenagers singing a song in their room on TikTok Live or Facebook Live. From an early age, the audience of the future is developing their visual communication and digital skills, whether video editing, handling their mobile phone as a recording device or editing images and video recordings on an application. The inclusion of digital skills as part of artists’ skills-stack becomes a necessity considering young people as the future audiences who are making videos at home, applying digital skills as an automatic activity (skills acquired through lived experience), without thinking about it too much and picking up digital skills as they grow up. However, the difference between a professional and an amateur lies in the understanding that digital skills are a more sophisticated dynamic than merely relying on lived experiences and what automated applications offer.

The Centre for Public Management Inc. (2009:21–26) divides digital skills into three classes, namely softs skills, hard skills and technical skills. Soft skills include working within and leading multidisciplinary teams, communication in the digital age and entrepreneurial thinking. Hard skills consist of storytelling and narrative design, knowledge of copyright principles, understanding contract language, and project management skills. Technical skills include sound recording and editing, basic knowledge of design, animation, video production, and hardware and software knowledge. In addition to the three digital classes

mentioned above, Jenkins (2006b:56) proposes a set of core digital media skills that are social in nature and consists of play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgement, transmedia navigation, networking and negotiation.

Table 2.1 contains an overview of the eleven core digital media skills, as suggested by Jenkins.

| CORE DIGITAL MEDIA SKILLS | |
|----------------------------------|--|
| PLAY | The capacity to experiment with surroundings as a form of problem-solving. |
| PERFORMANCE | The ability to adopt alternative identities for the purpose of improvisation and discovery. |
| SIMULATION | The ability to interpret and construct dynamic models of real world processes. |
| APPROPRIATION | The ability to meaningfully sample and remix media content. |
| MULTITASKING | The ability to scan one's environment and shift focus as needed to salient details. |
| COGNITION | The ability to interact meaningfully with tools that expand mental capacities. |
| COLLECTIVE INTELLIGENCE | The ability to pool knowledge and compare notes with others toward a common goal. |
| JUDGMENT | The ability to evaluate the reliability and credibility of different information sources. |
| TRANSMEDIA NAVIGATION | The ability to follow the flow of stories and information across multiple modalities. |
| NETWORKING | The ability to search for, synthesize, and disseminate information. |
| NEGOTIATION | The ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms. |

Table 2.1: Core digital media skills based on Jenkins (2006b)

Considering the core digital media skills suggested by Jenkins, the 11 areas are similar to drama processes and the creation of theatre performances and directing, as well as processes followed in filmmaking, as presented in Table 2.1. These 11 areas become an extension of skills that are embedded implicitly

and explicitly in the training programmes of performing arts-related qualifications.

The module in PRDPA includes the aspects of all three classes and the core digital media skills as mentioned above and are applied implicitly and explicitly when creating a PRDPA video. It is vital to be able to apply the core skills, soft skills, hard skills and technical skills to create and produce PRDPA videos that are of professional quality and stand out among the thousands of other video content available online. By developing digital skills, the professional is set apart from the amateur and eliminates the questionability of quality, thus drawing a distinction between professional creators and those doing it for leisure. Consequently, the development of digital skills enables the individual performing artist and performing arts companies and organisations to create, produce and publish digital content online, taking the performing arts to social media platforms.

2.2.3 The performing arts on social media platforms

The internet and social media have altered audience expectations and has put more pressure on artists and arts organisations to participate actively in social media platforms. Several artists and arts organisations use social media to expand their online presence. This is done to promote their work and products and allow their patrons and supporters to interact and leave comments on the artist or arts organisation's social media page or profile. These online activities stimulate interaction, cooperation and collaboration and create a public desire to interact with the artist or arts organisation.

Smith (2009:2) points out those artists and arts organisations that use social media are in a position to harness public desire and interest to their benefit. Poole (2011:14–15) presents an argument that emphasises the importance of social media as a vital tool to help artists reach their audiences, based on the postulation that the mass market has changed and instead of the former mass market, a collection of niche markets can now be found online. According to

Poole (2011:15), these niche market audiences are now “fragmented and diffused.”

Through social media, artists and arts organisations can reach the specific audience interested in what the artists and arts organisations have to offer. Musicians, writers, video artists, performing arts organisations and other artists who use social media, are providing content on platforms that give audience members enriched material and information on the performances and products. Purcell et al. (2013:2) additionally argue that social media and digital technologies are critical in the distribution of art content and products and have made the arts a participatory experience, reaching a growing diversified audience. The participatory experience is embedded in the online interaction between the artists, arts organisations and audiences through direct communication, comments, sharing of photos, videos, and sharing audiences’ experiences of the performance.

To reach these audiences, it is imperative to engage in a wide range of promotional undertakings through social media and other online platforms. The New England Conservatory ([sa]:1) recommends social media platforms such as Facebook, Twitter, Tumblr, YouTube and SoundCloud as avenues to reach a potential audience where they spend most of their online time. Content posted by an artist or arts organisation on these platforms will draw attention to a particular performance or artwork. In turn, content posted on social media platforms has the potential to attract interested individuals back to the artists’ website or other social media platform, where they can find the most comprehensive information about the performance or artwork. Therefore, it is vital to maintain a multi-layered, transmedia online presence. Social media serve as the digital stage for PRDPA (and in the case of this study, specifically YouTube). Apart from posting images and text on social media platforms, a practical way to attract interest is through video trailers of the performance.

2.2.4 Performing arts video trailers

Preece (2011:26) describes film trailers as typically one to three minutes in length and have traditionally been viewed in cinemas before the screening of full-length feature films, but are now becoming commonplace on the web. These trailers or previews can be seen on YouTube as an advertisement before the video the viewer will be watching or as a stand-alone video. Elsewhere on the internet, film trailers can be seen on the Internet Movie Database³⁶ (IMDb), MovieFone.com,³⁷ Trailer Addict,³⁸ Yahoo Movies³⁹ and a range of other websites. It can also be seen on social media platforms, such as Facebook and Instagram as an advertisement in the feed and on news media sites as part of the advertising space sold by the online news media outlet. Traditional film trailers serve as inspiration for performing arts video trailers and serve as a springboard for what performing arts video trailers should be.

Performing arts video trailers have a strong connection to the performance experience and guide the viewer toward the performance, as well as playing an important interpretive role, inviting the viewer to step inside the theatrical experience. Video trailers promote a given performance and contribute to meaning creation. According to Preece (2011:31), these videos are rich in sound and image aesthetics with carefully crafted images, sound, and promotional intent. Preece additionally points out that the prospects of performing arts video trailers dramatically influence the marketing and communication practices of performing arts organisations. Preece (2011:27) further suggests that performing arts organisations have the potential to take matters into their own hands, addressing efforts toward more focused and direct web-based communications through performing arts video trailers. These video trailers have the potential to serve an enhanced role as a paratext that aids as

³⁶ The Internet Movie Database (IMDB) can be accessed here <https://www.imdb.com/> (IMDb 2019b).

³⁷ MovieFone.com can be accessed here <https://www.moviefone.com/> (MovieFone 2019).

³⁸ Trailer Addict can be accessed here <https://www.traileraddict.com/> (Traileraddict.com 2019).

³⁹ Yahoo Movies can be accessed here <https://www.yahoo.com/entertainment/movies/> (Yahoo Movies 2019).

the onset of interpretation, apart from relevant, performance-related information (Preece 2011:27).

A specifically designed and edited preview can act as a point of entry, stirring further action through seeking more information or purchasing a ticket. Drawing from film trailers and performing arts video trailers, the importance of this practice can directly be linked to PRDPA. It serves PRDPA as communication and advertising material (the primary use for a film or theatre production), to stimulate interest to find and watch the entire PRDPA video, wherever it is posted online.

The discussion in the first section of this chapter, which consists of online presence, new media, digital skills, the performing arts on social media and performing arts video trailers, assists with establishing the landscape of the “digital online stage.” The relevance to PRDPA can be found in the characteristics and purpose of these aspects.

PRDPA are online and directly contribute to artists or performing arts company’s online presence. The creation and publishing of PRDPA take place through new media technologies and on new media online platforms that require soft, hard and technical digital skills. Social media serve as the central platform or as a digital stage for the publication of PRDPA and the communication and advertising functions materialise through digital images, text and video marketing (performing arts video trailers) posted on social media platforms online. The first section primarily focuses on the online dynamics of PRDPA, whereas the focus of the next section is primarily on performance aspects and the nature of digital performance as it appears in existing academic discourse.

2.3 Digital performance

In this next section, academic scholarship about digital performance is delineated. The discussion specifically focuses on digital technologies and the reference to liveness in digital performance.

2.3.1 Digital technologies and the reference to liveness in digital performance

Academic scholarship on digital performance is relatively limited. The most prominent twenty-first century authors who focus on digital performance include Dixon (2007), Papagiannouli (2011, 2012, 2015, 2016, 2017 & 2018), Jamieson (2008), Auslander (1999 & 2008), Kattenbelt (2006 & 2008) and Bay-Cheng et al. (2010). Other authors include Whatley, Cisneros and Sabiescu (2018) that focuses on cultural heritage and digital environments, Chatzichristodoulou and Zerihan's (2012) that discusses the intimate in emergent and hybrid performance practices. Beyes, Leeker and Schipper (2017) focus on the technical terms and conditions of performance work in digital cultures, whereas Mattos (2015) discusses the distribution of digital art via the internet ranging from net-poetry to Cyberformance. Broadhurst and Machon (2011) interrogate the interface between twenty-first-century technologies and performance practices, linking the physical and virtual, resulting in incorporeal transformations. Chapple and Kattenbelt (2006) and Bay-Cheng, Kattenbelt, Lavender and Nelson (2010) examine intermedial performances in clusters of theoretical key concepts, which include performance in digital culture, and expression through the body, time and space in theatre.

Academic discourse on digital performance and intermedial performance practices within an African paradigm is scarce. At the time of writing, these publications appeared to be limited to Kerr (2011), Igweonu (2011) and Arndt, Breitinger and von Brisinski (2007). According to Makhumula (2017:2), current African theatre practice has been more investigational in discovering the opportunities in the relations between theatre and other media. These investigations progressively incorporate new media technologies and aesthetic concepts from other media in their performances. Due to investigative studies conducted, several theses from South African universities have appeared. These include Hauptfleisch (1999), Molema (2008), Pater (2011) and Makhumula (2017). Makhumula (2017:11) argues that:

[C]ontemporary theatre practice is increasingly experimenting with media and their related technologies. Scholarship has not kept up with these trends and continues to reinforce unchallenged notions of medium specificity and a confrontational relationship between African theatre and other media.

In addition to the studies mentioned above, there are broad discussions within the domain of liveness and the construction of liveness in intermedial performances. In Auslander's book, *Liveness: Performance in a Mediatized Culture* (2008), he discusses the history and the development of the concept of liveness and how the term is used in live broadcasting and the live recording of television programs and how in return performances becomes mediatised. He breaks down what he posits as a privileged binary between live and mediatised, where live performance is seen as "ontologically pristine" and operating in "a cultural economy separate from mass media" (Auslander 2008:40). According to Auslander (2008:61), liveness involves both "physical co-presence of performers and audience" and "temporal simultaneity of production and reception."

Additionally, Auslander highlights the "temporal simultaneity" involved in a live television broadcast in terms of its production and reception by an audience. He points out that in the case of a live recording, "the audience shares neither a temporal frame nor a physical location with the performers" (Auslander 2008:60), yet the live recording still provides a sense of participating in a specific performance. However, discussing liveness in detail or as an aspect would become counter-argumentative and creates a dichotomy as this study focus on pre-recorded performances with no audience involved and thus not recorded live, which removes the liveness debate from this study as mentioned at the commencement of this chapter.

The only relevance to liveness is based on the ability of the viewer to interact in real-time online, which provides digital liveness as an interaction between the viewer and the PRDPA video posted online. Digital liveness, in this sense "emerges as a specific relation between self and other, a particular way of being

involved with something” (Auslander 2012:10) and becomes perceived liveness. PRDPA is not live and is recorded, edited and packaged to publish online. However, the interaction between the audience (or consumers) online and the published PRDPA video can be described as a dynamic of liveness as discussed above. The live interaction with the “other” or with “something” comes with the extra digital technologies, as discussed in the first section of this chapter.

Dixon (2007) describes digital performance as adding “extra technologies..., extra effects, extra interactions, extra prostheses and extra bodies” (Dixon 2007:28). Burgheim (2016:11) specifies that digital performances combine computer graphics, digital images, digital video and cinematic techniques, and in some cases, digital performances are interactive. This can be seen as the extras to which Dixon refers. The interactions can be between the projected images and the performers or interaction between the audience and the performance. These performances can be in real-time or pre-recorded, and the projections can be part of the stage design or superimposed on the performers and action on the stage. Practices include projection mapping, motion capturing, digital robotics, online writing and real-time audience feedback (Masura 2007:10). Boniface and Thompson (2011:2) also describe technologies such as holograms, virtual scenery and 3D effects. Poole (2011:43) states that digital technologies are becoming more common on stage, and video projections are becoming a substitute for traditional sets with virtual performers also on the rise. Pater (2011) postulates that the presence of projected images in live performance “is open to a potentially limitless number of permutations and an equally limitless number of potential meanings and interpretations” (Pater 2011:5).

I posit that digital performance serves as a broad term that includes production practices where digital technologies play a part in an offline performance, as well as creative projects online through cyberformance, cyberdrama, telematic performance, online theatre and PRDPA. Intermedial performances as a genre of digital performances can be seen as an epistemology focusing on theatre as

the staging space where the interrelationships and the transformational interplay between digital media and the performing arts are explored. To funnel an understanding of intermedial performances, in support of the development of the notion of PRDPA, the work of Kattenbelt (2008) is employed.

2.3.2 Intermedial performances

Kattenbelt (2008:20) states that “contemporary art practices are increasingly interdisciplinary practices”, implying that various artists work together and the media they work with are mixed. Interdisciplinary practices are analysed by Kattenbelt (2008:20-21) through his explanation of three concepts of mediality, namely multimediality, transmediality and intermediality. Multimediality manifests using many media in the same space or channel and is the synchronisation of media. Transmediality is the transferal from one medium to another (i.e. from analogue to digital). In addition, intermediality refers to the “co-relation of media in the sense of mutual influences between media” (Kattenbelt 2008:22).

Kattenbelt (2008) suggests that intermediality emphasises the aspect of mutual influence or interaction, a co-relation that has a mutual effect and is an interplay of the arts. Kattenbelt recognises intermediality as an operative aspect of various media, connected to the idea of “diversity, discrepancy and hypermediacy”⁴⁰ and adopts an “in-between space from which or within which the mutual affects take place” (Kattenbelt 2008:25). Elleström (2010:29) argues that theatre is intermedial since it combines and integrates a range of media. In theatre, this might include using new media, digital technologies and video projections⁴¹ as an integral part of the performance, “confronting the reality of

⁴⁰ According to Bolter and Grusin (2000:272), hypermediacy is a visual representational style with the goal to remind the spectator or viewer of the medium. On the other hand, hypermedia is the computer applications that present the multiple media in the form of text, graphics, animation, video and sound and makes use of a hypertextual arrangement and function under the rationality of hypermediacy.

⁴¹ As an example, Mandell (2013:[sp]) describes using three monitors with a live feed onstage in the National Theatre of Scotland’s 2012 production of *Macbeth* by John Tiffany and Andrew Goldberg, starring Alan Cumming, at the Tramway art-space in Glasgow; “To present the three witches, the three monitors showed Cumming from three different angles.”

illusion with the illusion of reality” (Kattenbelt 2008:27) contributing to new modes of experience and expression in theatre and performance. This kind of theatrical event is created with equipment, such as an LED⁴² modular wall to create digital backdrops or the highly sophisticated M-Vision Laser 21000 WU projector to create front-projection digital scenery.

An example of an intermedial theatrical event is Cirque du Soleil’s *Kà*. In this production, the company makes use of interactive projections where the movement of the performers is synchronised with projections on two moving platforms and the performers interact with the projections as the production progresses. *Kà* is an example of an intermedial theatrical event where analogue meets digital in partnership with live bodies on stage. Intermediality in a theatre or live performance or digitally-mediated performance (DMP) (Chvasta 2005:157) that refers to the incorporation of digital technologies into theatre practice and the presence of other media within the theatre production (Shchelokova 2016:27).

Intermedial theatre performance is the interweaving of the live performer in a digital setting. In a live performance, the body of a live performer and the projections, as media, interact to become a dynamic interface between the live and the digital (Fewster 2010:64), creating connections of various elements (Lavender 2010:130). According to Remshardt (2010:135), the multiplicity of intermedial performances “allows for a liberatory sensibility that can serve to reimagine the body, spectation, and performance.” Cirque du Soleil’s *Toruk* is a prequel to James Cameron’s film *Avatar* and serves as an example of a multimedial-transmedial-intermedial performance where body, spectation and performance are reimaged and integrated as an immersive experience. At the start of the performance, spectators are requested to download an application onto their mobile devices. The application enables audience members to experience an immersive, interactive and personalised involvement. The application facilitates communication between individual audience members with the production’s visual effects, such as lighting and sound. The immersive

⁴² Light Emitting Diode (LED).

experience's elements are delivered directly to the mobile device and are based on the individual's interaction with the application and location in the theatre.

After the performance, the audience is encouraged to continue the engagement on the application through downloading songs, images, video and content related to the production, which extends the experience beyond the actual performance in the theatre (Williams 2017:[sp]). The performance itself consists of a combination of analogue equipment (stage lifts, mechanical puppets and trapeze equipment), motion-activated digital projections on the stage floor, décor, and dancers, singers and acrobats. *Toruk* is a multimedial-transmedia-intermedial performance that comes alive through social media, digital projection, performers, storytelling, high-tech stage equipment, sound and lighting and twenty-first-century digital technology.

Considering the above discussion, PRDPA can be seen as multimedial or transmedial and in some cases, intermedial. According to Kattenbelt (2008:22), the concept of multimediality is used as "sign systems" in the form of words, images and sounds and as "cultural action domains or practices" through music, theatre, film, television, literature, visual arts and the internet. This speaks directly to McCarthy et al.'s (2001) art forms classifications (see section 1.2.2). PRDPA use these sign systems through words, music, images and sound. Kattenbelt further argues that theatre performances, film, television broadcasts and video recordings can be considered multimedial. Videos produced to upload onto YouTube, or any other online platform, can be added to Kattenbelt's list of multimedial categories. Many live performances and theatre performances become transmedial when they are repackaged for mass distribution as CDs, DVDs or made available online. In effect, it becomes theatre and live performances repurposed.

Although the repurposed theatre is a recording of a live performance, it is accessed by the audience through the internet in the same way. PRDPA is made available online. The importance of this practice is linked to PRDPA as it closely resembles the character of PRDPA, namely created, edited and packaged to be published online. Therefore, it is the same as the transmedial

practice of repurposing theatre and live performances, through the manner it is accessed by the audience, but different in the manner it is created. However, there is a difference between transmedial practices and transmedia storytelling. I argue that transmedia practices include repurposing a live performance (the same narrative or product) in another media format or across multiple media platforms, as well as multiple narrative threads across different media platforms. In the next section, I emphasise the transmedial practice of repurposing live performances.

2.4 The transmedial practice of theatre and live performances as repurposed⁴³ products

Elleström (2019:5) argues that transmediality is part of intermediality, which is a broader idea constructed on the interrelation of different media. According to Rutledge (2015:1), transmedia storytelling is the articulation of a narrative across multiple media that creates a more vibrant and more captivating involvement. Transmedia storytelling employs a narrative structure that unfolds in a non-linear manner with multiple narrative threads.

As part of arts and communication discourses, transmediality refers to the transposition or translation of one medium to another and applies to the content and form (Kattenbelt 2008:23), i.e. the transposition of a novel to a feature film, novel to a theatre production or a film to a theatre production. According to Alper and Herr-Stephenson (2013:366), transmediality is the distribution of narrative elements (plot, setting, character, among others) and non-narrative elements (design features, contribution and communication online, actions in a video game, among others) and other media elements across various platforms. Jenkins (2006a:95-96, 2010:944) argues that transmedia narratives develop across multiple media platforms, i.e. the introduction of a story occurs in a film with an expansion of the narrative into a television series or novel. Davis (2013:175) is in agreement with Jenkins and postulates that transmedia refers

⁴³ “Repurposed” is a term used in the entertainment industry to describe the practice of adapting a “property” for a number of different media venues (soundtracks, musical, a cartoon of a line of children’s products) based on a film (Bolter & Grusin 2000:273).

to a story universe that transpires across multiple platforms where each component contributes to the whole, and the audience is engaged across the various platforms.

Examples are the narratives of the Marvel universe where characters appear in films, comic books, games and TV series (examples are *Spiderman*, *Captain America*, *The Avengers* and a range of others), as well as the *Star Wars* franchise. Important to note, transmedial products are not exclusively the repurposing of material from one platform to another, i.e. screen to stage. It is the continuation or expansion of the narrative from one platform to another. Transmedia in the digital discourse, is commonly defined as a narrative or project that combines multiple media forms that extend beyond the configuration of the media, that may or may not be interactive (Heick 2017:[sp]).

A transmedia product may combine various types of text, graphics and animation, and audio-visual material and can work across multiple platforms or channels.⁴⁴ These channels may be different types of social media platforms or interactive websites, affecting various kinds of interaction scenarios and experiences for the users, audiences and arts institutions (Moloney 2014:[sp]). Through transmedia storytelling, it is possible to build a fictional world through multiple channels for example, through social media, gaming, films, novels, mobile applications and some aspects of real life (Shishkova 2016:2). The media form is a language a story uses, and it can include text, photographs, illustrations, motion pictures, audio, graphics, fiction, nonfiction, interactive forms and many others (Moloney 2014:[sp]).

Abramson et al. (2016:9) postulate that the “twenty-first century has seen unparalleled changes in how audiences engage with live cultural experiences communally in cinemas and online.” The latest development in digital technology, both hardware and software, has allowed production companies to capture performances of opera, theatre, dance and music and to “transmit them

⁴⁴ Channels can include newspapers, magazines, books, television, radio, lectures, museums, game consoles, the web or a mobile application (Moloney 2014:[sp]).

to audiences through satellite to cinemas or via the internet as streamed content or as video on demand” (Bakhshi & Throsby 2014:1-2).

In 2009 the National Theatre in London launched National Theatre Live with a live satellite broadcast to 50 independent and arthouse cinemas across the United Kingdom of Racine’s *Phèdre*, starring Helen Mirren (Brown 2009:[sp]). Since launching in 2009, National Theatre Live broadcasts have been seen by audiences of over 8 million people at 2500 venues in 65 countries. However, this is not the first time a live theatre production was broadcast. Auslander (2008) discusses in detail the relationship between theatre and television and how similar television was to the theatre in the early years, and that theatre productions were transposed and repackaged for television broadcasts.

What makes the 2009 satellite broadcast of National Theatre Live unique is that it was broadcast to specific cinemas in the United Kingdom, sold as a once-off event, and the audience at the National Theatre was present. It was broadcast as a live event in the same way that most television broadcasts were done when television started in America in the late 1930s (Auslander 2008). Live broadcast of theatre productions has extended beyond the United Kingdom’s borders.

In South Africa, Ster-Kinekor Cinema Nouveau at Rosebank Mall in Johannesburg regularly offers satellite broadcasts of National Theatre productions, as well as productions of the Met Opera⁴⁵ in New York. South African audiences experience productions, such as *L’Amour de Loin*, *Nabucco*, *Rusalka*, *La Traviata*, *No Man’s Land*, *Saint Joan*, and *Hedda Gabler*, to mention a few.

Poole (2011:39) argues that these digital transmissions of performances are positioning the production of the producing house within a global market, accessible by more people than just their regular home audience. The digital

⁴⁵ The Met: Live in HD, the Met’s award-winning series of live transmissions to cinemas and performing arts centres around the world, has expanded its worldwide distribution to more than 2,200 theatres in 73 countries and has sold more than 24 million tickets since its inception in 2006.

transmissions put the production houses in competition with each other, as they compete for international viewership. Apart from broadcasting performances to cinemas, digital transmissions have been repurposed for television for some time now. From the outset, production houses plan to broadcast theatre productions on television. Auslander (2008:30) anecdotally mentions that this practice started in the 1980s when “I noticed that a number of the Broadway productions I was seeing had been underwritten in part by cable television money with the understanding that taped versions of the productions would appear later on cable networks.”

Broadcasting live performances and events via television has been done since the inception of television (Auslander 2008). Today it is common practice to witness a pop concert, such as *46664*⁴⁶ live on television or a live stream of Lady Gaga’s⁴⁷ *ArtRave* concert on Vevo (McGovern 2013:[sp]). Many theatre productions and live performances have been moved to the online world and available to stream. One such service provider is Digital Theatre based in the United Kingdom.

Digital Theatre is a media production company founded in 2009 and an example of a company that provides repurposed theatre. On their website they describe themselves as follows, “Digital Theatre brings the live theatre experience to your screen by instantly streaming the best theatre productions from around the world anytime, anywhere” (Digital Theatre 2017:[sp]). They work in partnership with several leading British theatre companies and negotiate contracts that enable them to capture live performances on camera for online distribution.

These recordings are available to a global audience. The importance of this company is that they are online, globally available and take Western theatre to a global audience. They offer a monthly subscription option with unlimited

⁴⁶ On 29 November 2003, an event called the *46664* concert was held at Green Point Stadium, Cape Town, South Africa. It was hosted by Nelson Mandela and the goal was to raise awareness of the spread of HIV/AIDS in South Africa (Last.fm 2018).

⁴⁷ Lady Gaga is an American singer, songwriter and actor known for her visually provocative live performances and music videos.

access or productions on rent for 48 hours. The productions can be streamed on any device at any time. They offer musical theatre productions, opera, dance, dramas and classical music in partnerships with theatre companies, such as Almeida Theatre, English National Ballet, Royal Shakespeare Company, The Old Vic, The Royal Opera House, Lyric, Young Vic, and Shakespeare's Globe.

Although some individuals in academia and the entertainment industry might not agree with this type of platform, it plays into the digital culture of the twenty-first century and the younger generation who are constantly accessing entertainment through their digital devices. In an interview done by Anderson (2013:[sp]) with Robert Delamere and Tom Shaw (the founders of Digital Theatre), Delamere befittingly state that "because now kids have iPads from the age of two, everyone has that understanding from an early age." What they are effectively arguing is that it is essential to reach the younger generation, who are the future audience and the "on-demand generation" (Anderson 2013:[sp]). This generation understands the online world and interaction via a mobile phone screen. Auslander (2008:30) states that "in a process driven by the economics of cultural production, television, which initially modelled itself on the theatre, especially in dramatic presentations, has become both model and *telos* for live theatre." In the twenty-first century, the internet and online-streaming platforms have become the hosts for theatre, television, film and live performances, driving the economic and cultural changes of entertainment.

Apart from accessing recorded performances and theatre productions online, many theatre companies are releasing their productions on DVD and Blu-ray. Auslander (2008) postulates that this had been the case for popular music concerts for an extended period. According to Auslander (2008:29), live concerts were traditionally not always a profitable endeavour and served as a vehicle to advertise the recorded album. In return, the sales of the recorded album (which had the potential to be profitable) made up for the costs involved with a concert tour. According to Auslander (2008:29), this dynamic changed in 1999 when digital file sharing became possible. File sharing hurt sales of

recorded albums. Considering the availability and popularity of live concerts in the twenty-first century, I argue that the reverse has occurred and that the sales of digital files of music are less profitable and the tickets sales for live concerts are a more lucrative source of income. Apart from ticket sales, a range of merchandise, such as clothing, posters, memorabilia and DVDs can be purchased at live concerts.

Before DVDs came to the market, videotapes were the norm. DVD technology replaced video technology, and it is most likely that the “online” and “on-demand for download” will replace DVDs, making video and DVD technology redundant⁴⁸. A reason for releasing theatre productions on DVD, apart from archiving and documenting, is to create additional income. The Disney Company added an additional dynamic. They have established a division responsible for the repurposing of their films as live performances available on DVD for home viewing, and products such as toys and clothing based on the production. Auslander (2008:28) argues that:

[L]ive performance exists within the economy of repetition largely either to promote mass-produced cultural objects, such as the CDs and DVDs, always available at performances by Cirque du Soleil or the Blue Man Group. To an ever-greater extent, live performances are economically tied to mediatisation.

A significant number of theatre productions are available on DVD and can easily be purchased through online platforms, such as Amazon.com⁴⁹ and Takealot.com.⁵⁰ According to Auslander (2008:30), this is a trend that is likely to continue for the near future and impacts how producers envisage and plan their projects. Cultural producers have to envision “projects” that can be realised in numerous diverse forms (as films, television programs, DVDs, live performances, sound recordings, toys, and collectables, among others) rather than individual cultural objects. Auslander (2008:30) argues, “Even if changing

⁴⁸ Although DVDs are still available, “on demand for download” is the norm.

⁴⁹ Amazon.com is an American multinational e-commerce company selling products through their retail website.

⁵⁰ Takealot.com is a South African e-commerce retail website and the largest in Africa.

circumstances necessitate shifts of emphasis, none of the particular manifestations of the project need be profitable as long as the project as a whole is.”

The relevance of repurposed theatre and live performances to PRDPA is that it is made available online in the same way as the services provided by the online-streaming company Digital Theatre. Additionally, it proves that the need for such entertainment online exists, as there is a market that makes use of the streaming services offered by Digital Theatre. Although PRDPA is developed, created, edited and packaged (in a similar fashion to film and television productions) without an audience, it is made available online and can be accessed through a digital device. In the next section, PRDPA is discussed.

2.5 Pre-recorded digital performing arts⁵¹

Considering the discussion in this chapter and drawing from aspects of online presence and digital performance, PRDPA can be framed as a type or genre of digital entertainment. PRDPA is created specifically for online publishing. Although it is not theatre, nor the same as theatre that is available online, it is a recorded performance/s that are online and influenced by traditional theatre, television, film, radio and new media. Although Papagiannouli (2011) refers to digital performance as virtual theatre, cyberformance, telematic performance, cyberdrama and online theatre (see section 1.2.2), PRDPA does not fit any of these descriptions or classifications as it is not an event or space, but rather a product in the same way a music video or film is a product. Therefore, PRDPA can be positioned alongside the classifications previously mentioned as a sub-genre of digital performance.

Trueman (2012:[sp]) suggests two kinds of theatre are available online. The first kind is theatre as digital content (see section 2.4) and the second is digital

⁵¹ Although performing arts is based on the classification of art as stated in section 1.2.2 and the practices of Western cultures of performance, it does not exclude African oral practices, such as storytelling and the performance practices of African artistic expression rooted in myths, rites and folk celebrations or any other form of African performance expression and practice.

content related to the theatre (marketing communication and educational material). Bayes 2012:[sp] points out that:

[D]igital theatre has just as many faces as theatre itself does. Trailers, vlogs, educational material, archival recordings of plays, live streaming of performances, a performance where technology plays an integral part in its creation, each plays a different role.

Trueman (2012) additionally argues that theatre productions available online are gateways and no more than advertising material that attempts to attract new audiences to attend the physical performance in a theatre, and have no “intrinsic artistic merit.” On the other hand, as suggested by Poole (2011:28), performing artists have an opportunity to self-determine their professional status through digital performances on the internet, through “self-curating or co-curating their work online”, creating an opportunity for agency for artists. The traditional gateways are removed, and artists are in a position to take their work directly to the audience. Holland (2014) contends that performing online is less expensive than renting a venue, awards access to audiences from all over the world and creates novel ways for artists scattered all over the globe to cooperate and to interact with viewers. I posit that PRDPA (as a concept and practice) is a genre of digital performance that enables artists to establish agency.

PRDPA is a concept that allows artists to create digital performances (as videos) and make them available online for a small fee or donation, or to promote the artist or a live performance. PRDPA videos are not live performance or live performances repurposed, but rather in “an environment of hybrid digital production” (Lavender 2017:340). As a model and practice, PRDPA has the potential to make a positive impact on the career and professional opportunities of performing artists. Therefore, PRDPA is not live theatre, but performances engaged with the internet as a stage which is “a medial resource for a multimodal dramaturgical arrangement” (Lavender 2017:350). It is a mode of production and an “assembled technology of

dissemination” (Lavender 2017) where the final product requires an online audience.

Considering the discussion in this chapter, PRDPA is a performing arts piece, developed and pre-recorded as digital video, edited and packaged to be distributed online. The performing arts piece can be any of the following, but is not limited to, a monologue, a dialogue, a poem, storytelling, a song, a short sketch (comedy or dramatic), a musical performance, a parody, a short film, acrobatic sequence or a dance piece. The video must be short to fit into the online sharing culture. A video of between three to seven minutes is typical of what the popular and successful YouTubers⁵² produce. PRDPA is influenced by the medial characteristics of video, film, television, radio and theatre. The act of performance is kept, and the live is removed, and the final product is packaged for online purposes. It is not merely transposing performances to the internet (as with repurposed theatre discussed under section 2.4) but the creation of a newer mediality with similar characteristics to the online video – similar to, but different from a short film or a music video, for example. PRDPA is an epistemology of mediality that repurposes some of the fundamental qualities of theatre, video, film, television, radio and new media, “through the new mediality provided by internet technology” (Lavender 2017:346).

The development and availability of electronic and digital technologies made a wide variety of media possible. YouTube, 3D films, online-streaming platforms, video-on-demand, e-books, video games and social media, compete with traditional media like printed books, film, television and live performances for audiences and consumers. Lambert (2012:[sp]) presents an argument that it might be a challenge to attract “millennials” or “post-millennials” (Generation Z), who grew up in digital culture, to a live-theatre performance. Lambert (2012) points out that entertainment through a laptop or handheld device is cheaper than purchasing a ticket for a live theatre performance. It is also more convenient to watch something at home than travelling to a theatre. Auslander (2008:6) is in agreement with Lambert and asserts that mediatised

⁵² YouTube and YouTubers are discussed in more detail in Chapter 3.

performances (available online) and live theatre (real life) is in direct competition for audiences. The entire online audience (across the world) accesses entertainment daily through digital technologies.

Digital technologies and especially the internet, offer the opportunity to explore the rich possibilities of what the online world can do for the performing arts. The online audience might influence the physical attendance of live theatre positively. Although this study does not focus on what the internet can do for the theatre, I propose PRDPA as a means to create greater interest in theatre, through experiencing performing arts online, in the digital culture of the twenty-first century, through a digital device. Creating and publishing digital performances online is characterised by an interaction between the online and offline world. It is derived from the broader social online cultural changes in society, a networked society, which came with the digital revolution. This development is described by Castells (2014:[sp]) as social relationships that are:

[R]econstructed on the basis of individual interests, values, and projects. The community is formed through individuals' quests for like-minded people in a process that combines online interaction with offline interaction, cyberspace, and the local space.

Lavender (2010:128) additionally advocates that the migration to the digital world (digital devices and online digital platforms) had an impact on how arts and entertainment are recorded and distributed, as well as how consumers watch and listen to online entertainment. The process of digitisation underpins how films, television, radio, photographs, newspapers, books, magazines, musical recordings and performances are conceptualised and produced. Lavender (2010:128) states that digitisation “brings with it an accompanying array of devices and gadgets that enable individuals to participate in digital culture – the silicon mountain of personal computers, laptops, notebooks, PDAs.” It is from this notion that I posit that PRDPA, which is an online interaction, is of value to live theatre, which is an offline interaction. It is due to what viewers experience online through PRDPA that a need to attend a

production develops. More than live theatre, PRDPA offers higher value and opportunity to the individual performing artist to establish agency and independence. Through PRDPA, artists can promote their own work with the possibility of other professional opportunities emanating from online success.

2.6 Summary

In this chapter, I focused on online presence and digital performance. I aimed to discuss the traits of these two fields that contribute to the characteristics of PRDPA and to arrive at a theoretically supported description of PRDPA. I delineated aspects of new media, digital skills, performing arts on social media and performing arts video trailers that frame the online dynamics of the digital stage where PRDPA is hosted. Additionally, I attempted to describe and frame the importance of an online presence for performing arts companies and performing artists. Through the discussion, a theoretical underpinning as a support for the conception of PRDPA emerged.

In the second section of the chapter, I focused on digital performance, intermedial performance, theatre and live events repurposed and an outline of PRDPA. I framed PRDPA as performing in the digital by publishing pre-recorded videos online, a digital staging, on a digital stage. Performing arts companies and performing artists create an online presence by posting their PRDPA videos on online platforms, and the platforms also serve as an online promotional and communication mechanism. More importantly, performing artists establish agency for themselves. Digitisation democratises the workspace and provides income prospects, as well as other professional collaborations and opportunities.

In the conclusion of this chapter, I discussed how new technologies remediate older ones, as film and television both remediated theatre (Auslander 2008:24) and online news platforms remediate printed newspapers and magazines. In the same way, the internet, with a wider variety of options available on a global platform, positions itself as a replacement for television. The twenty-first century

live performances and events imitate television, film and video through the fusion of digital media on stage to such an extent that the performance or event becomes a product of media technologies (Auslander 2008:25). These kinds of media technologies have deepened the manifestation of digital products recently across a range of performance genres and within cultural contexts.

In the next chapter, I focus on YouTube as a digital stage for PRDPA. I apply the concept of digital staging to PRDPA and demonstrate the possibilities of online social media in progressing the performance arts. One of the biggest and most used social media video-sharing platforms is YouTube, and several PRDPA-related videos are available on this site. In the next chapter, I deliberate YouTube and many YouTubers' performances that can be seen as an example of what PRDPA can be.

CHAPTER 3: YOUTUBE AS DIGITAL STAGE

3.1 Introduction

In the previous chapter, I discuss online presence and digital performance to establish the notion of PRDPA. This chapter argues the notion that YouTube is a “digital stage.” The chapter also answers research sub-question 2, namely “Can YouTube serve as a digital stage?” (see section 1.3.1). I present the discussion in this chapter in two sections. The first section focuses on YouTube with units consisting of what “Broadcast Yourself™” entails, the purpose of YouTube, the democratising impact of YouTube, agency and YouTube, and the types of content on YouTube. The second section is a cyberethnographic (see section 1.4.2.2) discussion of selected international and South African YouTubers who create PRDPA-related content.

As stated in section 2.2.3, the development of social media platforms provides performing artists with a digital stage for performances. These platforms provide the opportunity for performing artists to develop alternative means of telling stories and presenting their performances. Through the platforms, performers develop a new kind of relationship with an online audience, as well as use social media as a marketing and advertising tool. When creating PRDPA videos for social media platforms, it is important to keep online participation and activities in mind, namely, the creating and sharing of content, re-sharing, commenting, following, liking and participating in virtual communities online. It is with these activities in mind that performing artists should create PRDPA. The creation of PRDPA videos is partially distinct from live performance practices and filmmaking and is not merely an imitation of existing practises, although created for the internet with the digital stage (YouTube) in mind.

YouTube is widely used in the boardroom of big and small companies, classrooms and in homes across the world. YouTube possibilities are explained by Cayari (2011:9) as follows: “...this video-sharing virtual world is only bound

by the imaginations of the users and the terms of service of the web space provider.”

For the purpose of this study, YouTube is chosen as the online platform (digital stage) to host PRDPA for the following reasons:

- it is the most used video-sharing platform on the internet;
- it has a large and diverse mix of users and audiences across the globe;
- it offers a free version to join and unlimited online storage space;
- it offers a diverse selection of videos;
- videos posted on the platform can be monetised;
- it affords the ability to download a video to watch later offline;
- it provides basic editing options and offers a music application;
- it runs a space to interact with the audience;
- it auto-populates embedded links in Facebook, Gmail, Twitter and other social media networks and websites;
- it provides analytics for uploaded videos that can be helpful when tracking statistics, such as insight into gender, what devices viewers are using, geographic location of viewers, traffic sources, and audience retention;
- it works on practically all mobile phones, iPads, web browsers, and other platforms.

According to Miles (2018:311), digital staging via YouTube encompasses a performative or performance component through its video content and does not require a continuous virtual conversation between performing artists and the audience (consumer). The virtual or digital product, and in the case of this study, the PRDPA video, is available on the platform to watch and interact with at any time. Considering mainstream social media platforms such as Instagram, Facebook, TikTok, and specifically YouTube, a refiguring of these platforms constitutes a hybrid stage that helps produce performance apart from its more common use as an information distribution or marketing platform. According to Rutledge (2015:2), these various online platforms serve as a hybrid stage to create, distribute or “tell different aspects of a story in new and often interactive

and participatory ways.” This transmedial practice (see section 2.4) becomes an extended addition for the module in PRDPA. Presenting a narrative across multiple platforms with success requires extensive planning and experience in navigating and using these platforms.

After the creation of a PRDPA video, mainstream social media platforms serve as the most important distribution channels. However, it would be challenging if not impossible, as a novice, to start planning and producing PRDPA videos as transmedia storytelling products. Spending a considerable amount of time and effort, creating a transmedial story would be a waste of time without an established following and an online community (audience).

The option of PRDPA videos as transmedia storytelling products is an exciting venture without a doubt but should follow as a second module in skills development after the module (see Chapter 5) presented in this study. The first step would be to gain experience and develop skills in creating PRDPA videos that are published on a single platform and build and develop an online following. When that is in place, transmedia storytelling would be the next step in making sure the creator of PRDPA engages their online community in a vibrant and increasingly captivating experience.

PRDPA, as a transmedial practice, falls outside the scope of this study. For the purpose of this study, PRDPA videos are created for YouTube only. Therefore, the emphasis is on YouTube as a digital stage.

Miles (2018) argues that it is important to recognise digital staging as “the potential of technology as a structural contribution to a hybrid experience” (Miles 2018:308). Miles (2018:306) additionally suggests that the hybridisation of social media and performance is a kind of “digital stage.” YouTube represents a practical and useful digital meeting place or space where PRDPA is hosted or “digitally staged.” Through making use of the online digital stage, audience participation occurs through online interaction with performing artists or performing arts organisations. Miles (2018:308) posits that “digital staging” refers to the innovativeness of technology’s ability in shaping performance.

Mobile phones and social media provide the opportunity for such innovativeness and creative production (boyd 2010, Miles 2018). YouTube, as a digital stage, provides a passage for performing artists. According to Hodgson (2010:[sp]) “it gives credence to viewership, not sponsorship” and makes entertainment available to a potentially large worldwide audience online.

In February 2019, SimilarWeb.com (2019) ranked YouTube.com⁵³ as the second most visited website worldwide after Google.com,⁵⁴ with visitors spending an average of 22 minutes on the site. MerchDope.com (2019) states that the total number of people who use YouTube amount to 1,300,000,000 annually (30 million per day); 300 hours of video are uploaded every minute, and five billion videos are watched on YouTube daily. User demographics reflect that 60% of YouTube users are between the age of 18 and 45 of which Generation Z (age 18–24) account for 11%, Millennials (age 25–34) 23% and Xennials (age 35–44) 26%. According to Graham (2019:[sp]), Millennials find YouTube content more entertaining compared to what is available on television. Graham posits the reason for this is that Millennials prefer watching people who look and sound like them, and who talk about “hyper-relevant experiences” they can relate to, instead of watching people who “sort of look like” them and “kinda sound like” them, “and are going through experiences somewhat like” theirs (Graham 2019:[p]). According to Hodgson (2010:[sp]), there is a proclivity to move away from the obligatory “spectacle of the big screen” towards the altiloquence of small digital screens that offer “a new breed of spectacle.”

YouTube functions as a digital site for performance, a digital stage that is a multidisciplinary platform providing entertainment. It is on and for this digital stage that PRDPA is created. To support the notion of YouTube as a digital stage, YouTubers who create videos with a strong performance element to their work serve as an example of what is available on the platform and in what manner performing arts are embodied on YouTube. A discussion of selected

⁵³ YouTube.com is categorised by SimilarWeb.com (2019) as ‘Arts and Entertainment, TV and Video’.

⁵⁴ Google.com is categorised by SimilarWeb.com (2019) as ‘Internet and Telecoms, Search Engine’.

YouTubers and their work is presented in this chapter. The discussion will assist with clarification of the performing arts the YouTubers engage with and that these performances constitute PRDPA. In the following segment, which is the first section of this chapter, I discuss YouTube and their slogan, “Broadcast Yourself.”

3.2 YouTube and the slogan, “Broadcast Yourself”

Since its inception, YouTube has become one of the most visited websites in the history of the internet. YouTube, a merging platform between the internet and television (Kim 2012:53), is a video-sharing website and was started in 2005 by Jawed Karim, Steve Chen, and Chad Hurley. The concept was realised in 2004 by Karim, Chen and Hurley, who were working at PayPal at the time. According to Ace (2016:[sp]), it was the Janet Jackson Super Bowl incident,⁵⁵ as well as the tsunami in Thailand in December 2004 that triggered the idea of a video-sharing platform. The three PayPal employees realised that many people all over the world had recordings of these events and no video-sharing platform online to share them.

The first video, *Me at the Zoo*⁵⁶ was uploaded on YouTube on 23 April 2005 by Karim and received 64,665,321 views and 1,876,503 comments⁵⁷ (views and comments were added every three minutes on average). Less than a year later, Google purchased YouTube for \$1.65 billion (Bellis 2018:[sp]). In 2007, the site was launched in the United Kingdom and eight other countries and launched in 2010 in South Africa. In 2008, after experiencing more growth, YouTube introduced high definition (HD) videos in December 2008 and full HD by 2009. Ace (2016:[sp]) states that by this time, YouTube had received one billion views per day, and gaming and vlogging channels started to gain interest. Mid-way through 2011 the site reached three billion daily views. In 2012, the first video to

⁵⁵ Justin Timberlake exposed Janet Jackson’s breast during the Super Bowl halftime production that was broadcast live on 1 February 2004 from Houston, Texas.

⁵⁶ *Me at the Zoo* can be viewed here <https://www.youtube.com/watch?v=jNQXAC9IVRw> (jawed 2005).

⁵⁷ *Me at the Zoo* statics as of 27 March 2019.

receive one billion views was Psy's⁵⁸ *Gangnam Style*⁵⁹ (3,317,460,983 views to date).⁶⁰ Shortly after, also in 2012, the site announced four billion daily video views. Although Psy's *Gangnam Style* was the first video to reach one billion views, Luis Fonsi's *Despacito*⁶¹ overtook Psy's record and reached six billion views (6,085,604,789 views to date)⁶² in March 2019. The top five most-watched videos include firstly Luis Fonsi's *Despacito* as mentioned; secondly, Ed Sheeran's *Shape of you*⁶³ with 4,138,759,103 views⁶⁴; thirdly, Wiz Khalifa's *See you Again*⁶⁵ with 4,056,960,619 views;⁶⁶ fourthly, Mark Ronson's *Uptown Funk*⁶⁷ with 3,506,519,540 views;⁶⁸ and fifthly *Masha and the Bear – Recipe for disaster* (Episode 17)⁶⁹ with 3,528,919,332 views.⁷⁰ *Masha and the Bear – Recipe for disaster* (Episode 17) is the only video in the top six most-watched videos on YouTube that is not a music video, but an animated cartoon.

Breaking down the meaning of the word YouTube and its slogan "Broadcast Yourself"⁷¹ provides a literal meaning of what the website does. "You" implies the individual (object pronoun) and "tube"⁷² is a reference to television. "Broadcast" is what television and radio stations do over the airwaves or via satellite and "yourself" refer to the true self or own self (reflexive pronoun). This implies that YouTube requires public participation, and the audience provides

⁵⁸ Park Jae-Sang is a South Korean record producer, singer, songwriter and rapper also known as Psy. He became internationally known for his music video *Gangnam Style* on YouTube.

⁵⁹ *Gangnam Style* can be viewed here <https://www.youtube.com/watch?v=9bZkp7q19f0> (PSY 2012).

⁶⁰ *Gangnam Style* views as of 27 March 2019.

⁶¹ Luis Fonsi's *Despacito* can be viewed here <https://www.youtube.com/watch?v=kJQP7kiw5Fk> (Fonsi 2017).

⁶² *Despacito* views as of 27 March 2019.

⁶³ Ed Sheeran's *Shape of you* can be viewed here <https://www.youtube.com/watch?v=JGwWNGJdvx8> (Sheeran 2017).

⁶⁴ *Shape of you* views as of 27 March 2019.

⁶⁵ Wiz Khalifa's *See you Again* can be viewed here <https://www.youtube.com/watch?v=RgKAFK5djSk> (Khalifa 2015).

⁶⁶ *See you Again* views as of 27 March 2019.

⁶⁷ Mark Ronson's *Uptown Funk* can be viewed here <https://www.youtube.com/watch?v=OPf0YbXqDm0> (Ranson 2014).

⁶⁸ *Uptown Funk* views as of 27 March 2019.

⁶⁹ The video *Masha and the Bear – Recipe for disaster* (Episode 17) can be viewed here https://youtu.be/qBp1rCz_yQU (Get Movies 2012).

⁷⁰ *Masha and the Bear – Recipe for disaster* (Episode 17) views as of 27 March 2019.

⁷¹ The slogan "Broadcast Yourself" was retired by YouTube in 2012 (Mueller 2014).

⁷² According to Harper (2019) "tube" is the shortening of cathode ray tube, which is a high-vacuum tube used in televisions.

the content. It is content created and broadcasted by the public themselves (yourself). According to Jarret (2008:133), “Broadcast Yourself” is an indication of the user’s centrality and their involvement through urging them to broadcast themselves and in the process broadcasting becomes democratised (see section 3.2.2) enabling global mass participation that is not limited to elites and professional media production companies. Kruitbosch and Nack (2008:[sp]) construe the slogan “Broadcast Yourself” as the focus of the platform, encouraging users to publish their videos on the site.

YouTube is a website where the content of professional companies compete with user-generated content and is described by Kruitbosch and Nack (2008:[sp]) as an environment “full of mashups, parodies, malapropisms or simple copies.” Ding et al. (2011:361) are in agreement with Jarret and argue that “Broadcast Yourself” refers to the feature that allows internet users to distribute videos they have created freely. Siegchrist (2019:[sp]) additionally contributes and posits that “Broadcast Yourself” implies broadcasting oneself on YouTube through live streaming, as well as publishing videos that have been created and edited, which is the purpose of YouTube.

3.2.1 Purpose of YouTube

According to YouTube, the purpose of the site is to give everyone a voice and to show the world to everyone, and everyone to the world. YouTube takes the stance that “everyone deserves to have a voice, and that the world is a better place when we listen, share and build community through our stories” (YouTube 2019a). YouTube provides the opportunity and freedom for anyone to express themselves on the platform. YouTube values are problematic and are constantly facing a range of challenges related to social, cultural, ethical and political issues. However, the platform is guided by a set of community guidelines (see Appendix C). Addressing these issues falls outside the scope of this study.

YouTube’s values are based on four essential freedoms (YouTube 2019a:[sp]):

- *Freedom of expression*, with the belief that “people should be able to speak freely, share opinions, foster open dialogue, and that creative freedom leads to new voices, formats and possibilities”;
- *Freedom of information*, with the belief that “everyone should have easy, open access to information and that video is a powerful force for education, building understanding, and documenting world events”;
- *Freedom of opportunity*, with the belief that “everyone should have a chance to be discovered, build a business and succeed on their own terms, and that people, not gatekeepers, decide what’s popular”; and
- *Freedom of belonging*, with the belief that “everyone should be able to find communities of support, break down barriers, transcend borders and come together around shared interests and passions.”

These essential freedoms are directly linked to YouTube’s slogan (as discussed in section 3.2 above) and form part of an integrated philosophy through which contributors and creators create and participate. Gahan (2014:[sp]) suggests that YouTube has had a profound impact on industries, such as advertising, media, music, education, entertainment and politics, as well as on pop-culture and individuals across the globe. Burgess and Green (2009:103–104) identify contributors to YouTube as a diverse group, ranging from large media producers, such as television stations, sports companies and major advertisers to small-to-medium enterprises seeking inexpensive distribution channels and alternatives to mainstream broadcast structures.

The YouTube community also consists of cultural institutions, artists, activists and quasi-professional media producers who disrupt the professional-amateur divide. YouTube offers opportunities that television does not. Unlike television, YouTube is globally accessible through mobile devices and is supported by a hyper-engaged, highly connected younger audience who requires the kind of communication⁷³ YouTube offers. Kavoori (2015:4) argues that watching

⁷³ Watching a video on YouTube offers the opportunity to make comments below the video. Any person can comment directly to the creator of the video if they wish to do so. Therefore, the communication is between the audience member and the creator or artist and between audience members, which traditional television does not offer.

YouTube is fundamentally different from watching television or film. Consumers of television and film make time for consumption, whereas YouTube is watched when one has little time and consumed as only one component of media consumption. Miles (2018:306) additionally argues that Millennials and digital natives⁷⁴ are internet-savvy young adults who are content with accessing arts and entertainment digitally and online. Millennials are responsive and open to engaging in uncommon creative experiences and appreciate the participatory culture of social media.

Miles (2018:312) postulates that since video media has proven its success within a digital-marketing landscape, it is well suited for entertainment, artistic and cultural production. Acting in London (2019:[sp]) advocate the view that actors who are starting their careers should see themselves as a business or a brand. The same applies to dancers, singers, musicians, choreographers or any other kind of performing artists. Acting in London (2019:[sp]) additionally argue that performing artists should continuously look for opportunities to progress their careers, and establish and manage a YouTube channel to assist with professional progress. It is becoming the norm for producers, directors and artist agents in South Africa to enquire about artists' social media following and statistics when being considered for a role or project. The purpose of YouTube, in this case, serves as a digital stage for performing artists to market themselves, their work, productions and performances, products or merchandise.

Additionally, an online following or online audience has the potential to translate into physical attendance, which could have a positive impact on the livelihood of performing artists. Performing artists can “put themselves out there” without the approval of gatekeepers. Therefore, the purpose of YouTube has a direct impact on the careers of performing artists and democratises the internet.

⁷⁴ Digital natives are individuals who were born in the digital age and who are comfortable using digital technology as they grew up with it. Digital immigrants are individuals who did not grow up with digital technology and were not exposed to it while growing up. Digital natives interacted with digital technology from childhood and digital immigrants had to learn how to use the technology.

3.2.2 The democratising impact of YouTube

According to Papacharissi (2002:11,18), virtual spaces and the internet can strengthen democratic debate as the virtual augments democratic discussions. Megenta (2010:4) posits that the “internet increases democratisation” of online spaces. Vučica, Lončar and Plepel (2015:244) are in agreement with Megenta and advocate that the “democratisation of communication is impossible without democratisation of society as a whole” and that new communication technologies are used to strengthen democratic communication. Additionally, Vučica, Lončar and Plepel (2015) argue that it is possible to express ideas and opinions democratically on the internet. YouTube, as an online virtual space, offers the opportunity for democratic expression and participatory culture.⁷⁵ Anyone with access to the internet has access to YouTube.

YouTube is a democratic space for anyone who decides to participate with video uploads, except in countries where governments do not allow YouTube⁷⁶. Anyone who wishes to upload or download videos to or from the platform may do so. However, not everyone participates through uploading videos, but simply consume the “entertainment” available on the platform. Performing artists and small and large production companies may upload entertainment to YouTube. YouTube is not reserved for production companies with elaborate and sophisticated technology and large budgets. Curry (2012:155) states that “as a democratic community accessible to all with a computer, YouTube provides an excellent potential forum for people of all nationalities, races, interests, and other differences to contribute.” Democracy on YouTube is not unproblematic. However, for the purpose of this study, the democratic notion that anyone can participate through uploading videos becomes the emphasis and importance to PRDPA. Before YouTube and before the internet, entertainment was made

⁷⁵ Participatory culture refers to the fact that individuals are not consumers only, but also contribute and produce. The term participatory culture was coined by Henry Jenkins, and he posits the five tenets of participatory culture as 1) low obstructions to creative expression and civic commitment, 2) support for creating and sharing with others, 3) it involves informal mentorship where the one who knows more pass on knowledge to the novice, 4) the belief that contributions matter and 5) members should experience a sense of social connection with other members (Jenkins 2006b:[sp]).

⁷⁶ YouTube is blocked in Syria, Pakistan, North Korea, Iran and China.

available by large media companies that produce and distribute the entertainment at a price to the audience or consumer. YouTube democratised the creation and consumption of content. It is made by anyone (those who decide to do so) at little to no cost to them, and it is available to anyone and everyone (for free), who wishes to watch the content.

Videos on YouTube, created by professionals and amateurs alike, have become a “metaphor for the democratising power of the internet and [...] gives unknown performers, filmmakers, and artists new ways to promote their work to a global audience” (Levine 2010:[sp]). Müller (2009:127–128) explains the democratisation of online media as a space where untrained non-professionals gain access to the formerly exclusive world of professional media, and in the process, the norms and standards of the established media are redefined. Therefore, barriers are removed, and content creation becomes possible for performing artists with entrepreneurial vision and skills to participate. Burgess and Green (2009:90) describe YouTube as a symptom of the changing media environment. In this environment, professionals and amateurs interact. The practices and characteristics related to the production of entertainment and consumption thereof, profitable and non-profitable enterprises converge in new ways. In the process, agency is created for those who are not part of a major media production company or entertainment company. YouTube is an important democratising mechanism that enables performing artists to bypass traditional gatekeeping and in the process, establishes agency.

3.2.3 Agency and YouTube

According to Emirbayer and Mische (1998:962), agency is associated with “selfhood, motivation, will, purposiveness, intentionality, choice, initiative, freedom, and creativity.” Gibson (2000:369) refers to agency as “action that successfully advances as a person’s preconceived objectives.” Bandura (1999:21) argues that “agency is embedded in a self-theory encompassing self-organising, proactive, self-reflective and self-regulative mechanisms.” These explanations of agency navigate the concept of agency in the direction of action

or ability that assists a person to act or be autonomous. Being an agent of or for the self is an enabling action or the ability to do something for oneself. In the case of PRDPA, it implies that performing artists establish the ability to create opportunities for themselves and are not dependent on production companies for employment opportunities exclusively. YouTube serves as a platform or tool that supports the development of agency for the individual performing artist and is an enabler of entrepreneurship.

Vonderau (2009:117–120) points out that agency on YouTube is more than the production of content and comprises content production, consumer behaviour and data generation. Although video content is the primary vehicle of communication and social connection on YouTube, the video replaces the live human actor as a medium of agency, making the rise of agency observable. It also serves as a validation of the emergence of a new kind of practitioner-creator, with strong entrepreneurship that creates cost-effective content that results in various systems of practice. What is required to achieve agency are digital skills, an understanding of the dynamics of YouTube as a digital stage and a robust entrepreneurial determination.

In the last segment of the first section of this chapter, an overview regarding types of content on YouTube is given. The overview serves the purpose of understanding what is currently available on YouTube and in what way PRDPA can be accommodated on YouTube.

3.3 Types of content on YouTube

Simonsen (2012:27–29) suggests four main types of YouTube content: music videos, television highlights, user-generated content and mashups. Within these four types, Simonsen (2012:37–40) proposes categorising YouTube videos into nine identifiable user-generated content genres, namely vlogging, fictional short movies and sketches, musical performance, YouTube moments, how-to and DIY, parodies, artistic and lyrical, interview and reportage and

political. Brown (2018), Meyer-Delius (2019) and Zovitsky (2019) use the same categorisations when describing each genre.

- **Vlogs** lead characteristics are a form of video blogging presented through a first-person camera directly to the viewer. The focus is on the creator's self-representative role.
- **Musical performances** are characterised by self-presentational videos of a musical performance. The visual presence of the creator is not a necessity, and the intention is to communicate the artistic skills of the creator/performer.
- **How-to and instructional videos** present a specific artefact or instructions about an act or task and involve an educational aspect. The focus is on the object presented and not the creator/presenter.
- **YouTube moments** capture a rare or one-time occurrence that might be coincidental and can be dramatic or humoristic in nature. The creator is not necessarily in the video.
- **Artistic and lyrical videos** are characterised by an aesthetic expression focusing on the audio-visual form. The videos contain graphic elements, such as animations.
- **Political statements** are tied to political arguments and events. The creator might be present in the video or may use a voice-over.
- **Short narratives and sketches** are similar to fictional, short, narrative films and staged by performers playing a fictional role.
- **Parodies** reference other texts, individuals or videos and use pastiche, travesty and caricature.
- **Interviewing and reportage** resemble vlogs with the difference that the focus is not on the creator or presenter and includes surroundings and other individuals.

PRDPA fits into most of these categories and can include musical performances, artistic and lyrical videos, short narratives and sketches, and parodies. Although these are umbrella categories, they are not exhaustive and performing artists can create PRDPA videos as a monologue, a dialogue, a

poem, storytelling, a song, a short sketch (comedy or dramatic), a musical performance, a parody, a short film, acrobatic sequence or a dance piece or any other kind of entertainment with a performance element or that is artistic in nature. In addition to the previously mentioned categories, it is possible to create PRDPA videos as part of or classified under any of the content categories as suggested by YouTube.

YouTube suggests eighteen video content categories to assist with organising videos, channels and the platform. This is done to make finding content to associate with easier for creators, advertisers, channel managers and audiences. Figure 3.1 depicts the YouTube categories.

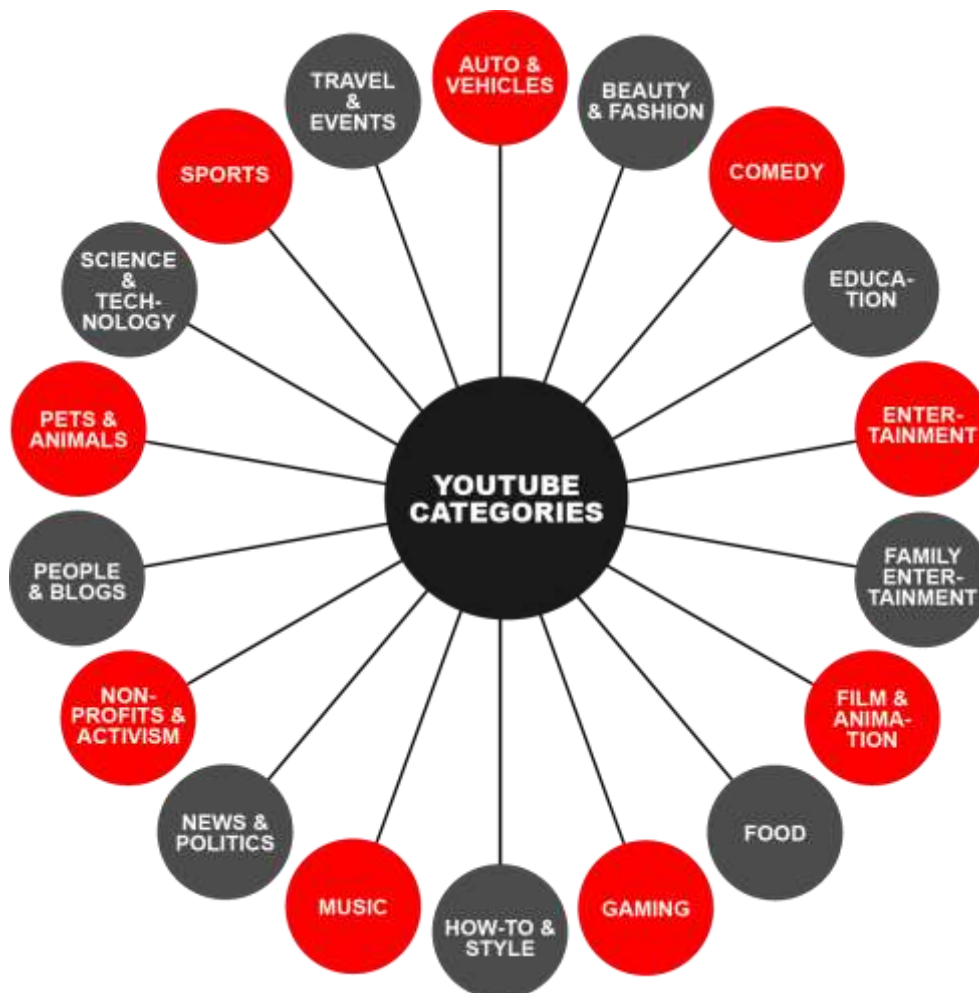


Figure 3.1: Eighteen YouTube categories (YouTube 2019s:[sp])

YouTube categories relevant to PRDPA are comedy, education, entertainment, family entertainment, film and animation, and music. Performing artists who create content will use these categories as part of the metadata and video description.

A range of PRDPA videos are created by YouTubers, and in the section that follows, these YouTubers and their work are discussed. The YouTubers I have selected create videos that can be categorised under comedy, entertainment, family entertainment, film and animation, and music.

3.4 YouTubers

A significant number of people worldwide use YouTube as a career. The content they create and publish on the platform range from unboxing gifts to reviewing games. The production teams involved with the creation of videos can be as small as one person, or up to a team of fifteen, and in some cases, more. The income the channels generate is an indication of the lucrativeness of content creation on YouTube. Webb (2018) reports statistics released by Forbes that the top ten YouTubers collectively earned \$180,000,000 in 2018. The top ten are exclusively male, and half of them share a content focus on video games. Ironically, the top earner of 2018 is a seven-year-old boy Ryan from Texas, who features on his own channel Ryan ToysReview⁷⁷ and earned \$22,000,000 in 2018. His revenue came from YouTube earnings, as well as his influence on the toy industry and partnership with toy companies.

The top channels in terms of earnings, subscribers and views are mainly games-related or music videos and is an indication of the entertainment preferences of the masses. As referenced in section 3.2, music videos do attract the most views and are the only grouping of performing artists who have harnessed the potential of YouTube on a large scale. However, these artists do not use YouTube as the primary output medium for their work, and YouTube

⁷⁷ The YouTube channel, Ryan's Toys Review, can be viewed here https://www.youtube.com/channel/UChGJGhZ9SOOHvBB0Y4DOO_w (Ryan ToysReview 2015).

serves a complementary function to their recorded work and live performances. In the same way, performing artists who create PRDPA may use YouTube as a complementary function along with live performances and other projects. Young performing artists can also use YouTube to kick-start their careers, as some musicians and singers have done in the past.

Many solo musicians and music groups started their careers on YouTube and gained international success. Some of them include Justin Bieber, Shawn Mendes, Sophia Grace (Moreau 2019), 5 Seconds of Summer, Carley Rae Jepsen, The Weeknd and Ed Sheeran (Briones 2016). The musicians become popular and known on YouTube and their online success translated into success as recording and touring artists. Since the appearance of the first music video⁷⁸ in 1895 (History.com 2011), music videos played an essential part in the success of musicians. It is with the appearance of MTV on television cable networks in 1981 that the music industry was transformed (History.com 2009, Vidyarthi 2010) due to the popularity of the music video. MTV can be seen as the most influential factor in the promotion of performers, such as Madonna,⁷⁹ Michael Jackson,⁸⁰ Prince,⁸¹ and Duran Duran,⁸² whose music videos were aired on MTV in rotation (History.com 2009). With the appearance of the internet, MTV suffered viewership due to Vevo and YouTube, and the music industry was once again revolutionised (Schoups 2015). Vevo is a website that launched in 2009 (Schoups 2015) and hosts music content as a joint venture between Universal Music, Sony Music, Warner Music and YouTube (Moreau 2018). Vevo videos are available through YouTube, making it easy for digital immigrants and digital natives to access music through digital devices. To contribute to the dynamics and diversity of online music videos further, YouTube launched YouTube Music in 2018 (Schroeder 2018) that

⁷⁸ *Dickson Experimental Sound Film* is the title of the first music video made for the Kinetophone, a device developed by the Thomas Edison laboratory in 1895.

⁷⁹ Madonna is an American singer-songwriter who became known in the 1980s.

⁸⁰ Michael Jackson was an American singer-songwriter who became known when he was part of the family music act The Jackson 5. Jackson passed away in 2009.

⁸¹ Prince was an American singer, songwriter, musician, record producer, actor and filmmaker who passed away in 2016.

⁸² Duran Duran is an English band who became known in the 1980s.

unified official Vevo channels and unofficial artist-related channels into one space (Spangler 2018).

Although musicians benefit the most from what YouTube has to offer, many performing artists from across the world use the platform to promote themselves and present their work. The performing arts these artists create range from music parodies to spoken-word art.

Dream Reach Media⁸³ is a channel based in Los Angeles and assists actors with the creation of high-quality production and professionally edited short scenes and creative content that are published on the channel. These short videos range from one to four minutes and are used by the actors as part of their showreel and as onscreen auditions.

SketchShe⁸⁴ is a comedy trio, creating mashups, music parodies, comedy sketches and dance videos. They market themselves as “Shae-Lee, Lana and Madison [...] an Australian comedy threesome with a cheeky and brazen mixed bag of sketches, characters and pics to tickle your funny bone. No place here for bitchy resting face” (SketchShe 2014).

Your World Within⁸⁵ is a motivational channel where Eddie Pinero publishes videos sharing his thoughts, stories and insights in the form of motivational speeches and poetry. The poetic scripts performed by Pinero are complemented with supporting audio-visual material.

Alan Melikdjanian, a Latvian filmmaker, created the channel and character Captain Disillusion.⁸⁶ Melikdjanian created the character as a superhero fighting for truth. The channel description states (Melikdjanian 2007):

⁸³ The channel, Dream Reach Media, can be viewed here https://www.youtube.com/channel/UCD_FfoKDC7vLf_V5Be0Tbkw/featured (Dream Reach Media 2017).

⁸⁴ The channel, SketchShe, can be viewed here <https://www.youtube.com/channel/UC4FVKG3QEgghwbnPDtfc1-Q/featured> (SketchShe 2014).

⁸⁵ The channel, Your World Within, can be viewed here <https://www.youtube.com/channel/UCZSFzP3302RUCqPNXFGIVFw/featured> (Your World Within 2014).

⁸⁶ The channel, Captain Disillusion, can be viewed here

In a world where the content of digital images and videos can no longer be taken at face value, an unlikely hero fights for the acceptance of the truth. Captain Disillusion guides children of all ages through the maze of visual fakery to the open spaces of reality and peace of mind.

YouTube channels like these and others are typical of the type of performing arts-related content that garners a considerable number of views and online support. In the next section, four international and three South African YouTubers who create PRDPA-related videos and their work are discussed. The discussion also informs the content of the module, specifically phase two (see section 5.4.1.3).

3.4.1 International YouTubers

In this section, four selected international performing artists who use YouTube to promote themselves and their work are discussed. Although there are a high number of artists and videos available on YouTube, I have selected a few based on where they are from and the kind of PRDPA videos they create. Colleen Ballinger (United States of America) serve as an example of a performing artist who portray a character in vlogging style. The videos of Troy Kinne (Australia) are examples of short comedy skits. Mark Angel (Nigeria) is an example of an African YouTuber who creates short comedy vignettes. Rhett and Link (United States of America) produce videos with a high production value. The selection is made to avoid repetition and ensure a discussion of a diverse range of performing arts videos.

3.4.1.1 Colleen Ballinger – Miranda Sings

Colleen Ballinger is an American comedian, actor, singer, YouTuber and writer who became known as the fictional character Miranda Sings. Ballinger completed her vocal performance studies at Azusa Pacific University and worked for Disneyland between 2007 and 2009 performing in productions, such

<https://www.youtube.com/user/CaptainDisillusion/featured> (Captain Disillusion 2007).

as *High School Musical* and *Playhouse Disney*. Ballinger noticed that some of her fellow students used YouTube to self-promote and as an antic created the character Miranda Sings. According to Ballinger (Valesco 2010:[sp]):

It fascinated me, these kids who would sit in their living room or bedroom or kitchen and sing to the camera, and act out the song fully as though they were on stage because a lot of musical theatre kids [...] do that alone in your bedroom when you're a kid. But, for someone to go and put that online? That's just so embarrassing!

Ballinger's first four YouTube videos did not receive much attention, and it is only with the fifth video *free voice lesson* that Miranda Sings went viral (McCrae 2018:[sp]). Velasco (2010:[sp]) describes Miranda Sings as "a delusional, arrogant, tone-deaf young girl." After *free voice lesson*, the Miranda Sings videos gained popularity instantly, and the character received an enormous amount of attention and criticism. The criticism became a positive vehicle for the character and was labelled "hero of the anti-bullying movement" (Velasco 2010). The character Miranda Sings is in her twenties and lives with her mother in Tacoma, Washington. Velasco describes Miranda as follows:

Miranda never met a note she could actually hit, which requires a surprising amount of work from classically trained Colleen. But despite her shortcomings, Miranda is unflinchingly confident, wholehearted in her belief that she is gorgeous, talented, and a star (Velasco 2010:[sp]).

Although trained professionals were able to recognise the video *free voice lesson* as a parody, the comments made by the audience in the comments section of the video reveal that a high number of the viewers are under the impression that Miranda Sings is a real person. Ballinger published the first video of Miranda on 22 February 2008 on YouTube. The video is titled *Respect*⁸⁷ with a sub-description "for all the haters." Since first published, the

⁸⁷ The video, *Respect*, can be viewed here <https://www.youtube.com/watch?v=dTVfsHx2KnA> (Sings 2008b).

video has received 1,027,553 views⁸⁸ and 9534 comments. Miranda's second video was published eleven months later on 10 January 2009 with the title *love shack. requested by a fan*. The views for this video are considerably lower than the first video with only 458,594 views to date.⁸⁹ In 2009, 22 videos were uploaded to the channel with views ranging from 78,050 to 1,928,782. It is with the fifth video, *free voice lesson* that caused Miranda Sings to go viral and become known as the tone-deaf YouTube singer. Since the publication of the first video on YouTube in 2008, 794 videos have been uploaded to the Miranda Sings channel with 1,946,195,913 total views.⁹⁰

In 2016, Ballinger signed a contract with Netflix, and the television comedy series *Haters back off* appeared on the streaming platform. The series is based on the inept and delusional character of Miranda Sings. The plot revolves around the family life of the character Miranda Sings and her quest for fame on YouTube. Miranda Sings is confident in her belief that she is on the rise, and this is fuelled by her certainty that she was born to be famous. Wright (Spangler 2016:[sp]) describes the series as “a bizarre family comedy, and a commentary on society today and our fascination with fame.” In 2017, the second season appeared on Netflix. Apart from the two seasons of *Haters back off* on Netflix, Ballinger also performed live at various comedy clubs, theatres and in off-Broadway productions, television and web series appearances, as well as on other YouTube channels as a guest. According to McCrae (2018:[sp]), Ballinger has become an influential entertainer who made Forbes' top-five list in 2017. Ballinger hosts a second channel on YouTube under the name Colleen Ballinger.⁹¹ The channel has 939 video uploads with 8,397,627 subscribers and 1,425,214,089 total views.⁹²

Table 3.1 provides a summary of the Miranda Sing's YouTube channel, online presence and merchandise. The channel description is provided verbatim.

⁸⁸ As of 6 March 2019.

⁸⁹ As of 6 March 2019.

⁹⁰ As of 6 March 2019.

⁹¹ The channel, Colleen Ballinger, can be viewed here

<https://www.youtube.com/user/PsychoSoprano?pbjreload=10> (Ballinger 2006).

⁹² As of 7 March 2019.

| Channel information | | | | |
|--|--------------------------------|--|--|--|
| Channel description: "I'm a singer... I'm from tacoma WA and everyone tells me I have the best voice of all their friends. I'm planning to someday get discovered and become famous. My inspirations are britney spears, avril lavigne, spice girls i know they are old school, but they have so much talent!), and of course josh groban. I hope you enjoy my singing!" (Miranda Sings 2008a). | | | | |
| YouTube category | Number of subscribers | Performing arts type/genre | Online presence | Merchandise |
| Comedy, Entertainment, Family entertainment, People and Blogs | 10,625,643 (as of 6 May 2019). | Acting (character portrayal), Singing, Dancing, Parody | Website: www.mirandasings.com Facebook, Instagram, TikTok, Twitter, LinkedIn, Pinterest, Tumblr, Snapchat, Vimeo, YouTube | Sweatpants, short pants, t-shirts, socks, flip flop sandals, mugs, phone cases, lipstick, books, pencil cases, stickers, birthday cards, wall clocks, printable digital art, posters |

Table 3.1: Online presence – Miranda Sings

3.4.1.2 Troy Kinne

Troy Kinne is an Australian writer, director and comedian who graduated from Latrobe University in Bundoora, Australia in 1998 with a media studies degree. He is best known for the comedy-sketch television production *Kinne* (2014, 2015). He also appeared on Australian television in *The Bounce* (2010), *The Little Death* (2014), *Footballer Wants a Wife* (2015), *The Slot* (2017) and *True Story with Hamish and Andy* (2018) (IMDb 2019a:[sp]). Kinne started his YouTube channel in 2009 and the first video specifically created for YouTube *Troy Kinne – Part 1 – Comedy Festival Show Videos*⁹³ was published on 10 April 2010. The purpose of the video was to advertise Kinne's performance at the 2010 Melbourne Comedy Festival. The description of the video reads, "Troy Kinne is the 3rd best comedian in his family – 2010 Melbourne Comedy Festival" (Kinne 2010). Kinne's YouTube channel⁹⁴ consists of several podcasts, interviews, stand-up comedy routines, comedy sketches and promotional videos advertising his live performances.

⁹³ The Troy Kinne video can be viewed here <https://youtu.be/JqYebGpj7Lw> (Kinne 2010).

⁹⁴ The channel, Troy Kinne, can be viewed here <https://www.youtube.com/user/DoggyDog2305/featured> (Kinne 2009).

The nature of the content is comedy, jesting with reality television productions, relationship issues, comedy commentary on sporting events, social issues, popular culture, everyday circumstances and people. Some of the videos are solo performances by Kinne with the majority of videos with a range of one to six other performers. The most viewed video *Fresh couple vs married couple* was published on 17 May 2016 and was viewed 5,458,990 times.⁹⁵ The short video is a depiction of romantic and sexual situations between “fresh” couples versus depictions of situations between “married” couples. The various scenarios use the same dialogue for the “fresh” couples and “married” couples with an opposite interpretation, which creates a dichotomy of the situations between the couples. The channel consists of 155 videos and 16,462,134 total views.⁹⁶

Table 3.2 provides a summary of Troy Kinne’s YouTube channel, online presence and merchandise.

| Channel information | | | | |
|---|------------------------------|-----------------------------------|---|--------------------|
| Channel description: “Troy is often recognised from his performance on “The Search for Australia’s Funniest Man” DVD featured with FHM magazine in Jan 2006, and more recently as one of the co-hosts of the Ear Candy radio show on Fox FM. Since his comedy debut, Troy has won almost every young comic competition in the country, has headlined all of the clubs in Australia, performed in New York and LA, and has toured East Timor and the Solomon Islands entertaining the Troops of Australia’s Armed Defense Forces. 2007 – Winner – Best of OZ comedy Melbourne Final. 2006 – Winner – A-List Entertainment’s Greenfaces National competition 2005 – Winner – Comic’s Lounge “Gotta be jokin’ NewYork competition 2005 – Winner – FHM Search for Australia’s Funniest Man – Melbourne 2004 – Winner – Comedy Knockout “Search for a Funnybone”” (Kinne 2009). | | | | |
| YouTube category | Number of subscribers | Performing arts type/genre | Online presence | Merchandise |
| Comedy, Entertainment | 77,248 (as of 6 May 2019) | Stand-up comedy, Comedy sketches | Website: www.troykinne.com Instagram, Twitter, Facebook, Vimeo, YouTube | Book, DVD |

Table 3.2: Online presence – Troy Kinne

⁹⁵ As of 14 March 2019.

⁹⁶ As of 14 March 2019.

3.4.1.3 Mark Angel

Mark Angel is a writer, producer and YouTube creator from Port Harcourt in River State in Nigeria who creates short freestyle comedy videos (Chidimma 2018:[sp]). Angel manages a YouTube channel, Mark Angel Comedy that he started in June 2013 and publishes short comedy videos weekly. Angel did not attend university although he gained entry into Obafemi Awolowo University in 2008 to study medicine. Instead of attending university, he travelled to Lagos and practised photography with a friend. In 2011, he went to India where he studied cinematography and became part of the theatre group, Gingertainment, and performed mainly in comedy productions. After returning to Nigeria, he gained entry to Nollywood, and in partnership with a friend, produced many productions that were not a success. In 2013, he established a media production company Mechanic Pictures and started making short comedy videos (Umaraminud 2017:[sp]).

Angel's YouTube channel⁹⁷ has 215 videos with 778,029,278 total views.⁹⁸ The comedy material of the videos is based on everyday life in a typical Nigerian compound. Several characters appear in the videos, and these characters are stereotypical to enhance the comedy and relatability to a Nigerian audience. Traditional comedy devices, such as juxtaposing characters, mistaken identity, slapstick, irony, sarcasm, misunderstanding, pratfalls and incongruity, are often used in Angel's videos.

The premise of Angel's comedy is based on situations where children make fun of or deceive unsuspecting adults or where ignorant adults find themselves in awkward circumstances. An example of how Angel juxtaposes characters can be seen in the video *Three of Them*.⁹⁹ It is set in a typical Nigerian compound with two female characters who are friends sitting on the steps of one of the living quarters. The one character is slim (character A) and Kachi is overweight, juxtaposing the two characters according to physical appearance. Character A

⁹⁷ The channel, Mark Angel Comedy, can be viewed here <https://www.youtube.com/user/MarkAngelComedy/featured> (Angel 2013).

⁹⁸ As of 15 March 2019.

⁹⁹ The video, "Three of Them", can be viewed here <https://youtu.be/2ZFgD9fbnb8> (Angel 2016).

remarks that Kachi is getting “fat” which comes as a surprise to Kachi, who does not believe it to be the case. The dialogue becomes a to-and-fro discussion until Kachi summons Emmanuella (a passerby) to assess whether she is “fat” or not. The question “Am I getting fat?” is put to Emmanuella. In silence, Emmanuella investigates, and to everyone’s surprise, she answers, “You are not getting fat, you are already fat.” Upset with the response, Kachi takes a jab in Emmanuella’s direction. Kachi jumps away and quickly replies, “I am not getting fat, I am only adding flesh.” Emmanuella responds, “Yes, fat flesh. You see aunty, I know five fat people in this compound and you are three of them. You better start drinking slim tea, oh.”

A man (Mark Angel) sitting nearby hears the conversation and starts laughing, and Emmanuelle runs away. With an exaggerated expression of disappointment, Kachi looks at character A while the sound of laughter plays out the video. This example is typical of Angel’s comedy in regards to character, content and style. The videos on the Mark Angel Comedy channel are popular, with views ranging between almost 500,000 to over 20,000,000. Emmanuella is a character who often features in Angel’s videos. Together Angel and Emmanuella appeared in a commercial¹⁰⁰ for Cowbell Milk where they perform their YouTube comedy as an integral aspect of the commercial. They also appeared in a humorous commercial¹⁰¹ for Wikipedia.

Table 3.3 provides a summary of Mark Angel’s YouTube channel, online presence and merchandise.

| Channel information | | | | |
|--|------------------------------|-----------------------------------|------------------------|--------------------|
| Channel description: “Mark Angel Comedy is a platform where people can watch funny videos. We bring you a new video every Friday” (Angel 2013). | | | | |
| YouTube category | Number of subscribers | Performing arts type/genre | Online presence | Merchandise |
| Comedy, | 4,152,007 (as of | Comedy, | Website: None, | None |

¹⁰⁰ The Cowbell Milk commercial can be viewed here <https://www.youtube.com/watch?v=UaEDFKEAsus> (Bevibez Media 2016).

¹⁰¹ The Wikipedia commercial can be viewed here https://commons.wikimedia.org/wiki/File:Wikipedia_-_Emmanuella_goes_to_school.webm (Wikimedia Commons 2019).

| | | | | |
|---|-------------|-----------------|--|--|
| entertainment, Family entertainment | 6 May 2019) | comedy sketches | Facebook, Twitter, Instagram, Vimeo, YouTube | |
|---|-------------|-----------------|--|--|

Table 3.3: Online presence – Mark Angel

3.4.1.4 Rhett and Link

Rhett McLaughlin and Charles Neal, better known as Rhett & Link on YouTube, is an American comedy duo that creates and produces comedy music videos, surreal sketches and low budget local commercials on YouTube. Although both studied engineering and worked in their fields for a short while, they decided to become “intertainers” (De Witt 2009:[sp]) publishing videos on YouTube. Rhett and Link run several YouTube channels, namely *Good Mythical Morning*¹⁰² (a daily talk show); *Good Mythical MORE*¹⁰³ (a post-morning-talk-show production); *Mythical*¹⁰⁴ (features bonus and behind-the-scenes videos); *Ear Biscuits*¹⁰⁵ (weekly podcasts); and *Rhett & Link*¹⁰⁶ (comedic songs and surreal sketches).

The *Rhett & Link* channel focus on the performance aspects of their work as singer-songwriters who can play musical instruments. The channel consists of 324 video uploads and 819,212,447 total views.¹⁰⁷ Their most viewed video (to date) is a music video entitled *My OCD (song)*¹⁰⁸ with 46,624,203 views.¹⁰⁹ The video is presented in typical music video format with quality cinematography, clean, professional editing and a stereo-audio recording of the song. In the

¹⁰² The channel, *Good Mythical Morning*, can be viewed here <https://www.youtube.com/user/rhettandlink2> (Rhett & Link 2008).

¹⁰³ The channel, *Good Mythical MORE*, can be viewed here <https://www.youtube.com/user/rhettandlink3/featured> (Rhett & Link 2013).

¹⁰⁴ The channel, *Mythical*, can be viewed here <https://www.youtube.com/user/rhettandlink4> (Rhett & Link 2014c).

¹⁰⁵ The channel, *Ear Biscuits*, can be viewed here <https://www.youtube.com/user/rhettandlink5> (Rhett & Link 2014a).

¹⁰⁶ The channel, *Rhett & Link*, can be viewed here <https://www.youtube.com/user/RhettandLink/featured> (Rhett & Link 2006).

¹⁰⁷ As of 18 March 2019.

¹⁰⁸ The video, *My OCD (song)* can be viewed here <https://www.youtube.com/watch?v=tnzz-eFmKaw&t=113s> (Rhett & Link 2014b).

¹⁰⁹ As of 18 March 2019.

description, Rhett and Link (2014b:[sp]) state that the song is about “making things right.” The song and video are satirical in nature and address some of the challenges faced by a person with obsessive-compulsive disorder. Although *My OCD (song)* is the video with the most views, the *Facebook Song*¹¹⁰ (uploaded in March 2007) went viral and made Rhett and Link well known online. The song is a satirical look at how Facebook works and what might happen if a person’s Facebook profile were deleted. The quality of the videos on the channel changed as their success grew. The video, *BFFs*,¹¹¹ is an example of the effort that accompanies each video. They use a production team consisting of a producer, director, production coordinator, camera operator, gaffer, audio mixer, wardrobe and props, and music producer where required. *BFFs* is characterised by broadcast-quality audio-visual production and editing and their work, in general, debunks the debate that YouTube is known for low-quality content.

Table 3.4 provides a summary of the *Rhett & Link* YouTube channel, online presence and merchandise.

| Channel information | | | | |
|--|------------------------------|-----------------------------------|---|---|
| Channel description: “We are Rhett & Link, and this is our main channel. Subscribe if you like funny music videos, sketches, and ridiculous local commercials” (Rhett & Link 2006). | | | | |
| YouTube category | Number of subscribers | Performing arts type/genre | Online presence | Merchandise |
| Comedy, Entertainment, Family Entertainment, Film and Animation, Music | 4,552,209 (as of 6 May 2019) | Comedy, Singing, Music | Website: www.mythical.com Facebook, Twitter, Instagram, Snapchat, Vimeo, YouTube | Books, shirts, hoodies, sweatshirts, mugs, headwear, wristbands, pins, male grooming products, music files, DVD, notebooks, badges, |

¹¹⁰ The video, *Facebook Song*, can be viewed here <https://www.youtube.com/watch?v=rSnXE2791yg> (Rhett & Link 2007).

¹¹¹ The video, *BFFs*, can be viewed here <https://www.youtube.com/watch?v=8Th9F9xUn5Y&t=127s> (Rhett & Link 2015).

| | | | | |
|--|--|--|--|--|
| | | | | stickers, bandanas, beverage cooler, greeting cards |
|--|--|--|--|--|

Table 3.4: Online presence – Rhett & Link

3.4.2 South African YouTubers

According to Graham (2017:[sp]), South African YouTube content creators are growing fast with Caper Lee, SuzelleDIY and Troye Sivan at the forefront. Some South African YouTubers have attained international acclaim with their channels and content. Theodora Lee is a YouTuber uploading content about coming of age, travelling, friendships and relationships (Graham, 2017:[sp]). According to Simon (2016:[sp]), *Derek Watts and The Sunday Blues* is one of South Africa’s prominent YouTube comedy acts with videos focusing on tomfoolery, pop culture, foolish humour and South African life in the form of short films and music-video parodies. Mark Fitzgibbon entertains audiences with his weekly rant-vlogs, with strong language, about life in Cape Town. Mkhabela (2017:[sp]) describes Fitzgibbon’s content as “not for the faint-hearted”, prodding fun at being a young Cape Coloured¹¹², relationships, pop culture and social issues. Sibu Mpanza comments on current affairs and covers topics ranging from politics, race, gender to sexual violence (Mkhabela 2017:[sp]). The majority of South African YouTubers are not trained performing artists, and the content of their channels are not performance per se. However, some of them are actors or performing artists, and their content is clearly some kind of performance.

I have chosen three South African YouTubers based on the relevance of their work to the performing arts and the performance of a character. Lasizwe Dambuza is an example of an untrained South African who became commercially successful due to his numerous comedic characters he portrays. Rikus de Beer started his career on YouTube and serve as an example of Afrikaans comedy. Julia Anastasopoulos is an example of a trained performer who’s YouTube activities afforded her a number of professional collaborations

¹¹² A Cape Coloured is a colloquial term used for people of mixed race living in Cape Town.

with well-known South African brands, as well as commercials, and a television series. These YouTubers are also the most prominent of those who experienced professional collaborations and opportunities due to their YouTube success.

3.4.2.1 Lasizwe Dambuza

Lasizwe Dambuza is a social media personality who became a South African internet celebrity through publishing videos of himself interpreting South Africans and how they react in everyday situations. He explicitly focuses on comparing how the various racial groups in South Africa react differently in the same situations. Dambuza runs two channels on YouTube, *Lasizwe Dambuza*¹¹³ (Dambuza 2017) and *Thulasizwe Dambuza*¹¹⁴ (Dambuza 2010). The main difference between the two channels can be found in their descriptions.

The verbatim *Lasizwe Dambuza* channel description is written in comprehensible English and reads as follows (Dambuza 2017:[sp]):

Hey Babes! Welcome to my Youtube channel. I have made videos I think you might like. If you don't know me. My name is Lasizwe (Babes Wamaleyvels). Many people get addicted, because apparently, my videos are hilarious. You let me know [...] See you in the comments section and don't forget to subscribe.

The description of the *Thulasizwe Dambuza* channel has an individualistic character and a playfulness that is not understandable upon the first reading that reads as follows, "Beypes... Dayling. I am glad you are here, Well in the come to the You for the Tube of my Channel. They garra know we make a thing to make a thing to be done with leyvels." The most sensible translation would be "Babes... Darling. I am glad you are here. Welcome to my YouTube channel. They got to know we make a thing to be done with levels." The reason for the

¹¹³ The channel, *Lasizwe Dambuza*, can be viewed here <https://www.youtube.com/channel/UCVbVao4QtBLarbX01DX9YRg/featured> (Dambuza 2017).

¹¹⁴ The channel, *Thulasizwe Dambuza*, can be viewed here <https://www.youtube.com/user/siphiwedambuza/about> (Dambuza 2010).

play with words and meaning is not apparent and most probably connected to a South African sub-culture population that creates a regional accent through the misspelling of words.

The *Thulasizwe Dambuza* channel has 23 videos with 1,064,632 total views,¹¹⁵ whereas the *Lasizwe Dambuza* channel has 81 videos and 11,215,998 total views.¹¹⁶ Both channels feature similar content, and the majority of the videos are a humorous reinterpretation of South Africans of all races and how they react in familiar situations. Additionally, many videos focus on South African and international entertainment celebrities, pop culture, LGBT identity in South Africa, and social issues faced by South African youth. Dambuza's most popular video is *How babies are really made*¹¹⁷ (Dambuza 2018), which is an uncomfortable yet humorous conversation between a teenage son, his mother and his father. The humour is less in the situation and more in how Dambuza depicts the three characters. More specifically, the humour lies in Dambuza's portrayal of the mother's abruptness and tactlessness when explaining the process of how a child is conceived. The video is somewhat different from Dambuza's other videos because Phenomenal Media, a Johannesburg-based media production company, produced the video. The video is characterised by quality audio-visual recording and editing with added incidental music and sound effects that contribute to the high-quality output. The video has been viewed 547,930 times and was published in February 2018.

The majority of Dambuza's videos were made in a vlogging style, in front of a laptop or desktop computer, mobile device or hand-held camcorder, with hardly any variation in camera movement and angles. The sound is of low quality with no added music or sound effects and basic video editing. Dambuza is not a trained performer and portrays all the various characters in the videos. He is neither a skilled videographer nor video editor. However, he is an example of how little is required for creating successful and entertaining video content for

¹¹⁵ As of 21 March 2019.

¹¹⁶ As of 21 March 2019.

¹¹⁷ The video *How babies are really made* can be viewed here <https://www.youtube.com/watch?v=RgjfjGH5O4> (Dambuza 2018).

YouTube. Dambuza appeared in several television productions, including *Generations* (2010), *Dinner with Vuzu* (2015), *MTV You Got Got* (2017, 2018), *The Scoop Africa* (2017), *The Real Gaboza* (2017), *Craz-e World Live* (2018) and *VOOVSCOOP* (2018). In 2019, he made his own reality television series *@Lasizwe: Fake It Till You Make It* that premiered on 21 January 2019 on MTV (South Africa). In all the television productions, he appears as himself.

Table 3.5 provides a summary of Lasizwe Dambuza’s YouTube channel, online presence and merchandise.

| Channel information | | | | |
|---|---|--|--|--------------------|
| Channel description: Lasizwe Dambuza “Hey Babes! Welcome to my Youtube Channel. I have made videos I think you might like.. If you don’t know me. My name it’s Lasizwe (Babes Wamaleyvels). Many people get addicted because apparently my videos are hilarious. You let me know... See you in the comments section and don’t forget to subscribe” (Dambuza 2017). Channel description: Lasizwe Dambuza “Beypes.. Dayling. I am glad you are here, Well in the come to the You for the Tube of my Channel. They garra know we make a thing to make a thing to be done with leyvels” (Dambuza 2010). | | | | |
| YouTube category | Number of subscribers | Performing arts type/genre | Online presence | Merchandise |
| Comedy, Entertainment | Lasizwe Dambuza 158,359 (as of 6 May 2019). Thulasizwe Dambuza 13,581 (as of 6 May 2019) | Acting (character portrayal), Comedy, Parody | Website: www.lasizwe.co.za Facebook, Instagram, Twitter, TikTok, YouTube | None |

Table 3.5: Online presence – Lasizwe Dambuza

3.4.2.2 Rikus de Beer – Radio Raps

Rikus de Beer is a South African internet phenomenon and one of South Africa’s top-billed comedians, according to SA Creatives (2016:[sp]). He became known in 2013 when he started recording voice clips as witticisms for his friends and distributed the recordings via the messaging application WhatsApp. Jonathan is a character de Beer created that has become synonymous with comedy in the Afrikaans entertainment industry. In a radio interview on Jacaranda FM, de Beer explained his comedy sketches and how

the Jonathan character became known due to friends sharing the short WhatsApp clips (Jacaranda FM 2018:[sp]). Since then, the Jonathan character has been giving “advice” and “teaching guys to be better at life in general” (SA Creatives 2016:[sp]).

De Beer began releasing humorous YouTube videos on the channel *Radio Raps*¹¹⁸ in September 2013, and a number of these videos went viral. Cape Town Magazine (2017:[sp]) describes *Radio Raps* as the entertainment brand and comedic title of a persona, Jonathan, on a popular YouTube channel with the same name. According to Scoialblade.com (2018), the channel has 56 video uploads and 7,623,344 total video views.¹¹⁹ Cape Town Magazine (2017:[sp]) describes de Beer’s YouTube content as comedic skits and talks about how to do a photoshoot for aspiring models through how to coach the Lions Rugby Team. In 2016, de Beer appeared in a film, *Jonathan: Die Movie*, written and directed by Salmon de Jager.

The cast included established and well-known South African actors, such as Anel Alexander, Jacques Bessenger, Frank Opperman and Brümilda van Rensburg (IMDb [sa]:[sp]). De Beer has released two DVDs, namely *Radio Raps Life 101* (2014) and *Radio Raps Life 201* (2015). His brand of comedy emphasises the “endlessly weird and hilarious things that make up the everyday” (Cape Town Magazine 2017:[sp]). After the release of *Jonathan: Die Movie* (2016), de Beer appeared in his own reality-television programme. SA People News (2018:[sp]) reported that from January 2018 the television-reality programme, *Die Radio Raps Show*, was broadcasted on VIA on DSTV channel 147 over 13 weeks, and after that, a new episode was launched on Showmax over 11 weeks. In this television programme, Jonathan interviews South African celebrities, visit towns across South Africa, cooks and explains complex concepts with children as co-presenters.

Considering the journey de Beer has been on since the upload of his first

¹¹⁸ The channel *Radoraps* can be viewed here https://www.youtube.com/channel/UCHI_mriMLxZdwfs6nn-90pg/feed_9 (Radio-Raps 2013).

¹¹⁹ As of 4 May 2018.

YouTube video in 2013, his career as performer and entertainer has taken him from one opportunity to another. It is clear that his career started on YouTube, and it was due to his popularity and success on the platform that other professional opportunities followed.

Table 3.6 provides a summary of Rikus de Beer’s YouTube channel, online presence and merchandise.

| Channel information | | | | |
|---|------------------------------|---------------------------------------|---|-----------------------------|
| Channel description: “Radio Raps is “n stasie waar ons dinge bespreek op ons terme. Ons waarborg ons mense dat ons altyd iets sal he om oor kak te praat. Radio Raps – Ons lig in” ¹²⁰ (Radio Raps 2013). | | | | |
| YouTube category | Number of subscribers | Performing arts type/genre | Online presence | Merchandise |
| Comedy, Entertainment, People and Blogs | 65,644 (as of 7 May 2019) | Comedy, Stand-up comedy, Comedy skits | Website: www.radoraps.com Facebook, Twitter, Instagram, Soundcloud, Vimeo, YouTube | T-shirts, DVDs, sound files |

Table 3.6: Online presence – Rikus de Beer

3.4.2.3 Julia Anastasopoulos – Suzelle DIY

Julia Anastasopoulos is an artist, illustrator, designer and actor who completed her undergraduate degree in acting and performance at the University of Cape Town in 2004. After completion of her studies, she worked predominantly in theatre as an actor and as a designer. As a designer, she started a design label called knolc, designing and making stationery, luxury toys and accessories. She also completed a series of illustrated murals for the MyCiti bus stations in Cape Town and illustrations for children’s books and ad campaigns. According to SuzelleDIY, the channel is a “bite-size, do-it-yourself web series” (SuzelleDIY 2014b) and was created in May 2014.

¹²⁰ Radio Raps is a station where we discuss matters on our terms. We guarantee our listeners that we will always have shit to talk about. Radio Raps – we inform (Translation by myself 2018).

The channel consists of 100 videos and 26,119,073 total video views.¹²¹ SuzelleDIY combines comedy and “do-it-yourself” in videos of 180 seconds or less (Lanning 2016:[sp]). The description of the channel is a strong indication of the nature and character of the content, “A Bitesize Do-It-Yourself Web series. I love braaing,¹²² dinner parties and DIY. I also love to go out for a koffie with my best friend Marianne” (SuzelleDIY 2014b:[sp]). The character, Suzelle, the “gorgeous technicolour cover star” (Sleet [sa]:[sp]), is best known for, as Lanning (2016:[sp]) describes it, her signature “updo and her love of pink and cheetah print.” The videos often include her best friend, Marianne, a mostly unwilling camera-shy participant, “and while the end product is always successful, the videos often end in either a fire or an awkward social interaction” (Lanning 2016:[sp]). Since the launch of the YouTube channel, *SuzelleDIY*, Anastasopoulos has published three books, *SuzelleDIY: The Book* (2015), *Suzelle’s DIYary* (2016) and *Recipes* (2018).

Strydom (2017:[sp]) describes Anastasopoulos as South Africa’s “YouTube queen.” In 2015, she won an award for South Africa’s favourite online personality and got the first place in the Superbalist 100 campaign as an influencer and entrepreneur. She regularly collaborates with various South African brands, such as Takealot, Gumtree, Cell C and Checkers, among others, serving as evidence of her success and mainstream status. Since 2016, her most popular videos can be seen on the DSTV channel Comedy Central. Alongside her husband, Ari Kruger, who is also the director of all her videos, they run their own production company, Sketchbook Studios, in Cape Town. The studio produces content for streaming, film and television. The first video on the Suzelle DIY channel was *How to drill without making a mess*.¹²³ In 2017, Sketchbook Studios completed Showmax’ first original locally produced TV series, *Tali’s Wedding Diary*. In the series, Anastasopoulos plays the role of “Tali, a self-obsessed Sandton woman” (Zeeman 2017:[sp]) who moved to Cape Town and hired a crew to film the build-up to her wedding

¹²¹ As of 7 May 2018.

¹²² “Braaing” is Afrikaans for barbecuing.

¹²³ “How to drill without making a mess” can be viewed here https://www.youtube.com/watch?v=y_ckWl-yqMk (Suzelle-DIY 2014a).

and marriage to a property agent, Darren, played by Anton Taylor (a fellow YouTuber). In an interview by Zeeman (2017:[sp]) for Times Live, Anastasopoulos says that the series combines aspects of a reality show with aspects of a sitcom. There is a possibility for a second season of *Tali's Baby Diary* to return to Showmax (Ferreira 2019:[sp]).

Table 3.7 provides a summary of Julia Anastasopoulos' (*SuzelleDIY*) YouTube channel, online presence and merchandise.

| Channel information | | | | |
|--|------------------------------|--|---|---|
| Channel description: "A Bitesize Do-It-Yourself Webseries. I love braaing, dinner parties and DIY. I also love to go out for a koffie with my best friend Marianne" (SuzelleDIY 2014b). | | | | |
| YouTube category | Number of subscribers | Performing arts type/genre | Online presence | Merchandise |
| Comedy, Entertainment, Family entertainment | 145,734 (as of 7 May 2019) | Acting (character portrayal), Comedy, Comedy skits | Website: www.suzellediy.com Facebook, Instagram, Twitter, Snapchat, Vimeo, YouTube | Books, greeting cards, mugs, stickers, t-shirts |

Table 3.7: Online presence – Suzelle DIY

YouTube can be seen as a digital lacuna not yet fully embraced by South African performing artists. A small number of South African artists create and publish performances and entertainment on YouTube and have generated substantial support and success. The "straightforward digital staging of videos" (Miles 2018:312) on YouTube assists performing artists in building an online following and a reputation that may translate into other performance opportunities. Additionally, YouTube furnishes intended audiences with an introduction to unknown artists or furnishes performing arts video trailers of live performances. Nevertheless, for the performing arts and individual performing artists to remain relevant and known, it is important to reach new audiences by harnessing digital platforms such as YouTube.

The challenge is to encourage South African performing artists to involve themselves actively in opportunities offered by a digital stage such as YouTube. Miles (2018:317) postulates that if performing artists “experiment with digital staging in social media and performance, and increasingly involve digital natives, [...] digital performance can further diversify.” Considering the various performing artists, YouTube channels and content discussed in this chapter, there is enough evidence to conclude that it is possible to create successful PRDPA and effectively use YouTube as a digital stage.

3.5 Summary

This chapter focused on YouTube, and I aimed to drive the notion that YouTube is a digital stage where a range of performing artists stage PRDPA. The introductory discussion illustrated the importance, popularity and relevance of YouTube compared to traditional media such as television. The discussion drives the argument that YouTube is more popular among the younger generation and reflects the digital preferences and internet culture of people under the age of 45. Additionally, the idea of user-generated content and participatory culture (Burges & Green 2009; Jenkins 2006a) allows anyone to create and publish videos on YouTube that allow audiences to experience entertainment they relate to more than what they experience on television and in films (Graham 2019). Miles (2018), Hodgson (2010) and Simonsen (2012) contribute to establishing a “digital stage” discourse, which is the notion I am presenting in this chapter.

The chapter is divided into two sections, of which the first is YouTube. The section discusses the meaning of YouTube “Broadcast Yourself” by referring to the origins and development of YouTube. The discussion is driven by the purpose of YouTube, which is based on four essential freedoms. It allows creators of content and creators of PRDPA, freedom of expression, freedom of information, freedom of opportunity and freedom of belonging. Contributors and creators are a diverse group ranging from large media companies to small-to-medium enterprises (Burgess & Green 2009). The freedom YouTube offers

allows anyone to participate in a democratised landscape where agency becomes a reward for the practitioner-creator (Vonderau 2009).

The second section of the chapter focused on international and South African YouTubers who create PRDPA-related content. There is a difference in the number and the quality of work between YouTubers in the Western world and YouTubers in South Africa. The uptake of YouTube as a “digital stage“ by South African performing artists can be described as “slow.” However, a few performing artists successfully use the platform. Among the international YouTubers, a selection of artists, such as Colleen Ballinger, Troy Kinne, Rhett and Link and Mark Angel, use YouTube to promote themselves and their careers. The same is true for South African YouTubers Lasizwe Dambuza, Rikus de Beer, and Julia Anastasopoulos who started their careers on YouTube and became well known in South Africa.

The discussion of their channels and most notable videos reveal important information regarding YouTube videos and YouTube culture. Videos of the selected international and South African YouTubers are between one-and-a-half minutes and nine minutes long. The videos are entertaining and well produced. Each YouTuber caters for a specific audience, has a strong following and managed to build a loyal community. They also managed to translate their YouTube success into offline success in activities, such as live performances, television and film appearances, book publications and other notable achievements. The chapter concludes with the affirmation that YouTube is a digital stage where performing artists can promote themselves and their work. Although there are more YouTubers in the Western world, South Africans do use the platform to their benefit.

Considering the discussion in this chapter, it has become important for performing artists to explore the possibilities offered by YouTube as a digital stage since audiences can be found online, consuming the content published by creators on YouTube. Any performing artists will stand a chance of becoming a successful content creator (Graham 2019:[sp]) on YouTube if they have a healthy and robust work ethic; an ability to persevere; digital and creative skills

to create entertaining content; and who can draw on various people for expertise to strengthen collaboration and teamwork.

The next chapter presents the teaching and learning strategy I decided to employ. The strategy uses the workshop method that provides teaching and learning in a social network site and social learning theory with its origins in social constructivism in an educational paradigm.

CHAPTER 4: THE TEACHING AND LEARNING STRATEGY FOR THE MODULE IN PRDPA

4.1 Introduction

In the previous chapter, I demonstrated that YouTube is a digital stage and can be used as an online platform to present PRDPA. In addition, I discussed a range of international and South African performing artists and how they make use of YouTube to promote themselves and their work. I further showed how, in this process, they establish their agency. The discussion serves as evidence that agency is successfully established through the videos they create and host on their YouTube channels. Therefore, the discussion contributes to answering sub-question 1 and sub-question 2 (see section 1.3.1) and contributes to the scholarly study, phase one (see section 1.4.3), of the study. Additionally, the discussion informs the module design, phase two of the study (see section 1.4.3). Chapter 2's discussion of online presence and digital performance assists in delineating PRDPA. Together, the two chapters serve as theoretical support of the medial (see section 2.3.3, section 2.4, and section 3.1) practices of creating PRDPA for YouTube.

This chapter aims to discuss the scholarship on social constructivism in relation to social learning theory, teaching and learning in a social network environment, and teaching and learning with social media. This discussion directly relates to the main aim of the study, namely the presentation (and assessment) of a PRDPA skills development module for fourth-year drama students at a South African university. Therefore, Chapter 4 establishes a theoretical framework that will form the basis for teaching and learning in a PRDPA module and informs phase one and phase two of the study. The chapter consists of a general discussion of the teaching and learning strategy I decided to employ, and positioning of the workshop method as a practical approach to presenting the module in PRDPA. A discussion of social learning theory with its origins in social constructivism serves as a pedagogical underpinning for the module. Teaching and learning within a social network site serves as a teaching tool and

is discussed in relation to the module in PRDPA and is located in the broader domain of constructivism in an educational paradigm, as indicated in Figure 4.1.



Figure 4.1: Location of PRDPA pedagogy in the broader domain of constructivism in an educational paradigm

Figure 4.1 indicates that social constructivism is located within constructivism in an educational paradigm, and social learning theory stems from social constructivism. The workshop method serves as a practical presentation method using teaching and learning in a social network site, and teaching and learning with social media, as teaching tools. In the next section, these discussions will be delineated.

4.2 Teaching and learning strategy for the module in PRDPA

Social constructivism made its way into the teaching and learning practices of the twenty-first century at the secondary and tertiary level and in the continuous professional development e-learning programmes in the corporate world, through the effective use of social network sites (SNS) and social network environments (SNE). A social network site can include a platform such as Facebook. A social network environment is a space within a learning

management system, such as Blackboard, that mimics the interface of a social media platform, such as Facebook, and functions in more or less the same way. Online learning communities can be formal or informal and in open or closed environments. Social constructivism has received renewed attention in the twenty-first century with the rapid development of Web 2.0 technologies and the impact of these technologies on teaching and learning. Scholars, who established discourses of Web 2.0 technologies and Web 2.0's usefulness to teaching and learning, promote positive and supportive arguments in favour of the use and uptake of the technologies and the opportunities they offer. The theoretical discourse in the next section is a discussion of (a) social learning as learning theory (b) the workshop method, (c) SNSs and, (d) social media as a teaching and learning tool.

4.2.1 Social learning theory

Amineh and Asl (2015:10) and Mvududu and Thiel-Burgess (2012:109) argues that there is no standard definition of constructivism, and it is considered a theory of learning, a theory of knowledge, and to some scholars, a theory of pedagogy that according to Cooper (1993:16), moved from behaviourism, to cognitivism, to constructivism. Constructivism has been widely discussed and analysed by a significant number of scholars. Instead of attempting to include the literature in a broad discussion, I will focus on aspects of social constructivism as advanced by Vygotsky in support of developing a theoretical discourse for this study. One of the leading figures of social constructivism in education is the Russian psychologist, Lev Vygotsky. The first conclusion Vygotsky formulates in *Mind in Society* (1978) reads as follows:

[T]he most significant moment in the course of intellectual development, which gives birth to the purely human forms of practical and abstract intelligence, occurs when speech and practical activity, two previously completely independent lines of development, converge" (Vygotsky 1978:24).

With this supposition, Vygotsky establishes language and “doing” as two aspects of social constructivism. Vygotsky (1978:84) notably further argues, “[C]hildren's learning begins long before they attend school. [...] Any learning a child encounters in school always has a previous history.” With this statement, Vygotsky establishes the notion that learning is built upon previous experiences.¹²⁴ The social aspect of Vygotsky’s theory of constructivism is established through the following statement, “[L]earning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them” (Vygotsky 1978:84). What Vygotsky argues is that learning is a social activity and is influenced by those who take part in collective activity. The cognitive growth first occurs socially and then becomes internalised and used by the individual.

Social learning is a bridge between behaviourist and cognitive learning theories through the involvement of attention, memory, and motivation and social learning is related to Vygotsky’s (1987) social constructivist theory that underscores the importance of social learning (David 2019:[sp]). Bandura’s (1977) *Social Learning Theory* states that people learn from one another through observation, imitation and modelling. To a constructivist educator, knowledge is not motionless and waiting to be attained, and knowledge cannot be prearranged into logical sequences that can be unswervingly divulged to inert learners. Learners must be active in knowledge expansion, transmuting old notions and constructing new ones. Therefore, learning is a process of understanding and arranging information and experiences into evocative components (Golding 2011:468). Cooper (1993:16) argues that constructivists view reality as a personal construct in which personal experiences determine reality. According to Amineh and Asl (2015:9), constructivism is the amalgamation of both behaviourist and cognitive theories found in psychology. As discussed in Chapter 1, constructivism in education relates to how people learn by constructing meaning from their experiences and meaning’s relation to

¹²⁴ Previous experiences as postulated by Vygotsky has a direct influence in the formulation of prerequisite learning required to \ successfully engage in the PRDPAs module, which will be discussed in Chapter 5.

learning and thinking. Amineh and Asl describe the constructivist educational theory as a process where educators “consider what students know and allow their students to put their knowledge into practice” (Amineh & Asl 2015:9). Vygotsky (1986) posits that knowledge is constructed via the influence of social structures, society and culture. Figure 4.2 illustrates the relationship between Vygotsky’s social structures, society and culture to knowledge construction.

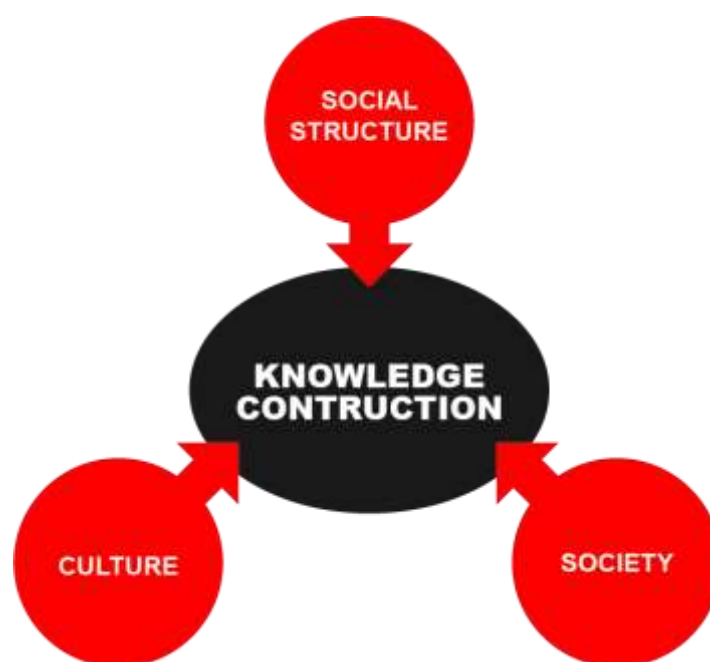


Figure 4.2: Vygotsky's knowledge construction

According to Jones (2002:[sp]), constructivism in education developed after the behaviourist movement as a theory of learning that focuses on the active learner within the teaching-learning process. By placing focus on the individual throughout the teaching process, attention is drawn to the previous beliefs, knowledge, and skills that individual learners bring with them. It is understood that previous knowledge influence the ways individuals make meaning out of instruction. A constructivist learning environment incorporates and embeds teaching within the larger community of peers, younger students, and those who are older, where the focus is placed on the social context. Fosnot (2005:[sp]) explains that in a constructivist learning community, meaning is assumed to be the result of individual learners establishing relationships, reflecting on their

responses, and forming and building arguments and elucidations. Jones (2002) and Fosnot's (2005) view is based on Vygotsky's (1978) notion that learning is best attained when it occurs within a social context through a dynamic and constructive process. Olusegun's (2015) view of constructivism further builds upon the Vygotskian approach by describing it as a methodology of teaching and learning that is constructed on the premise that "cognition (learning) is the result of mental construction" (Olusegun 2015:66). Learners acquire knowledge through appropriating new information together with what they already know or have experienced.

Olusegun (2015:66) suggests that constructivists hold the view that education is influenced by the setting in which an idea or notion is taught and by the learner's beliefs and attitudes and the construction of knowledge and meaning is derived through experiences. These experiences are diverse as each learner brings a different lived experience and a different learning style to the learning environment.

In a South African paradigm, this implies that a group of learners comes from a variety of cultural and language backgrounds. South Africa has eleven official languages, namely Afrikaans, English, isiNdebele, Sepedi, Sesotho, siSwati, Xitsonga, Setswana, Tshivenda, isiXhosa and isiZulu. These languages are used across South Africa by various cultural and ethnic groups. Educational institutions accommodate all these ethnic groups with the majority of institutions providing instruction in English. Students who are enrolled at these institutions find themselves in an educational environment where the various ethnic groups attend the same classes or lectures. Therefore, these classes have a diversity of individuals who come from various cultural backgrounds. Each student brings with them the experience, knowledge and understanding of the group they grew up in, which by default will have an influence on each individuals' experience in the educational environment. The cultural influence influences learning.

Vygotsky (1929) posits that people are born with basic facilities to develop intellectually, and it is through cultural influences that cognitive abilities develop. Vygotsky delineates two paths (lines) of development, namely the one through

natural progression and the other influenced by cultural setting. On these paths of development and growth, the young child (whose memorising ability is limited by biological factors) moves from lower¹²⁵ mental functions through “processes of memorising [that] the child has undergone during his additional period of growth, a certain evolution” (Vygotsky 1929:[sp]) to a higher level of mental functions, through interaction within a specific socio-cultural environment.

Vygotsky additionally describes the process of mental or cognitive development as “a geographical map or by means of a plan, a scheme or a summary, may serve as an example of such cultural development of memory” (Vygotsky 1929:[sp]). Vygotsky argues that mental functions are influenced by the values, beliefs and tools for the intellectual development of the culture in which a person matures. Pappas (2014:[sp]) postulate that Vygotsky’s cultural influence on cognitive development is achieved when a learner can internalise the tools provided by the culture in which the learner is situated. According to McLeod (2018:[sp]), the tools of cognitive development vary between cultural groups. Vygotsky posits that social learning tends to precede cognitive development, and he argues that “learning is a necessary and universal aspect of the process of developing culturally organised, specifically human psychological function” (Vygotsky 1978:90). Therefore, Vygotsky’s learning theory can be defined as a sociocultural approach to cognitive development and hold the position that individual development *cannot be understood without the reference of the social and cultural perspective within which it is entrenched* and the sophisticated mental progressions (higher mental functions) in the individual descent from social processes and interactions.

Cooper (1993:17) further argues that in a constructivist learning model, the learner should be in a responsive environment where the individual learning style of the learner is considered, and the learning is based on problem-solving and personal discovery by the learner. Learning through the constructivist process occurs when the learner is actively engaged with the real world, and it is through this engagement that the learner develops knowledge. Draper

¹²⁵ Lower mental functions for Vygotsky include attention, sensation, perception and memory.

(2002:522) defines constructivist education as “the philosophy, or belief, that learners create their own knowledge based on interactions with their environment, including their interactions with other people.” This notion is influenced by Vygotsky’s view of knowledge construction. Constructivists endeavour to clarify the principles of learning by incorporating the understanding that knowledge is constructed by the learner in the context of their environment and social influences. Therefore, knowledge is “acquired when the learner actively tries to make sense of new experiences based upon their previous understanding” (Bruner 1972 in Shield 2000:73).

Social interaction plays an essential role in cognitive development. Vygotsky (1978:57) provides two levels of social learning pertaining to the development of a learner. The first level is the interpsychological level (external) and occurs between individuals. This level is characterised by interaction and the connection with others. The second level, intrapsychological (internal), occurs within the learner and is the further development of knowledge gained through the first level. Vygotsky (1978) hold the view that the discovery and development that occurs in young children is due to their natural curiousness and active involvement with social contributions and plays an integral part in the process. According to Vygotsky (1978), learning arises through social interactions with a skilful tutor. The tutor’s behaviours are modelled by the child and are further encouraged through verbal instruction by the tutor. In Vygotskian terms, the verbal instructions are referred to as cooperative or collaborative dialogue. McLeod (2018:[sp]) describe this as a dynamic in which the child seeks to comprehend the actions and instructions of the tutor (who can be the parental figure or a teacher) and then internalises the information to assist as regulation or guidance for the child’s own performance. It is important to keep in mind that this includes “doing” (practical engagement or execution) and is not limited to cognitive functions exclusively.

According to Brader-Araje and Jones (2002:[sp]) Vygotsky's theory is the forming foundation of social constructivism in an educational paradigm with a particular emphasis on the role of the greater community, the role of significant

others and the social context in which learning occurs. Vygotsky (1978:30) noticeably explains that meaning is individually constructed, and, for it to be meaningful, it should take place in a social environment between individuals and link to each other's' social history (cultural background or cultural upbringing). Secore (2017:5) agree that the origins of social constructivism can indeed be found in Vygotsky's social development theory where he emphasises the role of social interaction in learning and development, influenced by the environment, as a shared experience and not as an individual experience. Secore (2017:5) further stipulates two social constructivist learning models, namely cooperative or collaborative constructivism and sociocultural constructivism. Secore (2017:5) argues that social constructivism is a blend of the two methodologies as it applies the principles that form each method. Secore (2017:5) states that the cooperative or collaborative method (which correlates with Vygotsky's notion of cooperative or collaborative dialogue in verbal instruction, as discussed above) stresses the effect of social interaction in the learning process. The process encourages communication among peers to stimulate participation and enhance learning. The sociocultural method is embedded in the learner's cultural background, and knowledge previously gained. Furthermore, learning has its roots in both social and cultural context wherein the learner's environment has an influence on their ability to acquire knowledge, develop skills and establish meaningful connections or relationships.

Au (1998:299) argues that social constructivists are interested in the "collective generation of meaning among people" since reality is perceived to be shaped through processes of social exchange that are historically situated. According to Au (1998:299), social constructivism comprises no impartial centre for knowledge claims since knowledge is a human construction and the focus is on the "process of knowledge construction by the social group and the intersubjectivity¹²⁶ established through the interactions of the group." Amineh

¹²⁶ The psychological relations between people online produce a variety of human interactions that can have a positive and/or negative impact on knowledge construction and is of importance to this study as the module is presented online. The main communication is between the

and Asl (2015:13) pose the notion that social constructivism “examines the knowledge and understandings of the world that are developed jointly by individuals.” This notion is a clear description of the social aspect of the theory and based on the premise that individuals learn from each other through social interaction. Through this process, learners “jointly construct their understandings of the world” (Leeds-Hurwitz 2009:891).

The premise of social constructivist learning theory derives from social development theory and lies in Vygotsky’s argument that cognitive functions originate through social interactions in a process where learners are integrated into a knowledge community. Schrader (2015:25) describes Vygotsky’s sociocultural constructivism as a rationalistic process whereby knowledge creation and construction transpires through problem-solving practices. The problem-solving activity is shared through language and collaborative dialogue with another or others who are more expert on the subject, and it is through this guided learning process that knowing takes place. Schrader (2015:25) continues to explain that knowledge construction occurs when language is internalised to understand the actions or instructions shown/displayed by the more expert other or others and in return the learner uses that information to understand or construct their own knowledge. Consequently, internalised speech becomes knowledge.

Social Learning Theory, where culture, social influences, language, knowledgeable other each play a role, should be seen in the broader context of the Social Age (also known as Social Era, Connection Economy and Attention Economy), a term used to label the twenty-first century that drives the notion of “connected individuals” (Rohde [sa]:[sp]). The Social Age developed from the Information Age¹²⁷ that followed the Industrial Age.¹²⁸ According to Stodd (2014:[sp]), social learning in the twenty-first century necessitates constructing

facilitator and the participants and occurs through online interaction.

¹²⁷ The Merriam-Webster dictionary defines the Information Age as “... a time in which information has become a commodity that is quickly and widely disseminated and is easily available especially through the use of computer technology” (Merriam-Webster.com 2018:[sp]).

¹²⁸ The Industrial Age (or Industrial Revolution) manifested a change to powered, specific-purpose machinery, factories and mass production (History.com 2009:[sp]).

spaces or platforms and providing a matrix of resources to learners to engage with to construct meaning, develop skills and create new knowledge. The dynamic in these spaces are characterised by “scaffolded” social learning environments where learning is facilitated, nurtured and supported. According to Verenikina (2008:163), the term “scaffolding”¹²⁹ was never used by Vygotsky and was originally coined by Wood, Brunner and Ross (1976:90), who define the concept of scaffolding as:

[A] process that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts. This scaffolding consists essentially of the adult "controlling" those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence.

It is highly possible that Wood, Brunner and Ross are describing Vygotsky’s zone of proximal development (ZPD) and how a more knowledgeable other participates in the process of assisting a learner through providing the tools or skills a learner needs to learn. Wood, Brunner and Ross tag the activities a learner can do on his own, the activities the learner can do with assistance (the ZPD) and the activities the learner cannot do. Therefore, scaffolding is related to Vygotsky’s ZPD and is the temporary support a more knowledgeable other offers a learner until the learner can achieve the task autonomously. In essence, scaffolding captures the nature of support and guidance that a more knowledgeable other can provide a learner (Verenikina 2008:161).

According to McLeod (2018:[sp]), Cherry (2018:[sp]), and Abtahi et al. (2017:275), Vygotsky gives recognition to the concept and presence of a more knowledgeable other. It is in the presence of a more knowledgeable other that learning occurs (Abtahi et al. 2017:275). The more knowledgeable other refers to someone who has a higher level of understanding, or a higher level of

¹²⁹ Examples of scaffolding include providing a simplified version of the skill or assignment, describing a concept in multiple ways to assist with understanding, giving examples, providing goals and direction, show and tell, access prior knowledge, request explanations from the learner, the use of visual aids, ask questions, video clips, models and figures, drawings, demonstrations, objects, physical activities and collaborative activities between learners.

capability of a particular process, task, concept or skill than the learner is exposed to or attempts to learn or understand the task or skill. More knowledgeable others can be the parent, a teacher or an adult. The more knowledgeable other can also be a peer who has a better understanding or possesses a higher aptitude. In some instances, a learner pays more attention to what their peers know (Cherry 2018:[sp]) through observation and imitation or simply through the sharing of information from peer-to-peer. McLeod (2018:[sp]) argues that in the twenty-first century, the more knowledgeable other can be an electronic support system or electronic tutor (artificial intelligence) that is programmed with more knowledge about the topic than what the learner possesses.

Vygotsky's conception of the ZPD implies that the probability for cognitive development is subject to the ZPD, which is a level of development reached when children engage in social behaviour. Vygotsky (1978:86) describes his ZPD as:

[T]he distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers.

Schrader (2015:25) explains Vygotsky's ZPD as "the disparities in knowing and learning are scaffolded by the expert other(s) who dialogically share their processes of activity to allow the knower to appropriate the better (more complex) knowing system." In other words, this "zone" is the area/gap between what a child knows or can achieve and what the child does not yet know or does not have the capacity to achieve. The process of obtaining that information or capabilities necessitates skills that a child does not yet own or cannot do autonomously, but can do with the assistance of a more knowledgeable other. The full development of the ZPD depends upon the learner fully interacting socially in the learning environment. The range of skills that can be developed with adult direction or peer collaboration surpasses what can be accomplished

without help. The schematic representation in Figure 4.3 illustrates the dynamics of Vygotsky's ZPD.

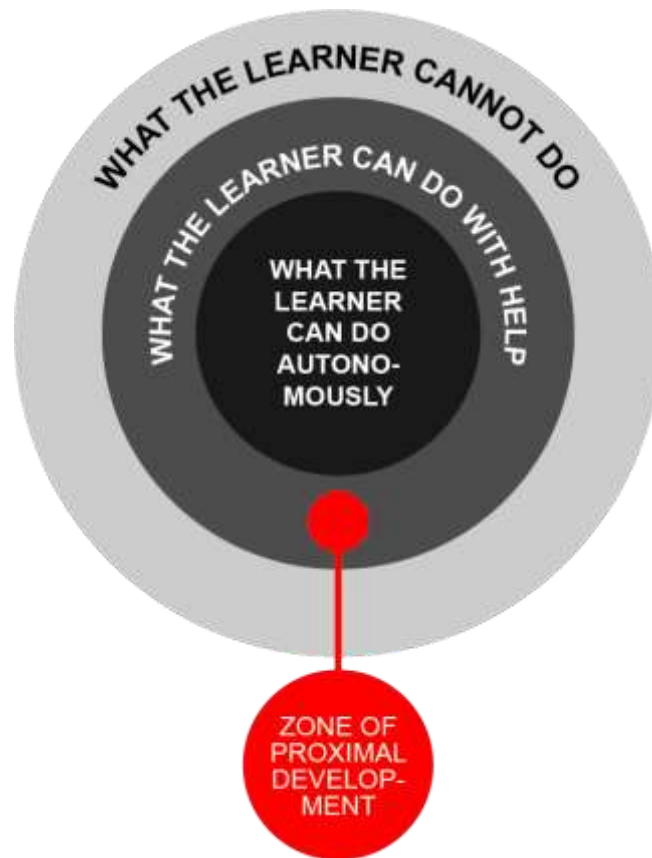


Figure 4.3: Vygotsky's ZPD

In the inner core lays the knowledge, skills or activities, a learner can achieve on their own. On the outer limits, lie the things or activities the learner cannot yet accomplish. The ZPD is situated between what a learner can do or knows and what a learner does not know or cannot do yet.

In summary, Verenikina (2008:165) argues that the ZPD indicates the meaning of teaching as co-construction (collaboration and co-learning) of knowledge between the educator or more knowledgeable other and the learner (the active learner becomes a self-regulated learner), who then further transforms the knowledge into meaningful individual knowledge. Scaffolding can be seen as a metaphorical means to emphasise the collaborative nature between the more knowledgeable other and the learner to attain the skills or knowledge as

pertaining to Vygotsky's definition of the ZPD. According to Farr (2014:[sp]) the aim is to focus the scaffolding on a level that is just one step higher than what the learner can achieve on their own. Considering the dynamics of scaffolding in the ZPD, the social interaction and the social constructivist theory of learning becomes apparent and reaffirmed.

Stodd (2014:[sp]) argues that learning has become more responsive and occurs over a shorter period. Daly (2017:[sp]) contributes to the discussion by stating that social learning is further defined by agility and engagement, and applied experiences are more valuable than formal experiences.¹³⁰ The module in PRDPA is characterised as an applied experience, as the module provides the opportunity for practical engagement that allows the acquisition of knowledge and skills relevant to industry-related, or workplace activities. The traditional models of expertise and authority are subverted by social methodologies that use sharing and online communities collectively helping each other, building learning networks and solving problems. Quinn (2016:[sp]) clarifies social learning as communicating information, curating resources, the showing of work done, discussing processes and procedures, collaboration, accessing skills of others and developing a shared understanding of how to work together. Quinn's clarification describes the social process when creating PRDPA videos. Therefore, the relevance of social learning to the module in PRDPA (as arts education) can be found in constructivist pedagogies.

According to Richardson (2003:1626), the constructivist pedagogies of the 1990s involve the following characteristics:

- teaching is student-centred (giving attention to the individual and respecting their background, beliefs, and understanding);
- learners participate in group discussions to construct communal understandings;

¹³⁰ Although Daly (2017) is of the opinion that applied experiences are of more value than formal experiences, applied experiences do translate into cognitive development.

- notions are presented in intentional and unintentional methods, i.e. through discussions, exploration of texts or processes, and involvement in circumstances in which questions arise;
- learners are encouraged to participate in activities that offer opportunities to question, change, or expand their beliefs; and
- learners cultivate meta-awareness of their own learning and processes of understanding over time.

In support of Richardson, Saraniero ([sa]:[sp]) agrees that constructivist learning environments are similar to art learning environments, in the sense that both are learner-centred, collaborative among learners (peers) and the educator, and learners are engaged in real-world experiences.¹³¹ Thompson (2015:118) and Saraniero ([sa]:[sp]) argues that constructivist thought and practice unite effortlessly with forms of art education that underscore choice and student agency. According to Topolovčan (2016:1148), social constructivist learning strategies are creative strategies and that arts activities such as drawing, dancing, painting, singing, playing an instrument (or creating a PRDPA video) are the result of constructivist learning, and that learning is always a creative process of finding things out or creating something new.

Drawing from this notion, the artistic process (creating and producing PRDPA videos) can be compared with the social constructivist learning theory in that it shares the same characteristics. The creative process of creating PRDPA videos can be an individual or collaborative process (Secore 2017) in the sense that it can be project-based, experience-based, problem-based, inquiry-based (see section 1.2.4) or play-based. In the same way, social constructivist learning theory can be a process that is individual or collaborative project-based learning, experience-based learning, problem-based learning, learning by doing, inquiry-based learning or play-based learning (Topolovčan 2016). Art studio processes, or rehearsals for a performance, actively engage learners in the

¹³¹ For example, a constructivist drama/theatre educator turns the task of *répétiteur* over to a learner, and in the process, the learner experiences real-world activities as the activities pertain to directing a production.

creative process of art-making or creative problem solving and has by nature a social constructivist foundation.

The conceptualisation and creation of PRDPA videos follow the same dynamic and process. In support of Topolovčan's notion, Wright (2015:142) states that drama and theatre in education have its roots in social constructivism and many basic tenets of drama and theatre share social constructivist tenets.¹³² However, Thompson (2015:121) suggests that social constructivism is not explicitly invoked as an approach to curriculum development or teaching and learning in the arts, but is commonly practised implicitly. This is also true in the case of the module in PRDPA. When videos are created, social constructivism and social learning are implicit in the process. Thompson (2015:121) additionally argues that references to social constructivism are rare in the literature of art education, while the implementations of the principles are common. Wright (2015:143) postulates that the social constructivist epistemology assists in the understanding that multiple realities and many ways of doing, being and understanding exist and reverberate with performance studies and performative inquiry.

Topolovčan (2016) explains a theory of learning through the creation of art based on the tenets of social constructivism, by emphasising the process and the result. For Topolovčan, the process of creating art in itself is learning and a way of acquiring knowledge and understanding. Terms and phrases used by Topolovčan, such as "active", "collaborative process", "individual who creates knowledge", "learning are independent" and "social surroundings" compares favourably to the characteristics of social constructivism and the process of and the environment in which PRDPA videos are created. Therefore, drawing a conclusion that the creation of art is a social constructivist activity rooted in

¹³² According to von Glasersfeld the tenets of constructivism includes the following: "Knowledge is not passively accumulated, but rather, is the result of active cognising by the individual; cognition is an adaptive process that functions to make an individual's behaviour more viable given a particular environment; cognition organises and makes sense of one's experience, and is not a process to render an accurate representation of reality; Knowing has roots both in biological/neurological construction, and in social, cultural, and language-based interactions" (Doolittle & Camp 1999:[sp]).

social constructivist learning theory is supported by scholars such as Topolovčan (2016), Wright (2015) and Thompson (2015) and is appropriate as a learning theory for the module in PRDPA.

Pontefract (2012:[sp]) define the act of social learning as “the exchange of ideas, knowledge or information through social media means.” However, it is essential to distinguish between social learning as the act and social networks and online learning as the modality, which will be discussed later in this chapter.

It is through social learning theory that a module in PRDPA is presented online as a workshop, consisting of several phases, over a short period. In the next section, the workshop method and how the workshop method relates to the module in PRDPA will be discussed.

4.2.2 The workshop method

According to the Oxford dictionary (2000:1377), a workshop is typically a “period of discussion and practical work on a particular subject, in which a group of people share their knowledge and experience.” The Community Toolbox (2018:[sp]) describes a workshop as a short educational programme that is designed to teach or familiarise participants with practical skills, techniques, or ideas that can be used by the participants as part of their daily lives, their work or as part of continuous development of talents and skills. Ørngreen and Levinsen (2017:71) frame workshop method as “an arrangement whereby a group of people learn, acquire new knowledge, perform creative problem-solving, or innovate in relation to a domain-specific issue.” Additionally, Ørngreen and Levinsen (2017:72) suggest that members in a workshop should actively participate and apply the relevant techniques, skills and knowledge presented in the workshop and should be directed towards an outcome. The process, practices and tools of the workshop in PRDPA will be discussed in this section. For the purpose of this study, workshop is defined as a relatively short training experience with a small group of people focusing on the practical skills development in the domain of PRDPA.

The module in PRDPA is presented as a workshop and aims to stimulate creativity and innovation through the creation of PRDPA videos. The process encourages “problem-solving and/or skill acquisition” (Steinert et al. 2008:328). Participants are practically engaged in the creation of videos and provide the opportunity to practice the skills required for the creation of PRDPA videos. The creation of the videos can be done by one person or can be co-created by two or more people. The workshop is learner-centred (see section 4.2.1), and the focus is on the practical skills of each participant and the creative and technical decisions they make during the process. Maheshwari (2012:[sp]) suggests workshops should be “hands-on, small-group and individual explorations.” The module in PRDPA requires a small number of participants who are hands-on with the creation of PRDPA videos. The hands-on creation requires individual exploration about what type of performing arts they want to present as a PRDPA video and the technical, creative and performance choices they have to make to create a PRDPA video (with the facilitator as a “guide on the side”¹³³ (see section 1.2.4).

Although each participant is required to create an original PRDPA video, it is not possible to do so entirely as a solo project. At least one other person is required to record the performance on a camera if the participant chooses to be the performer in the PRDPA video. The participant might decide to focus on choreography or directing and will then have to use performers. Although the conceptualisation of the PRDPA video is done by one person, the creation becomes group work or teamwork. Participants decide who, how many, and for what purpose the other individuals are involved with the project. This is dependent on the concept, and the module does not restrict the scale of the project. The co-participant(s) might be a more knowledgeable other and peer-

¹³³ According to Ültanir (2012:205), in a constructivist teaching and learning environment “the learner occupies the top position rather than the teacher. The learner gains by interaction with their own environment, and in doing so understands their own characteristics and perspectives. The learner constructs their own designs, finds their own solutions to problems and behaves autonomously and independently.”

to-peer learning might occur. This depends on the choices participants make regarding concept and content.

The dynamic of the *who*, *what* and *how* of the workshop is directly linked to the softs skills, hard skills and technical skills development (as mentioned in section 2.2.2). In addition to these skills, valuable digital media skills development is implicitly embedded in the workshop. Jenkins (2006a:56) lists digital media skills as play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgement, networking and negotiation.

The workshop aims to promote active learning and change, and to enhance “knowledge, attitudes and skills” (Steinert et al. 2008:328) regarding PRDPA video creation. The workshop consists of nine phases (which will be discussed in Chapter 5). During the nine phases, participants will be monitored by providing on-going feedback during the developmental, the pre-production, production and post-production phases. Participants will be assisted in identifying strengths, weaknesses, and target areas that need attention.

Feedback to participants is provided as follows:

- continuous assessment is provided for continuous feedback to hone skills before submission of the final project;
- monitoring of work and progress is assisted by consultations and online discussions;
- facilitator, and oral peer feedback, is given as formative assessment;
- discussions are held as an important means of feedback; and
- the final project feedback is given before publishing online.

This workshop is supported by practical studio space, digital editing suites, the university library, the virtual learning environments of Blackboard and Thinkific, a closed Facebook group and e-mail. The workshop method, as applied in this study, relates to social constructivism in the sense that the individual participant experience continuous communication and feedback from the facilitator who serves only as a guide. Interaction with a more knowledgeable other contributes

or is part of participants practical projects. Therefore, the more knowledgeable other contributes to the possible acquisition of new knowledge and skills.

The conceptualising, planning and creating of a PRDPA video occur within a social learning environment. The workshop is presented through a social network site, and informal communication through a Facebook closed group and e-mail. In the next section, social networks as modalities of teaching and learning about the module in PRDPA will be discussed.

4.2.3 Teaching and learning with social network sites (SNS)

According to Doolittle and Camp (1999) and Chan (2010), constructivism emerged again as a learning theory when the computer entered the academic consciousness (as mentioned in section 4.2). In the twenty-first century, learners interact and network with their world with the use of smartphones, tablets and computers, via social media platforms, online shopping applications and a wide variety of online services and resources. This interaction and networking are done with the supposition that the resources and information learners require are available whenever and wherever they need through the internet, whether the learners are interacting with friends or conducting more formal activities such as online banking, making purchases via Amazon or doing research for their studies.

According to Janicki and Schell (2012:34), learners learn more and are more engaged in their studies when modules, courses, course material and programmes are available to them in the same format as other online resources. Information technology and social networking environments enable the constructivist model of learning. Janicki and Schell (2012:26) present the argument that the constructivist learning model supports online teaching and learning practices. They point out that online teaching and learning is a pragmatic fit for twenty-first-century learners' technology use and their habits of interacting with others online in their daily life.

Therefore, online pedagogical practices emulate their online social practices and are a practical way for interaction between educators and learners, and between learners, to construct new knowledge and to formulate processes for learning new material and skills. Offering courses online in a hybrid/blended format is now common practice with most universities worldwide, and a wide variety of courses are available. Some of these courses are standalone courses, or they are part of a programme and are delivered asynchronously via information technology platforms and electronic devices with little (if any) face-to-face communication between educators and learners. Communication between educators and learners and between learners occurs in online learning communities.

An online learning community is a group of individuals who share a learning space where the acquisition of knowledge occurs partially or entirely over the internet in a social setting and is not as formal as traditional lectures. Online learning is defined by Bates (2016:[sp]) as any form of learning that is conducted partially or entirely over the internet. Bates (2016:[sp]) additionally explain that there is a continuum in online learning with face-to-face without any technology (traditional teaching) on the one hand, followed by the use of technology as teaching and learning aids (which may or may not occur online). The next level in the continuum (blended learning and the flipped classroom) is characterised by the use of an electronic device connected to the internet to assist the learner with the preparation before a lecture (watching an online video or reading material online). The next level in the continuum (hybrid learning) is where students spend 50% or more of their time learning online. The last level is online learning, where students do not visit campus for lectures, and this learning is a form of distance education.

Learning in an online community is a group activity where members of the community share ideas, encourage and inspire each other, and there is an exchange of knowledge between learners and the facilitator. An online learning community is made possible through technology and computer-mediated

communication on the internet. Computer-mediated communication occurs using text, audio clips, video clips, blogs, wikis, and sharing electronic files.

Online learning communities include e-learning,¹³⁴ blended learning¹³⁵ and hybrid learning¹³⁶ and can be knowledge-based, practice-based or task-based. Walden University (2018:[sp]) in Minneapolis, USA, identified ten advantages of online learning communities:

- it is easier for an individual to participate (i.e. through online discussions);
- learners are more relaxed;
- learners benefit from diverse geography (possibility of learners located across the globe);
- cultural diversity (community members come from various cultural backgrounds, ages and life experiences);
- a sense of connectedness (the development of fellowship among community members);
- sharing of ideas among community members (guided by expert faculty and influenced by the professional experiences of other community members);
- engagement with the latest technology (software and applications);
- the building of relationships with fellow community members and faculty (leading to professional connections);
- time to think (no need for immediate response to questions or discussions and a more thorough answer can be shared with the community); and
- a sense of balance (provides flexibility allowing for a balance between academic, work and living life).

¹³⁴ The *Economic Times* (2018:[sp]) describe e-learning as a learning classification grounded on formalised education but with the assistance of electronic resources. Teaching and learning can be located in or out of lecture rooms and computers, and the internet serves as an essential component of e-learning. It is also described as a network that enables transfer of skills and knowledge to a large number of learners (but not limited to) at the same time or at different times.

¹³⁵ Maxwell (2016:[sp]) defines blended learning as “any formal education programme in which a student learns at least in part through online learning, with some element of student control over time, place, path and/or space.”

¹³⁶ IGI Global ([sa]:[sp]) explain hybrid learning as a process that can occur in a classroom and online and overlaps with blended learning. However, the two types of learning are distinguishable in that blended learning is the (tactical) process or practice and hybrid learning is the (strategic) methodological approach that defines a series of process and practices.

The nature of online learning is that learners can access course material at any time and at any place, allowing the learner more control over the pace of learning, which fits in with the social constructivist learning theory (Janicki & Schell 2012:31). Gold (2001:36) argues that a constructivist approach is less content-orientated and more learner-centred, and the goal is to create a socially meaningful, information-object productive learning environment through communication and collaboration. Secore (2017:6) suggests that it is essential to consider the factors of constructivist teaching and learning to understand how a social constructivist approach to teaching and learning online may work. Doolittle and Camp (1999:[sp]) propose eight essential factors of constructivist teaching and learning in online environments:

- the learning environment and dynamic should include social negotiation and arbitration;
- the content of the module or programme and application of skills should be relevant to the learner;
- the educator serves as a guide and facilitator of learning and not an instructor;
- the learning should be in authentic and real-world environments;
- educators should provide for and encourage a variety of perspectives and representations of the content;
- the module or programme content should be interpreted within the context of the learner's prior knowledge;
- learner assessment should be done formatively and inform future learning experiences; and
- learners should be encouraged to become self-mediated and self-aware.

Secore (2017:6) expounds that online learning contains the essential factors of constructivist teaching and learning by nature and argues that the educator in a social constructivist online learning environment is a guide and mentor, a coach and consultant who serves an organisational (laying the groundwork), social (creating a conducive learning environment) and intellectual (facilitator of understanding) role.

Brown (2014:3-4) additionally suggests that strong, frequent and clear communication form part of the skillset in a productive social constructivist online learning environment and the communications contribute to the development of a robust online learning community. Brown (2014:4) recommends several components in this regard.

- The first component is an introduction that serves as a way for members in the online environment to feel welcome and experience a sense of humanity with those sharing the online learning environment.
- The second component is student ownership and student collaboration through the creation of wikis, blogs or other activities where students work together to create and share (this can be embedded in the learning management system (LMS) the educator uses or can be real-world practical executions).
- The third component is based on the idea of “servant leadership” (Greenleaf 2002, 2003). Brown (2014:4) explains that in a servant leadership model, the focus is on the welfare of those who are led, connecting learners and providing learners with tools to develop a self-efficacy¹³⁷ (personal judgement) attitude or an ability to independently complete an action or task.

Fordham and Goddard (2013:4) is of the opinion that education systems underwent a transformation globally in how teaching and learning are conducted. This transformation transpired with the arrival and development of new technology motivating new forms of interaction between learners, educators and the broader world, and powered by the web. Alvarez and Olivera-Smith define social networking environments¹³⁸ (SNEs) or social networking sites¹³⁹ (SNSs) as online environments or sites “sharing a variety of technical features that allow individuals to form associations, linked by

¹³⁷ Self-efficacy is a concept originally proposed by psychologist, Albert Bandura, as part of Social Learning Theory.

¹³⁸ Çubukçuoğlu and Elçi (2012:17) refer to SNEs in an educational paradigm as “virtual teaching and learning environments.”

¹³⁹ boyd and Ellison (2008:210) include MySpace, Facebook and other such sites as social networking sites. In general, SNSs in academic literature refer to these types of platforms (boyd & Ellison 2008; Brady et al 2010). SNEs refer to the embedded social activities and or spaces that mimic activities of SNSs in an LMS.

heterogeneous motives, and constitute a social structure ('social network') made up of nodes interlinked by more than one type of relationship" (Alvarez & Olivera-Smith 2013:315).

These online environments or sites syndicate a learners' personal profile with interactive and collaborative tools such as chats,¹⁴⁰ blogs and forums.¹⁴¹ These tools reinforce a sense of community and collaboration to those in that online environment and form part of learning platform software or learning management systems (LMS) such as Blackboard, Moodle, ATutor, DoceboLMS, Sakai, Litmos and a wide variety of others. Alvarez and Olivera-Smith (2013:315) explain that the SNE (an informal learning environment) is embedded in the LMS (a formal learning environment). The SNE supports a learning task, and the LMS assists instructors, coordinators and educational managers to monitor learner participation and enable online teaching and learning. Navarrete and Veletsianos (2012:145) state that scholars argued that LMSs have been used as static repositories of course content and do not provide the dynamic and robust social experiences found on SNSs such as Facebook and YouTube.

Mbati (2013:168) expounds that internet-based LMSs are commonly found in higher education and are used for course administration, and teaching and learning, and varies in terms of complexity and adaptation. Although LMSs allow for customisation, Mbati (2013:168) identified four features that define them as LMSs. The first feature provides the opportunity for communication to be synchronous and asynchronous, made possible with applications such as e-mail, discussion boards or forums and chat platforms. The second feature allows for both the development and delivery of learning resources (notes and course material) and links to resources available online (podcasts, video and audio clips, articles and a variety of online sources). The third feature allows for assessment activities such as submitting assignments, providing learner

¹⁴⁰ Chats are any type of internet communication in real time short enough to allow for quick responses.

¹⁴¹ Forums are online versions of message boards. It allows for online communication and discussion. It differs from chats in the sense that it is usually longer and temporarily archived.

feedback and multiple-choice testing. The fourth feature facilitates administrative functions such as registration information, individual timetables for learners, exam and assessment schedules and results processing. Brady et al. (2010:152) point out that communication between educator and learners that occur in the LMS tend to have a question and answer style that lacks a personal touch and broader discussion as found on SNSs. Brady et al. (2010:152) suggest that encouraging online culture in the SNE has the potential to increase learner engagement. Brady et al. (2010:152) further postulate that incorporating commercial SNSs such as Facebook improve communication among learners as part of the teaching and learning strategy, whether the course is offered as a distance-learning course or as part of an on-campus programme. Alvarez and Olivera-Smith (2013:322) conclude that SNSs on their own are not learning environments per se but provide opportunities to improve learning in a university environment and the scholarly evidence offers an indication of the direct use of SNSs to foster learning. The module in PRDPA makes use of the SNS as a communication platform, and the authentic learning occurs during the pre-production (phase three), production (phase five) and post-production (phase six) phases of the workshop.

Navarrete and Veletsianos (2012:146) postulate the view that SNSs as a tool enable participatory pedagogies that create a sense of presence, community building and learner participation in interactive discussions, while learners share ideas, collaborate and create products. Alvarez and Olivera-Smith (2013:318,319) refer to this dynamic as “learning communities” where learners take responsibility for their collaborative learning, and the educator, who is no longer in full control, serves as a guide (a constructivist approach). This notion enables educators to design a more learner-centred teaching and learning environment where learners are in control of the planning of their activities, and each member in the group adopts various roles. In the process, learners become more confident, and a level of autonomy is reached in managing their learning. Therefore, the focus is on the process and not only on the learning content. The learners are both learner and tutor, and the educator focuses on

communication in the group and provides feedback and guidance to the group and individual members.

Although online learning communities in SNSs are characterised by the social aspects of learning (see section 4.3.2), they also bear the characteristics of learning through enquiry. Alvarez and Olivera-Smith (2013:319) are of the opinion that the collaborative work within a learning community increases motivation, generates a higher level of academic performance, improves retention of the content or skills learned, fosters critical thinking and increases the diversity of the knowledge gained and the experiences acquired. Gold (2001:36) argues that a constructivist approach is less content-orientated and more learner-centred and the goal is to create, through communication and collaboration, a socially meaningful information-object-rich learning environment that is typical of online learning platforms. In relation to the module in PRDPA, the workshop provides the opportunity for a learning community as described by Alvarez and Olivera-Smith (2013) and Gold (2001). The content of the module and the management of the phases of the module in PRDPA make use of Blackboard and Thinkific as its online teaching and learning SNS. The workshop instructions, videos and feedback occur through communication in the electronic classroom and e-mails. The module is less content-orientated and focuses on skills development when creating PRDPA videos through communication and collaboration.

As an informal communication extension, the social media platform, Facebook, serves as a tool to share additional information with participants. The additional information ensures a rich and diverse body of information about PRDPA. Teaching and learning through social media diversify the experience and serve as an informal media-rich platform.

Any presentation of a module requires a pedagogical base and a teaching and learning strategy. I have chosen the workshop method (see section 4.2.1) to present the module and social learning (see section 4.2.2) as a learning theory. Teaching and learning through social network sites (SNSs) (see section 4.2.3) and teaching and learning with social media serve as a teaching tool for the

module in PRDPA. In the case of this study, the SNS is the LMSs, Blackboard and Thinkific, and the social media employed includes a closed Facebook group and YouTube. The teaching and learning environment aims to stimulate participants to be autonomous (see section 4.2.1), and independent, with the educator (in this case the facilitator of the module) as a “guide on the side.”

During the process, participants should construct their own knowledge and should autonomously and independently create and make short PRDPA videos. The module is presented as a practical online workshop and provides the opportunity to create knowledge regarding PRDPA by creating a PRDPA video.

Participants’ prior knowledge of digital performance, live performance, acting, performing, scriptwriting and video production serves as the basis and is put into practice to construct knowledge and develop skills appropriate during the creation of a PRDPA video. This will be achieved through:

- cooperative learning;
- personal discovery;
- problem-solving;
- hands-on activities; and
- critical thinking during the creation process.

Participants’ skills level might differ, and the module does not require participants to be at the same level. Participants’ departure point is from where they “are at”, tapping into knowledge, skills and experience they have gained to date. This implies that the videos produced by participants might not be at the same level. The learning experience and educational journey are different and unique for each participant, and the module in PRDPA accommodates these differences by allowing participants to develop and learn throughout the process in their own way.

The experience the practical workshop offers integration with participants existing knowledge and skills, and is influenced and enriched by the social interaction during the making and creating process (see Chapter 5). The

participants construct meaning from their experience in the process leading to the final PRDPA video. Knowledge and skills are jointly developed by individuals as a social activity influenced by those who take part in the creation of a PRDPA video. Therefore, embedded learning is social in nature. The main activity of the workshop occurs independently, is student-centred, and requires participants to engage in a mode of enquiry and practical exploration and creation. The workshop activities are further enhanced through directorial initiative and laboratory work, and evaluative feedback from the facilitator of the module (see Chapter 5 for phases and process).

4.3 Summary

Psychologists and philosophers such as Vico, Kant, Hegel, Dewey, Piaget, Vygotsky and von Glasersfeld contributed to the development of constructivism. Through the works of constructivist scholars, various types of constructivism emerged, such as social constructivism, radical constructivism, cognitive constructivism and critical constructivism. The main underpinning of all types of constructivism lies in the notion that learners construct their own knowledge and the emphasis is on knowing as a *process* and not as a *product*. The process is characterised by elements such as hands-on activities, technology, learner-centeredness, cooperative and collaborative learning, discovery learning and critical thinking.

The discussion on Vygotsky's social constructivist learning theory established that the construction of knowledge is influenced by the learners' social structures, society and culture. In a social constructivist learning environment, the educator elicits the learners' prior knowledge and uncover misconceptions in the process of cognitive dissonance. After that, new knowledge is applied or can be applied and is supported by the educator providing feedback through formative assessment. The process is concluded through metacognition, and the educator elicits how the new experiences create new knowledge for the learner.

The epistemological tenets of constructivism are emphasised by social constructivists in that they encourage active cognition by the individual learner in a social process, undertake an adaptive process in the learning environment, give logic to the learner's experience and foster an awareness of the biological and neurological roots of cognition. These tenets have been applied to pedagogy, andragogy and heutagogy, across a range of subjects and study disciplines, including arts education. Social constructivism in arts education is not explicitly applied as a learning theory of arts education but is commonly practised implicitly. According to Topolovčan (2016:1148), social constructivist arts activities such as creating a performance, drawing, dancing, painting, singing, playing a character, making a video and playing an instrument, are the result of constructivist learning and that learning is always a creative process of finding things out or creating something new.

The second half of the chapter discusses teaching and learning via social network sites. Although the formal social network sites are embedded in LMSs, social media serve the same purpose but less formally, and to some scholars, teaching and learning with social media might be more effective. However, there are limitations to consider, and there is a continued need to investigate the matter empirically. The use of SNSs as an educational resource should be encouraged, given its potential to stimulate active learning and the construction of knowledge in a social community that is open and international. Through such practices, social learning finds a place in online teaching practices. Although it has been proven that YouTube and Facebook can be a useful tool for teaching and learning, the use and function of how it fits into a module or programme should be clearly determined by the educator.

Drawing a conclusion from the scholarship of social constructivism in online learning, it is evident that the social constructivist learning theory supports the teaching and learning dynamic, and the practices of online learning communities. The creation and operation of online learning communities are made possible by social network sites as part of LMSs (formal platforms) and

social media applications (informal platforms) and informs the teaching and learning strategy of the module in PRDPA.

The next chapter discusses the module and the module content. The phases of the workshop divide the module into manageable activities. These activities are driven through a process of development, creation, production and feedback. Participants develop ideas and concepts where after they receive feedback on their work. They amend, adjust, and then continue with creation and production where after they receive feedback again.

CHAPTER 5: PRDPA SKILLS DEVELOPMENT MODULE

5.1 Introduction

In the previous chapter, I discussed the teaching and learning strategy that I employ for the skills development module in PRDPA. In this chapter, I build upon the discussion of the previous chapter to present the design of the module in PRDPA based on the theory (see Chapter 4). Additionally, I incorporate the discussions in Chapter 2 and Chapter 3 as part of the module content.

This chapter aims to present the design of the module in PRDPA and the content of the videos used as part of the module presentation. The videos serve as a pedagogical tool to provide information and direction, influencing the creative and technical development of a PRDPA video. The lessons are hosted on YouTube as unlisted videos. The chapter also answers research sub-question 4, which is “What should the content for a module in pre-recorded arts consist of?” Additionally, the chapter supports the main aim of the study, which is the assessment of the efficacy of a PRDPA skills development module.

This chapter is divided into two major sections. The first half emphasises the module level and learning achievements and the second half emphasise the module design. The chapter aims will be achieved through the discussion of the South African Qualification Authority’s (SAQA) requirements of a National Qualification Framework (NQF) level 8 modules (or course work set at level 8). The requirements of an NQF level 8 are aligned with Bloom’s taxonomy to speak to the cognitive demands of the module. I have chosen Bloom’s taxonomy as it describes the hierarchical models to classify educational learning objectives. In addition, the learning achievements of the module in PRDPA are aligned with the learning achievements required of an NQF level 8, leading to the prerequisite learning required for the module in PRDPA. The second half of the chapter presents the PRDPA module design and the series of video lessons.

By nature, the creation of PRDPA is interdisciplinary, which includes the combination of performance skills and technical efficacy of audio and video editing software, audio-visual recording and online distribution. Performing arts students should develop their digital media skills (see section 2.2.2), performance skills and develop their skills for using and implementing video production with associated equipment and technologies available. An effective PRDPA module should pull these interdisciplinary elements together in a coherent, methodical and practical manner. The emphasis of the module should be on the concepts and skills of performance and the creation of digital media that remains relevant in the creation of PRDPA beyond the change of software versions and tools. In other words, the module should establish a basis for the understanding of the skills required for the creation of PRDPA and the ability to adapt when technology and practices change. The attention should be on showcasing an original performance or performances, or an entertaining video to an online audience, whether it is through singing, dancing, choreography, a dramatic monologue, performance poetry or any other modes of performance (see section 2.5). Videos created by participants should be original. The originality of the work supports the individual voice and talents of the artists. The video is an attempt to present the artist and their work as innovative and with a recognisable personal signature. The skills development component of the PRDPA module is an attempt to achieve this.

The South African Qualifications Authority (SAQA) provides level descriptors for each level, stipulating progression from one level to the next. These levels form a framework for qualifications offered in South Africa and are known as the South African National Qualifications Framework (NQF). Therefore, the NQF descriptors are the departure point in designing a module in PRDPA. To design the module at NQF level 8, the descriptor informs the learning achievement for the module in PRDPA. In the next section, the level descriptors are contextualised, and NQF level 8 is discussed in relation to the module in PRDPA. The purpose of the next section is to understand and adhere to the requirements of SAQA as stipulated in the NQF to design the module according to the requirements.

5.2 South African Qualifications Authority (SAQA) level descriptors

This section is divided into two sub-sections. The first sub-section contextualises the level descriptors, and the second sub-section discusses the applicability of the applied competencies of an NQF level 8 module in PRDPA.

Education and training in South Africa, according to the Education White Paper 3 (1997:2-3), should:

- meet the learning needs and aspirations of individuals;
- prepare individuals to make the best use of their talents for self-fulfilment;
- provide the labour market with high-level competencies and expertise necessary for growth and prosperity;
- teach and train people to fulfil expert social functions, enter the learned professions, or pursue vocations in administration, trade, industry and the arts;
- contribute to the socialisation of enlightened, responsible and constructively critical citizens; and
- contribute to the creation, transmission and education of knowledge.

In addition to these purposes, the Education White Paper 3 (1997:5-6) requires of education systems and institutions to upsurge and extend participation, respond to societal interests and needs, and ensure cooperation and partnerships in governance. The purposes and requirements should be established within “an academic climate characterised by free and open debate, critical questioning of prevailing orthodoxies and experimentation with new ideas” (Education White Paper 3 1997:9).

In terms of the module in PRDPA, the purposes meet the learning needs and aspirations of individuals who are interested in developing skills regarding the creation of PRDPA videos. The module in PRDPA equips individuals to make the best use of their talents for self-fulfilment through publishing the videos they create online and provide them with high-level competencies and expertise necessary for growth and prosperity in their careers. These criteria, as

mentioned above, should be met in terms of research, teaching and learning. Learning programmes and curricula offered by institutions of higher education and training should be designed against this backdrop. Level descriptors provide a framework to assist with the designing of curricula with appropriate learning achievements required at each NQF level.

5.2.1 Level descriptors¹⁴²

According to SAQA (2012:2), the NQF Act, No 67 of 2008 makes provision for a ten-level qualification structure. The framework was developed by SAQA and agreed upon by three councils namely, the Council on Higher Education, General and Further Education and Training Quality Council (also known as Umalusi) and the Quality Council for Trades and Occupations. The ten-level framework is organised in an ascending direction from one to ten, and is a single, integrated national framework for learning achievement that assists with standardisation across qualifications at South African institutions of learning. These parameters assist qualification design, standards, levels of achievement required and cognitive demands for each qualification and or level.

Table 5.1 provides a summary of the ten-level qualification structure.

| NQF level | Band | Qualification type |
|-----------|---------------------------------|--|
| 10 | – Higher education and training | – Post-doctoral research degrees |
| 9 | | – Doctorates |
| 8 | | – Master's degrees |
| 7 | | – Professional four-year Bachelor's degrees |
| | | – Bachelor Honours degrees |
| | | – Post-graduate diplomas |
| | | – The fourth year at university or the fifth year and a university of technology |
| | | – Bachelor's degrees |
| | | – Advanced diplomas |
| | | – The third year at university or fourth year at a |

¹⁴² According to SAQA (2012:4) level descriptors are an instrument of execution or a scaffold “from which more specific descriptors can be developed by a variety of various sectors and practitioners, for example discipline-based or profession-based. It is also recognised that in the processes of curriculum design and development, the interpretation of these generic level descriptors will be influenced by, for example, field-specific, discipline-specific and context-specific nuances.”

| | | |
|-----|----------------------------------|--|
| | | university of technology |
| 6 | | <ul style="list-style-type: none"> – Diplomas – Advanced certificates – First and second-year level at university and higher education institutions |
| 5 | – Further education and training | <ul style="list-style-type: none"> – Higher certificates – Foundation modules – Last three years of high school |
| 1-4 | – General education and training | – National certificates |

Table 5.1: Ten-level qualification structure

The purpose of the NQF level descriptors is to provide a broad indication of learning achievements and to guarantee logic and consistency in the learning achievement for the allocation of qualifications and part qualifications (units or unit standards). In addition, the NQF levels provide markers to assist with formulating the exit-level outcomes¹⁴³ of qualifications. In other words, the NQF levels serve as a guide when writing outcomes or intended learning outcomes for qualifications or part qualifications that include units, modules, courses, workshops or projects embedded in the programme that constitutes the qualification (see section 5.3.2 for intended learning outcomes related to the module in PRDPA). Qualifications are positioned in the framework on a specific level and embrace learning in a variety of contexts, including vocational, occupational, academic and professional. The NQF levels also assist with benchmarking qualifications on national and international comparability and articulation between institutions of learning. The philosophical underpinning of the levels is applied competence¹⁴⁴ consisting of foundational competence, practical competence and reflexive competence (SAQA 2012:3).

The proposed module in PRDPA is embedded in a learning area in a qualifications on NQF level 8. The creation of a PRDPA video requires practical competencies and or operational activities, which are part of the applied

¹⁴³ Exit level outcomes, according the SAQA (2013b:4) “refer to the outcomes which define the level of performance according to which a candidate completing the qualification is assessed.”

¹⁴⁴ Applied competence includes foundational competence and embraces the intellectual and academic skills of knowledge construction and comprises of analysis, synthesis and evaluation. Practical competence includes operational activities and reflexive competence integrates learner autonomy (SAQA 2012:3).

competencies as the philosophical underpinning of foundational competency that embraces analysis, synthesis and evaluation. Setting the module against an NQF level 8 requires the incorporation of applied competencies to reach learning achievements appropriate to NQF level 8. The next section delineates the learning achievements of the module according to an NQF level 8.

5.2.2 NQF level 8

The level markers of an NQF level 8, four-year professional degree, Bachelor honours degrees or a post-graduate diploma is described by SAQA (2013a:30-31) as qualification types that demands a high level of theoretical commitment and intellectual independence, and include conducting and reporting on research under supervision. This qualification also demands theoretical commitment and academic independence and the ability to transmit knowledge to a range of settings to undertake professional or highly-skilled work.

Key ideas can be drawn from the NQF level 8 markers that could assist with designing the module in PRDPA at the appropriate level. These include intellectual independence, the strengthening of skills, relating knowledge to undertake professional and high-skilled work and conducting research. In relation to the module in PRDPA, *intellectual independence* is required for the conceptualising of ideas and content. *Skills are strengthened* through the creation of a PRDPA video. The application of technical and digital skills and creative and performance activities, such as scriptwriting, directing, choreography, acting, singing, dancing or any type of performing arts, requires the skill to *relate knowledge to undertake professional and high-skilled work*, when conceptualising, creating and producing a PRDPA video. The module is supported by theoretical engagement through published reading, which underpins all of the skills and activities mentioned and includes artistic research or practice-based research leading to creative output. Assisting with the understanding of NQF level 8, and more specifically the gauging of the module in PRDPA against the descriptor, I employ Bloom's taxonomy to assist with the cognitive level for which the module is designed.

Bloom's taxonomy consists of six major classes,¹⁴⁵ namely knowledge, comprehension, application, analysis, synthesis and evaluation. Knowledge¹⁴⁶ is positioned at the lowest level of thinking and evaluation¹⁴⁷ at the highest level of thinking (Bloom et al. 1956:18). Anderson et al. (2000) released a revision of the taxonomy, altering Bloom's nouns to verbs. Knowledge became remember, and synthesis¹⁴⁸ moved to the highest level and became create. The revised taxonomy is characterised by verbs and action words describing the cognitive processes of thinking levels. I am using Anderson et al.'s (2000) revision of Bloom's taxonomy to benchmark the NQF level 8 against, as their dynamic classification is more appropriate to the module in PRDPA. The activities associated with the PRDPA module is predominantly creating, although not diminishing or ignoring Bloom's "lower" levels of thinking. When creating a PRDPA video, the preceding thinking skills serve as a passage towards creating. Figure 5.1 represents Bloom's taxonomy next to the revised taxonomy, indicating the alterations and where "create" is positioned in the hierarchical classification.

¹⁴⁵ The classes in Bloom's taxonomy are a hierarchical ordering and classification of cognitive skills and thinking levels, ranging from lower levels of thinking to higher levels of thinking.

¹⁴⁶ "Knowledge, as defined here, involves the recall of specifics and universals, the recall of methods and processes, or the recall of a pattern, structure, or setting" (Bloom et al. 1956:201).

¹⁴⁷ "Judgments about the value of material and methods for given purposes. Quantitative and qualitative judgments about the extent to which material and methods satisfy criteria" (Bloom et al. 1956:207).

¹⁴⁸ "The putting together of elements and parts so as to form a whole. This involves the process of working with pieces, parts, elements, etc., and arranging and combining them in such a way as to constitute a pattern or structure not clearly there before" (Bloom et al. 1956:206).

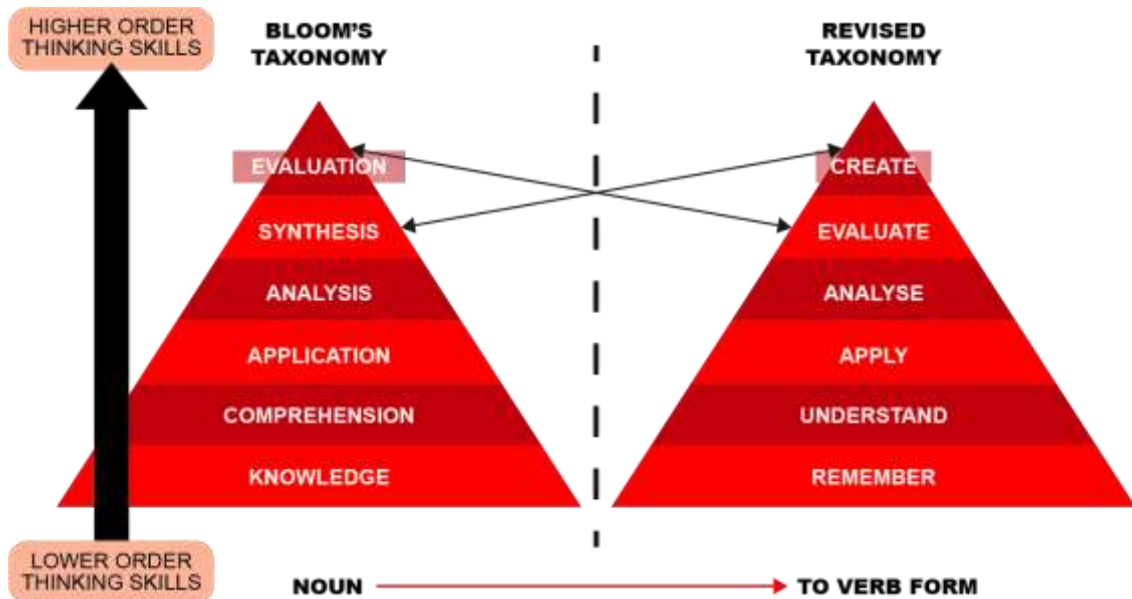


Figure 5.1: Bloom's taxonomy vs Anderson et al.'s revised taxonomy (Anderson et al 2000)

How does the revised taxonomy relate to the module in PRDPA? Answering this question necessitates identifying action words for each of the classifications and then positioning the action words within the process of conceptualising, creating and producing PRDPA videos.

Figure 5.2 provides the classifications with action words for each classification with a description for PRDPA on the right in the figure, linking the classifications and action words to PRDPA.

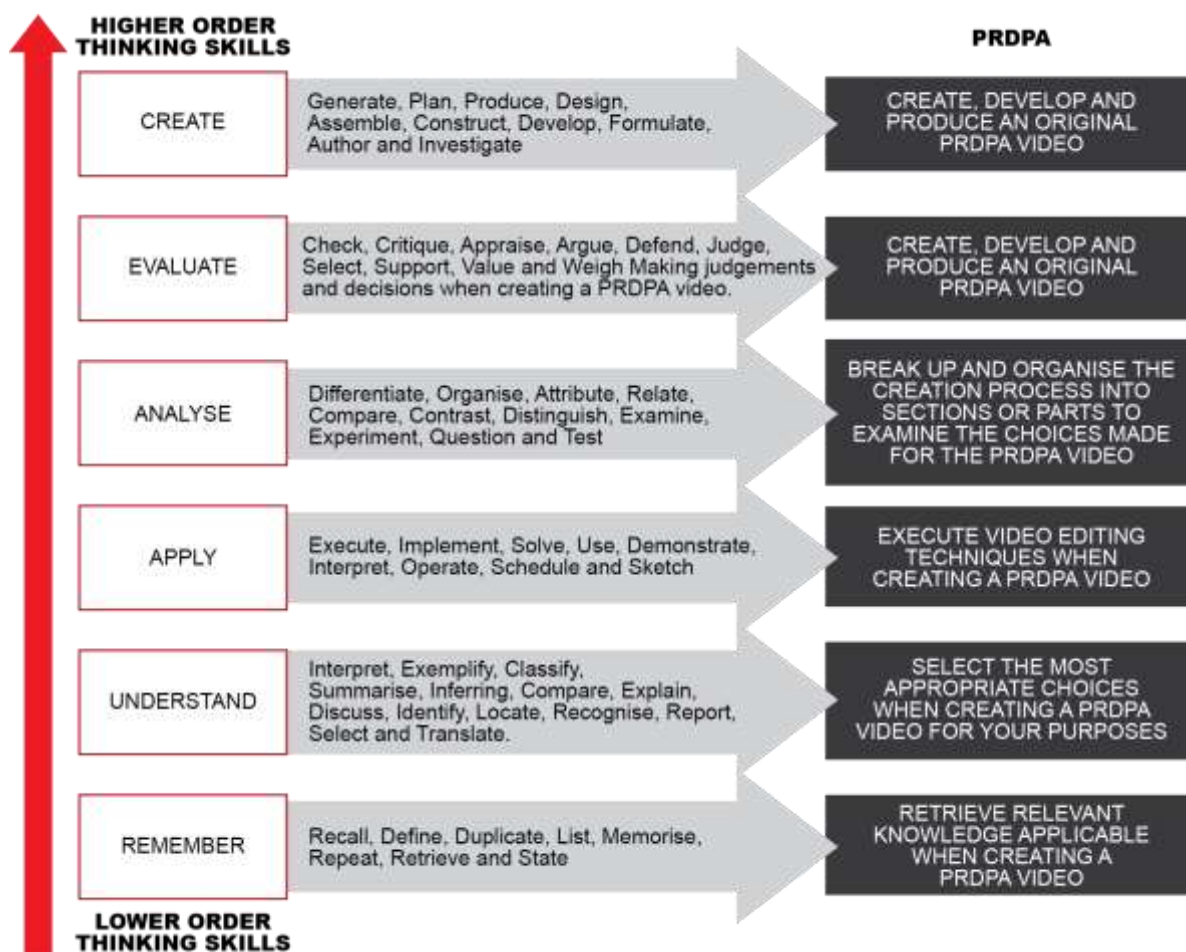


Figure 5.2: Alignment of the PRDPA module with the taxonomy classifications and action words

At NQF level 8, students are required to create, whether through research or a practical (or creative) project. Setting the module in PRDPA as a higher-order thinking activity according to Bloom's/Anderson et al.'s classification is, therefore, in line with SAQA's NQF framework and requirements. In addition, the categories of applied competencies of an NQF level 8 serve as a guide for the development of the module in PRDPA. The learning achievements of an NQF level 8 module are broadly divided by SAQA (2012:10–11) into ten categories.

Figure 5.3 is a depiction of the ten learning achievement categories.

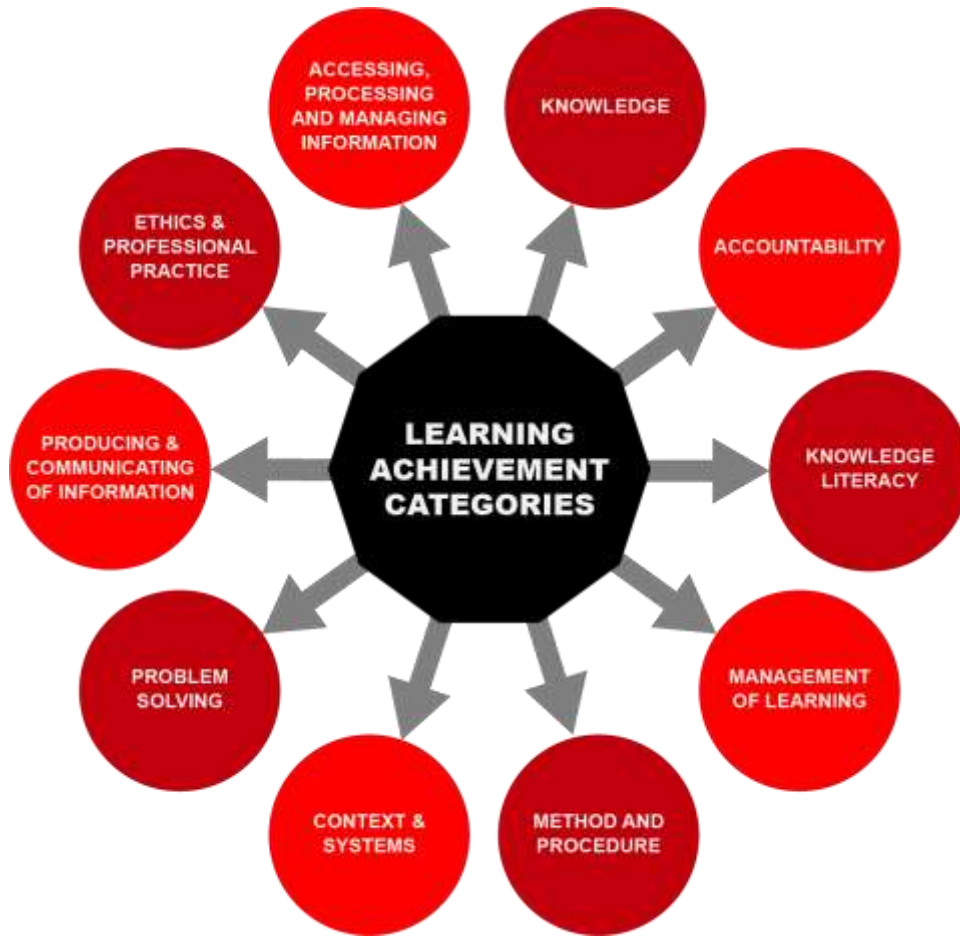


Figure 5.3: SAQA’s ten learning achievement categories

In terms of the module in PRDPA, the applicability of the learning achievements as stipulated in Figure 5.3 can be described as follows (see Table 5.2):

| SAQA learning achievements | Learning achievements related to PRDPA | Activities in PRDPA | Alignment with Bloom/Anderson et al.’s taxonomy |
|----------------------------|---|--|---|
| Knowledge | Awareness and understanding of what PRDPA are | – Reading of related/relevant academic material | Remember, understand, apply, analyse and evaluate |
| Knowledge literacy | To interrogate multiple sources of knowledge, including technology hardware and software, performance practices (live and digital) and online self-publishing | – Retrieve relevant knowledge applicable to the creation of PRDPA videos – Execute video editing techniques when creating a PRDPA video | Remember and apply |

| | | | |
|--|---|---|---------------------------|
| Methods and procedures | The methods and procedures involved in the creation of a PRDPA video | – Appropriateness of choices in a specific context | Understand |
| Problem-solving | Problem-solving as challenges arise during the pre-production, production and post-production phases when creating PRDPA videos | – Make judgements and decisions when creating PRDPA videos | Evaluate |
| Ethical and professional practices | Displaying an understanding of, and the application of ethical and professional practices in the entertainment industry and online | – Appropriateness of choices in a specific context – Execute video editing techniques when creating a PRDPA video | Understand and apply |
| Accessing, processing and managing information | Accessing, processing and managing information pertaining to the entertainment industry, video production, film, make, performance practices, online media and PRDPA, and be a performing artist in general | – Make judgements and decisions when creating PRDPA videos | Evaluate |
| Producing and communicate | Producing and communicate creative PRDPA concepts and products through concept treatments, scripts, storyboards and recordings | | Create |
| Contexts and systems | The context in which PRDPA videos are created and for what purpose; and the systems involved in the creation and distribution of such videos | – Appropriateness of choices in a specific context | Understand |
| Manage learning | The skill (of learners that are engaged with the module) to manage their learning and applicable activities | – Execute video editing techniques when creating a PRDPA video – Break up and organise the creation process into sections or parts to examine the choices made for the PRDPA video – Create, develop and produce PRDPA videos | Apply, analyse and create |
| Accountability | Being accountable for the self, others and the videos created | | NA |

Table 5.2: SAQA's ten learning achievement categories in relation to PRDPA

Drawing from SAQA's description of an NQF level 8 qualification, its associated learning achievements and Bloom's taxonomy (Anderson et al. 2000) of cognitive domains, a module in PRDPA is a specialisation module as a unit (module) of an NQF 8 qualification. The module demands critical thinking skills of students engaged with the module. Students develop the ability to relate knowledge and skills to a range of methods, practices and genres related to the creation of professional PRDPA videos. The module encourages active and applied-learning to develop skills that contribute to participants' understanding of and ability to create PRDPA videos practically. The module is offered as praxis and necessitates a high skills level in the execution and final presentation of a PRDPA video. Learning achievements required for the module are based on the categories of applied competencies as required for NQF level 8, as suggested by SAQA. Considering the discussion and figures provided, PRDPA is therefore positioned as a higher-order thinking activity that does not exclude descending thinking activities.

In addition to the applied competencies and learning achievements required at NQF level 8, prerequisite learning and skills play an important part when creating PRDPA videos at this level. In the next section, these prerequisites are discussed.

5.2.3 Prerequisite learning and skills

The formulation of the prerequisite learning and skills is underpinned by the philosophical and theoretical notion established by Vygotsky (1978), that learning is built upon previous experiences, and knowledge is constructed based on these experiences (see section 4.2.1). To be successfully engaged in an NQF level 8 module in PRDPA, prerequisite learning achievements are required. Digital media skills as set out by Jenkins et al. (2006:22-55) include play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgement, transmedia navigation, networking and negotiation (see section 2.2.2). Although performance-related undergraduate qualifications in South Africa do not all provide training in digital media skills,

performance practices do relate to digital media skills implicitly and explicitly. In addition to the digital media skills suggested by Jenkins et al. (2006), the following additional skills can be added as skills that are required to create PRDPA videos successfully, namely:

- creative thinking;
- understanding of social media;
- an awareness of how people consume digital content online;
- ability to connect in virtual communities online;
- awareness of digital trends;
- video editing;
- operating video camera equipment; and
- creating performances for online publication.

Some of these skills form part of the content of the workshop in PRDPA, and some are implicitly embedded in existing undergraduate training.

Prerequisite qualifications (performing arts-related undergraduate degrees and diploma programmes) should include training and skills development in the following broad areas (prior knowledge that should be in place) as stated in Figure 5.4.

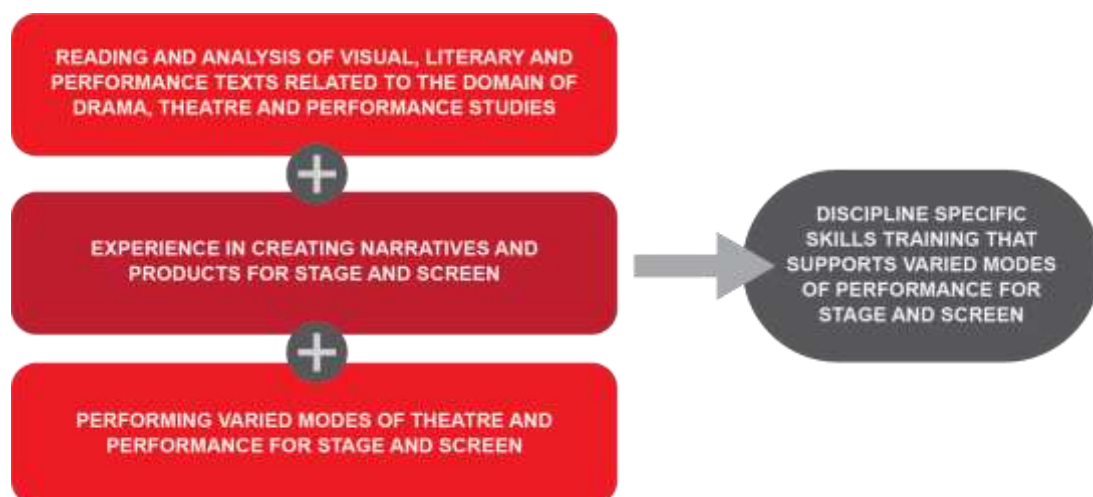


Figure 5.4: Prerequisite training and skills

These broad areas are not exhaustive and do not exclude any performing arts discipline or performing arts-related qualifications. Taking into account the level of the PRDPA module and the prerequisite learning required, developing an appropriate teaching and learning strategy (see Chapter 4) should contribute to the efficacy of the skills development module. The prerequisite learning and skills form the basis from where the intended learning outcomes arise, which will be discussed as part of the overview of the module.

5.3 An overview of the module in PRDPA

In this section, an overview of the module is presented through a discussion of the purpose of the module, the intended learning outcomes, the educational approach, the responsibilities of the participants, and the module structure through the application of the workshop method (see section 4.2.2). The purpose of the module should be contextualised in relation to the main aim of the study and the development of digital media skills (see section 2.2.2).

5.3.1 Purpose of the module

The purpose of the module is to expand participants' knowledge and skills as performing artists and create video content to promote themselves as performing artists, enhance their online presence and establish agency. The module requires participants to undertake a series of practical explorations and applications, leading to a final presentation of a PRDPA video. This approach is based on Vygotsky's development of practical intelligence (see section 4.2.1) and is positioned within the ZPD (Vygotsky 1978) of participants (see section 4.2.1). The module is praxis presented as an online workshop. The practical execution provides an understanding of how to explore a range of performance practices, concept and content development, shooting a video and video editing. The module supports the development of the contemporary, multidisciplinary media artist and performance practitioner through innovative approaches in the creation of PRDPA. Therefore, participants develop practical skills pertaining to methods and processes of production when creating PRDPA

videos. The process is underpinned and supported by a theoretical component in the form of related academic readings. Furthermore, participants learn how to identify and apply performance and cross-disciplinary practices that may inform their understanding of PRDPA.

Participants are required to apply the skills developed in previous years of study to create a PRDPA video. This implies the planning, constructing and executing an original digital performance through the development and application of a set of multidisciplinary and interdisciplinary technical and creative skills. The module additionally aims to support creative interaction between various performance disciplines. The participants' technical and performance skills are applied through the creation of a PRDPA video. Participants develop practical skills, and an awareness of methods and processes when creating PRDPA videos. Therefore, along with the prerequisite learning, the purpose of the PRDPA module informs the intended learning outcomes.

5.3.2 Intended learning outcomes of the module

On successful completion of the module, participants will be able to:

- demonstrate an understanding of concepts pertaining to PRDPA practice through the conceptualisation, planning and production of a PRDPA video;
- apply performance and cross-disciplinary practices that may inform understanding of PRDPA in a PRDPA video;
- through the practical creation of a PRDPA video, and awareness and the application of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) occur;
- demonstrate the application of technical skills required to engage with selected digital media through the editing of a PRDPA video;
- integrate performance knowledge and skill with digital video production in creating a PRDPA video;
- use narrative techniques and practices in the development of PRDPA concepts;
- create a PRDPA video.

These learning outcomes inform the content of the videos that are used as part of the nine workshop phases, which will be discussed later in this chapter.

5.3.3 Pedagogical approach of the module

The pedagogical approach is based on the theoretical discourse in Chapter 4. The module is presented as praxis and provides the opportunity to create knowledge and gain skills regarding PRDPA by experiencing the conceptualisation, planning and production of PRDPA videos. Therefore, the approach is experiential learning, that is learning through making and creating, mimicking real-world practices (Black 2014; Brown 2014; Doolittle & Camp 1999) (see section 4.2.1). The approach is supported by the social learning theory (see section 4.2.1), and authentic learning (see section 4.2.3) occurs through useful real-life tasks connecting participants directly with the real world which is cooperative or collaborative and sociocultural (Secore 2017:5) (see section 4.2.1). Participants are actively engaged in knowledge expansion and developing new skills, positioning information and experiences into evocative and useful components (Golding 2011:468) towards achieving self-efficacy (see section 4.2.3).

The educational approach aims to stimulate participants to be autonomous and independent, with the facilitator of the module as a guide (see section 1.2.4, section 4.2.1 and section 4.2.3). During the process, participants construct their own knowledge (see section 4.2.1), and they should autonomously and independently create and make short PRDPA videos. The new experiences (Bruner 1972 in Shield 2000:73) integrate with existing knowledge and skills, and the process is influenced and enriched by the social interaction (Vygotsky 1978:57) (see section 4.2.1) during the making and creating process. Knowledge and skills are jointly developed by individuals, as a social activity influenced by those who take part in the creation of a PRDPA video. Therefore, embedded learning is social in nature (see section 4.2.1). The main body of the work occurs independently, becomes student-centred (Richardson 2003:1626) (Black 2014), (see section 1.2.4, section 4.2.1 and section 4.2.4) requiring

participants to engage in a mode of enquiry and practical exploration (see section 4.2) and creation. It is further enhanced through directorial initiative, and evaluative feedback from the facilitator of the module.

The module consists of nine phases, and each phase takes participants through several steps and activities. Participants are required to watch a series of videos that provide information and instructions. Participants may watch the videos in their own time. However, there are specific timeframes and deadlines to complete the workshop successfully and on time. Each video explains specific details to either take note of or is a call to action with a set of instructions. Details and instructions are made clear in each video.

The teaching and learning occur online through social network sites, Blackboard and Thinkific (see section 1.4.2.4), YouTube and a closed Facebook group where participants share a learning space (see section 4.2.3). All communication and instructions, and the series of videos are posted in the electronic classrooms on Blackboard and Thinkific, and in the closed Facebook group. Therefore, the module is online and does not require the physical attendance of lectures. Participants access the module information and communication at a time suitable for them. However, there are time frames within which tasks had to be completed. The module is supported by a workshop study guide (see Appendix D) that provides participants with context, prescribed reading, deadline dates and explanation of the nine phases that guide the activities and responsibilities of the participants.

5.3.4 Responsibilities of participants

The responsibilities of participants consist of a variety of theoretical and practical activities that include the conceptualisation, planning and making of videos (for details relating to participant responsibilities see Appendix D: The study guide). The responsibilities and activities are managed by the structure of the workshop and are positioned within a larger community of peers,¹⁴⁹

¹⁴⁹ The community of peers include individuals the participants may decide to work with and

reinforcing the social constructivist approach (see section 4.2.1). Co-participants might serve as a more knowledgeable other with more knowledge and experience than the main participant.

5.3.5 Workshop structure

The workshop involves several activities and guides the participants through the process of creating a short PRDPA video, with an emphasis on creating original content, and taking ownership of the learning experience and the PRDPA videos created. The activities of the workshop expose participants to the pre-production, production and post-production phases, which are also the processes applicable to filmmaking (see section 5.4.1 and Appendix D: The study guide for a breakdown of each of the three production phases). It is important to note that filmmaking discussed here is not as detailed and comprehensive as when making a short film or feature film and simply mimics the activities most relevant to making a PRDPA video. The performing artists are creating videos and not individuals seeking to develop sophisticated and technical film production skills. It is not required of participants to produce highly technical planning and serve only as a guide to produce PRDPA videos.

The three film production phases are embedded in the nine phases of the workshop. Figure 5.5 is a visual depiction of the workshop phases and includes the three main film production phases.

include in their PRDPA videos and watch the completed videos of other participants.

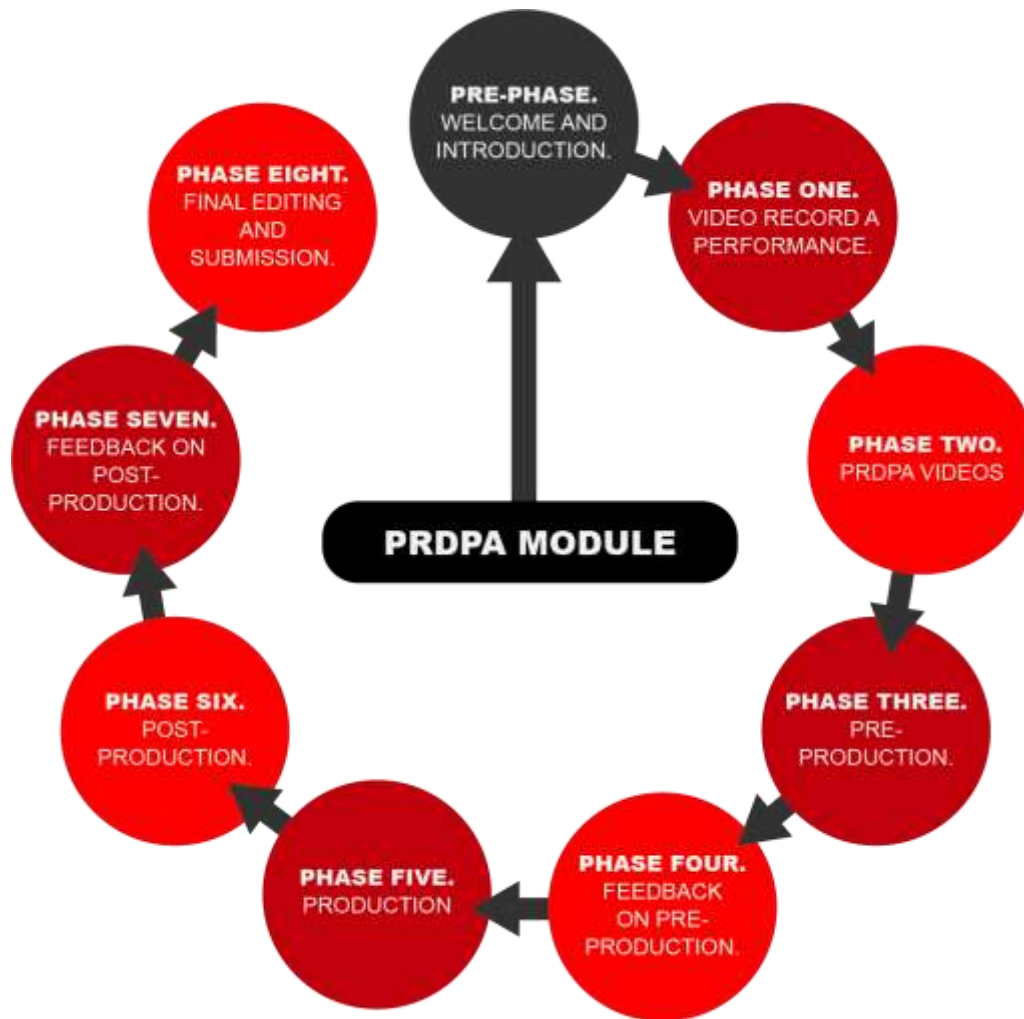


Figure 5.5: PRDPA module workshop phases

During the practical process, skills development occurs through:

- cooperative learning (see section 1.2.4) (working together when shooting a video – phase five);
- personal discovery (see section 4.2.1) (during the entire practical process – pre-production, production and post-production – phase one to phase eight);
- problem-solving (see section 4.2.1) (as and when they arise – phase three, phase four, phase five, phase six and phase eight);
- hands-on activities (writing, performing, shooting and editing – phase three, phase five, phase six and phase eight); and
- critical thinking (see section 1.2.4 and section 4.2.3) (during the planning and production process).

Therefore, each phase requires a different set of activities to contribute to the skills development and learning experience. The content of each phase is discussed in the next section.

5.4 Module content

In this section, the overview (see section 5.3) is presented in detail. In addition, each phase with activities in the phase is discussed (see Figure 5.5: Workshop phases). The module content was developed as student-centred and project-driven with a focus on the technical and artistic process, and driven by the participants in an environment where the facilitator serves as a guide. The module content fosters self-expression, artistic expression and collaboration (Black 2014) (see section 1.2.4, section 4.2.1 and section 5.2).

Activities are presented in line with the intended learning outcomes of the module (see section 5.3.2) and indicated as such in the discussion.

5.4.1 Workshop phases, activities and videos

The nine phases with a description of each activity and the videos that accompany the activities are presented. Some of the videos are based on delineations in Chapter 2 and Chapter 3. The discussion also includes a synopsis of each video, a link of the unlisted video on YouTube, assessment opportunities and assessment criteria where applicable, and the teaching and learning method for each phase. The videos are also on a CD at the back of the thesis, along with the videos created by the participants. The phases, activities and video lessons are positioned within a social constructivist (Vygotsky 1978) social learning approach as the module provides a matrix of resources and opportunities to participants to engage with to enable them to create and construct meaning and knowledge regarding PRDPA. The learning is scaffolded in the sense that it is facilitated, nurtured and supported (Stodd 2014:[sp]) (see section 4.2.1).

5.4.1.1 Pre-phase

The pre-phase is a short welcome and introduction. It welcomes participants to the workshop and provides a short explanation of the process. Additionally, it explains that PRDPA is contextualised within the domains of the digital revolution of the twenty-first century and online presence or digital presence. There is no intended learning outcome connected to the pre-phase. Participants learn that the process consists of nine phases and that there are a series of videos that inform and instruct.

Table 5.2 provides the details of the pre-phase.

| Workshop activity | Welcome and introduction |
|------------------------------|---|
| Video number | 1 |
| Intended learning outcome | Orientation and expectations |
| Video title | Welcome and orientation |
| Video synopsis | The video welcomes participants to the workshop and provides a short contextualisation that includes the following: <ul style="list-style-type: none"> – enhancing online presence; – expanding the reach of a performer; and – performing on YouTube, the digital stage of the world, referring to YouTubers such as SuzelleDIY, Miranda Sings, Lasizwe Dambuza and Mark Angel (see Chapter 3). |
| Video length | 4 minutes and 17 seconds |
| Video link | https://youtu.be/Gj7_i3DSFAA (Faber 2019a) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |

Table 5.2: Pre-phase – introduction

5.4.1.2 Phase one – video record a performance

Phase one is an open activity with no guidance from the facilitator. Participants autonomously create a short video making all decisions regarding concept, process and presentation without any assistance, guidance or influence from the facilitator as “guide on the side” (see section 1.2.4). Participants are given four days to complete the activity. This recording is used to compare against the

video produced in phase five of the workshop. A comparison between the pre-workshop video with the video produced in phase five assists with assessing the efficacy of the module in PRDPA. In addition to the open activity, participants are required to complete quiz 1 (see Appendix F). The quiz is based on two prescribed readings, namely Kattenbelt's (2008) *Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships*, and Smith's (2019) *Pervasive Theatre: Post-screen audiences and professional performance practice*. The prescribed reading facilitates participants' cognition of the theoretical framework of the workshop, adherence to the required theoretical engagement of a module at NQF level 8 (see section 5.2.1 and section 5.2.2).

Table 5.3 provides the details of phase 1.

| | |
|------------------------------|--|
| Workshop activity | Pre-workshop recording: Participants are required to make a video recording of an original performing arts piece. The recording is done without facilitator assistance, and participants have the freedom to produce according to their own understanding. |
| Video number | 2 |
| Intended learning outcome | <ul style="list-style-type: none"> – Integrate performance knowledge and skill with digital video production in creating a PRDPA video; – Use narrative techniques and practices in the development of PRDPA concepts; and – Create a PRDPA video. |
| Video title | Record performance on video (pre-workshop video instruction) |
| Video synopsis | In this video, participants are requested to make a video recording of a performing arts piece. Participants have the freedom to decide what they want to perform, whom they want to involve, and how they will be recording the performance. Participants receive the following instruction: Create a video that you can use on YouTube to promote yourself and expand your online presence as an artist. |
| Video length | 2 minutes and 45 seconds |
| Video link | https://youtu.be/PHt9aFTYabg (Faber 2019b) |
| Video script | See Appendix E |
| Assessment opportunities | Quiz 1 (see Appendix F) |
| Assessment criteria | According to quiz memorandum. Although marks are given, there is no formal workshop assessment per se. Understanding of the two readings for quiz 1 is tested informally. |
| Teaching and learning method | Online learning |

Table 5.3: Phase one – video record a performance

5.4.1.3 Phase two – series of videos pertaining to PRDPA

The series of videos in phase two aims to equip participants with the understanding of PRDPA, online presence, YouTube as digital stage and online self-publication for the sole purpose of producing and uploading PRDPA videos onto YouTube. The videos provide a brief clarification of what PRDPA are, making clear that PRDPA videos are specifically developed and produced as a unique type of performance framed within the notion of performing in the digital and online (see section 1.1). It should be noted that the available publications and scholarship on short-film and feature film production have been covered well for decades in film studies and film production courses. However, there is a video specifically devoted to the production process. I have selected only those areas that are of importance and usable by performing arts students not training to become filmmakers. The emphasis is on skills development and enhancing the existing skills-stack of performers. Therefore, the filmmaking production elements are elementary and condensed.

Table 5.4 provides the details of phase two.

| | |
|------------------------------|--|
| Workshop activity | Participants are required to watch videos 3 to 12. Phase two equips participants with information that will influence and support the conceptualisation, planning and creation of a PRDPA video. Participants decide when to watch the ten videos. However, the watching should be completed within a timeframe of three days. |
| Video number | 3 |
| Intended learning outcome | None. Providing workshop context. |
| Video title | Explaining the remaining phases |
| Video synopsis | The video explains the remaining phases and the process of the workshop. |
| Video length | 4 minutes and 15 seconds |
| Video link | https://youtu.be/qSwDKi-fWIU (Faber 2019c) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 4 |
| Intended learning outcome | <ul style="list-style-type: none"> – Identify performance and cross-disciplinary practices that may inform understanding of PRDPA and practically apply these practices in a PRDPA video; and – Develop an awareness of production skills, methods and processes |

| | |
|------------------------------|--|
| | (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video. |
| Video title | Why is the internet important? |
| Video synopsis | The video explains the importance of the internet to a performing artist. Video content draws from discussions in section 2.1 in Chapter 2. Additionally, the video content is supported by the recommended reading: Burgess (2014) "All Your Chocolate Rain are Belonging to us?: Viral video, YouTube and the dynamics of participatory culture." |
| Video length | 3 minutes and 26 seconds |
| Video link | https://youtu.be/-P58NV_GFFw (Faber 2019d) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 5 |
| Intended learning outcome | <ul style="list-style-type: none"> – Apply performance and cross-disciplinary practices that may inform understanding of PRDPA in a PRDPA video; – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; and – Integrate performance knowledge and skills with digital video production in creating a PRDPA video. |
| Video title | Online presence |
| Video synopsis | The video discusses online presence and the difference between a digital footprint and a digital shadow. Video content draws from discussions in section 2.2 in Chapter 2. Additionally, the video content is supported by the prescribed reading Kattenbelt (2008) "Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships" and Chen (2013) "Exploring Personal Branding on YouTube." The recommended reading includes "Find your niche" [online] https://www.youtube.com/watch?time_continue=13&v=ob-LwY5fF7A (YouTube Creators 2015a) which introduces participants to the value of finding their niche audience and "My social media philosophy: Some thoughts for fellow creators" [online] https://www.youtube.com/watch?v=uYIKP0B2mD4&t=28s (Tucker 2018). |
| Video length | 8 minutes and 18 seconds |
| Video link | https://youtu.be/FfqahRAinQo (Faber 2019e) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 6 |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practise through the creation of a PRDPA video; and – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video. |
| Video title | What is PRDPA? |

| | |
|------------------------------|---|
| Video synopsis | The video clarifies and describes the notion of PRDPA. The video also provides examples of types of performing arts that may be described as PRDPA. Video content draws from discussions in section 2.5 in Chapter 2. Additionally, the video content is supported by the prescribed reading Smith (2019) "Pervasive theatre: post-screen audiences and professional performance practice." |
| Video length | 5 minutes and 43 seconds |
| Video link | https://youtu.be/0XulutuQv9Q (Faber 2019f) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 7 |
| Intended learning outcome | Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video. |
| Video title | YouTube as a digital stage |
| Video synopsis | The video explains why and in what way YouTube can be seen as a "digital stage." Video content draws from discussions in sections 3.1 and 3.2 in Chapter 3. Additionally, the video content is supported by the prescribed reading Miles (2018) "Do We Have a LIFT-Off?" Social media marketing and digital performance at a British arts festival" and Kattenbelt (2008) "Intermediality in theatre and performance: definitions, perceptions and medial relationships." The recommended watching include "10 YouTube Fundamentals" [online] https://www.youtube.com/watch?time_continue=32&v=6R6UO_a34FM (YouTube Creators 2015b). The recommended watching discusses the process of targeting, the discoverability of videos, the accessibility of videos, collaboration with other artists, the shareability of videos, online conversations, interactivity with the online community, consistency, inspiration and sustainability in relation to creating videos for YouTube. |
| Video length | 26 minutes and 57 seconds |
| Video link | https://youtu.be/bCQQmv5pbpQ (Faber 2019g) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 8 |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video; – Apply performance and cross-disciplinary practices that may inform understanding of PRDPA in a PRDPA video; – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; – Demonstrate the technical skills required to engage with selected digital media through the editing of a PRDPA video; – Integrate performance knowledge and skill with digital video production in creating a PRDPA video; and – Use narrative techniques and practices in the development of |

| | |
|------------------------------|--|
| | PRDPA concepts. |
| Video title | YouTubers and the PRDPA they create |
| Video synopsis | <p>The video presents several artists and their work. The artists creating PRDPA include Colleen Ballinger (Miranda Sings) from the United States of America, Troy Kinne from Australia, Mark Angel from Nigeria, and Rhett and Link (Rhett & Link) from the United States of America, Prince Ea from the United States of America, Todrick Hall from the United States of America. The South African artists are Lasizwe Dambuza and Julia Anastasopoulos (SuzelleDIY). Video content draws from discussions in section 3.5 in Chapter 3.</p> <p>Additionally, the video is supported by a discussion relating to the following ideas, thoughts and concepts:</p> <ul style="list-style-type: none"> – What do you want to say or do? – What are your mission, vision and values? – What do you want people to experience or feel? – What is the personality of what you want to do? – Development your unique identity as a performer who creates PRDPA videos – Develop a strategy (production and online publication) – Develop a clear purpose and position yourself online – Who is your audience, or are you creating a niche that does not exist yet? – What else is available, and what are you doing differently? What makes you unique? – Build your identity and change what does not work |
| Video length | 56 minutes and 12 seconds |
| Video link | https://youtu.be/BOQKzqbWvrU (Faber 2019h) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 9 |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video; – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; and – Integrate performance knowledge and skill with digital video production in creating a PRDPA video. |
| Video title | Overview of the production process |
| Video synopsis | <p>In this video an overview of the production process is given. Professors and students from Santa Fe University of Art and Design explain what it takes to make a short film.</p> <p>The discussion includes:</p> <ul style="list-style-type: none"> – the idea; – the treatment; – screenplay or script; – storyboards; – pre-production; – production; |

| | |
|------------------------------|---|
| | <ul style="list-style-type: none"> – post-production; and – exhibition or distribution. <p>Additionally, the video is supported by a discussion relating to the following ideas, thoughts and concepts:</p> <p>Storyboards</p> <ul style="list-style-type: none"> – What type of shots or angles are you going to use? Is it relevant to the mood of the scene, and does it fit into the context of the scene? Is it motivated by the story? – If the shot is a close-up, is it important enough to be a close-up? – Is the camera going to move? Which type of move? Why is the camera moving? To achieve what (meaning)? – Is the staging clear? Will the audience understand what is going on? – How many characters in the scene? What is the relationship? Do they have the same status? Use hierarchy or triangular composition to illustrate power dynamics. – Convey emotion and meaning in shots or angles or movement; – Framing – rule of thirds and golden ratio; – Use elements in the scene to create context; – Focus on visual cues, body language, etc.; – Depth – foreground, middleground or background; – Contrast – details, shape, size, texture; and – Visual balance – faces, figures, shape, etc. |
| Video length | 20 minutes and 19 seconds |
| Video link | https://youtu.be/1hRjiZFvh9Y (Faber 2019i) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 10 |
| Intended learning outcome | <ul style="list-style-type: none"> – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; – Integrate performance knowledge and skill with digital video production in creating a PRDPA video; and – Use narrative techniques and practices in the development of PRDPA concepts. |
| Video title | Overview of camera techniques and lighting: Fundamentals of visual techniques |
| Video synopsis | <p>This video provides explanations about information on camera shot types, camera angles, camera movement and lighting for camera. Additionally, the video is supported by a discussion related to the following ideas, thoughts and concepts:</p> <ul style="list-style-type: none"> – perspective (depth and point of view); – framing; – balance and alignment; – movement; – emphasis; – space; – proportion; |

| | |
|------------------------------|--|
| | <ul style="list-style-type: none"> – pattern; and – contrast. |
| Video length | 26 minutes |
| Video link | https://youtu.be/mguKbCh2LKA (Faber 2019j) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 11 |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video; and – Demonstrate the technical skills required to engage with selected digital media through the editing of a PRDPA video. |
| Video title | Free video editing software. |
| Video synopsis | <p>In this video, Justin Brown discusses various video editing software packages that are available without costs involved. Editing software discussed includes:</p> <ul style="list-style-type: none"> – AVS video editor; – VSDC free video editor; – WeVideo; – Hitfilm Express; – Lightworks; – Avid Media Composer First; – Shotcut; and – DaVinci Resolve. |
| Video length | 5 minutes |
| Video link | https://youtu.be/flr9CVGiQoo (Faber 2019k) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |
| Video number | 12 |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate the technical skills required to engage with selected digital media through the editing of a PRDPA video. |
| Video title | Video editing for beginners |
| Video synopsis | <p>This video is a tutorial explaining the principles of video editing. The video includes a discussion of software functions such as:</p> <ul style="list-style-type: none"> – the importing of import assets; – software interface; – preview screen; – playlist; – filters; – timeline; – shortcuts; – titles and effects; and – exporting. |
| Video length | 20 minutes and 43 seconds |

| | |
|------------------------------|---|
| Video link | https://youtu.be/aeSH8QLSx70 (Faber 2019I) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |

Table 5.4: Phase two – series of videos pertaining to PRDPA

5.4.1.4 Phase three – pre-production

Phase three requires participants to independently develop a concept and do the necessary research and pre-production planning. Participants have to engage in research relevant to the idea and prepare and submit development planning. As part of the planning, participants are required to submit a treatment, a storyboard and a script, electronically via e-mail. After submission, the facilitator of the module provides relevant feedback. Participants are given four days to complete the activity.

Table 5.5 provides the details of phase three.

| | |
|----------------------------|--|
| Workshop activity: | During this phase, participants are required to develop an idea for a PRDPA video. As part of phase three, the development includes the idea, the treatment, the screenplay or script, a storyboard, lists for locations, costumes, props and equipment required for the shooting of a PRDPA video. Participants engage with all required pre-production activities and preparations. |
| Video number: | 13 |
| Intended learning outcome: | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video; – Apply performance and cross-disciplinary practices that may inform understanding of PRDPA in a PRDPA video; – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; – Integrate performance knowledge and skill with digital video production in creating a PRDPA video; and – Use narrative techniques and practices the development of PRDPA concepts. |
| Video title: | Instructions for the creation of a PRDPA video |
| Video synopsis: | <p>In this video, participants are given instructions to create a PRDPA video. All requirements and workshop instructions are given in this video. Participants receive the following instruction: Create a video that you can use on YouTube to promote yourself and expand your online presence as an artist.</p> <p>As part of the planning, participants are required to submit the following:</p> <ul style="list-style-type: none"> – an idea; – treatment; |

| | |
|-------------------------------|--|
| | <ul style="list-style-type: none"> – script; – storyboard; – production designs; – costume designs; – props list; – locations; and – equipment for use. |
| Video length: | 5 minutes and 22 seconds |
| Video link: | https://youtu.be/ZVLJEsvfiDM (Faber 2019m) |
| Video script: | See Appendix E |
| Assessment opportunities: | The facilitator of the workshop will provide feedback on the work submitted. Additionally, participants are required to complete quiz 2 (see Appendix F) based on Chen (2013) “Exploring personal branding on YouTube” and Miles (2018) “Do We Have a LIFT-Off?” social media marketing and digital performance at a British arts festival.” |
| Assessment criteria: | Quiz 2 is assessed according to the quiz memorandum. Although marks are given, there is no formal workshop assessment per se. Understanding of the two readings for quiz 1 is tested informally. |
| Teaching and learning method: | Online learning and experiential learning |

Table 5.5: Phase three – pre-production

5.4.1.5 Phase four – feedback on pre-production planning

Phase four is a feedback phase, and the feedback is based on the assessment criteria (see Table 5.7). The assessment criteria include concept, content, audience, camera shots, and shot composition, and align with Bloom's taxonomy (see Figure 5.2 and section 5.2.2).

Table 5.6 presents the alignment.

| Criteria | Bloom's taxonomy | Action words | PRDPA activity |
|----------|------------------|---|---|
| Concept | Create | Generate, plan, produce, design assemble, construct develop, formulate, author, investigate | <ul style="list-style-type: none"> – Create, develop and produce an original PRDPA video – Generate an idea suitable as a concept for a PRDPA video. The suitability is |

| | | | |
|---|------------|---|--|
| | Evaluate | Check, critique, appraise, argue, defend, judge, select, support, value, weigh, make judgments, make decisions | determined by the participants' own understanding and interpretation of what a PRDPA video is, as guided by the video lessons. |
| Content | Understand | Interpret, exemplify, classify, summarise, inferring, compare, explain, discuss, identify, locate, recognise, report, select, translate | <ul style="list-style-type: none"> – Select the most appropriate choices when creating a PRDPA video – Identify and interpret original material developed by the participant according to personal understanding and personal choices, as influenced and guided by the video lessons |
| Audience (niche) | Understand | Interpret, exemplify, classify, summarise, inferring, compare, explain, discuss, identify, locate, recognise, report, select, translate | <ul style="list-style-type: none"> – Select the most appropriate choices when creating a PRDPA video – Identify an audience to which to present a PRDPA video – Select material appropriate for the identified audience based on the participants' interpretation of what the identified audience might appreciate – Make judgements and decisions about what the identified audience might appreciate in a PRDPA video |
| | Evaluate | Check, critique, appraise, argue, defend, judge, select, support, value, weigh, make judgments, make decisions | |
| Video/camera framing (shot composition) | Analyse | Differentiate, organise, attribute, relate, compare, contrast, distinguish, examine, experiment, question, test | <ul style="list-style-type: none"> – Break up and organise the creation process into sections or parts to examine the choices made for the PRDPA video – Experiment with various types of camera shots, angles and camera movement through planning and developing a storyboard for the PRDPA concept. Test choices made for chosen video/camera framing through the storyboard. Choices are based on the participants' personal understanding as influenced and guided through the video lessons. |

Table 5.6: Phase four is aligned to Bloom's taxonomy

Participants receive feedback on the pre-production planning of their PRDPA video. The feedback is e-mailed to the participants, and they decide which feedback to incorporate or discard. This promotes independent thinking towards achieving self-efficacy (see Chapter 4). This phase is completed within two days after receiving the pre-production planning from the participants.

Table 5.7 provides the details of phase four.

| | |
|------------------------------|---|
| Workshop activity | Participants e-mail the pre-production planning to the facilitator for feedback, advice and critique |
| Video number | Not applicable |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video; – Apply performance and cross-disciplinary practices that may inform understanding of PRDPA in a PRDPA video; – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; – Integrate performance knowledge and skill with digital video production in creating a PRDPA video; and – Use narrative techniques and practices in the development of PRDPA concepts. |
| Video title | Not applicable |
| Video synopsis | Not applicable |
| Video length | Not applicable |
| Video link | Not applicable |
| Video script | Not applicable |
| Assessment opportunities | The facilitator of the workshop will provide feedback on the work submitted. |
| Assessment criteria | Feedback is given against the following criteria: <ul style="list-style-type: none"> – concept; – content; – audience (niche); – video/camera framing (shot composition); and – appropriateness and originality. |
| Teaching and learning method | Experiential learning |

Table 5.7: Phase four – feedback on pre-production planning

After the participants process and incorporate the feedback, they continue with the production and post-production phases.

5.4.1.6 Phase five – production

Phase five allows for the production phase to occur. Participants have the opportunity to shoot their PRDPA video, including audio recordings if applicable

and creating animation and motion graphics as needed. Phase five and phase six run continuously, and participants have ten days for both phases.

Table 5.8 provides the details of phase five.

| | |
|------------------------------|--|
| Workshop activity | During this phase, participants shoot the video according to their pre-production planning. This phase continues without interruption to phase six. |
| Video number | 14 |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video; – Apply performance and cross-disciplinary practices that may inform understanding of PRDPA in a PRDPA video; – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; – Integrate performance knowledge and skill with digital video production in creating a PRDPA video; – Use narrative techniques and practices in the development of PRDPA concepts; and – Create a PRDPA video. |
| Video title | Production |
| Video synopsis | <p>The video introduces participants to phase five and explain that it continues uninterrupted, without feedback, to phase six. Participants are instructed to engage with the production phase and the post-production phase. Additionally, the video is supported by a discussion that includes the following:</p> <p>Production</p> <ul style="list-style-type: none"> – shooting on location; – directing; – principal photography (videography); – audio recording (if needed); and – creating animation and motion graphics (if needed). <p>Post-production</p> <ul style="list-style-type: none"> – editing of footage; – visual effects (if needed); – music and sound effects; and – distribution (in the case of this workshop it implies submission of the final video). |
| Video length | 2 minutes |
| Video link | https://youtu.be/QXwwJhJQRNg (Faber 2019n) |
| Video script | See Appendix E |
| Teaching and learning method | Experiential learning |

Table 5.8: Phase five – production

Upon completion of this activity, participants submit a preliminary edited video to the facilitator for feedback, guidance and comments. Phase five continues uninterrupted into phase six, which is the post-production phase.

5.4.1.7 Phase six – post-production

During this phase, participants create a preliminary edited version with the footage they produce during the production phase. The relevant information and instructions for phase six are given in video fifteen.

Table 5.9 provides the details of phase six.

| | |
|------------------------------|--|
| Workshop activity | Phase six is a continuation of work done in phase five. Participants are required to edit a preliminary version of their PRDPA video. Participants may use the editing software of their choice. |
| Video number | Not applicable |
| Intended learning outcome | <ul style="list-style-type: none"> – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; – Demonstrate the technical skills required to engage with selected digital media through the editing of a PRDPA video; – Use narrative techniques and practices in the development of PRDPA concepts; and – Create a PRDPA video. |
| Video title | Not applicable |
| Video synopsis | Not applicable |
| Video length | Not applicable |
| Video link | Not applicable |
| Video script | Not applicable |
| Teaching and learning method | Experiential learning |

Table 5.9: Phase six – post-production

After the completion of phase six, participants e-mail the preliminary edited version to the facilitator for feedback.

5.4.1.8 Phase seven – feedback on preliminary editing

Phase seven is a feedback phase, and participants have the opportunity to edit and change their work according to the feedback. The feedback in phase seven is based on the assessment criteria, which includes video clarity and lighting, editing, transitions, audio (music and sound effects), aesthetic quality, and appropriateness and originality. As with phase four, the assessment criteria in phase seven are aligned to Bloom's taxonomy (see Figure 5.2 and section 5.2.2).

Table 5.10 indicates phase seven's alignment with Bloom's taxonomy.

| Criteria | Bloom's taxonomy | Action words | PRDPA activity |
|----------------------------|------------------|--|---|
| Video clarity and lighting | Create | Generate, plan, produce, design assemble, construct develop, formulate, author, investigate | – Plan a lighting set-up supportive of visual clarity for a PRDPA video |
| | Evaluate | Check, critique, appraise, argue, defend, judge, select, support, value, weigh, make judgments, make decisions | – Select the most appropriate options in lighting to achieve video clarity |
| Editing | Apply | Execute, implement, solve, use, demonstrate, interpret, operate, schedule, sketch | <ul style="list-style-type: none"> – Operate video editing software and applications – Execute video editing techniques when creating a PRDPA video – Solve editing problems as and when they arise |
| Transitions | Apply | Execute, implement, solve, use, demonstrate, interpret, operate, schedule, sketch | <ul style="list-style-type: none"> – Execute video editing techniques when creating a PRDPA video – Apply editing transitions based on personal choices and preferences suitable to the PRDPA video concept and content as guided and influenced by the video lessons |

| | | | |
|---------------------------------|------------|---|---|
| Audio (music and sound effects) | Analyse | Differentiate, organise, attribute, relate, compare, contrast, distinguish, examine, experiment, question, test | <ul style="list-style-type: none"> – Execute video editing techniques when creating a PRDPA video – Experiment with music and sound to assist with making a decision on the most appropriate music and sound to use for the PRDPA video – Implement the decisions made |
| | Apply | Execute, implement, solve, use, demonstrate, interpret, operate, schedule, sketch | |
| Aesthetic quality | Evaluate | Check, critique, appraise, argue, defend, judge, select, support, value, weigh, make judgments, make decisions | <ul style="list-style-type: none"> – Select the most appropriate choices when creating a PRDPA video – Check and evaluate the choices made regarding the visual and technical qualities of the PRDPA. The evaluation is based on personal preferences influenced by the concept and content of the PRDPA video. The evaluation is guided by information and examples as given in the video lessons. |
| Appropriateness and originality | Understand | Interpret, exemplify, classify, summarise, inferring, compare, explain, discuss, identify, locate, recognise, report, select, translate | <ul style="list-style-type: none"> – Select the most appropriate choices when creating a PRDPA video – Recognise if the creative and technical choices made contribute to the appropriateness and originality of the PRDPA video, as guided and influenced by the video lessons – Evaluate if the PRDPA video is appropriate and original based on information and guidance in the video lessons |
| | Evaluate | Check, critique, appraise, argue, defend, judge, select, support, value, weigh, make judgments, make decisions | |

Table 5.10: Phase seven alignment to Bloom's taxonomy.

Participants decide which feedback to use as part of their final version and which to discard. As in phase four, this phase is also completed within two days.

Table 5.11 provides the details of phase seven.

| | |
|------------------------------|--|
| Workshop activity | During this phase, participants will get feedback on the preliminary editing they have done for their PRDPA video. After receiving feedback, participants are required to do the final editing. |
| Video number | Not applicable |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video; – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; – Demonstrate the technical skills required to engage with selected digital media through the editing of a PRDPA video; – Use narrative techniques and practices in the development of PRDPA concepts; and – Create a PRDPA video. |
| Video title | Not applicable |
| Video synopsis | Not applicable |
| Video length | Not applicable |
| Video link | Not applicable |
| Video script | Not applicable |
| Assessment opportunities | Feedback on editing given to participants, |
| Assessment criteria | <p>Feedback will be given against the following criteria:</p> <ul style="list-style-type: none"> – video clarity and lighting; – editing; – transitions; – audio (music and sound effects); – aesthetic quality; and – appropriateness and originality. |
| Teaching and learning method | Experiential learning |

Table 5.11: Phase seven – feedback on preliminary editing

Phase 8 provides participants with the opportunity to edit the final version of their PRDPA videos.

5.4.1.9 Phase eight – final editing and submission

Phase 8 is the last practical phase and participants edit the final version of their PRDPA video. This phase includes inserting the opening titles and credits at the end of the video. After completing the final editing, participants submit the PRDPA video. Participants have three days to complete phase 8.

Table 5.12 provides the details of phase 8.

| | |
|------------------------------|---|
| Workshop activity | Phase 8 requires participants to consider the feedback they received during phase seven. The participant decides which parts of the feedback they will incorporate in the final version. After completing the editing, participants are required to submit the final version of their PRDPA video. |
| Video number | 15 |
| Intended learning outcome | <ul style="list-style-type: none"> – Demonstrate an understanding of concepts pertaining to PRDPA practice through the creation of a PRDPA video; – Apply performance and cross-disciplinary practices that may inform understanding of PRDPA in a PRDPA video; – Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a PRDPA video; – Demonstrate the technical skills required to engage with selected digital media through the editing of a PRDPA video; – Integrate performance knowledge and skill with digital video production in creating a PRDPA video; – Use narrative techniques and practices in the development of PRDPA concepts; and – Create a PRDPA video. |
| Video title | Final editing and submission |
| Video synopsis | Participants are instructed to incorporate the feedback into the final version of their PRDPA video. The final version should include the opening titles and the credits at the end of the video. Participants are reminded that their video will be uploaded to YouTube and will remain on the platform for sixty days, after which it will be taken down. |
| Video length | 1 minute and 50 seconds |
| Video link | https://youtu.be/hT6sVRe0fws (Faber 2019o) |
| Video script | See Appendix E |
| Assessment opportunities | The feedback given in phase seven is executed by the participants. |
| Teaching and learning method | Experiential learning |
| Video number | 16 |
| Intended learning outcome | None |
| Video title | Thank you! |
| Video synopsis | Participants are thanked for their participation. |
| Video length | 1 minute and 50 seconds |
| Video link | https://youtu.be/5Xd6P8V3FrQ (Faber 2019p) |
| Video script | See Appendix E |
| Teaching and learning method | Online learning |

Table 5.12: Phase eight – final editing and submission

5.5 Summary

In conclusion, this chapter presents the design of the module in PRDPA. The chapter is divided into two main sections. The first half is a discussion that focuses on the level of the module according to South African regulations as stipulated by several educational bodies. The second half of the chapter describes the PRDPA module content.

The module in PRDPA is embedded in an NQF level 8 qualification and develops previous knowledge and skills gained from undergraduate studies. In support of the development of the module in PRDPA, Bloom's taxonomy is employed to align the NQF level 8 specifications with the module. The main output of the module emphasises the creation of a PRDPA video. This implies that according to Bloom's taxonomy of cognitive domains, the module employs higher-order thinking skills to attain the learning achievements necessary for a module at NQF level 8. However, the module does not discard other levels of Bloom's taxonomy. The learning achievements of the module in PRDPA are aligned to SAQA's (2012:10-11) NQF level 8 specifications and include learning activities or situations where all six of Bloom's taxonomy domains of thinking are applied at some stage of the module (see section 5.3.5).

In addition to the achievements required of an NQF level 8 module, prerequisite learning and skills serve as a foundation or springboard for the activities of the module in PRDPA. The acquisition of knowledge and experience in discipline-specific skills training that supports varied modes of performance for stage and screen enables participants of the module to create quality PRDPA videos. Therefore, the module builds on previous learning in a teaching and learning environment that supports praxis and skills development. The teaching and learning strategy employed is based on the theoretical discourse (see Chapter 4) and incorporates cooperative learning, personal discovery, problem-solving, hands-on activities and critical thinking during the creation process. The module in PRDPA is supported by a teaching and learning strategy consisting of the workshop method, social learning as implicit learning theory and teaching and learning with SNS. The strategy mix creates a pedagogical discourse describing

the environment in which the module is presented through the LMS Blackboard and Thinkific, and a closed Facebook group. Participants function as independent learners with the facilitator as a guide on the side. The teaching and learning process is an extension of the PRDPA creating process. The main teaching tools are videos accessible through hybrid online learning environments (Blackboard and Thinkific), and the PRDPA videos are hosted on a hybrid online digital stage (YouTube).

Table 5.13 provides an overview of the 16 video lessons.

| Phase | Video number | Video title |
|--------------------------|--------------|--|
| Pre-phase | 1 | Welcome and Introduction |
| Phase One | 2 | Record a performance on video |
| | 3 | Explaining the remaining phases |
| Phase Two | 4 | Why is the internet important? |
| | 5 | Online presence |
| | 6 | What are pre-recorded digital performing arts? |
| | 7 | YouTube as a digital stage |
| | 8 | YouTubers and the pre-recorded digital performing arts they create |
| | 9 | Overview of the production process |
| | 10 | Overview of camera techniques and lighting |
| Phase Three | 11 | Video editing software |
| | 12 | Video editing for beginners |
| | 13 | Instructions for the creation of a PRDPA video |
| Phase Four | - | Feedback – no video |
| Phase Five and phase Six | 14 | Production and post-production |
| Phase Seven | - | Feedback – no video |
| Phase 8 | 15 | Final editing and submission |
| | 16 | Thank you! |

Table 5.13: Sixteen PRDPA video lessons

In the next chapter, the PRDPA videos created by the participants using the module described in this chapter are analysed and discussed. The videos created in phase one are compared to the videos created in phase five. The assessment is done by an external audit panel. The comparison assists with the assessment of the efficacy of the module in PRDPA. Additionally, feedback is

given that relates to the two quizzes the participants completed, and feedback is given that relates to an evaluation of the workshop submitted by the participants.

CHAPTER 6: ANALYSIS OF PRDPA VIDEOS CREATED BY PARTICIPANTS

6.1 Introduction

Chapter 5 presents the design of the module in PRDPA, the content of the 16 video lessons (see section 5.4), and answered research sub-question 4 (see section 1.3.1). Chapter 6 presents a differentiated comparative analysis of the PRDPA videos created by the participants and relates to the primary research question (see section 1.3). The third part of the primary research question relates to the assessment of the module in PRDPA. The question read as “How can a module in pre-recorded digital performing arts be designed, presented, and assessed and contribute to developing the skills of digital performing arts content creators and performers?.” The differentiated comparative analysis of the PRDPA videos informs the outcome of the study and assists with determining the efficacy of the PRDPA skills development module, which is the primary intention of the study. The differentiated comparative analysis consists of two layers. The first layer is executed by me and the second layer is an assessment performed by an external audit panel¹⁵⁰.

The chapter consists of three sections. The first section is a discussion on the workshop activities (see section 6.2). The second section is a differentiated comparative analysis, executed by me, which is the first layer (see section 6.3), and an assessment performed by the external audit panel (second layer) of the PRDPA videos created by the workshop participants (see section 6.4). The third section entails the feedback provided by the participants regarding the workshop (see section 6.5).

¹⁵⁰ I approached 16 professional practitioners in the film, theatre and tertiary education industries. They were identified as suitable based on their qualifications, experience as university lecturers and experience as professional artists. After I negotiated the assessment timeline five made themselves available to serve on the external audit panel. The qualifications of the panel members range from a PhD in Filmmaking to a BTech Degree in Entertainment Technology. Their years of professional experience range between 10 and 40 years. Their skills include theatre directing, film directing, acting, scriptwriting, casting, video editing, videography, teaching and research among other.

The aim of the chapter is reached through descriptive research and differentiated comparative analysis, as discussed in Chapter 1. For clarity of argument, the constant variables (see Chapter 1), which are the criteria provided to the participants and the criteria the external audit panel applied, are grouped under three main themes. The concept includes content, audience (niche), originality and entertainment value. Videography (aesthetics) includes video clarity and lighting, camera shots, framings, camera angles and camera movement. Editing includes transitions, soundtrack and added visual effects.

The assessments and differentiated comparative analysis, as explained above, determine the differences between the pre-workshop video and the second video created by the participants. The assessment by the external audit panel, along with my differentiated comparative analysis and feedback provided by the workshop participants, support the triangulation of the study and forms part of the validation (as discussed in Chapter 1). In the next section, the activities of the participants during the workshop are discussed.

6.2 Discussion of the participant's activities during the workshop

The workshop was presented from 24 June 2019 to 29 July 2019 (36 calendar days) online via the LMSs Blackboard and Thinkific. Eleven participants completed the online workshop. The workshop study guide (see Appendix C), the reading material (see section 5.4.1.2 and section 5.4.1.4), the videos for the pre-phase (see section 5.4.1.1) and phase one (see section 5.4.1.2) were available from 17 June for the 11 participants to orientate themselves and access the four pre-scribed readings to complete the reading before the commencement of the workshop. Participants had the freedom to access the workshop at a time suitable to them. It was expected of participants to spend a total of not less than 30 hours on the nine phases of the workshop (see section 5.4.1 and Figure 5.5). Two participants accessed the workshop through Blackboard and nine accessed the workshop through Thinkific. The two participants who accessed the workshop through Blackboard completed the minimum requirement (see section 5.2.3) of a BA Drama, which is an NQF level

7 qualification (see section 5.2.1). The nine participants who accessed the workshop through Thinkific completed the minimum requirement of a Diploma in Drama, which is an NQF level 6 qualification (see section 5.2.1). All 11 participants have completed at least undergraduate studies in Drama, although at different institutions (P2, P4, P5, P6 and P10 completed postgraduate studies in Drama). Some of the participants had previous experience in the creation of videos, and some had no experience.

Chart 6.1 indicates that three participants had experience in video creation, and eight participants had no experience in video creation.

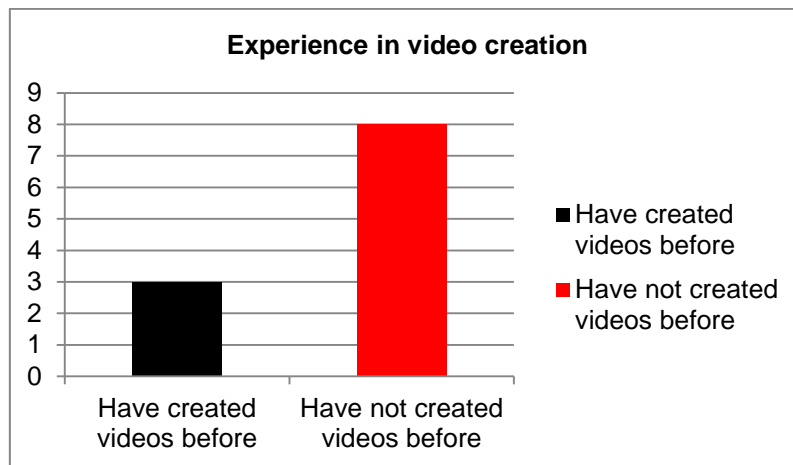


Chart 6.1: Experience in video creation.

Of the three participants who had previous experience, participant 1 (P1) created one video previously, participant 2 (P2) created four videos previously, and participant 9 (P9) created two videos previously. P3, P4, P5, P6, P7, P8, P10 and P11 had no previous experience in the creation of videos.

Chart 6.2 indicates the number of videos created by each participant before the online workshop.

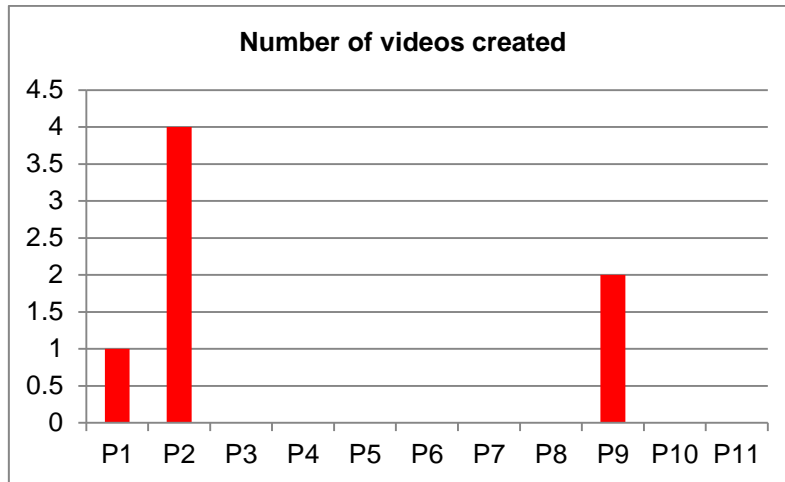


Chart 6.2: Number of videos created per participant.

It was expected that the videos of the three participants with experience would be of higher quality in terms of a better use of content, camera and shot composition, editing and presentation. The comparison in this study is against the quality of their own work and not against the quality of the work of other participants. All participants had to submit two videos.

The first video is a pre-workshop video and participants had to create and produce a video without the assistance of the workshop facilitator. The participants did not have access to the other video lessons at this stage.

The purpose of the pre-workshop video was to establish each participant's pre-workshop knowledge and skills, as well as making a comparison between the two videos created by each participant, therefore assisting with assessing the efficacy of the module in PRDPA. The first video was created in the pre-phase of the workshop. The second video was created during phase three (pre-production planning), phase five (production), phase six (post-production) and phase eight (final editing and submission) of the workshop (see section 5.3.5 in Chapter 5). The two videos of each participant were used to determine, through the differentiated comparative analysis, and against the assessments of the external audit panel, if there were noticeable improvements and application of knowledge and skills gained during the various phases. A conclusion, making use of the differentiated comparative analysis and outcome of the external audit panel along with the feedback given by the participants regarding the workshop,

will be drawn to determine the efficacy of the skills development module in PRDPA presented as an online workshop.

6.2.1 Workshop activities

The pre-phase (see section 5.4.1.1) and phase one (see section 5.4.1.2) included video lesson 1 (Welcome and introduction) and video lesson 2 (Record a performance on video). All the participants completed the two phases successfully. At the start of phase two (see section 5.4.1.3), participants completed quiz 1 (see Table 6.2) and continued with watching video lessons 3 to 12 (see Table 5.11). Phase three (see section 5.4.1.4) required participants to submit pre-production planning for video 2 for feedback and recommendations. P3 and P11 did not submit pre-production planning, and therefore, did not receive feedback (see section 5.4.1.5 for phase four) and recommendations from the workshop facilitator. Phase five (see section 5.4.1.6) and phase six (see section 5.4.1.7) was completed by all 11 participants. Phase six included submitting a rough-cut of the second video. P6, P7 and P11 did not submit a rough-cut for feedback and recommendations (see phase seven, section 5.4.1.8). All participants completed phase eight (see section 5.4.1.9 in Chapter 5) and submitted a final second video. Phases four and seven were feedback and recommendation phases.

Table 6.1 provides an overview of how the participants completed the required workshop activities.

| Participant | Pre-workshop video (video 1) | Quiz 1 | Pre-production planning | Quiz 2 | Rough-cut of second video | Final version of second video (video 2) |
|-------------|------------------------------|--------|-------------------------|--------|---------------------------|---|
| P1 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| P2 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| P3 | ✓ | ✓ | x | ✓ | ✓ | ✓ |
| P4 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| P5 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| P6 | ✓ | ✓ | ✓ | ✓ | x | ✓ |

| | | | | | | |
|-----|---|---|---|---|---|---|
| P7 | ✓ | ✓ | ✓ | ✓ | ✗ | ✓ |
| P8 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| P9 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| P10 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| P11 | ✓ | ✓ | ✗ | ✓ | ✗ | ✓ |

Table 6.1: Completion of required activities

6.2.2 Prescribed readings and two quizzes

As part of the workshop, participants had to engage theoretically with four prescribed readings (see sections 5.4.1.2 and 5.4.1.4), and these were monitored through two quizzes (see Appendix E). Quiz 1 entailed 20 questions based on Kattenbelt's (2008) 'Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships' and Smith's (2019) 'Pervasive theatre: post-screen audiences and professional performance practice'. Quiz 2 entailed 20 questions based on Chen's (2013) 'Exploring Personal Branding on YouTube' and Miles' (2018) 'Do We Have a LIFT-Off?' Social Media Marketing and Digital Performance at a British Arts Festival'.

Table 6.2 provides the results of both quiz 1 and quiz 2 per participant¹⁵¹.

| Participant | Quiz 1 | Quiz 2 |
|-------------|--------|--------|
| P1 | 80% | 90% |
| P2 | 95% | 100% |
| P3 | 80% | 90% |
| P4 | 95% | 90% |
| P5 | 95% | 85% |
| P6 | 90% | 95% |
| P7 | 75% | 90% |
| P8 | 95% | 95% |
| P9 | 100% | 100% |
| P10 | 80% | 95% |
| P11 | 90% | 90% |

Table 6.2: Quiz 1 and quiz 2 results

¹⁵¹ Although the number of the participants is not statistically significant, it forms part of the mixed-method approach. The percentages are used in correlations with my analysis, the analysis of the external audit panel and the feedback provided by the participants.

The 11 participants completed both quizzes with an average of 89% for quiz 1 and an average of 93% for quiz 2. The high scores are due to participants being allowed multiple attempts to complete the quizzes as a way of cementing knowledge. Therefore, the integration of the theoretical component is executed successfully by the participants.

6.2.3 Equipment used by participants

The workshop did not require participants to use professional and expensive equipment to record and edit their videos. It was recommended that participants use what they have or what is possible to negotiate through networking. This made it economically easier for participants with limited or no funds available and experiencing constraints, as discussed in Chapter 1.

Table 6.3 indicates the equipment used by each participant.

| Participant | Camera/Phone | Video editing application/Software |
|-------------|-----------------------|------------------------------------|
| P1 | Samsung Galaxy S8 | Action Director |
| P2 | Nikon D3300 | Vegas Pro |
| P3 | iPhone 7 | Splice |
| P4 | Samsung Galaxy J2 Pro | Action Director |
| P5 | Samsung S10e | Shotcut |
| P6 | Samsung Galaxy Note 8 | iMovie |
| P7 | Samsung Galaxy S5 | Adobe Premier Pro |
| P8 | iPhone 8 | Adobe Premiere Pro and Filmora 9 |
| P9 | Nikon D3300 | Vegas Pro |
| P10 | Nikon Coolpix L820 | Adobe Premier Pro |
| P11 | iPhone X | InShot Premium |

Table 6.3: Equipment used

Eight participants used their mobile phones for the recording while P2, P9 and P10 used video cameras. A variety of editing software and mobile applications were used by the participants. Six participants used editing software, while five used video-editing applications. The software and applications offer free

versions, making it possible for participants to gain access without paying for a subscription.

The next section presents the descriptive and differentiated comparative analysis of the videos created by the participants.

6.3 Descriptive and differentiated comparative analysis of the videos created by participants

As mentioned in the introduction to this chapter, the two videos created by the participants will be compared against each other (see section 6.1 for criteria). Throughout the analysis, I refer to some of the video lessons in the online workshop (see Table 5.11).

6.3.1 Participant 1

6.3.1.1 Concept

Video 1 is titled *Fun with puns*, and video 2 is titled *Rey's Kitchen*. Conceptually video 1 is an introduction by the participant as herself as a freelance yacht chef. The concept of video 2 is defined by the purpose (a clear objective as a cooking instructional video is set at the beginning), which is absent in video 1. The content of video 1 does not consist of a narrative and is wordplay about various foods and kitchen utensils. The content of the second video is presented as a cooking show, specifically a short instructional video on how to cook risotto. The content includes numerous visual explanations and representations during the cooking presentation. The video is aimed at an audience interested in cooking and "how-to" videos. It is unclear who the audience for video 1 might be. Video 2 is not original and competes with other cooking videos and channels on YouTube. Video 1 is original, however, the comedy does not make an impact. The entertainment value of video 1 is low, whereas the entertainment provided in video 2 might serve its purpose as a cooking video. However, video 2 is not

at the same professional level as some of the cooking videos it competes with on YouTube.

6.3.1.2 Videography

Although the subject and objects are clearly lit and visible in video 1, no consideration has been given to lighting. In video 2, the lighting and clarity are consistent throughout, except for a slight difference in the last scene, which is in a different location as the other segments. No additional lighting was used except for the found lighting in the locations. In video 1, the shot framing is not done with specific ideas in mind and simply to capture images. The viewer sees the subject at the beginning of the video and again at the end. This creates a disconnection from the subject. The camera is used vertically, and the content of the video is presented in portrait mode. Using the vertical aspect ratio limits what the viewer can see of the environment, and how objects and subjects are placed within the environment, and their relation to the environment and each other.

Additionally, visual attention is automatically directed up and down and not from side to side or left to right. If the participant used a horizontal aspect ratio,¹⁵² it would have unlocked the possibilities of wider shots and additional visual information. Vertical framing divides the screen into three segments with the image in the middle (see Figure 6.1).

¹⁵² Aspect ratio is a term used in filmmaking and refers to the ratio of the width of a screen or image to its height. These ratios are expressed as numbers i.e. 4:3 (Schenk and Long 2012:445). As an example, the aspect ratio of a widescreen television is 16:9 and has replaced the old 4:3. The current wide screen cinema standard is 2.35:1 or 2.39:1.

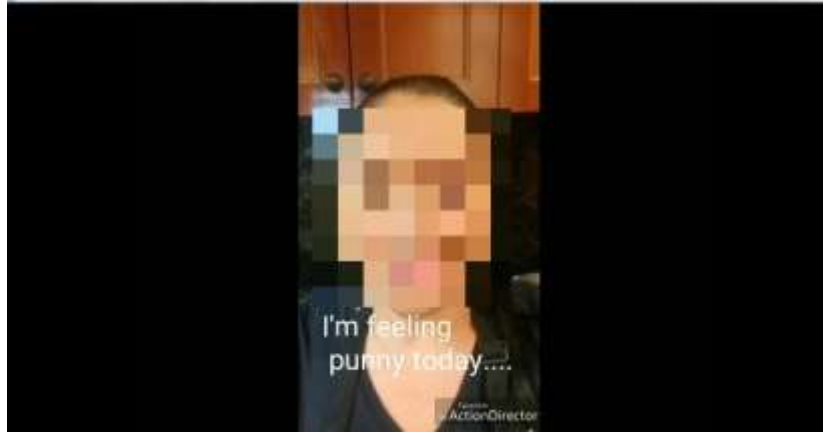


Figure 6.1: Vertical screen divisions. From *Fun with puns* (participant 1, video 1). The vertical screen is divided into three sections when framing is done vertically (Screenshot by author 2019).

Two-thirds of the screen is consequently unfilled that could have been filled with visual information. Therefore, the framing creates “wasted screen space” that could have been filled with visual information supporting the concept and content of the video. In addition to the vertical framing, only medium close-ups (MCU)¹⁵³ were used, and camera movement was created in a limiting way, focusing on what the vertical framing allowed. In video 2, shot types used include MCUs and close-ups (CU)¹⁵⁴ for all the segments. The participant shot the segments making use of the horizontal aspect ratio. With the horizontal framing, the viewer experiences more of the environment of the presenter and stronger relation between the activities and the environment is evident, therefore supporting the content of the video. Comparing the visibility of the environment of the subjects in Figure 6.1 with Figure 6.2 makes clear what “wasted screen space” and the limitations of vertical framing imply.

¹⁵³ The medium close-up shot is also known as the “two-button” shot and cuts off above the elbow joint. It is one of the most common shots used in filmmaking and the primary emphasis is on a character’s face, focusing on character detail such as emotion, facial expression, colour of eyes, etc., and less on surroundings (Thompson and Bowen 2009:18).

¹⁵⁴ A close-up is also called a “head-shot” as it frames the subjects head and may cut off the top of the head at the top of the frame. The bottom of the frame can be below the chin or even lower down the neck and might include part of the upper shoulder. The shot depicts a subject and excludes the environment (Thompson & Bowen 2009:17). Although the explanation focuses on a person, the same dynamics are used for objects in a close-up.



Figure 6.2: Horizontal aspect ratio framing. From “Rey’s Kitchen” (participant 1, video 2) (Screenshot by author 2019).

The closing segment is shot with a tilt upwards across the set table towards the presenter, who stands at the edge of the table. Using this camera movement creates a dynamic and active visual guidance for the viewer. The screen direction moves from left to right and upwards (see Figures 6.3 and 6.4).



Figure 6.3: Tilting up across the table. From “Rey’s Kitchen” (participant 1, video 2) (Screenshot by author 2019).



Figure 6.4: Camera movement. From “Rey’s Kitchen” (participant 1, video 2) (Screenshot by author 2019).

Using this camera movement allows the viewer to see the set table with the final dish and creates a dynamic visual movement that is not present in other segments and contributes to the overall impact of the video. Aesthetically, video 2 makes a stronger visual impact than video 1 due to a greater variety of camera shot types and camera movement, which is limited in video 1. The deliberate use of appropriate lighting in video 2 is supportive of the content and creates a more aesthetically engaging video compared to video 1, which makes use of found lighting in the spaces where it was shot.

6.3.1.3 Editing

The editing transitions of video 1 are done using cuts¹⁵⁵ to put several shots together with no digital enhancements. The cuts create an immediate change from one segment to another and contribute to a fast-moving pace. In video 2, the editing transitions consist of cuts between five segments and serve the content and character of the video. However, the third segment in video 2, where the focus is on the cooking of the ingredients in the pan is noticeably too long and creates a sense of restlessness and monotony. The viewer only sees the pan in the cooking process. The monotony of the scene could have been overcome through cutaways¹⁵⁶ of the presenter and back to the pan again. The long and continuous segment of the pan might lead to disinterest, as for a considerable length of time, the content of the segment stays the same. In video 1, no soundtrack has been added, whereas in video 2 a music track supportive of the content provides character and appropriate atmosphere. Added visual effects in video 1 include title text at the beginning of the video and ends with text that flashes and disappears too fast to notice. The visual effects added to video 2 include opening titles with on-screen text appearing and disappearing,, as well as closing credits at the end.

6.3.1.4 Conclusion

Improvements in video 2 manifest through content, camera use and video editing. Video 2 is conceptually more structured than video 1 and takes the viewer through the cooking process from the beginning to the end. In video 2, and a wider variety of camera shot types and angles were also used compared to video 1. These improvements were stimulated by video lessons 8, 10, 12 and 13, as well as the feedback and recommendations provided to the participant in

¹⁵⁵ A cut is an immediate change from one shot to another. Cuts are used to indicate that the action is continuous, or to make an impact or it can be a change in location and information (Thompson & Bowen 2009:76).

¹⁵⁶ A cutaway is an interjection or interruption of a scene with a shot or an image that is not part of the main action or dialogue. Cutaways are used to construct the narrative or scene or to smooth rough edits (Schenk & Long 2012:451).

phase seven. The presentation of video 2 is influenced by the discussion of the videos created by SuzelleDIY in video lesson 8.

Additionally, video 2 introduces an identity that is not present in video 1. This was achieved through the title of the video, as well as on-screen text and the music used. The development of an identity formed part of the discussion in video lesson 8 (see section 5.4.1.3). The shortfalls in video 2 manifest through the absence of camera movement, inconsistent sound quality and lighting that could have been more appropriate in creating atmosphere. Using video 1 for self-promotion is limited and might not leave the viewer with a lasting impression. Generally, the video is of low quality due to poor lighting, lack of editing, limited use of camera shot types and unstructured content. The concept and content presented in video 2 have the potential to become a successful web series on YouTube. Comparing video 2 in video 1, it is evident that video 2 shows evidence of the application and use of video editing software that does not manifest in video 1, based on the analysis and discussion in section 6.3.1.3. Video 2 also indicates enhanced use of the camera based on the analysis in section 6.3.1.2. Considering the analysis of the videos of participant 1, I can conclude that skills development occurred with participant 1, and a display of understanding and skill in being able to conceptualise, plan and create a video in PRDPA has been demonstrated in video 2. This conclusion is based on the greater variety of technical and creative applications noticeable in video 2 compared to video 1.

6.3.2 Participant 2

6.3.2.1 Concept

Video 1 is titled *GFV se TGVVVA*,¹⁵⁷ and video 2 is titled *GFV: 'n Taakverklaring*.¹⁵⁸ The concept of video 1 is a satirical discussion of the use of

¹⁵⁷ NFE's TSDVVA is the abbreviation for No Frills Entertainment's technology for the simultaneous display of various visual artefacts (Translation by author 2019).

¹⁵⁸ NFE: a Task Statement (Translation by author 2019).

different aspect ratios and how they are traditionally used on screens. The participant explores the acting (or the portrayal of) of three characters. Video 2 is conceptually imaginative and original and is an enigmatic, promotional video, showreel or a trailer for the No Frills Entertainment company. The participant explores the acting of numerous characters in video 2. In video 1, the content introduces incongruity, the specialised “technology for the simultaneous display of various visual artefacts” used by No Frill Entertainment. The content is presented in seven screen areas, establishing the split-screen¹⁵⁹ technique, and three male characters are introduced, each in his dedicated screen location. The characters behave within the aspect ratio of the screen he is in and becomes a representation of the aspect ratio. Figure 6.5 indicates the seven areas.¹⁶⁰ Using this convention creates an on-screen world where the characters live.



Figure 6.5: Seven areas and aspect ratios. From *GFV se TGVVVA* (participant 2, video 1) (Screenshot by author 2019).

¹⁵⁹ The use of split-screen dates back to Georges Méliès' 'The Four Troublesome Heads' (1898) and Edwin S. Porter's 'Life of an American Fireman' (1903) (Maher 2016:[sp]). In the twenty-first century, split-screen in films and television series mimics the use of digital devices and technology and how people use split-screen on their devices.

¹⁶⁰ The area marked as A is in aspect ratio 2.35:1. Area B is aspect ratio 4:3. An age restriction barometer is situated in area C. Area D, 9:16 is the typical vertical aspect ratio, which is a 16:9 ratio turned vertically or in portrait mode. Area E is used as an abstract visual space, and in a serious way (with a satirical undertone) referred to as the tetra-phobic-space by character 4:3. Area F is a dedicated space for animation, and area G for running text for viewers interested in reading instead of watching images. The main character, 4:3, explains the various areas and interaction occur with character 2.35:1 in area A and character 9:16 in area D when character 4:3 explains the use of the area or ratio.

In video 2, the content depicts a continuous progression of ideas, although not traditional or in chronological order. The content resembles a showreel rather than a promotional video (trailer), and several archetypal characters¹⁶¹ are portrayed. In addition to the variety of characters,¹⁶² a wide variety of locations are used. The content is not telling a story per se, and instead presents a variety of characters with one-liners and is fragmented into 64 unique short and fast-moving segments. The content is a visual reference of music videos of the 1990s, and the uniqueness of the video is established through a conspicuous sense for the eccentric (see Appendix G for English transcript). The content of video 1 is not typical of commercial Afrikaans humour and will prove to be challenging finding a niche audience on YouTube. On the other hand, being this specific regarding the niche audience might prove to be a positive choice. The video might not be commercially viable and restricted to a small niche market. Likewise, the audience for video 2, is restricted to individuals interested in the avant-garde or surreal. Although the content of video 1 is original, the concept of split-screen use is not original. Similarly, the content of video 2 is original, and the concept of a trailer or showreel is not. The entertainment value of both videos is restricted to the Afrikaans segment of the South African population (see Appendix F for English transcript).

6.3.2.2 Videography

In video 1, areas A, B and D (see Figure 6.5) are each differently lit and assist with the characterisation of the aspect ratios. Therefore, the lighting contributes to a unique character identity and atmosphere for each of the areas. Throughout the video, the lighting is bright and supportive of the content of the video. It is evident that the participant deliberately executed a planned lighting design as can be seen in the difference in the lighting of each area. Although

¹⁶¹ According to the Hornby (2000:49) an archetype is “the most typical or perfect example of a particular kind of person or thing.”

¹⁶² The archetypal characters symbolised in the content includes an actor, Alan Rickman, 1930s mystery male character, extreme sports presenter, Jack Nicolson, Werner Herzog (German film director), Jumpy the monkey, Steve Austin, a farmer, an old aunt, Stanley Kowalski (*Streetcar Named Desire*), speaker at a function, a living legend, several voices, an imp and an English-speaking person.

creative, technical and well planned, it comes across as an amateur video and lacks a high-quality output. The clarity of video 2 is clear throughout, with no out-of-focus footage. The lighting for each of the 64 segments is supportive of the content and underscores the atmosphere for each scene appropriately. Lighting was addressed in video lesson 10 of the workshop, and it is noticeable that the participant incorporated the information into producing video 2. In video 1 three shot types are used appropriately to support the content, namely close-up or head-shot (area A), a medium close-up or two-button shot (area B) and a medium long-shot (MLS)¹⁶³ (area D) (see Figure 6.5). In video 2, the shot types used include MCU, CU, extreme-close-ups (ECU or XCU),¹⁶⁴ MLS, long shot (LS),¹⁶⁵ very long shot (VLS),¹⁶⁶ and two-shots (2-shot or 2S).¹⁶⁷ A variety of camera movement and angles were used thoughtfully and contributed to the movement, energy, style and atmosphere of the different segments. Using camera angles, camera movement and shot types were addressed in video lessons 9 and 10 of the online workshop. Based on the analysis of the videography, the aesthetics of video 1 is not as varied and engaging as video 2. Aesthetically, video 2 provides the viewer with an experience and stimulates interest, although eccentric and borders on over-stimulation, it intrigues and engages. These various aspects were addressed in video lessons 6, 7, 8, 9 and 10 (see section 5.4.1.3).

¹⁶³ A medium long-shot is a shot that cuts off above or below the knee and includes information of the environment or location the subject is in. The subject features prominently and facial expression and clothing are clearly visible (Thompson & Bowen 2009:19).

¹⁶⁴ The extreme close-up is a shot with the focus on detail and is not restricted to a subject's mouth, eyes, nose etc. and may be the magnification of an object or part of an object without contextualisation of the surroundings or environment (Thompson & Bowen 2009:16).

¹⁶⁵ In a long shot or wide shot the feet of a subject is close to the bottom of the frame and the subject's head is close to the top of the frame. A long shot includes the environment and time of day (Thompson & Bowen 2009:20).

¹⁶⁶ In a very long shot, the subject is visible within an environment that dominates the frame. A very long shot includes the location and time, but less of the subject (Thompson & Bowen 2009:20).

¹⁶⁷ Two subjects are captured in a two-shot, facing the camera or each other (Thompson & Bowen 2009:22).

6.3.2.3 Editing

The editing transitions of video 1 required detailed planning and a technical grasp of editing software to achieve the result. Timing in the editing played a vital role to enable interaction of the various characters that are portrayed by one actor. Each character was shot separately and edited in post-production to achieve interaction between the characters. The editing of video 2 includes cut,¹⁶⁸ dissolve,¹⁶⁹ wipe¹⁷⁰ and fade¹⁷¹ transitions. Using such a variety of editing techniques contributed to the eccentricity of the aesthetics and concept, and was influenced by video lesson 12. However, using too many different techniques reduces the video to an exercise or experiment in video-editing applications. By comparing video 2 in video 1, there is evidence of confident use of editing techniques (video lesson 12) in the second video, which is an indication of a higher impact video than video 1. No soundtrack or additional sound effects were used in video 1, and there is not an opening title, nor closing credits to complete the video as a packaged unit. In video 2, a music track is used and resembles a discordant collection of noises, sounds and indiscriminate notes made by identifiable musical instruments. Granting that the soundtrack is surreal, it nevertheless supports the variety of images, characters, emotions and ideas represented in the video. Video 2 is presented with added visual effects in the form of opening titles and closing credits. Recommendations and feedback regarding sound, music and added visual effects were addressed in phase seven and influenced by video lessons 8 and 9.

¹⁶⁸ A cut is an immediate or instant change from one scene to another. A cut is used where the action is continuous, a change for impact or a change in time and place (Thompson & Bowen 2009:76).

¹⁶⁹ A dissolve is a slow and measured change between scenes and creates an overlapping of images. A dissolve implies a change in time or place and there might be a relationship with a particular meaning between the outgoing and incoming images (Thompson & Bowen 2009:80).

¹⁷⁰ A wipe transition is a combination of a cut and a dissolve with the difference that the transition is faster than a dissolve. Wipes can move across the screen in any direction and can be used in any shape or pattern, replacing one shot or scene with the next and are usually used when visually graphic treatments or transitions are required (Thompson & Bowen 2009:84).

¹⁷¹ The fade is applied at the beginning or the end of motion pictures or television programs and usually fades to black or white. However, a fade can be to any colour. The fade is also used at the beginning of chapters, scenes, sequences or acts or for the change of time and place (Thompson & Bowen 2009:86).

6.3.2.4 Conclusion

The improvements in video 2 are due to the enhanced use of camera angles, camera movement, shot types, using music and video editing. Video 2 is presented as a final package with opening titles and closing credits as guided and instructed by the feedback in phase seven, as well as video lessons 10, 12 and 15,¹⁷² which have not been done in video 1. The shortfall of video 2 relates to its content and comprehension. The meaning of the various segments is not always clear and understandable, rendering video 2 as limited to only those individuals interested in content related to surrealism. Although video 2 displays a knowledgeable understanding of the skills and techniques taught in the workshop, using the video for self-promotion is limited and comes across as an experiment. Video 2 is packaged as a unit with a production company logo and opening titles at the start of the video, and closing credits at the end. The use of the video is limited to using it as a promotional video or showreel video. When comparing video 2 in video 1, it becomes apparent that a wider variety of camera shots, angles and movement, as well as editing techniques, has been applied. Video 1 does not have a soundtrack, opening titles or closing credits, whereas video 2 has these features. Video 2 is presented as a complete product compared to video 1. However, the production quality of both videos as similar, indicating that participant 2, who previously created four videos, applied the skills and knowledge acquired before the workshop to creating a PRDPA video as part of the workshop. The acquisition of skills in conceptualising, planning and creating a PRDPA video is less clear than participant 1. Therefore, I concluded that skills development occurred to some degree. The majority of the skills required for the creation of a PRDPA video were in place before the workshop, which made the opportunity for skills development less.

¹⁷² Final editing and submission.

6.3.3 Participant 3

6.3.3.1 Concept

Participant 3 used the same motivational concept in video 1 and video 2. Video 1 is untitled, and video 2 is titled *Failure: Friend or Foe?*. The content of both videos is a discussion of the impact of failure and how failure should be approached. There is no performance type explored in video 1, and video 2 is “performing the self” in a motivational video. The first video is not a useful self-promotion video, whereas video 2 can be used as the first instalment of a YouTube channel, hosting motivational and inspirational content. In video 1, the participant makes a connection between his line of work as an actor and as an amateur sports enthusiast and how it impacts on wellbeing. In video 2, the participant takes a different approach and references examples of individuals such as Steven Spielberg, Thomas Edison and Michael Jordan, who experienced failure during their careers and lives. The content of video 2 is influenced by video lesson 8, specifically the work of Prince Ea, as discussed in video lesson 8. The content of videos 2 is presented enthusiastically, is more engaging and entertaining compared to the presentation of content in video 1. This can be ascribed to the performance style and content of Prince Ea, which served as an example of motivational videos on YouTube in phase two of the workshop. The content of video 2 is suitable for an audience interested in motivational videos of which there are many on YouTube, placing this video in a highly competitive dynamic with similar videos, and therefore not original. The entertainment value in the first video is low, and the video continues monotonously without achieving a sense of motivation or inspiration with no reward for the viewer. In video 2, the entertainment value is elevated through cutaways using inspirational quotations.

6.3.3.2 Videography

Although video 1 is clear and the lighting is sufficient, it comes across as harsh, too bright and unimaginative, without atmosphere, and not in support of the

intended motivational content. In video 2, the lighting is less harsh, with more atmosphere and character. This aspect was addressed in video lesson 10 and through the feedback in phase seven. In video 1, the participant used an MCU shot in vertical framing. Figure 6.6 indicates the same horizontal framing and screen dynamics, as discussed in the analysis of participant 1 (see section 6.3.1.2).



Figure 6.6: Participant 3, vertical screen dynamics. From untitled video (participant 3, video 1). (Screenshot by author 2019).

The participant used the same continuous shot throughout the video. The angle of the camera is low, and therefore the participant is talking at a 45° angle downwards into the camera. The framing and angle are typical of video recordings found on social media platforms such as Facebook and Instagram. For a video attempting to achieve a level of inspiration through content and presentation, this type of framing and camera angle is not appropriate. It categorises the video as amateur and homemade. In video 1, there is an absence of variety, creativity and innovativeness and is not particularly engaging or entertaining. In video 2, the participant used a variety of camera angles and shot types with greater success, and the outcome delivers a video that is more engaging and entertaining compared to video 1. The contrasting application of techniques in video 2 is due to the incorporation of information and guidance of video lessons 9, 10 and 13. Shot types used in video 2 include CU, MCU, MS and an MLS. Using these shot types contributes to an

aesthetically engaging video, similar to the videos of Prince Ea, as discussed in video lesson 8.

6.3.3.3 Editing

No editing transitions have been applied to video 1. As part of the editing, digital zoom¹⁷³ is used in the opening scene of video 2, creating the impression the camera is moving towards the subject. Figures 6.7 and 6.8 depict the start of the zoom and the end of the zoom.



Figure 6.7: Start of the digital zoom.
From “Failure: Friend or Foe?”
(participant 3, video 2)
(Screenshot by author 2019).



Figure 6.8: End of digital zoom.
From “Failure: Friend or Foe?”
(participant 3, video 2)
(Screenshot by author 2019).

Through applying the digital zoom, a visual dynamic that is more visually pleasing and interesting is established. Editing techniques applied in video 2 includes cut and wipe between segments and fade at the end of the video. The participant did not use a soundtrack in video 1 as in video 2. The music track in video 2 is supportive of the images and content and creates an energetic and inspirational atmosphere. There are no additional visual effects added to video 1 whereas, in video 2, an opening title and closing credits were added. The improvement of the editing in videos 2 is guided by video lessons 12 and 13.

¹⁷³ A digital zoom is created with editing software and not with a camera lens. The zoom is created by enlarging the image or footage digitally with editing software. However, the process reduces the resolution and the quality of the footage is compromised (Schenk & Long 2012:452).

6.3.3.4 Conclusion

Improvements in video 2 manifest through video lesson 8, specifically influencing content and style through the work of Prince Ea. Video 2 offered a stronger brand identity and was guided by the discussion which formed part of video lesson 8. Video lesson 10 contributed towards the enhanced camera work, and video lesson 12 influenced the editing of video 2. Shortfalls of video 2 include inconsistency of sound quality between the segments of the video and low-quality on-screen graphics overlaid on top of photos of personalities mentioned in the video. Video 2 indicates that with assistance, the participant creates a second video that is technically and creatively superior to video 1. There are noticeable differences between video 1 and video 2, in video 2 displaying an understanding of skills and techniques that are informed and sophisticated compared to video 1. In closing of the analysis of participant 3's videos, I am drawing the conclusion that the participant benefited from the workshop and skills development occurred. Intended learning outcomes (see section 5.3.2) as set out has been achieved through the application of skills covered in the workshop and are evident in video 2.

6.3.4 Participant 4

6.3.4.1 Concept

Participant 4 presents the same concept in the pre-workshop video and video 2. Conceptually, the participant performs biographical self-written prose, capturing lived experiences in a poetical demeanour. The title of both videos is *Vat my (nooit) weer terug*.¹⁷⁴ The content is a depiction of a variety of emotions, thoughts and experiences (see Appendix H for English transcript). The visual content of both videos is experimental. Although both videos have a similar style, video 2 provides different visual content, resulting in a more engaging and captivating visual experience. The execution of video 2 is influenced by video lessons 6, 8, 10 and 12. Afrikaans South Africans with an affinity for Afrikaans

¹⁷⁴ *(Never) take me back* (Translation by author 2019).

literature might appreciate the content as it provides thought-provoking entertainment with a serious undertone. In terms of self-promotion, video 2 is packaged as a final product and will serve the purpose of a YouTube channel better than video 1. Video 2 is visually stimulating compared to video 1 and the participant established, through video 2, an identity as a creator of PRDPA videos. The work of Prince Ea, as presented in video lesson 8 of the workshop, influenced the final outcome of participant 4's second video, as both relate to word art and poetry. The market for serious Afrikaans literature presented as a performance in video format online might be small and might not achieve high view counts. However, since this is a relatively unexplored genre on YouTube (in the Afrikaans market), video 2 has the potential to contribute to the development of the niche. The second video has the potential to develop into a successful channel on YouTube hosting similar content. Both videos are not original in concept. However, the content is original as it is a newly written script. The entertainment value of video 2 is slightly higher than video 1 due to the difference in the visual presentation.

6.3.4.2 Videography

The images in video 1 are clear but set in monochrome with low contrast. This effect generates a murky and bland visual result, with little contrast, and rendering the visual identity of the video as dull. Additionally, the images are unrelated to the content of the voice-over and create a disconnection, leaving the viewer questioning meaning and purpose. In video 2, the participant used colour in combination with the monochrome with high contrast between black and white with an end result that is significantly more successful than video 1. The feedback in phase seven of the workshop had a direct impact on this, as the recommendations included adjusting the contrast and saturation. Figures 6.9 and 6.10 indicate the contrast between the monochrome with low contrast in video 1 and the monochrome with high contrast in video 2.



Figure 6.9: Monochrome in low contrast. From “Vat my (nooit) weer terug” (participant 4, video 1) (Screenshot by author 2019).



Figure 6.10: Monochrome in high contrast. From “Vat my (nooit) weer terug” (participant 4, video 2) (Screenshot by author 2019).

The second video is visually superior to video 1. The camera shots, angles and movement in video 1 are limited to one continuous complex shot¹⁷⁵ of the participant travelling on a motorcycle on a road of which the origin and destination are not specified in the footage. The information and guidance given in video lessons 10 and 13 contributed to the participants’ ability to engage in a more sophisticated execution. In video 2, the participant used a variety of shots, angles and camera movement, including XCU, CU, and MCU of the participant as a subject, and panning¹⁷⁶ and tilting¹⁷⁷ shots of various locations and environments. Again, this can be attributed to video lessons 10 and 13, as well as the feedback and recommendations of phase seven. Although video 2 is noticeably different from video 1 with a varied variety of images and the inclusion of the performer’s face, it is not clear how the images relate to the content. The disconnection of the images created by the various shot types and camera use contribute to the viewer experiencing a sense of perplexity and confusion.

¹⁷⁵ A complex shot involves the movement of the subject or actor and the movement of the camera (Thompson & Bowen 2009:176).

¹⁷⁶ Panning, or to pan a camera is to rotate the camera left or right around the camera’s vertical axis (Schenk & Long 2012:464).

¹⁷⁷ Tilt involves the rotation of the camera up and down its horizontal axis (Schenk & Long 2012:471).

6.3.4.3 Editing

In video 1, there is no evidence of video editing techniques, except for the monochrome setting and using a visual effect imitating the vertical lines of vintage film scratches. Video lessons 10 and 12 had a noticeable impact on the participants' second video. Video 2 is in an unequivocal contrast in video 1, and multitudes of editing techniques and transitions are observable. Editing techniques include; changing of colour settings (which to the participant in phase seven), adding of graphic effects in the form of vertical lines similar to damaged film footage, pixelated effects, setting high colour saturation and amplifying the contrast of the segments that are in monochrome. Figures 6.11 and 6.12 indicate using the dissolve from monochrome to colour of the same environment that impacts the emotional tone of video 2.



Figure 6.11: Environment in monochrome.
From “Vat my (nooit) weer terug”
(participant 4, video 2)
(Screenshot by author 2019).



Figure 6.12: Environment dissolving with colour.
From “Vat my (nooit) weer terug”
(participant 4, video 2)
(Screenshot by author 2019).

Additionally, segments dissolve in and out, generating an effect similar to double exposure,¹⁷⁸ as transitions between images creating ghostly imagery. A music track is used in video 1. Conversely, it is not supportive of the images or the voice-over and at times too loud. This results in the loss of the audibility of the voice-over and meaning of the content of the voice-over. The avant-garde music track in video 2 is less disturbing; the volume is balanced and becomes a secondary feature that supports the voice-over, images and the content of the script, as recommended to the participant in phase seven. Using the editing in

¹⁷⁸ Double exposure is a term associated with photography where two images are superimposed.

video 2 contributes to the overall sense of disorientation of the content, images and meaning. In addition to the visual effects discussed, an opening title and closing credits have been added to video 2, whereas video 1 is presented without these added visual effects.

6.3.4.4 Conclusion

Video 2 provides noticeable improvements influenced by video lessons 10, 12 and 13. Phase seven had an impact on the changes the participant made after receiving feedback and recommendations. Video 2 has a variety of camera shots, angles and camera movement and the application of editing techniques, which video 1 does not have. The shortfall of video 2 is primarily the low quality of the footage. This can be overcome by using a video camera or mobile device that will enable a higher quality recording. In conclusion, of participant 4, there is a difference in using editing skills between the two videos, in video 2 is technically more advanced and varied than video 1. In video 2, the images are more appropriate and connect the viewer with the subject, whereas the viewer is left disconnected in video 1. Moreover, the participant appears on screen several times during video 2 and not at all in video 1. Being able to see the performer, portraying emotions that enhance the significance of the text, provides the viewer with the opportunity to experience the content on an emotional level and possibly to make better sense of the meaning of the content, which is lacking in video 1. Considering the differences between video 1 and video 2 as analysed, I conclude that participant 4 benefited through the skills development intended by the workshop.

6.3.5 Participant 5

6.3.5.1 Concept

The participant presents the same concept in both videos and introduces herself (performing the self) as a teacher of English as a foreign language to potential clients. Video 1 is untitled, and video 2 is titled *EFL*. In video 1, the

participant explains through on-screen presenting what students learn from her and sets expectations. The content of video 1 consists of the participant talking to the camera and directly with viewers. This is done in one location, and the same style is applied throughout. In video 2, the content is enhanced with inspirational quotations and informative statistics resulting in a presentation that is more engaging than video 1. Apart from on-screen presenting, video 2 also consists of a variety of visual images and the vocal performance of a poem that becomes an entertaining interjection. Video 2 is suitable for use as a promotional video for an English teaching channel on YouTube and targets an audience interested in learning English. Video 1 has no entertainment value, whereas the entertainment value of video 2 is enhanced through additional images and the didactic poem.

6.3.5.2 Videography

Both videos are equally bright and in focus with adequate lighting. In video 1, the shot composition of the presenter is a central-framing, and in video 2, the shot composition of the presenter is off-centre framing. Figures 6.13 and 6.14 indicated the difference in the composition.



Figure 6.13: Central framing composition. From untitled video (participant 5, video 1) (Screenshot by author 2019).



Figure 6.14: Off-centre framing composition. From "EFL" (participant 5, video 2) (Screenshot by author 2019).

Making use of a central framing composition should be done for a reason, for example, the immersion of a subject in their environment or to establish a sense of power, to suggest formality or rigidity, create order, or for humour or impact.

In the case of a promotional video to interest potential clients, a central framing is less engaging than an off-centre framing. The central framing composition comes across as flat and lacks visual dynamics (see Figure 6.13). The framing of video 2 creates a more dynamic, engaging and inviting visual experience. The improvement of framing in video 2 transpired through the feedback and recommendations provided to the participant in phase four and video lesson 10 related to camera techniques. The participant makes use of a black and white segment, which creates an unexpected change. The reason for this is unclear. Although it is the same environment as the previous segment, the angle and visual dynamics in the segment are different. However, the composition is less successful because the camera is at a higher level than the presenter. Therefore, the viewer looks down at the presenter, creating the illusion that the presenter is smaller and less important. In addition, there is too much headroom above the presenter, and the screen and paintings on the wall create visual distractions, minimising the importance of what the presenter is communicating with the viewer (see Figure 6.15).



Figure 6.15: Unbalanced composition. From “EFL” (participant 5, video 2) (Screenshot by author 2019).

Lowering the camera to the presenters' eye level, minimising the headspace above, and positioning the camera closer to the presenter are actions that may be taken to achieve a better shot composition of this segment. This aspect was part of the information and guidance in video lesson 10 related to framing of shots. Although the participant had access to this knowledge, it was not applied.

The shot types in both videos are MCUs with no camera movement, which is an appropriate choice for the content.

6.3.5.3 Editing

The editing transitions in video 1 are limited to joining takes/shots as one complete video. Editing in video 2 encompasses the alignment of images to specific content in the voice-over segments, as well as applying the on-screen text in sync with the performed poem. The editing in video 2 is more engaging than video 1 as it contains more variety and contributes to the difference between the videos. A music track suitable to the content, style and purpose is used in video 2. The sound is set at a level that is not distracting or drowning spoken segments. Video 1 has no music track. The information and guidance provided by video lessons 12 and 13 with the incorporation of feedback and recommendations provided to the participant in phase seven, made a positive contribution to the improvements in the editing of video 2. Video 1 is presented without an opening title and closing credits. The participant opted not to include an opening title and did include closing credits for video 2.

6.3.5.4 Conclusion

The improvements in video 2 can be ascribed to the information of video lessons 10 and 12 which improved the application of camera techniques, editing and using a music track as instructed through video lesson 13 and provided in the feedback. Although there is an improvement in the application of camera techniques, it is also a shortfall in the sense that the segments with the on-screen presenting become static and less appealing. The details of the setting and décor are not supportive of the content, and using a more appropriate setting would have improved the aesthetics of the video. I conclude that there is evidence that participant 5 applied the skills taught in the workshop. Video 2 shows improvement compared to video 1 and is more technical and sophisticated, and better packaged as a final product. The application of editing skills, using appropriate supportive images, the recording of voice-overs, and

better use of framing in video 2 serve as evidence of understanding and application of skills acquired as intended by the workshop.

6.3.6 Participant 6

6.3.6.1 Concept

Video 1 is untitled, and the concept is abstract in nature. The participant performs various emotions and reactions, and the context is not clear. Video 2 is titled *The life of an actress. The audition* and the concept is to provide an indication of the audition experience of an actor. The content of video 1 consists of a person reading several letters or documents and reacts to the contents exaggeratedly. The content of video 2, is presented in black and white, as in video 1, and the viewer is provided with the opportunity to experience the audition process from the actors' point of view, through allowing the viewer to see what the actor thinks and feels during the process. The content delivered an engaging narrative through well-planned and executed imagery. The content includes on-screen text that provides additional information assisting the narrative. The audience for video 1 is unclear and creates puzzlement for the viewer and does not provide proper context to understand the concept. The audience for video 2 might include inexperienced young individuals interested in acting. Video 1 can be regarded as original, although not understandable. The content of video 2 is original, however, the concept is not original. Video 2 is more entertaining than video 1, however, it competes with several videos similar in concept that might prove to be more entertaining.

6.3.6.2 Videography

The video clarity and lighting of video 1 is clear throughout and consists of five segments, and each is shot has a different angle. Shot types used include MCUs for numerous segments and MLS of the subject in several sitting

positions. Camera angles range from eye level,¹⁷⁹ low angle¹⁸⁰ and bird's-eye view.¹⁸¹ Figures 6.16, 6.17 and 6.18 indicate the angles used in video 1.



Figure 6.16: Eye-level angle. From untitled video (participant 6, video 1) (Screenshot by author 2019).



Figure 6.17: Low angle.
From untitled video
(participant 6, video 1)
(Screenshot by author 2019).



Figure 6.18: Bird's-eye view angle.
From untitled video
(participant 6, video 1)
(Screenshot by author 2019).

Using these angles contributes to dynamic and rhythmic changes in the video, regardless of the content itself not being understandable. Shot composition is executed thoughtfully resulting in dynamic and sophisticated imagery. In video 2, a variety of shots are used and include several CUs, MCUs and MSs.¹⁸² In the opening segment, the camera is tilting up, commencing with the shoe and

¹⁷⁹ An eye level shot is taken at Panellist D eye level, resulting in a neutral position (Dise 2016:[sp]).

¹⁸⁰ A low angle shot is taken from below eye level resulting in an effect making the subject or object come across as powerful, heroic or dangerous (Dise 2016:[sp]).

¹⁸¹ A bird's eye view shot is also known as an overhead shot or top shot. This type of shot is taken directly from an overhead position (Dise 2016:[sp]).

¹⁸² A medium shot is created through capturing a standing Panellist D in a frame where the bottom of the frame is cut off at the waist (Thompson & Bowen 2009:186).

ending with an XCU at the mouth of the subject. Figure 6.19 is a series of images indicating the tilt.



Figure 6.19: Camera tilt upwards. From “The life of an actor. The audition” (participant 6, video 2) (Screenshot by author 2019).

Using these varied shots, camera movement and angles create a fast-moving and energetic visual dynamic that provides momentum to the narrative and creates expectation and interest. Additionally, a high-angle shot and a low-angle shot are used in two different segments. These shots indicate moments where the actor shares her inner thoughts with the viewer. Figures 6.20 and 6.21 depict the shots as they appear in die video.



Figure 6.20: High angle shot. From “The life of an actor. The audition” (participant 6, video 2) (Screenshot by author 2019).



Figure 6.21: Low-angle shot. From “The life of an actor. The audition” (participant 6, video 2) (Screenshot by author 2019).

Due to the stark difference in angles between these segments, compared to other segments, the viewer understands through this, that these moments are internal and personal moments experienced exclusively by the character. Therefore, the shots successfully transport the viewer into the character’s thoughts. Although both videos are aesthetically engaging and similar, establishing a brand identity for a YouTube channel (using black and white colour scheme), video 2 is superior to video 1. The technical and sophisticated application of camera movement and shot types can be ascribed to the information in video lesson 10 related to shot framing, camera movement and shot types, as well as feedback given to the participant in phase four.

6.3.6.3 Editing

The editing transitions of video 1 is limited to joining the segments as a complete video and presented in black and white, which contributes to the abstractness of the concept. In video 2, the editing and transitions are executed with thought, and the segments are joined together with cuts and wipes. The wipes are used to cut away to inner thoughts expressed by the actor. Video 1 has no added music track or additional sound effects, whereas a music track has been added to video 2 supporting the content and contributes to underscoring the various emotions experienced by the actor. Therefore, the music track is a supportive contribution to achieving a final product that is more engaging and entertaining than the first video. In addition to the editing of the footage and added music track, graphics in the form of text appear at

appropriate moments as part of the segments, providing additional information regarding the actor's thoughts and the audition process, consequently, contributing directly to the narrative and visual experience. Opening titles appear at the beginning and closing credits at the end of the video 2. The improvements in video 2 are influenced by video lesson 12 related to video editing and the feedback and recommendations provided to the participant in phases four and seven.

6.3.6.4 Conclusion

Improvements in video 2 are noticeable in camera use with a variety of camera shot types, the framing of the shots, as well as the camera moving in the opening segment. The editing is fast-passed and creates an on-screen rhythm that is absent in video 1. These improvements can be directly linked to video lessons 10, 12 and 13, as well as the feedback provided in phases four and seven. The shortfall of video 2 transpires through the content that is predictable and clichéd. Comparing the pre-workshop video with the second video, I conclude that the second video is of better quality, based on the discussion in the analysis. However, the first video is of good quality as well, and the content is presented with a variety of shots and angles. The difference is that video 2 is packaged as a final product, which is not the case in video 1. Video 2 is of higher entertainment value, presented in a stylish, yet idiosyncratic way. Video 1 indicates an understanding of the creation of a video, whereas video 2 is evidence that the participant experienced the enhancement of existing skills through the workshop.

6.3.7 Participant 7

6.3.7.1 Concept

Video 1 is untitled, and video 2 is titled as *Pheli 012*.¹⁸³ The basic premise of the concept of video 1 is a male actor portraying a female character in vlogging style. In video 1, the content consists of a character who directly engages with the viewer, discussing her hopes and dreams for the future, and family matters, as she walks through her house from one room to another. The content presents a caricaturisation amusingly and endearingly of the typical South African mother in a township. The same female character as in video 1 appears in video 2 as Skwiza who lives in Pheli. Conceptually, video 2 is a short comedic scene, introducing the viewer to two characters, Skwiza and Thabo, both portrayed by the same actor. The content of video 2, tells a story of Thabo who is romantically interested in Skwiza, although she is not romantically interested in him. Nevertheless, it does not upset him, and to her surprise, he gifts her with money. The video is entertaining and engaging and will appeal to a Setswana audience more than an English audience since some of the dialogue is in Setswana (see Appendix I for English transcript). Due to the low quality of the sound of video 1, it is not particularly engaging as interest is lost and might not serve the purpose of a self-promotional video. Video 2 is a short comedy sketch, typical of short videos on YouTube and can become an episode of a web series, contributing to online entertainment for Setswana-speaking viewers. Video 1 is not original as a myriad of selfie-style videos is available online. Video 2 can be considered as original as the availability of videos on YouTube of Setswana-related content is scarce. As a concept, video 2 is not original, as it resembles comedy programmes available on South African television. Viewers familiar with the cultural content of the videos might find both entertaining. As a video for self-promotion, the participant created a second video that is decidedly usable and can serve the purpose of promotion for a channel on YouTube.

¹⁸³ Pheli is a suburb in the township of Atteridgeville, Pretoria, South Africa. The numbers 012 is the dialling code for Pretoria.

6.3.7.2 Videography

While the footage of video 1 is clear, and the lighting acceptable, the sound level is too low, and the character is not audible throughout. Video 2 is not clear throughout, and the character, Thabo, is briefly in low light and out of focus. In video 1, the participant used the camera in a vertical framing, and the dynamics and limitations as discussed in the analysis of participant 1 (see section 6.3.1.2) are also relevant to this video. Figure 6.22 indicates the vertical framing as discussed.



Figure 6.22: Participant 7, vertical screen dynamics.
From untitled video (participant 7, video 1)
(Screenshot by author 2019).

In video 2, no camera movements are used, and the angle is at eye level. The framing is done with enough headroom at the top of the frame and characters are positioned in the centre of the frame in the majority of the segments. The characters are constantly in motion, and therefore do not stay in the central framing, making the visual engagement stimulating and alive. The participant used three types of shots, namely CUs, MCUs and MSs for all segments (see Figures 6.23 to 6.25).



Figure 6.23: Close-up shot. From “Pheli 012” (participant 7, video 2) (Screenshot by author 2019).



Figure 6.24: Medium close-up shot. From “Pheli 012” (participant 7, video 2) (Screenshot by author 2019).



Figure 6.25: Medium shot. From “Pheli 012” (participant 7, video 2) (Screenshot by author 2019).

Although without complicated camera movements, angles and shot types are used, the capturing of the segments is done appropriately according to what the concept requires. There is a difference in composition and camera use, which makes video 2 decidedly more visually engaging and serves as evidence that video 2 is superior to video 1. The improvements in the application of camera techniques are directly influenced by video lesson 10.

6.3.7.3 Editing

No editing has been done in video 1 and is a continuous recording of the performance from the start to the end. In video 2, the participant demonstrates editing skills and understanding of how to combine visual and audio elements. Video lesson 12 contributed to the improved application of video editing

techniques. The editing transitions consist of cuts in joining the segments to construct a complete narrative assisting in moving the narrative forward at an appropriate pace. The editing transitions support the genre and allow the segments to move at a fast pace without pauses, creating a tempo that keeps the viewer engaged. Supportive opening music used in video 2 creates a unique atmosphere and enhances the content and style, producing an expectation of comedy entertainment. Video 1 is presented without a music track. Video 2 is presented with an opening title that is supportive of the content and contributes to brand identity. Closing credits with the same music is used for the opening, packaging the video as a complete product. These improvements were influenced by video lesson 13, as well as the feedback and recommendations provided to the participant in phase seven.

6.3.7.4 Conclusion

The improvements of the second video manifested through the application of the information and guidance of video lessons 10, 12 and 13 in combination with the feedback provided in phase seven. Although there is a significant improvement in video 2, the shortfalls include low sound quality at times and inconsistent lighting. Lighting was discussed in video lesson 10, and it is possible that the participant neglected this aspect to give attention to the technicalities involved when shooting a scene with one actor portraying both characters. Another explanation involves not changing the autofocus settings of the mobile device the participant used to shoot the scenes. Changing settings when shooting with a mobile device was part of a discussion of video lesson 9 (see section 5.4.1.3). However, these explanations are speculations and not supported by evidence. Video 2 is according to concept and content superior to video 1. The content in video 2 is engaging and entertaining, whereas the content in video 1 lacks direction and substance. Video 2 consists of several types of camera shots and editing executed with care, whereas in video 1, the shots are limited to one type, and no additional editing techniques are applied. It is evident that video 2 is influenced by the information provided in the workshop and that the participant applied the skills required by the intended learning

outcomes to such an extent that the second video is of noticeably higher quality. In the second video, the participant exhibited knowledge of what PRDPA are and applied skills taught by the workshop. I conclude the analysis of participant 7 by arguing that the workshop made a positive contribution to the skills development and ability of the participant to conceptualise and create a PRDPA video.

6.3.8 Participant 8

6.3.8.1 Concept

The participant presents the performing of Afrikaans poetry in video 1 and video 2. In both videos, the participant used the same poem. In video 1, she introduces herself as a performer, and in video 2, ESN-Digkuns¹⁸⁴ is introduced. The concept is not original, and numerous videos of poetry performances are available on YouTube. However, creating videos of poetry in Afrikaans and hosting of Afrikaans poetry channels on YouTube are limited and relatively unexplored. The content in both videos consists of a performance of the Afrikaans poem, *Ma* by Antjie Krog (see Appendix J for English transcript). In video 1, the participant provides context by informally communicating with the viewer. After the performance, she bids the viewer farewell. The content thus consists of three segments that are presented continuously. Video 2 is presented without a personal introduction, and instead the text “ESN-Digkuns”, accompanied by a sound effect, appear at the beginning of the video. Using an opening logo assists with establishing identity and branding, which is not present in video 1. The explicit inclusion of the brand identity was influenced by the discussion as part of video lesson 8. The content of video 2 is presented in 15 short segments resulting in the content being expressed and experienced differently. The performance of the participant in video 1 is compelling and does provide entertainment value, however, as a video, it is not visually stimulating or creative. Video 2, on the other hand, is engaging due to presenting content that

¹⁸⁴ ESN-Poetry (Translation by author 2019).

is visually interesting, improving the presentation considerably. Video 1 comes across as unimaginative and more suitable as a video for audition purposes. Video 1 might not garner a considerable amount of views and audience support on YouTube, and therefore is not suitable as an online video or part of a channel hosting Afrikaans poetry on YouTube. As a promotional video, it comes across as amateur work, which might not be the desired outcome a professional actor is seeking. Video 2 is suitable to be part of a YouTube channel targeting an Afrikaans audience and has the potential to be an episode for a web series. In terms of a video suitable for online self-promotion, video 2 has the potential to attract views and audience support. Of the videos, neither is original in concept or content. However, video 2 is more creative than video 1. The entertainment value of video 2 is stronger due to the visual enhancements.

6.3.8.2 Videography

The audio-visual clarity of video 1 is unproblematic as all segments are clear and bright enough to see, and the volume is at an audible level. There are no audio-visual enhancements that support the content, which renders the video less engaging compared to video 2. The audio-visual features of video 2 are the opposite of video 1, with a range of graphic enhancements in terms of atmosphere, style, lighting, music and visual imagery in support of the concept and content. These enhancements were guided by video lessons 10, 12 and 13. In video 1, the participant used an MCU shot at a low angle and vertical framing with no camera movement for the entirety of the video. The low angle is not supportive of the content or the performance, and the participant is looking down at the camera, creating an unnaturalness and loss of connection. The vertical framing poses the same challenges as discussed under participant 1 (see section 6.3.1). In video 2, the participant also used an MCU at eye level with a horizontal framing and no camera movement. Figures 6.26 and 6.27 indicate the difference between the vertical framing and the horizontal framing in the two videos. The eye-level framing (see Figure 6.27) results in a stronger connection with the viewer compared to low-angle framing (see Figure 6.26).



Figure 6.26: Vertical framing, low angle. From “Ma” (participant 8, video 1) (Screenshot by author 2019).



Figure 6.27: Horizontal framing, eye level. From “Ma” (participant 8, video 2) (Screenshot by author 2019).

Apart from the MCU shot, the participant also used an MS (see Figure 6.27), a bird’s-eye view angle (see Figure 6.28) and a CU shot (see Figure 6.29).



Figure 6.28: Bird’s-eye view angle. From “Ma” (participant 8, video 2) (Screenshot by author 2019).



Figure 6.29: Close-up shot. From “Ma” (participant 8, video 2) (Screenshot by author 2019).

Video 2 draws to a closing with the illusion of a dolly-in shot¹⁸⁵ towards the subject. These shots collectively contribute visually and emotionally to the content, performance and presentation of the video, making it significantly more creative, sophisticated and technical compared to video 1. The application of the camera techniques, as discussed above, can be ascribed to the information provided in video lesson 10.

¹⁸⁵ A dolly-in shot is created through placing the camera on a cart (dolly) that moves along a track towards the subject or object (Hellerman 2019:[sp]).

6.3.8.3 Editing

There is no evidence of editing transitions in video 1. The editing transitions in video 2 have been done with thought and precision, and several visual effects have been created with the editing in five segments. The video opens with a colourful logo (see section 6.3.8.1). The opening titles appear on a black screen and in sync with the music after the title of the poem appears. In the following segment, a dedication dissolves in and out, and the subject appears in a medium shot, off-centre to the right. With the first line of the poem, a corresponding moving image with scrolling letters appears top left as a superimposed dissolve. This effect is used throughout the video, with various images appropriate to the segment. In the seventh segment, a cut-in of hands dissolves in and out, again as a superimposed moving image. Along with the bird's-eye view cut-in,¹⁸⁶ an image of the moon and moving stars appear in segment 11 (see Figure 6.30) and briefly suspends over the subject's face before it dissolves out. Figure 6.30 is a series of images specifying the editing effects as analysed.

¹⁸⁶ A cut-in shot is a close-up shot of an object or subject directly related to the main segment or scene (Dise 2016:[sp]).



Figure 6.30: Editing effects. From “Ma” (participant 8. Video 2)
(Screenshot by author 2019).

There is a contrasting difference between the absence of editing in video 1 and the numerous editing techniques and effects employed in video 2. Video 1 does not have a soundtrack, and no additional sound effects have been added. In video 2, a sound effect for the opening logo and an emotive music track completes the video and underscores the content and performance. The soundtrack contributes to the entertainment value and impacts the video generated. The obvious improvements of the application of various effects and editing techniques can be ascribed to the information and guidance provided in video lesson 12 along with instructions given in video lesson 13.

6.3.8.4 Conclusion

The improvements in video 2 are most prominent in the editing and presentation. There is a contrasting difference between video 1 and video 2 and video lessons 8, 10, 12 and 13 guides the improvements. The shortfall of video 2 is evident in the difference in the performance. The performance in video 1 is more enduring and the participant connected emotionally with the material, which is not as apparent in video 2. The two videos use the same concept and script. Nonetheless, video 2 is in opposition to video 1 in terms of creativity,

entertainment value, technical skill and impact. Video 1 is unimaginative and less engaging compared to video 2. Video 2 shows a more significant understanding of the requirements as set out by the intended learning outcomes of the workshop. In conclusion, between the two videos created by participant 8, video 2 serves as evidence that substantial skills development in the creation of PRDPA videos. Participant 8 displayed the application of skills and knowledge acquired, and she can create a PRDPA video.

6.3.9 Participant 9

6.3.9.1 Concept

Video 1 is a promotional video for a docuseries about weight-loss, and video 2 is the first episode of the docuseries. Video 1 is titled *Die Vet Weet*,¹⁸⁷ and video 2 is titled *Die vet weet... al wat jy moet doen is....*¹⁸⁸ Conceptually, the videos are related, and no differentiating comparative analysis can be made. In video 1, the promotional video, the viewer is introduced to “sexy Betsie” who complains about her clothes that do not fit due to weight gain (see Appendix K for English transcript). Several scenes of Betsie exercising and attempting to change her dietary habits are tied together using a male voice-over narrating Betsie’s story. The tone of the voice-over creates the impression that the docuseries might be a mockumentary¹⁸⁹ as a satirical approach is detectable. The content consists of Betsie in various situations at the gym attempting to use equipment she does not know how to use, creating comedic moments. The video concludes with Betsie made fun of by other gym members while she is on a treadmill. As in video 1, the content of video 2 depicts a variety of situations where the central character attempts to follow various weight-loss advice and techniques. Although she is committed to exploring the options, her naivety

¹⁸⁷ *The Fat Knows* (Translation by author 2019).

¹⁸⁸ *The fat knows... all you need to do is...* (Translation by author 2019).

¹⁸⁹ A mockumentary is a film or television series with the same approach as a documentary. In the case of a mockumentary, the subject/s are fictional and presented in a satirical light through improvisational comedy with the characters often speaking directly to the audience or through a voice-over (McKittrick 2019:[sp]).

creates the impression that it might not turn out as expected. An unexpected plot twist that enhances the comedy occurs at the end and changes the viewer's perception of preceding events. Although video 1 is entertaining, it is not adequately positioned as comedy. The voice-over provides the satirical impact, however, the segments with Betsie create hesitation in whether to laugh or have sympathy for Betsie. By contrast, in video 1, the comedy in video 2 is apparent and allows the viewer to experience the content as humour. The impact of video 2 is thus higher than video 1 as it is clearly defined and does not leave the viewer unsure. This is due to the feedback and recommendations provided to the participant in phase seven. Video 1 and video 2 are equally functional as a YouTube video and can be used for self-promotion, although video 2 is expressively more engaging than video 1. The audience for video 1 is restricted to Afrikaans-speaking South Africans, whereas the audience for video 2 includes English-speaking individuals due to the addition of English subtitles. Both videos are not original in concept or content as the theme has been explored online and in the media in general. The entertainment value of video 2 is higher than video 1 due to a stronger visual presentation and defining the content clearly as comedy.

6.3.9.2 Videography

The audio-visual clarity in video 1 is not consistent. The visual quality of the segments fluctuates between clear and blurred. The blurry segments are of lower visual quality and can be ascribed to the camera used for the recording, the lighting in the locations or the lack of using additional lighting at locations. Figure 6.31 (the clear image) and Figure 6.32 (the blurry image) indicate the observable differences of visual quality in video 1. In Figures 6.31 and 6.32, low visual quality can clearly be seen.



Figure 6.31: Clear image. From “Die Vet Weet” (participant 9, video 1) (Screenshot by author 2019).



Figure 6.32: Bleared images. From “Die Vet Weet” (participant 9, video 1) (Screenshot by author 2019).

As with the visual quality, the audio quality is also inconsistent and changes in clarity and audibility between segments. The limitations due to the equipment used, as well as the uncontrolled locations used for the shooting, had a negative effect on the audio-visual quality of the video. The audio-visual quality in video 2 is consistent throughout and exhibits a higher quality output compared to video 1. The visual quality of the various segments is clear and crisp without compromised image quality. However, in video 2, the lighting in the restaurant scene on the two characters is not in balance. In Figure 6.33, the shadow on Betsie’s face is not as dark as the shadow on the character in Figure 6.34.



Figure 6.33: Minimal shadow on the face. From “Die vet weet... al wat jy moet doen is” (participant 9, video 2) (Screenshot by author 2019).



Figure 6.34: Too much shadow on the face. From “Die vet weet... al wat jy moet doen is” (participant 9, video 2) (Screenshot by author 2019).

The audio in video 2 is balanced throughout and of better quality compared to video 1. The analysis supports the notion that video 2 received more attention with regards to audio-visual output than video 1. In both videos, a variety of shot types are present and include MCUs, CUs, MLSs, MSs and 2Ss. The medium close-ups are used in segments or scenes where the main character communicates with the off-screen interviewer or when she is talking to the viewer directly into the camera. This convention is used pragmatically in both videos as it contributes to the documentary-style approach of the videos. The MCUs, LSs, MSs and 2Ss are used in segments or scenes where the main character engages in movement or actions and where other characters are involved in the scene. The set of images in Figure 6.35 compares shots of video 1 in column A with shots of video 2 in column B.

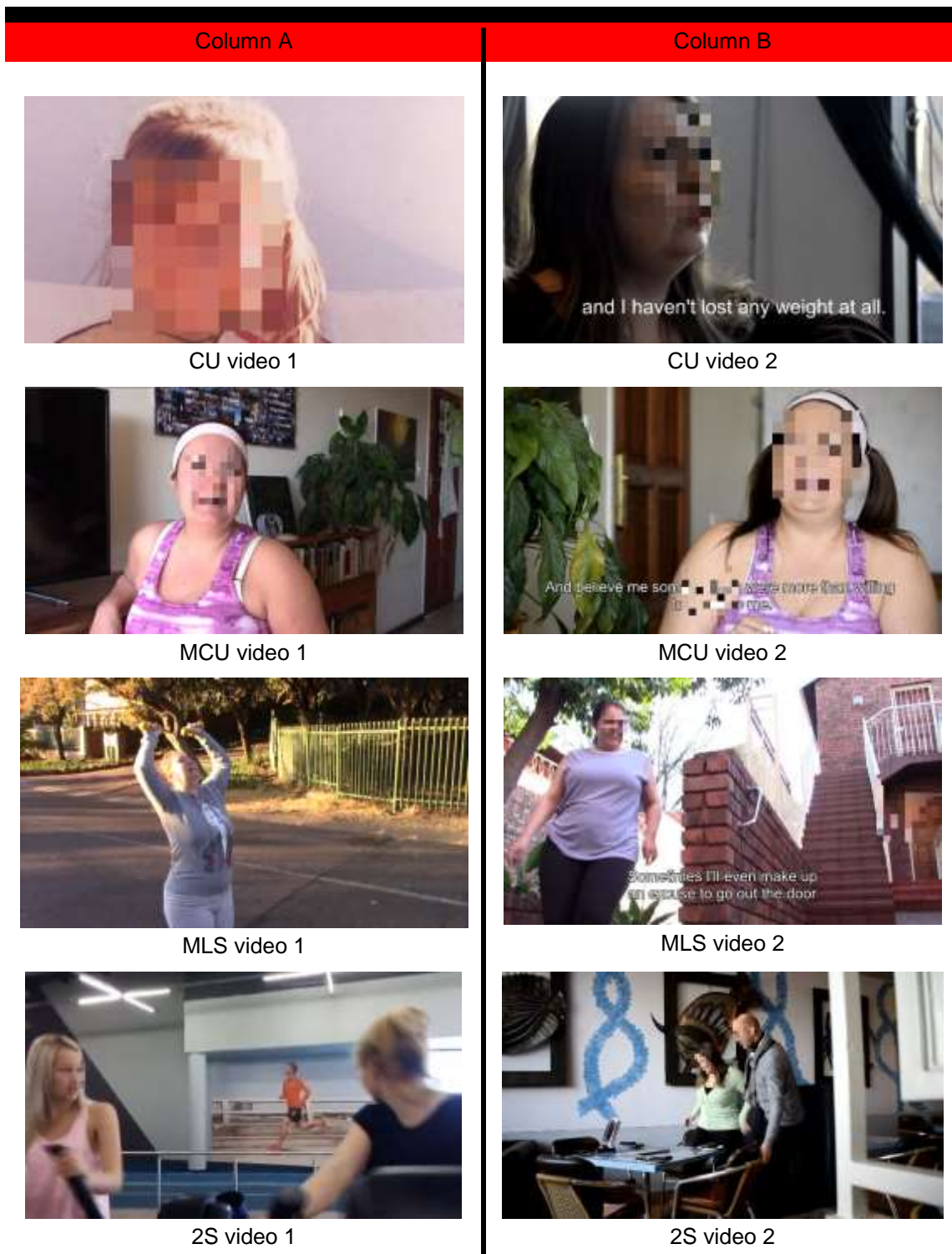


Figure 6.35: Shot comparison of video 1 and video 2 (participant 8, video 1 and video 2) (Screenshots by author 2019).

The comparison indicates the similarities in the application of videography techniques applied in both videos. The angles of shots in both videos are at

eye-level, except for one scene in video 2 (see Figure 6.35 the MLS shot in column B). The MLS shot of video 2 (see Figure 6.35, column B) is at a low angle, which is the only shot in video 2 that is not an eye-level shot. Both videos included a pan shot in one scene with the rest of the shots without any camera movement. The pan shot supports the action in the scenes. Shot framing in both videos are executed with care and positioned off-centre, which follows the rule of thirds,¹⁹⁰ creating dynamic framing. Through the application of the rule of thirds, the participant achieved a higher impact in visual composition and overall output in both videos.

6.3.9.3 Editing

Editing transitions and techniques have been applied to both videos and in a similar fashion. In video 1, cuts and wipes are used as transitions to join scenes or segments together. The wipes are done with clear-edged image panels overlapping each other between scenes. The wipe transitions are similar to presentations created in PowerPoint and come across as dated and substandard. The opening of video 1 is a series of fast-changing bright images similar to icons and in sync with the content of the voice-over. The style of these fast-changing images creates the impression that the video is a low-budget video commercial for a weight-loss product or service. Although the cuts are executed well, the designs of the images are of low quality and characterise the branding and identity of the video as unprofessional or amateur. In video 2, only cuts are used and contribute to the high impact of the video. Video 2 opens with a colourful opening title and creates a light-hearted and energetic impression. It sets the tone for what is to follow and connects with the main character, establishing a stronger branding and identity compared to video 1. Throughout video 2, several text panels between scenes provide information and divide the video into chapters. The text panels have the same identity as the opening title and create a specific and unique complete packaging which video 1 is lacking.

¹⁹⁰ The rule of thirds is a principle applied in photography, cinematography, graphic design and painting. In cinematography it implies dividing the screen into nine equal thirds and placing the subject or object in one of the thirds instead of in the centre of the screen. It is a principle that assists achieving effective composition.

In terms of editing, video 2 offers a greater variety, technically and creatively, than video 1 and contributes to a final product that is of higher quality, thus making a stronger impact than video 1. In video 1, a voice-over provides information regarding the main character's backstory and promoting the video. In addition to the voice-over, the music track *Eye of the Tiger* accompanies a montage segment rendering the montage as satirical as it is associated with the film *Rocky*. An opening music track has been added to video 2, and the same music is used for the closing credits. Short pieces of music support the transitions between scenes and the on-screen text, assisting in moving the narrative along, creating energy and expectation. Using music in video 2 improves the production value and appropriately supports the content, heightens brand identity and contributes to a higher quality final product compared to video 1. Video 2 concludes with closing credits which video 1 does not have. The improvements in the presentation of video 2 stem from the feedback provided to the participant in phase seven.

6.3.9.4 Conclusion

There is not much improvement in video 2 except for the quality of presentation, the explicit positioning of the comedy, and adding English subtitles as recommended to the participant in phase seven. The participants' previous experience in creating videos aided the outcome of video 2. The shortfall in video 2 stems from the lack of using additional lighting to overcome small differences in balance, in segments where there is more than one character. The skills development output is low when comparing the two videos. Using camera shots, angles, movement and framing and the execution of editing techniques are similar in both videos. There is not much difference between video 1 and video 2, and evidence of development can only be found in the quality of the output of the videos. The only difference is the packaging of the final product of video 2, which is superior to video 1 and the possibility of video 2 being more entertaining. In concluding the analysis of participant 9, the participant did not need to do the workshop to acquire skills to be able to create PRDPA videos. A conclusive differentiating comparative analysis regarding the

application using camera shot types, angles, movement and framing cannot be established since the output in both videos is similar.

6.3.10 Participant 10

6.3.10.1 Concept

Video 1 has no title, and the concept is based on vlogging. The title of video 2 is *Patricia se Pannekoek*¹⁹¹ and is a short comedy sketch or an episode of a web series. Conceptually the videos are different. Video 1 is a typical diary vlog and video 2 similar to an episode of a comedy television series. Although the same character appears in both videos with foreshadowing in video 1 and a continuation in video 2, each video functions independently without the other. Due to this, the videos are related and not interconnected. The content of video 1 consists of a female character sitting in her car, talking directly to the viewer sharing her thoughts, experience and challenges moving to a small town (see Appendix L for English transcript). The content is improvised, and it is apparent that a written script is not used. Video 2 presents Patricia, a lower-middle-class South African woman trying to befriend people above her class. Patricia is at home, enjoying wine by herself. Feeling lonely, she decides to contact two co-workers to join her for dinner (see Appendix M for English transcript). The content in video 2 is less improvised and comes across as more scripted than in video 1. Although video 1 is of low quality, the video can be used as an introductory video for a YouTube channel and self-promotion. Video 1 and video 2 might be appropriate for the Afrikaans section of the South African population. Both videos contain content to which an Afrikaans market can relate. Of the videos, neither is original in concept nor content. Video 1 is not particularly entertaining or successful as comedy. However, the character indicates curious subtleties that might be entertaining and has the potential to become a source of comedy. The entertainment value of video 2 is in contrast to video 1, presenting Patricia in a slightly different interpretation than in video 1. In video

¹⁹¹ *Patricia's Crêpes* (Translation by author 2019).

2, Patricia comes across as socially awkward and embarrassing and in a much lower class than in video 1. Patricia's awkwardness produces a sense of comedic uncomfortableness and creates interest, rendering the video greater engagement and delivers the entertainment value lacking in video 1. Video 1 is not as thought-out or scripted as video 2 due to the lack of substance in the content and low entertainment value.

6.3.10.2 Videography

The audio quality of video 1 is consistent throughout. While the audio clarity in video 2 is audible, in several scenes, unrelated background noises can be heard, reducing the video to an amateur level. The visual quality of both videos is clear and found lighting is used. The camera shot type and framing in video 1 are restricted to one type throughout. Vertical framing is used with the same results as discussed previously with participants who used vertical framing. In addition, the framing is done with too much headroom above, making the subject come across as sliding down the screen, creating a weak composition (see Figure 6.36).



Figure 6.36: Weak composition. From untitled video (participant 10, video 1) (Screenshot by author 2019).

The angle is at eye-level, and no camera movement is used. There is a considerable amount of shake created by holding the recording device in hand. The shake is unintentional and does not distract, and instead contributes to the vlogging style and realism. Video 2 consists of a variety of shot types, including

2Ss, interior and exterior LSs (see Figures 6.37 and 6.38), CUs, XCUs, complex shots following the subjects, an interior-establishing shot,¹⁹² MSs and MLSs.



Figure 6.37: Exterior long shot. From “Patricia se Pannekoek” (participant 10, video 2) (Screenshot by author 2019).



Figure 6.38: Interior long shot. From “Patricia se Pannekoek” (participant 10, video 2) (Screenshot by author 2019).

A high angle and low angle are used functionally at the beginning of the video, establishing a relationship between a girl and Patricia. The high angle is from Patricia’s perspective, thus creating a point-of-view¹⁹³ (POV) shot. In the POV shot, the girl is framed in the centre, enlarging her vulnerability and innocence against Patricia, who is standing in the door with a bottle of wine under her arm. These shots and framing create a dichotomy between the girl and Patricia with a comedic result. This scene is the only segment in video 2, where angles are used to create the desired effect. Figures 6.39 and 6.40 depict the contrast created in the scene by enlarging Patricia and making the girls come across as vulnerable and small.

¹⁹² An establishing shot is the first shot of a scene establishing the location or environment. It assists with providing visual information pertaining to the scene as well as information regarding time of day and atmosphere, the situation of the scene and is usually extreme long shots or long shots (Dise 2016:[sp]).

¹⁹³ A point-of-view shot is subjective and the character is replaced by the camera and represents what the character is seeing (Thompson & Bowen 2009:189).



Figure 6.39: Patricia's high angle.
From "Patricia se Pannekoek"
(participant 10, video 2)
(Screenshot by author 2019).



Figure 6.40: Low angle. From
"Patricia se Pannekoek"
(participant 10, video 2)
(Screenshot by author 2019).

The camera movement includes panning and complex shots of the subjects in motion. The pan additionally assists with the interior-establishing-shot (see Figure 6.41) indicating to the viewer the state of Patricia's lounge before panning to Patricia on the couch with a bottle of wine.



Figure 6.41: Interior establishing shot. From "Patricia se Pannekoek"
(participant 10, video 1) (Screenshot by author 2019).

Video 2 is characterised by camera-shake as all scenes are shot with a hand-held. The shake is typical of hand-held shots¹⁹⁴ and contributes to realness. When comparing video 1 and video 2 regarding shot types, angles, movement and framing, a differentiated comparative analysis conveys evidence of substantial differences in video 2 displaying superior results. The improvements

¹⁹⁴ Hand-held shots contribute to narrative functions such as creating a documentary style suggesting realism, experience from a character's point-of-view or a disturbance or violence (Butler [sa]:[sp]).

in using camera angles, framing and shot types stem directly from the information provided in video lesson 10. Video 2 is packaged as higher quality with a stronger and presentation that is more engaging compared to video 1. Video 2 is, therefore, superior to video 1, although the technical care in terms of shot composition and editing requires attention and adjustments. Video 2 can be used as an episode of a YouTube web series and self-promotion along with video 1.

6.3.10.3 Editing

Video 1 does not reveal any evidence of editing or transitions. The video was recorded as one continuous shot without an added music track, opening titles or closing credits. Evidence of editing and transitions in video 2 culminates in producing a packaged video that includes opening titles and closing credits. Cuts are used to join scenes to create a fast-paced development. The pace of the video is interrupted by some of the scenes that are too long and should have been cut shorter for the sake of the genre and impact. Comparing the videos, it is evident that the application of editing techniques has been applied to video 2, which consist of a broad range of scenes and shots, and which is not present in video 1. Video 1 has no added soundtrack. A suitable and supportive light-hearted music track establishing the atmosphere of the video has been added to video 2. Improvements in editing and presentation can be ascribed to video lessons 12 and 13, as well as feedback provided in phase seven. Video 1 is presented without added visual effects, and video 2 is presented with an opening title and closing credits.

6.3.10.4 Conclusion

There is a considerable difference between the technical and practical application of skills in the two videos, and information provided in video lessons 10, 12 and 13 assisted with a higher quality in the creation of video 2. The improvements are in contrast to video 1, which is basic and elementary. The shortfall of video 2 stems from distracting background noise that should not

have been part of the scenes. These noises are clearly not part of the narrative or content of the scenes. The participant did not take notice of this technical aspect and shows a lack of understanding of sound editing. The differentiated comparative analysis of participant 10's videos confirms that skills development occurred as video 2 contains evidence of using a variety of camera shots, angles, movement and editing applications. Video 2 is also of higher quality in terms of content, presentation and entertainment value. Video 1 supports the argument that the participant acquired skills regarding the conceptualisation, planning and creation of a PRDPA video.

6.3.11 Participant 11

6.3.11.1 Concept

Video 1 and video 2 attempt mystery suspense in a short-film. Conceptually, they are related, and video 1 serves as a trailer for video 2. The mystery and suspense are created in video 1, and context is given in video 2. Video 1 is untitled, and video 2 is titled *Everything is going to be just fine*. The content of video 1 depicts a character in distress experiencing a bodily invasion. Suspense and mystery are created through the character talking directly to the viewer as a warning of an unexplainable change and invasion she is experiencing. The character video-records her abnormal experience with her mobile phone as evidence, and the viewer sees unnatural behaviour resembling a foreign occupation of her physical body. The content does not provide detail of the cause or context of the invasion. The character's emotional world is experienced by the viewer as a bizarre moment that creates mystery and suspense. Video 2 does not provide cause or context either. Instead, the viewer experiences the events before, during and after the content of video 1. Video 2 expands the content of video 1 through additional scenes of the main character at home, meeting a friend in a car and a scene of a change in the character of the friend and later on when the main character goes through similar changes to the friend. The content of video 1 and video 2 creates a scenario or episode that

can be part of a larger narrative. Both videos are suitable for an English-speaking audience. The concept and content of both videos are similar to suspense and thriller films and television series, therefore not original. The entertainment value of video 2 is higher than video 1 as it provides detail and context that is lacking in video 1, rendering video 1 as peculiar and leaving the viewer unsure of the purpose of the video. Comparing the entertainment value, video 2 is engaging and superior to video 1.

6.3.11.2 Videography

Video 1 consists of a single shot type for the entirety of the video. A choker¹⁹⁵ shot is used, capturing the close-up and personal connection with the character that engages the viewer. Through using this shot type, a secretive connection is created with the audience. It is as if the character wants to communicate with the viewer without someone else hearing what she has to say. The effect of secrecy is, therefore, established and enhanced. Figure 6.42 indicates the choker shot used in video 1.

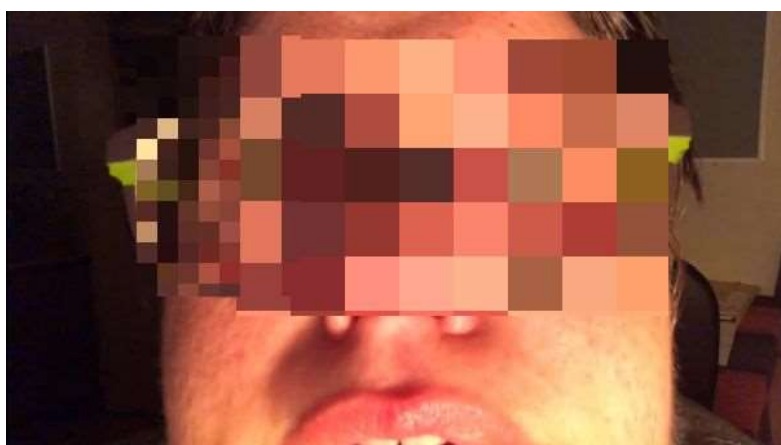
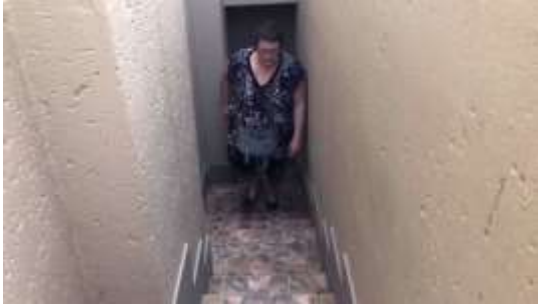


Figure 6.42: Choker shot. From untitled video (participant 11, video 1) (Screenshot by author 2019).

Except for the choker, no angles, camera movement or framing is applied in video 1. Video 2 consists of a range of shot types (see Figure 6.43).

¹⁹⁵ A choker is a shot type that frames the subjects face above the eyebrow at the top of the frame and below the mouth at the bottom of the frame (Dise 2016:[sp]). It is a shot that is half-way between a close-up and an extreme close-up. Through a choker shot, a strong emphasis is placed on emotions.



LS



MS



High angle (CU)



High angle (MLS)



CU



Low angle, vertical framing



Vertical framing



Dutch angle or Dutch tilt

Figure 6.43: A range of shot types and angles. From "Everything is going to be just fine" (participant 11, video 2) (Screenshot by author 2019).

The video opens with an LS (see Figure 6.43) of the character climbing the stairs towards the camera which after it cuts to an MS at the door and directly cuts to a high angle CU of the character inside her home. Using these first three shots in quick succession creates a sense of isolation and seclusion. It is portrayed by the narrow passageway up the stairs, the security gate and

immediately locking-up as she enters her home. A feeling of claustrophobia and a boxed-in existence is established through the application of these shots. The unusual use of the high-angle medium long-shot in the kitchen creates the impression that the viewer is watching the main character through a security camera and a feeling of voyeurism is created (see Figure 6.43 for high-angle MLS). In the close-up that follows, the character is in different clothing, and the lighting indicates that it might be night. In the CU, the character is framed off-centre to the left, close to the edge of the frame. Off-screen activity indicates that she is in front of her computer and then picks up her phone to listen to a message. The framing is unusual as it applies the rule of thirds correctly and does not allow the viewer in on the action occurring off-screen (see Figure 6.43 for the CU). The effect of this contributes to the mystery established in the previous scene in the kitchen. She is also positioned close to the viewer at the front, forcing the viewer to focus on her and the details revealed in the scene, which supports the intended mystery. Although the shot is somewhat unusual, the choice to intrigue the viewer is deliberate and creates suspense. Another deliberate use of framing is when the character sets up her camera in the car at a low-angle vertical framing (see Figure 6.43 for the low angle vertical framing). The viewer immediately experiences a sense of urgency and panic, and the stakes are raised. The pragmatic use of camera position and angle that creates realness through documentary style, and adds to the mystery and suspense. The vertical framing is used again when the main character and the friend wrestle somewhere in a public space. Again, the viewer is not allowed to see the full picture, and the voice of the friend is heard off-screen. The framing of this scene makes it clear that the main character's world has been turned upside down and tension and panic fill the screen (see Figure 6.43 for vertical framing). The denouement is effectually captured through a Dutch angle¹⁹⁶ (see Figure 6.43 for the Dutch angle), contributing to the content and the identity of the entire video. By comparing video 2 in video 1, the differentiated comparative analysis conveys a noticeable difference, and the variety of camera shots,

¹⁹⁶ A Dutch angle, also known as a Dutch tilt, is created when the camera is set at an angle on its roll axis, tilting the horizon at a slanted level. It creates a sense of disorientation or an uneasy psychological state (Dise 2016:[sp]).

framing and angles used in video 2 is superior to video 1. The improvements in videography of video 2 directly stem from the information provided in video lesson 10.

6.3.11.3 Editing

In video 1, a visual effect has been added twice as a representation of digital interruption. This effect contributes to the mystery and signifies an unwelcome energy or presence. Sound effects of a ghostly presence and an audible heartbeat have been added, contributing to the positioning of the video in the thriller genre. There are no opening titles, closing credits or music track added. In video 2, mainly cuts were used to join scenes together except for a wipe from left to right where the main character approaches the door at her home. Using cuts throughout contributes to the suspense and high stakes involved, and it gives an impactful and fast-moving result. As in video 1, the same digital interruption has been added to the scene in the kitchen, creating the illusion that an unexplainable situation is unfolding. A black and white segment of the main character sleeping renders the scene peculiar as if paranormal activity is in progress. These visual effects represent the alien energy and as in video 1, position the video in the thriller genre. An opening title with an appropriate music track establishes an unnerving atmosphere in the beginning and a hauntingly disturbing music track plays out the credits at the end. The comparison of the two videos leads to a conclusion that video 2 is superior due to the application of a variety of supportive editing choices made, as provided in video lesson 12, supporting the content and genre, producing an engaging video.

6.3.11.4 Conclusion

The improvements of video 2 originate from the information regarding video editing in video lesson 12, the application of camera techniques as discussed in video lesson 10 and instructions provided to the participant in video lesson 13. The shortfall of video 2 relates to the inconsistency in sound levels between the

various scenes. Participant 11 demonstrates through video 2 that she acquired skills required to create a PRDPA video. Although video 1 lacks in content, the presentation of the video indicates some understanding of video creation. Video 2 is presented with a greater sophisticated engagement. The participant therefore benefited from the workshop.

6.3.12 Concluding the differentiated comparative analysis

Considering the differentiated comparative analysis, two prominent shortcomings are identified in the second video of the participants. Firstly, the sound has been identified as a shortfall in several of the second videos of the participants. The shortfall is not due to participants not following instructions or information provided by the video lessons, instead due to the absence of a video lesson pertaining to sound and sound editing. Secondly, lighting is a reoccurring shortfall. This shortfall did not manifest through the absence of information or guidance regarding lighting as it is a topic covered in video lessons 9 and 10. Therefore, the differentiated comparative analysis identifies lighting as a topic that should be enhanced and presented as a separate video lesson covering a more comprehensive scope of information and guidance. Décor and content manifest as less prominent shortfalls and these shortfalls can be addressed through a video lesson focusing on décor and a video lesson focusing specifically on script and content development.

Video lessons 4, 5, 6 and 7, which formed part of phase two, assisted with the theoretical framing of the online workshop and the monitoring of the application of the information was managed through the two quizzes. Taking into account the outcome of the quizzes as discussed in section 6.2.2, video lessons 4, 5, 6 and 7 made a noticeable contribution to all of the participants' second video. The differentiated comparative analysis confirms the improvement of the second video of each participant as their second videos display an understanding and application of techniques pertaining to the creation and purpose of PRDPA that is not as explicit in the participants' first videos. Therefore, the theoretical component of the workshop contributed to the

participants' ability to create a second video that is better than the participants' first video.

The impact of video lesson 8, which formed part of phase two of the online workshop, is evident in the improvement of content, brand identity and entertainment value of all of the participants. The differentiated comparative analysis confirms improvement for each participant. However, the differentiated comparative analysis also identifies content as a shortfall for some participants as pointed out above.

The most valuable video lessons that made an impact on the videos created by the participants are video lessons 8, 9, 10, 12, which formed part of phase two, and video lesson 13, which formed part of phase three. The information and guidance provided by these lessons had a direct impact on the improvement of the videography, video editing and final presentation of the second videos of all the participants. Phase four and phase seven of the workshop provided individualised feedback to the participants (see Appendix P). The feedback and recommendations provided in phase seven proved to be a more obvious contribution and had a greater impact than phase four. However, this is not to conclude that phase four is not effective, as it required the participants to plan their second videos according to a process informed by the information and guidance provided in video lesson 9. The impact and outcome of the feedback in phase seven are more noticeable, as pointed out in the differentiated comparative analysis. Phase four serves as a means to monitor the pre-production planning since planning might change during the production phase and ideas might not always work out as envisioned.

In conclusion for this section, the differentiated comparative analysis indicates that for most of the participants, the workshop is within their ZPD (see Chapter 4), except for participant 2 and participant 9, who were able to create a first video of a considerable standard, and the difference between their video 1 and video 2 is less noticeable. This is possibly due to participant 2's previous experience in creating four videos and the two videos created by participant 9 before the workshop. For all participants, there are noticeable and identifiable

improvements from video 1 to video 2. Therefore, the differentiated comparative analysis indicates the efficacy of the workshop regarding skills development in the creation of PRDPA videos.

In the following section, the assessments of the external audit panel are presented. As discussed in the introduction of this chapter, the panel assessments are guided by the same criteria (see section 6.1) applied in my differentiated comparative analysis.

6.4 Analysis of the assessments provided by the external audit panel

Although the external audit panel used the same criteria as applied in the differentiated comparative analysis in the previous section, each individual panellist applied the criteria differently in their comparative analysis assessment. This resulted in panellists combining elements of the criteria as a singular idea or thought and not as an individual element to assess. Therefore, the criteria served only as a guide to assist the panellists. Their assessments consequently indicate a general improvement or lack thereof for each of the participants' second video and do not focus on each individual element of the criteria, as with my differentiated comparative analysis. Along with each participant's assessment in the next section, a summary of the differentiated comparative analysis and the panel assessment is provided and aligns the assessments with the criteria as discussed in the differentiated comparative analysis in the previous section. At times, discrepancies in opinions were established between panellists, creating a dichotomy, and this is pointed out in the discussion of the external audit panel assessments in the next section.

6.4.1 Participant 1

Panellist A observes a significant improvement in using camera movement, angles and lighting in video 2. Panellist C argues that the second video “has a more professional approach” compared to video 1. This can be seen in the lighting, soundtrack and presentation skills of the participant in video 2. Panellist

B is in agreement with panellist C and panellist A, pointing out that the second video is “technically a remarkable improvement on the first.” Panellist D states that video 2 contains “better content, better programme structure, lighting, camerawork. Now edited with various angles instead of one subjective and one cut-away angle.” Panellist A points out that the portrait or “selfie-mode” and the “short distance lens position” used in video 1 causes distortion. Panellist E supports panellist A’s observation and states that through portrait framing the viewer is excluded from experiencing the character’s environment. This observation correlates with the differentiated comparative analysis of the participant. Panellist C indicates that the segment where the cooking occurs becomes too long and monotonous, which is a direct correlation with the differentiated comparative analysis as discussed under 6.3.1 and the feedback provided to the participant in phase seven. Panellist E is in agreement with panellist C and suggests cutaways to the presenter, testing and tasting the food and cutting the segment shorter. Panellist C suggests interruptions with anecdotes similar to the humour in video 1, which will also assist with the uniqueness of the video compared to well-established competitors offering the same type of cooking shows on television and other media platforms. Panellist C, panellist A and panellist B also argues that the “spontaneity and individuality” (panellist C), “quirkiness and personality” (panellist A), “playfulness and fun” (panellist B), evident in video 1 is lost in video 2. However, she manages to keep “the viewer’s interest and attention [...] endearing herself to the viewer with no deliberate in-your-face self-indulgence” (panellist B). Panellist B points out that the concept of video 2 is not original, which is supportive of panellist C’s view regarding well-established competitors creating similar videos or programmes. Panellist A is in agreement with panellist C and panellist B, stating, “the script and content in video 2 is a lot more generic as it resembles many similar videos” (panellist A). Panellist B states that the camera angles are limited, however, supportive of the directive and instructional tone of content associated with instructional videos. Panellist A posits, “[T]he editing supports a narrative, aesthetic quality is enhanced, and music creates atmosphere.” Panellist B points out that the music used in the second video is highly

appropriate, however, suggests that at times the music should fade out as it is not required throughout and become a disturbance and according to panellist A “at times drowns the performer’s voice.” Panellist D is in support of panellist B and panellist A and points out that the “wall-to-wall” music track is a weakness and suggests using a lapel microphone for improved sound quality. Panellist B maintains that the presentation “hits the target” and the presenter does not allow her personality to become the focus. Panellist A argues that video 2 is a more refined product suitable for YouTube than video 1, although video 1 might attract more views due to its quirkiness. Panellist E rates the second video higher than the first and panellist B posits that the instructions of the workshop are visible in the second video and it has the potential to be part of a web series or YouTube channel consisting of several episodes. Panellist D argues a 60% improvement in the second video is noticeable. Considering the assessments of panellist C, panellist B, panellist D, panellist E and panellist A, all agree that video 2 of participant 1 is an improvement on video 1. The panel assessment correlates with the differentiated comparative analysis, and a conclusion can be drawn that video 2 is superior to video 1, and therefore, skills development can be confirmed.

Table 6.4 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 1.

| Criteria | Application of skills | | External audit panel assessment | |
|------------------|--|--|---|--|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Conversational. Vlogging. Performing the self. Wordplay. Unscripted. | Instructional. 'How to' cooking video. Stronger concept. Different content. Cooking instructions on how to cook risotto. Improvement in content and presentation. Scripted. | Lacks definition. Puns drawing attention to comedy which is not funny. However, the content is presented energetically. | Not original, although concept well supported online. Improvement in content. Better content and better programme structure, although generic. Energy of presenter lost. |
| Audience (niche) | Unclear. | Individuals interested in | Unclear. | Not stated. |

| | | | | |
|--|---|--|--|---|
| | | cooking shows. Possibly an international English-speaking audience. | | |
| Originality and entertainment | Low entertainment value. | Not original. Compete with existing YouTubers who provide cooking shows. Medium entertainment value. | More entertaining than video 2. | Less personality than video 1. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Clear and well lit. However, no planned lighting considered. Found lighting used. | Found lighting used. Deliberate use of lighting contributes to aesthetics. Lighting contributes to clarity and supports content. | Overhead lighting not suitable. | Improvement in lighting and clarity. |
| Camera shots, framing, angles and movement | Vertical framing. MCU shot. Limited camera movement. | Horizontal framing. MCU and CU shots and a tilt. | Vertical framing problematic. | Significant improvement in use of camera movement and angles used. |
| Editing | | | | |
| Transitions | No editing. No digital enhancements. | Cuts. | Subjective and presents one perspective. | Improvement in editing skills. Different perspectives presented. Supports narrative and presentation. |
| Soundtrack and added visual effects | No music track or sound effects added. Ineffective on-screen text in the beginning and closing. | Opening title and closing credits added. Music track added. Title panel inserted. On-screen text added | No soundtrack used. | Improvement using a music track and visual presentation. |

Table 6.4: Summary of assessment of participant 1

6.4.2 Participant 2

Panellist E assesses the first video as excellent and highly successful with the second video at the same level. This is a direct correlation with the participant's differentiated comparative analysis. According to panellist A, in the second

video of participant 2, technical skill enhancement in using camera angles, camera movement, video editing, and the use of sound is noticeable. Panellist A argues that the result of the application of these techniques is an increase of “drama” and the editing achieves “more emotive moments.” Panellist B argues that video 2 is more professional, “visually gripping and entertaining” and “artistically of a high standard” compared to the unpolished and “homemade” distinctiveness of video 1. Panellist E does not agree with panellist B and argues that the first video is technically and creatively at a high level. Panellist C holds a contrary view and describes the video as a “jumble of ideas” whereas panellist B argues that the “distorted dialogue adds to the unearthly feeling and the promise of a discovery [...] the disjointedness leaves the viewer wanting more.” Panellist E positions the second video within the sub-genre of surrealism within the niche market of the avant-garde. Panellist E declares that the nonsensical dialogue and action is executed with vision. According to panellist C, the first video is “original and on an unexpected level, more interesting and captivating.” Panellist A, experience the first video as “static, and busy and the viewer is not drawn in [...] not always sure what the goal of the content was.” The perspectives of panellist B, panellist C, panellist E and panellist A create a dichotomy regarding the content of both videos. Panellist B defines the editing as “crisp and effective” and is in opposition with panellist A, who assesses the editing as “gimmicky” using “several effects, both visual and in sound.” Panellist A posits that the overuse of editing techniques is not motivated and not supportive of the emotive intent. Panellist E assesses the editing as well executed, idiosyncratic and points out the impact of the “slow beginning, fast at the end” which appropriates the video with structure, rhythm and pace. Panellist E emphasises the efficacy of the metric montage towards the end of the video. Deducing from the assessments of panellist A, panellist B, panellist C and panellist E, there is discordance about the impact of the content of both videos. Taking into consideration the subjective angle of each assessment, determining the difference between video 1 and video 2 becomes impossible. However, panellist A’s assessment indicates that there is strong evidence that the participant gained technical competence through producing video 2. This is

supported by panellist D through evaluating the second video as successful “in convincing the viewer that the person is very creative and highly skilled in video technology and video arts.” Panellist B argues that video 2 does not achieve promotional intent and is supported by panellist A who explains that there might be a limited audience for the second video if the technical aspects are scaled-down and do not overwhelm the content. Instead, the effects should serve a supportive function. Panellist D states that the second video markets the participant’s creative and film production skills and a 40% improvement is noticeable, which is in correlation with the differentiated comparative analysis as discussed under section 6.3.2.1. Panellist E argues that the second video will serve a channel focusing on surreal content well. Video 2 is more appropriate as a showreel than an episode of a web series or YouTube channel. Taking into consideration the diverse assessment outcomes of the panel, drawing a conclusion in terms of the impact of video 2 is a matter of personal preference. However, panellist A, panellist B and panellist D indicate that there is a difference between the skills applied rendering video 2 as more technically skilled compared to video 1. The panel assessment outcomes correspond with the differentiated comparative analysis that skills development occurred on a small scale, and there is not much difference between video 1 and video 2. Table 6.5 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 2.

| Criteria | Application of skills | | External audit panel assessment | |
|------------------|--|--|--|--|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Satirical discussion. Portrayal of three characters by one actor. Wordplay. Scripted. | Promotional video, showreel or trailer. Different content. Portrayal of several characters by one actor opposite other actors. Improvement in scope of content and presentation. Scripted. | Unexpected. Static and busy. Uncertainty about purpose of content. Discordance in the effectiveness of the content. | Trailer/showreel. Artistically of a higher standard than video 1. Panel does agree on success or impact of content. Discordance in the effectiveness of the content. No narrative structure. |
| Audience (niche) | Afrikaans | Afrikaans | Limited reach. | Limited reach. No |

| | | | | |
|--|---|---|---|---|
| | segment of South African population. | segment of South African population interested in surrealism and artistic entertainment. | | English subtitles. |
| Originality and entertainment | Original, although split-screen has been done. Entertainment value restricted to a small niche. | As a trailer, not original, although the content is unique and might be entertaining to a small niche. | Original and unusual. | Limited to audience interested in surrealism or avant-garde. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Clarity is unproblematic throughout. Intentional lighting plan. Contributes to a unique character and identity of video. Although well planned, lacks quality output. | Clarity is unproblematic throughout. Intentional lighting plan. Supportive of the variety of content and locations. | Planned use of lighting, however, too harsh and crude. | Found lighting too harsh. |
| Camera shots, framing, angles and movement | CU, MCU and MLS. No camera movement. No angles to create effect. | MCU, CU, ECU, MLS, LS, VLS and 2S. Variety of camera angles and movement. | Well planned and executed with a variety of shot types. | Improvement in use of camera angles, shots and camera movement. |
| Editing | | | | |
| Transitions | No editing transitions. Technically well-executed and required well-timed execution. | Cut, dissolve, wipe and fade transitions. | Technical and well-executed. | Improved application of editing techniques. Panel does not agree on effectiveness – ‘crisp versus gimmicky’. Technical competence gained. |
| Soundtrack and added visual effects | No music track or additional sound effects. Added on-screen text boxes and visual patterns. No opening title or closing credits. | Surreal music track added. Opening title and closing credits added. Variety of on-screen visual effects added. | No soundtrack. | Use of soundtrack supports improvement. |

Table 6.5: Summary of assessment of participant 2

6.4.3 Participant 3

Panellist E argues that the personal diary format has been proven successful on YouTube and that vertical framing is suitable for this genre and type of YouTube video, however, points out that the content is unoriginal. Panellist A states that the first video use “a shot in portrait with a camera angle from below, which results in a static shot that lacks interest and no movement.” Panellist E agrees with panellist A regarding the motionlessness of the shot, however, does not regard the vertical framing as problematic, which creates opposing viewpoints. Both panellist E and panellist A declare that there is an improvement noticeable in video 2, which apply a variety of camera, angles, shot types and movement with interesting editing. Panellist B’s assessment is in line with panellist A’s regarding editing, describing it as “intelligent and to the point.” Panellist C’s assessment correlates with panellist B and panellist A, stating that the cuts used between facts and then back again to the subject are remarkable. Panellist D argues that the weakness of video 2 can be found in the form not supportive of the content, whereas video 1 creates a stronger intimacy. Panellist A notices a change in the genre using text and stills images in video 2, becoming a “motivational video essay”, where video 1 is in a vlog style. Panellist D highlights the improvement of video 2 when using “inspiring real-life examples.” Panellist D contends that neither of the videos is suitable as promotional videos and suggests the combination of the two videos will result in a better quality motivational video that promotes the actor. Panellist A assesses video 2 as “Overall an improvement in technical quality” with the possibility of developing into a series or channel. Panellist C states that the effects applied in the video become the background, the presenter the focus, and predicts that as a channel the content will prove to be popular since the presenter is an established and well-known actor in South Africa. Panellist B is in agreement with Panellist A regarding the outcome of the second video, describing it as “the second clip looks like it was done by someone else” and “has all the possibilities of becoming a regular YouTube feature.” Panellist C, panellist A and panellist B’s assessment indicate an improvement from video 1 to video 2, whereas panellist D argues a 0% improvement. Panellist E is of the opinion that the

entertainment value of video 1 is low, nevertheless, can be a YouTube channel, whereas video 2 is suitable for use on a YouTube channel. The differentiated comparative analysis of participant 3 delivers evidence of improvement as suggested by panellist C, panellist A, panellist E and panellist B. Based on the panel assessment and the differentiated comparative analysis, a conclusion can be drawn that video 2 is superior to video 1, serving as evidence of skills development.

Table 6.6 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 3.

| Criteria | Application of skills | | External audit panel assessment | |
|---------------------------------|--|--|---|--|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Motivational. Unclear with no purpose. Performing the self. Unscripted. | Motivational. Different content. The impact of failure and how it should be approached. Performing the self. Improvement in scope of content and presentation. Scripted. | Personal diary in vlog style. Unoriginal and uninteresting. | Motivational video essay. Change in genre. Form not supportive of content. Improvement in substance of content and presentation. |
| Audience (niche) | Unclear. | English and Afrikaans segments of South African population. Suitable to an audience interested in motivational videos. | Not stated. | South Africans following South African soap operas. |
| Originality and entertainment | Not original. Low entertainment value due to amateur presentation with no reward for the viewer. | Not original. Entertainment value elevated through music, images, quotations and visual presentation. | Low entertainment value. | Should garner interest and following due to the actor being well-known to a South African audience. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Lighting is harsh, too light and | Lighting supportive of | Natural lighting. | Fluctuates. |

| | | | | |
|--|---|---|---|---|
| | unimaginative. Not in support of content. | content. | | |
| Camera shots, framing, angles and movement | Vertical framing. MCU. No camera movement. | CU, MCU, MS and MLS. Variety of angles and the illusion of camera movement. | Vertical framing problematic. Static and lacks interest and movement. | Noticeable improvement in variety. |
| Editing | | | | |
| Transitions | No editing. | Digital zoom, wipe, fade and cuts applied. | Not stated. | Intelligent and to the point. Creates interest. |
| Soundtrack and added visual effects | No music track or visual effects added. No opening titles or closing credits. | Supportive music track added. Opening title and closing credits added. | Not stated. | Music, text and images added render video 2 as more engaging. Sound not balanced. |

Table 6.6: Summary of assessment of participant 3

6.4.4 Participant 4

Panellist E argues that the second video is better executed than video 1 and has higher entertainment value. According to panellist C, the first video has interesting sequences, however, is too long, with the endless driving creating a sense of isolation. Compared to the first video, video 2 broke the illusion of isolation by including the character. Panellist C argues that the close-ups of the character's face assist with experiencing the vulnerability of the character and seeing the world through her eyes. Panellist A argues that video 1 creates an emotion that emphasises the content, although the "shaky-cam... and the music overwhelmed the narration at times" whereas video 2 is not as successful in creating emotion. Panellist A and panellist E agree that the music in the second video is more supportive and impactful than in video 1. Panellist D argues that the improvement of video 2 can be found in the inclusion of the artists and using expressionistic music and sound effects, although video 1 has a more unified style. Using black and white in both videos, according to panellist E, creates a film-noir identity that works well. Panellist B posits that with both videos "most of the time spoken word and visual image have no correlation..." whereas video 2 "judged as an entity, it's interesting, enterprising and [...] thought-provoking."

Panellist C suggests that empathy would have been enhanced through “information about her surroundings and insight on how she got to this stage of her life.” Panellist E points out that the re-use of footage the viewer saw in previous scenes should be avoided as it creates monotony for the viewer, and the value or weight of the footage is diminished. In addition, panellist E suggests using English subtitles to allow English-speaking audiences to experience and understand the video as well. Panellist E assesses the second video as “better” than video 1. Panellist B and panellist A agree that video 2 “is a vast improvement on the first, and the sound is by far superior” (panellist B) and “demonstrates a greater competence and applies a variety of angles and editing elements” (panellist A). Panellist D assesses both videos as successful (with a 10% improvement of video 2), in promoting the participant as a poet whereas panellist B is unsure of the usefulness of video 2 as a promotional video. Panellist A suggests the simplification of the editing and the deliberate application of the technical skills gained, the video can be part of a channel for a select audience. Drawing from the differentiated comparative analysis and the panel assessment, it is evident that skills development occurred and participant 4 gained skills and knowledge pertaining to the creation of PRDPA videos.

Table 6.7 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 4.

| Criteria | Application of skills | | External audit panel assessment | |
|------------------|---|--|--|---|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Biographical prose. Experimental visual content. Depiction of a variety of thoughts, emotions and experiences. Scripted. | Biographical prose. Same content. Experimental visual content. Depiction of a variety of thoughts, emotions and experiences. Improvement in presentation of content. Scripted. | Avant-garde poetic journal/poetry. Spoken word and imagery not correlated. Mood emphasises content. | Poetry. Content presented as more enterprising and thought-provoking than video 1. Better execution. |
| Audience (niche) | Limited. Afrikaans South Africans | Limited. Afrikaans South Africans | Lack of English subtitles excludes | Afrikaans-speaking South |

| | | | | |
|--|--|--|--|--|
| | with an affinity for Afrikaans literature. | with an affinity for Afrikaans literature. | an international audience. | Africans. English subtitles should be applied to give an English audience access. Restricted to a select audience. |
| Originality and entertainment | Not original, however, Afrikaans literature as video presentation limited. Entertainment value restricted to small niche in Afrikaans segment of South African population. | Not original, however, Afrikaans literature as video presentation limited. Entertainment value restricted to small niche in Afrikaans segment of South African population. | Not stated. | High entertainment value. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Clear and set in monochrome. | Clear and used monochrome and colour in various segments. At times the quality is poor, possibly due to equipment used. | Natural light. | Film-noir and black and white imagery support content and style. |
| Camera shots, framing, angles and movement | No specific shots or angles. One continuous complex shot in motion. | XCU, CU, MCU, panning and tilting. Variety of angles and camera movement simulate performer's movement. | 'Shaky-cam' becomes a disturbance. | Improvement in using camera. |
| Editing | | | | |
| Transitions | No editing. | Colour changes, dissolve in, dissolve out, double exposure, cuts and fades. | Overlaid filter lack contrast. Lacks variation. | Improvement in using editing techniques through deliberate application. Illustrates greater technical competence. |
| Soundtrack and added visual effects | Music track added, consequently, drowning voice-over at times. Added visual | Music track added with balanced volume. Opening title and closing credits added. Added | Music not in balanced. Drowns voice-over at times. Music too long. | Music more supportive than in video 1. |

| | | | | |
|--|--|--|--|--|
| | effect imitating the vertical lines of vintage film scratches. No opening titles or closing credits. | visual effect imitating the vertical lines of vintage film scratches | | |
|--|--|--|--|--|

Table 6.7: Summary of assessment of participant 4

6.4.5 Participant 5

Panellist E labels video 1 as an informative concept that is distinctive, however, the entertainment level is low. Panellist A posits that in video 1, the subject was not separated from the background and this affected the aesthetic quality and became static. Panellist E is in opposition with panellist A and indicates that he approves of the background lines. Furthermore, Panellist E points out that the sound in video 1 has an echo and suggests using a lapel microphone. Panellist E points out the inconsistency in the sound balance between the various segments of video 2, however, states that the opening music is used appropriately. According to panellist A, using sound, graphics and stills in video 2 “created movement and rhythm which enhances interest and effectively underscored the content.” Panellist C argues that the second video is an improvement on the first and the inclusion of interesting perspectives on the learning of English contributed to the success. Panellist B points out that the second video is presented as an “excellent unit” created through “simple yet effective editing, a clearly defined story-board, well-written speech/monologue, stimulating music and colour...” (panellist B). Panellist A is not in agreement with panellist B regarding the editing and pronounces, “Editing choices at times did not feel motivated, for example, the switch to monochrome.” Panellist D indicates that the second video has “an excellent start” as it presents the content with a “hook” and uses statistics and facts that underscore the importance of learning English. Panellist D points out that the background in video 2 is less cluttered than video 1, which correlates with panellist A’s position regarding the subject not separated from the background. Panellist A suggests the presentation of “a more cohesive ‘look’ in the different takes and images selected could elevate the aesthetic impact” (panellist A) of video 2. Panellist C

argues that the subject “was not shot in exciting angles. It had an old-fashioned feel of ‘talking heads’ and the teacher is not presented as an enjoyable educator to work with. Panellist B does not agree and describes the presenter as “warm and approachable.” Panellist D refers to the difference in sound quality between the music and on-camera voice work. The problem is created by having the microphone too far from the presenter that produces a lower quality of sound compared to the music used in the introduction of the video. Panellist A evaluates the second video as superior to video 1 in terms of technical skill. While panellist D and panellist E suggests video 2 is too long for a promotional video, panellist A points out its potential as a training video. Panellist E assesses video 2 as more entertaining than video 1 due to using visual montages and music that correlate with panellist A’s assessment. Panellist B and panellist A agree that it can be part of a series on YouTube. Although there are differences in the assessments, members of the panel do point out the improvement in video 2. The differentiated comparative analysis of the participant correlates with the panel assessment. Based on the opinions of the panel members, however, not all agree, a conclusion can be drawn that noticeable skills development did occur through the application of a greater variety of technical and creative outputs by the participant.

Table 6.8 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 5.

| Criteria | Application of skills | | External audit panel assessment | |
|----------------|--|--|---------------------------------|--|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Teacher of English as a foreign language. Performing the self. Through on-screen presenting, promoting online English classes. Scripted. | Teacher of English as a foreign language. Performing the self. Different content. Through on-screen presenting, promoting online English classes. Improvement in content and | Info-style video. Static. | Promotional video. Effective use of sound, images and text underscores content. Inclusion of perspectives contributes to better content. |

| | | | | |
|--|--|---|---|---|
| | | presentation. Scripted. | | |
| Audience (niche) | International. Individuals interested in learning English. | International. Individuals interested in learning English. | Not stated. | Not stated. |
| Originality and entertainment | Not original. Not entertaining and comes across as generic. | Not original. Entertainment value improved through images, on-screen text and the performance of an educational poem. | Low entertainment value. | More entertaining due to visual montages and music. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Bright, in focus with adequate lighting. | Bright, in focus with adequate lighting. | Clear, although subject not separated from background. Natural light. | Black and white segment unmotivated. |
| Camera shots, framing, angles and movement | MCU. Central framing. No camera movement. | MCU. Off-centre framing according to rule of thirds. No camera movement. | Static. | Rule of thirds followed. |
| Editing | | | | |
| Transitions | No editing. | Cuts. Alignment of images to voice- over. On-screen text in sync with performed poem. | Cuts. | Improvement in technical skill. |
| Soundtrack and added visual effects | No music track or added visual effects. | Added several music tracks. Added images and text. Closing credits added. | Echo in voice- over. | Inconsistent sound balance. Music supportive of content. |

Table 6.8: Summary of assessment of participant 5

6.4.6 Participant 6

Panellist D describes the second video as “excellent [...] a polished short professional production that is well-conceived written, acted, directed, shot and edited.” In addition, panellist D assesses the video as successful in eliciting humour and promotes the participant appropriately. Panellist E, panellist C and

panellist B questions the meaning of video 1, whereas panellist A assesses video 1 as impressive due to the application of framing angles and presenting the video in monochrome that results in the generation of aesthetic interest. In addition, panellist A points out that the context of video 1 is not clear and the “editing lacked rhythmic variation.” Video 2, according to panellist A, is in contrast in video 1, as it contextualises with a greater impact and makes use of a variety of shot types, framing, a supportive music track and on-screen graphics. Panellist A points out that the on-screen graphics might have been over-used and there are segments where the sound has an echo. Panellist E posits that the font and colour of the graphics contribute to the style of the video. Panellist A suggests the application of the aesthetic mood and angle framing of video 1 to the rhythmic editing of video 2 to achieve a higher output. Panellist B and panellist C assess video 2 as unoriginal content that has been presented many times. Panellist E contributes to the assessment by stating that the concept and structure could have been developed further. Panellist E does not provide an indication of improvement, however, panellist C and panellist A agree on the impact of the second video, assessing it as an improvement that correlates with panellist D’s assessment of a 300% improvement on video 1. In consideration of the panel assessment and the differentiated comparative analysis, skills development pertaining to PRDPA occurred, and the workshop had a positive impact on participant 6.

Table 6.9 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 6.

| Criteria | Application of skills | | External audit panel assessment | |
|----------------|---|---|--|--|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Unclear. Experimental and abstract. An individual reading different letters or documents. Scripted. | Audition experience of an actor. Different content. The portrayal of an audition as experienced from the actor’ point of view. Improvement in | Not stated. Unclear. Meaning and intent not clear. | Not stated. Contextualises more effectively. Improvement in content. |

| | | | | |
|--|--|---|--|---|
| | | content and presentation. Scripted. | | |
| Audience (niche) | Unclear. | English-speaking performing arts students. | Not stated. | Not stated. |
| Originality and entertainment | Unclear. | Not original. Entertainment value limited to individuals interested in acting and actors. | Not stated. | Not original. Building of tension provided entertainment. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Clear and unproblematic. Black and white presentation. | Clear and unproblematic. Black and white presentation. | Shadow-play gives texture to shots. | Natural lighting. |
| Camera shots, framing, angles and movement | MCU and MLS. Eye-level angle, low angle and bird's-eye view. | CU, MCU, MS and ECU. Low angle, high angle, eye-level angle. Camera movement includes a tilt upwards. | Application of variety of framing angles generates interest. | Improvement in using shot types and angles. Creative use of shot types. |
| Editing | | | | |
| Transitions | Cuts. | Cuts, wipes, cutaways. | Lack of rhythmic variation. | Improvement in editing skills and varied rhythms. Carefully chosen font using black and white monochrome. |
| Soundtrack and added visual effects | No music track. No opening title or closing credits. Video presented in black and white. | Music track added and supportive music in various segments. Supportive on-screen text assisting the narrative. Opening title and closing credits added. Video presented in black and white. | No music track added. No visual effects added except for black and white monochrome. | Sound and graphics support improvement of presentation. |

Table 6.9: Summary of assessment of participant 6

6.4.7 Participant 7

According to panellist D video, 1 is artistically and technically simplistic compared to video 2, which is more advanced. Panellist E is of the opinion that the vertical framing supports the concepts, character and performance. Panellist A asserts that video 2 demonstrates noteworthy development in using camera angles and movement to the application of a narrative compared to video 1, which is shot in portrait mode with limited movement. Panellist C notes that the close framing used in video 1 does not allow the viewer to experience the character's environment and validates Panellist A's explains of the limitation of vertical framing. Panellist A argues that using an appropriate music track along with an opening title and appropriate editing is in support of the narrative of video 2. Panellist B identifies using editing as a strength in video 2 for the reason that the actor portrays both characters addressing each other. Both panellist A and panellist B, agree that video 2 has the potential to be part of a web series on YouTube while panellist C and panellist D comment on the lack of substance in the unentertaining script that fails to uphold interest. Panellist C, panellist B, panellist A and panellist D agree that there is a significant improvement in the overall presentation of video 2. Although there is a discrepancy regarding content and its success, with panellist C and panellist D on the opposite side of panellist B and panellist A, the panel does agree on the evidence available in video 2 that the video is superior to video 1. The panel assessment thus validates the effectiveness of the workshop as skills development did occur as there are noticeable differences between video 1 and video 2.

Table 6.10 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 7.

| Criteria | Application of skills | | External audit panel assessment | |
|----------------|---|--|---------------------------------|----------------------------------|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Vlogging. Male actor portraying a female character. | Short comedy scene. Different content. | Comedy. Not stated. | Comedy scene. Domestic incident. |

| | | | | |
|--|---|--|---|--|
| | Caricaturisation of a typical South African mother in a township. Unscripted. | A mistaken romantic moment in a South African township. Improvement in content and presentation. Scripted. | | Improvement in the presentation of content. Discrepancy regarding success of content. Script lacks insight into comedy techniques. |
| Audience (niche) | South African familiar with life in a township. | Setswana-speaking South Africans. | Not stated. | Not stated. |
| Originality and entertainment | Not original. Entertainment value limited as intended comedy not set and achieved. | Not original. Improvement in entertainment value as comedy is set and directed at a specific niche. | Falling to uphold interest. Discrepancy in entertainment value. | Not unusual or original. However, it is amusing. More appropriate for YouTube than video 1. Fun and entertaining. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Poor. Found lighting. | Sporadic. Audio-visual improvement noticeable. | Harsh exposure. | Inconsistency in lighting. |
| Camera shots, framing, angles and movement | Vertical framing. No angles. No camera movement. | CU, MCU and MS. Static camera. | Vertical framing restricts camera movement. Close framing does not allow viewer into character's environment. | Improvement in using camera angles and movement. Technically and artistically more advanced. Significant development in skill. |
| Editing | | | | |
| Transitions | No editing | Cuts. | Basic. | Appropriate editing supports narrative. |
| Soundtrack and added visual effects | No music track added. No visual effects added. No opening title or closing credits. | Added music track. Opening title and closing credits added. | No added music track or visual effects. | Use of music track supports narrative. |

Table 6.10: Summary of assessment of participant 7

6.4.8 Participant 8

Panellist A reports that the first video became static due to using portrait mode and a low camera angle. Panellist E assesses the video as unimaginative and lacks creativity. Panellist D's observation describes the technicality of video 1 as elementary, the performance and content as worthy "and will appeal to a reasonable percentage of Afrikaans females." Although panellist C prefer the performance of video 1 more than the performance of the second video, describing it as "the actor lost some of the honesty that endeared her in the first presentation", she does not understand the reasoning behind the performance and what the participant wants to achieve. Panellist B is in agreement with panellist C, stating, "[H]er first delivery of Krog's poem was more sincere." Panellist D argues that the introduction of video 1 is unnecessary, whereas panellist B prefers the introduction that is absent in video 2. Panellist C is of the opinion that the second video was filmed better than the first, however, uses too many "tricks" that create a distance. Panellist A underscores panellist C's observation by stating, "The editing felt gimmicky." Panellist A argues that using overlays and editing effects are applied literally, which reduced "the aesthetic impact and resulted in the frames becoming really busy." Panellist B takes an opposite stance, declaring, "The camera- work, shots, editing and insertions, as well as camera angles, were well thought out and render a polished product." Panellist B also mentions the setting that "...adds to the overall feel and atmosphere of the piece." Panellist A and panellist E notes the lighting as an effective addition which is complementary to panellist B's observation regarding the setting. Panellist D is supportive of panellist B and panellist A's assessment by pointing out that the short opening and channel title, as well as the setting, set-dressing, lighting, videography, costume, various angles, and directing, is of better quality than video 1. Panellist B and panellist E recommend using English subtitles to reach a wider audience. Panellist D points out an imbalance in sound between video 1 and video 2, with the second video having poor sound quality as the microphone is too far away from the subject and suggests the sound perspective should be close-up to support the intimate and personal content. Panellist E indicates an improvement in video 2 and confirms that the

video will serve a YouTube channel. Panellist D assesses the second video with a 150% improvement that correlates with panellist B and panellist C's assessment of noticeable improvement in video 2. Considering the panel assessment and the differentiated comparative analysis, a conclusion can be drawn that video 2 is an improvement on video 1 in the skills shared in the workshop, although not necessarily overall. Participant 8 provides evidence that skills development pertaining the creation of PRDPA videos occurred.

Table 6.11 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 8.

| Criteria | Application of skills | | External audit panel assessment | |
|--|--|--|--|---|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Afrikaans poetry. The performance of the Afrikaans poem, "Ma" by Antjie Krog. Scripted. | Afrikaans poetry. The performance of the Afrikaans poem, "Ma" by Antjie Krog. Content the same as video 1. Improvement in presentation of content. Scripted. | Afrikaans poetry. Content elicit emotion. Unimaginative and lack creativity. | Afrikaans poetry. Stronger presentation of content. |
| Audience (niche) | South African interested in Afrikaans poetry. | South African interested in Afrikaans poetry. | Afrikaans females. | Not stated. Use of English subtitles recommended to reach a wider audience. |
| Originality and entertainment | Not original, however, limited in Afrikaans. Entertainment value limited due to unimaginative visual presentation. | Not original, however, limited in Afrikaans. Entertainment value enchanted through improved audio-visual presentation. | Not stated. | Not stated. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Clear but unimaginative. | Improved use of lighting in support of atmosphere and content. | Lighting too hard and colour grading too warm. | Effective use of over-head lighting. Discrepancy in effectiveness. |
| Camera shots, framing, angles and movement | MCU. No camera movement. No specific angles. | MCU, MS, CU, dolly-in shot. Eye-level framing, bird's-eye view. | Elementary. Static. Vertical framing problematic. | Improvement in using various angles and shots. Discrepancy in |

| | | | | |
|-------------------------------------|--|---|--|--|
| | | | | effectiveness. |
| Editing | | | | |
| Transitions | No editing. | Dissolve in, dissolve out, superimposed dissolve, cut-in, cuts. | No editing. | Improved use of overlays and effects. |
| Soundtrack and added visual effects | No music track. No opening title or closing credits. | Soundtrack added. Opening title and closing credits added. Various visual effect added. | No music track added. No visual effects added. | Use of channel title which is absent in video 1. Added music track generates mood. |

Table 6.11: Summary of assessment of participant 8

6.4.9 Participant 9

According to panellist D, video 1 is technically on a lower level than video 2, which is more structured and episodic. Panellist E argues that the execution of video 1 is not at the same level as video 2. Panellist A's assessment is in line with panellist E and panellist D's observation and remarks that "video 2 marked a significant improvement in lighting, overall clarity and camera angle" (panellist A). Panellist A points out that the character is separated from the background in video 2 and the editing enhance the content, supporting the 'punch-lines' and 'comedy timing'. Panellist A notes that "the humour was not always clearly supported by the technical aspects" of video 1, which correlates with the differentiated comparative analysis regarding the ambiguous positioning of the comedy. Panellist B's observations of video 2 are supportive of the assessment of panellist A, and panellist D. Panellist B proclaims that the video presents a compelling and focused story-board with a variety of shots that do not become 'fidgety' and an appropriate music track. Panellist A is in agreement with panellist B and alludes to the enhancement of the humour using music. Panellist A suggests the refinement of synced music to specific moments to augment the humour further. Panellist B defines the video as "a 'feel' for modern technological communication, and it is ideally suited as a YouTube posting" (panellist B) which correlates with panellist A's opinion that "This is a concept that could find an audience as a channel or series" (panellist A).

Panellist B argues that the video succeeds “in everything it sets out to be” and is a noticeable improvement of video 1. Panellist D assesses the second video with a 25% improvement whereas panellist C mentions the drastic change in the format of video 2 without referring to impact except for pointing out that the second video is too loquacious and too many diets are explored. However, panellist D and panellist E does refer to the noticeable technical improvement of video 2. Panellist C and panellist D subjectively point out content deficiencies, whereas panellist A and panellist B contrarily argue that there is a significant improvement evident in video 2. As discussed in the differentiated comparative analysis, evidence of improvement is not as apparent between video 1 and video 2. Considering panellist E, panellist D, panellist A and panellist B’s assessment, the correlation between the panel assessment and the differentiated comparative analysis, turn out to be indistinct.

Table 6.12 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 9.

| Criteria | Application of skills | | External audit panel assessment | |
|-------------------------------|---|--|---|---|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Promotional video for a docuseries. Advertising the mockumentary for a character attempting to lose weight. Scripted. | Episode one of a docuseries. Same character as video 1 portrayed differently. Improved content. Improved presentation. Scripted. | Weight loss video. Ambiguous positioning of the comedy. Comedy not effective. | Weight loss video. More structured and episodic. Comedy better defined. Drastic change in format. |
| Audience (niche) | Afrikaans-speaking South Africans. | Afrikaans-speaking South Africans. Might include English-speaking audience due to the addition of English subtitles. | Using English subtitles suggested to reach a wider audience. | Using English subtitles suggested to reach a wider audience. |
| Originality and entertainment | Nor original. Entertainment value unclear as uncertainty created between | Not original. Entertainment value raised as content defined as comedy. | Comedy weight loss scenarios not original. | Higher entertainment value. |

| | | | | |
|--|--|---|--|--|
| | comedy or seriousness. | | | |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Sporadic. At times too dark and out of focus. | Clear and consistent with a higher quality output. | Natural lighting. Inconstant and fluctuates. | Improvement in lighting and clarity. White balance needs attention. |
| Camera shots, framing, angles and movement | MCU, CU, MLS, LS, MS and 2S. Eye-level angle. Pan shot. Framing positioned off-centre. | MCU, CU, MLS, LS, MS and 2S. Eye-level, low angle. Pan shot. Framing positioned off-centre. | Variety of shot types and angles used. | Better quality of shots. Improvement in using camera angles and shots. Characters separated from background. |
| Editing | | | | |
| Transitions | Cuts and wipes. | Cuts and wipes. | Transitions slow and awkward. | Editing enhance content more effectively than video 1. |
| Soundtrack and added visual effects | Music track added, but not as opening music. No opening title or closing credits added. Images added in support of voice-over. | Several music tracks added in support of action and content. Opening title and closing credits added. | Use of images with voice-over. | Music track supportive of content and genre. |

Table 6.12: Summary of assessment of participant 9

6.4.10 Participant 10

Panellist D describes the first video as a “selfie video” that does not display any artistic or technical skill, which establishes a relationship with panellist C’s comment pointing out that it is “tightly framed.” Panellist A is in support of panellist D’s description labelling video 1 as “a static selfie-style” whereas panellist E labels the first video as “low concept.” The observation by panellist A, panellist C and panellist D correlates with the differentiated comparative analysis of participants who used a vertical framing, limiting information regarding character environment and location. Panellist A notes that there is a difference in style between video 1 and video 2 with significant effort applied to the second video. Panellist A lists wide-angle shots and editing as applications

for the creation of a narrative presented as a comedy short film. Panellist D assesses the second video as technically an improvement on the first, using camerawork, editing, a narrative and music that is well chosen. Panellist D recommends shortening scenes as it slows down the narrative and becomes monotonous for the viewer. Panellist D assesses the second video as a 50% improvement. Panellist C, panellist D and panellist B argue that the content of video 2 is unsuccessful as it does not succeed as comedy and the screenplay is underdeveloped with a tension that drops, and scenes that should have been short are too long. Panellist A pronounces the script as laboured and literal with actions depicted in the dialogue, which is unnecessary. Panellist A points out that the editing is too slow, which correlates with the laboriousness as noted by panellist C, panellist B and panellist D. Panellist A suggests that with enhancements the video can become a channel. Panellist D and panellist B is in agreement that the video fails to entertain. Panellist C agree with the opinion, however, points out that the second video is presented with the necessary accoutrements. Although the panel assesses the content as unsuccessful, they do provide an indication of improvement of video 2, which supports the skills development as discussed in the differentiated comparative analysis. The dichotomy established in this assessment underscores the importance of impactful content.

Table 6.13 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 10.

| Criteria | Application of skills | | External audit panel assessment | |
|----------------|---|---|--|---|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Vlogging. Diary vlog entry. Unscripted. | Short comedy scene/ web series episode. A character invites friends over for dinner. Improvement in content. Improvement in presentation. Scripted. | Selfie-video. Poor and lacks purpose and substance. | Comedy shot film. Change of style and presentation of content. Scenes too long and should be shorter. Underdeveloped script, although stronger attempt in creating a |

| | | | | |
|--|--|---|---|---|
| | | | | narrative. Improvement in presentation of content. |
| Audience (niche) | Afrikaans-speaking South Africans. | Afrikaans-speaking South Africans. | Not stated. | Not stated. |
| Originality and entertainment | Not original. Low entertainment value. | Not original. Entertainment value improved through a scripted concept and content. | Not stated. | Unsuccessful as comedy. Not entertaining. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Clear. No planned lighting. | Clear. Found lighting. | Too bright. | Lack of lighting with exterior shots. |
| Camera shots, framing, angles and movement | Vertical framing. No camera movement. No shot types. | Horizontal framing. 2S, LS, CU, ECU, MS, MLS, establishing shot, POV and pan. Low angle and high angle. | Vertical framing problematic. | Large variety of shots, angles and camera movement applied. Improved use of camera. |
| Editing | | | | |
| Transitions | No editing. | Cuts. Fade in and fade out. | Not stated. | Improved application of editing skills. |
| Soundtrack and added visual effects | No music track added. No opening title and no closing credits. | Music track added. Opening title and closing credits added. | No music track or visual effects added. | Supportive music track added and not over-used. |

Table 6.13: Summary of assessment of participant 10

6.4.11 Participant 11

Panellist A interprets video 1 as a clever set-up for video 2. Although panellist D argues that video 1 is well presented, video 2 is of a higher standard and display stronger ability in writing, performing, filmmaking and more substantial than video 1. Panellist D argues that the second video is longer than it has to be with dialogue that comes across as conversation instead of dialogue. Panellist C is in agreement with panellist D and argues that the character talks too much, the conversations lack depth and do not lead the viewer into a sense of urgency. Panellist C points out that the opening scene is too long, and the

viewer loses interest. This observation is reiterated by panellist D, stating that the opening sequence is slow and “wastes story time.” However, panellist D argues that it is an excellent concept and the “overall [...] production is close to professional”, except for screenplay weaknesses. Panellist A notices the clever use of a variety of camera angles and visual effects. Panellist A emphasises using “simulated security cameras” as a visual effect that creates intrigue and suspense. Panellist A describes the ingenious use of a single camera as appropriate and the music generates “mood and suspense” that contribute to the aesthetic quality of the video. Both panellist A and D assess video 2 as an improvement whereas panellist C argues that video 1, although a clichéd concept, manage to attract attention which video 2 does not succeed in doing. Considering that panellist C’s assessment focuses on content and panellist D and panellist A’s observations on video production skills, it creates a dichotomy in establishing impact or a comparative difference between video 1 and video 2. However, panellist D and panellist A’s assessment correlates with the differentiated comparative analysis, and a conclusion can be drawn based on identified differences between video 1 and video 2 that video the second video indicates improvement in skills pertaining to the creation of PRDPA videos.

Table 6.14 provides a summary of the application of skills, aligned to the external audit panel assessment of participant 11.

| Criteria | Application of skills | | External audit panel assessment | |
|------------------|--|---|--|---|
| | Video 1 | Video 2 | Video 1 | Video 2 |
| Concept | | | | |
| Content | Mystery suspense scene. A character in distress without providing context. | Mystery suspense short film. Extension of content provided in video 1. Improvement in content. Improvement in presentation. | Suspense. Well thought-out. Although, clichéd, presented with meaning. | Not stated. Higher standard in presentation. Content more substantial than video 1. Dialogue lacks a sense of urgency. Well-thought-out execution of narrative. Some script weaknesses. |
| Audience (niche) | English-speaking audience | English-speaking audience | Not stated. | Not stated. |

| | | | | |
|--|---|--|---|---|
| | interested in suspense or thriller short scenes. | interested in suspense or thriller short scenes. | | |
| Originality and entertainment | Not original. Entertainment value limited to individuals interested in suspense genre. | Not original. Entertainment value limited to individuals interested in suspense genre. Improvement in entertainment value due to improved content. | Based on films such as <i>Blair Witch Project</i> . | Not stated. |
| Videography (Aesthetics) | | | | |
| Video clarity and lighting | Clear and unproblematic. Planned lighting. | Clear and supportive of content. Planned lighting. | Not stated. | Grading needs attention to fix temperatures. |
| Camera shots, framing, angles and movement | Horizontal framing. Choker shot. No camera movement. | Mix of vertical and horizontal framing. LS, MS, CU and MLS. High angle, low angle and Dutch tilt. Camera movement in action scene supporting content of the scene. | Horizontal framing. Choker shot. | Creative and clever use of camera angles, shots and movement creates intrigue and suspense. |
| Editing | | | | |
| Transitions | Visual effects added. | Visual effects added. Cuts, fade in, fade out and wipe. | Cuts. Transitions adds suspense to script. | Improved use of editing techniques. Editing creates suspense. |
| Soundtrack and added visual effects | Ghostly sound effects added. No music track added. No opening title and no closing credits added. | Music track added. Opening title and closing credits added. Special visual effects added promoting suspense. | Creative and suitable sound effects used. | Creative use of visual effects. Supportive music track added. |

Table 6.14: Summary of assessment of participant 11

6.4.12 Concluding the panel assessment

In concluding the panel assessments, two shortcomings are identified. Firstly, the content has been flagged by the majority of the panel members. This implies that the workshop should focus explicitly on content development in the pre-production phase. This might contribute to content that is more developed and thought through. Secondly, some of the panel members identified the lack of a direct promotional message as advertising communication. Therefore, the workshop should include a section focussing on advertising. Apart from the two identified shortcomings, all the panel members agree that the second video is better than the first video for all participants. Therefore, the assessments of the panel members indicates towards the efficacy of the workshop, specifically regarding videography and editing, and that skills development did occur for all 11 participants.

6.5 Workshop evaluation by participants

Upon completion of the workshop, participants provided feedback and evaluation. The evaluation consists of ten questions or sections that include the following (see Appendix N):

- Was there a contribution of the workshop to knowledge and skills development?
- What were your expectations at the beginning of the workshop?
- How were your expectations met?
- What aspects of the workshop were most useful or valuable?
- Which elements would you have liked to learn more about?
- Which part/s would you remove from the workshop?
- What would you add to the workshop?
- How would you improve the workshop?
- General comments and impressions.

Chart 6.3 indicates the contribution to learning pertaining to the creation of PRDPA videos as reported by the participants in the evaluation after completion of the workshop.

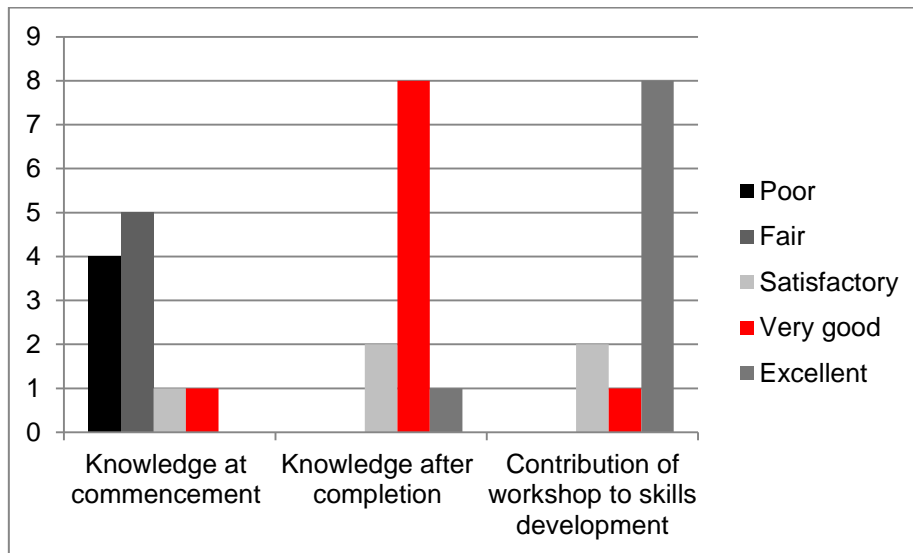


Chart 6.3: Contribution to learning

The level of knowledge at the commencement of the workshop was poor for four participants, five had fair, one satisfactory and one excellent. The level of skill after completing the workshop was satisfactory for two participants, very good for eight participants and excellent for one participant. The contribution of the workshop to skills development is satisfactory for two participants, very good for one participant and excellent for eight participants.

Chart 6.4 indicates that two participants agree that the learning objectives were clear, and nine strongly agree that the objectives were clear. One participant agrees that the course content was organised and well planned, whereas ten strongly agree that the course content was organised and well planned.

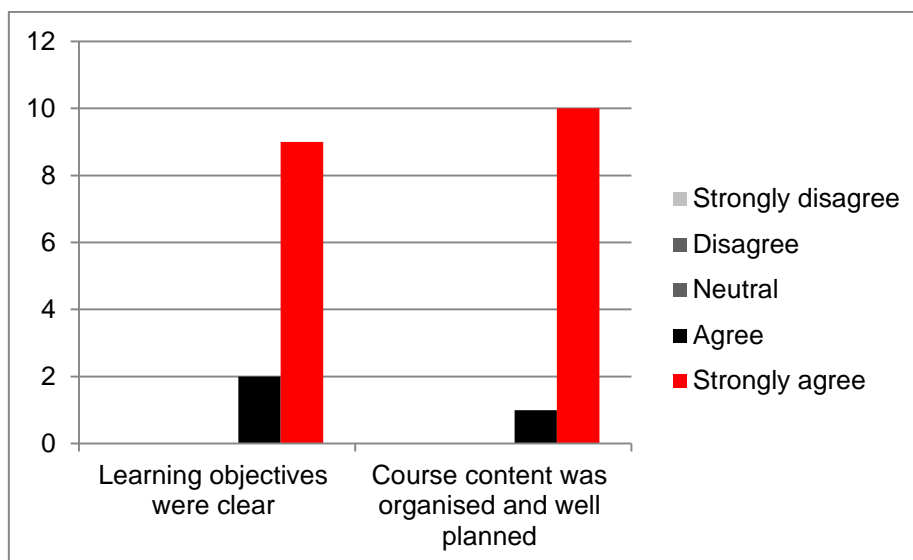


Chart 6.4: Learning objectives and presentation of workshop content

Table 6.15 provides a summary of the feedback given by the participants for the eight remaining questions.

| Feedback question | Participants response |
|---|--|
| What were your expectations at the beginning of the workshop? | <ul style="list-style-type: none"> – Attainment of techniques in producing videos for social media and improve confidence in doing so. – Shooting video footage with a mobile device. – Developing fundamental skills regarding video editing. – Practical experience editing videos. – Exposure to successful YouTubers and the content they create. – Introduction to video production. – Introduction to skills pertaining to online content creation. – Expansion skills and creation of a product that can be used after the completion of the workshop. – Broadening understanding and knowledge of what digital performance entails. – Production of performing arts videos. – Production of YouTube videos. |
| In what way were your expectations met? | <ul style="list-style-type: none"> – Workshop initiated interest to continue with producing videos. – Feedback from facilitator improved confidence. – Exposure to other YouTubers and content combined with information in the workshop provided confidence in creating and editing self-produced videos. – Discovery of opportunities social media can provide. – Clear communication assisted the achievement of expectations. – Gained insight into recent research and the value of an online presence. – Expectations met through the exposure to other YouTube creators. – Expectations met through constructive criticism, structure and |

| | |
|---|--|
| | <p>useful feedback along with educational video lessons.</p> <ul style="list-style-type: none"> – Discovery of what pre-recorded digital performing arts are. – Felt a sense of inspiration and excitement after the workshop. – Video production skills were developed. – Enjoyment of process. |
| What aspects of this workshop were the most useful or valuable? | <ul style="list-style-type: none"> – Instructional videos. – YouTube examples. – Prescribed readings. – The online availability of the workshop. – Additional YouTube videos. – To discover how to use social media as an artist. – Video editing. – Feedback and recommendations. – The usefulness of PRDPA. – Awareness of online presence, YouTube as a digital stage, YouTubers, Camera use. – The practical aspects of shooting and producing a video. |
| What would you have liked to learn more about? | <ul style="list-style-type: none"> – Video editing. – Social media statistics. – Techniques of self-promotion. – Create more than one video. – Online marketing. – Branding. |
| Which part/s would you remove from the workshop? | <ul style="list-style-type: none"> – Nine participants reported that nothing should be removed – Two reported that prescribed reading should be removed. |
| What would you add to the workshop? | <ul style="list-style-type: none"> – Interaction with other participants. – A phase focusing on editing exclusively. – More tutorial video lessons. – A lesson on YouTube genres and video types. – More time. – Creating and managing a YouTube channel. – Social media marketing. – Creative process and conceptualisation. |
| How would you improve this workshop? | <ul style="list-style-type: none"> – Comments and feedback provided by the facilitator on pre-workshop video (video 1). – Personal consultations with workshop facilitator. – Discussion between participants. – Live conference interactions. |
| General comments and impressions | <ul style="list-style-type: none"> – Impressed with the effectiveness of the online presentation of the workshop. – The workshop can be done from anywhere in the world. – Appreciated the flexibility of accessing workshop and completing in own time. – Workshop presented professionally and professionalism of facilitator. |

| | |
|--|--|
| | <ul style="list-style-type: none"> – Workshop beneficial on a personal level. – Felt upskilled. – Availability and assistance of facilitator in a supportive learning environment. – The immediate response from the facilitator. – Theory and practice integrated. – Clear communication from the facilitator. – The workshop can be completed within a week. – The ability to create videos after completion of the workshop. – The workshop initiated further action. – Excitement regarding possibilities and opportunities. – Should be part of drama school training. – User-friendly, informative and practise. |
|--|--|

Table 6.15: Summary of participant feedback

6.5.1 Concluding participant feedback

Concluding the participant feedback, two main themes are identified as shortcomings of the workshop. Firstly, participants expressed interest in gaining more information and skills regarding video editing techniques. The workshop provided only an introduction to editing covering the essential functions and process of editing. The participants asked for the inclusion of a section that provides an in-depth educational experience that benefits participants to gain a better understanding and confidence in video editing. Secondly, several participants requested a section focusing on online marketing, social media advertising and set-up, and management of a YouTube channel. The majority of the participants appreciated the readings except for two participants who recommended the removal of the readings.

The recommendations provided by the participants inform possible adjustments and the inclusion of video editing tutorials and introducing participants to techniques and practices associated with social media marketing. The advertising and marketing shortcoming correlated with the panel assessment.

Including social media marketing as part of the workshop might prove to be beneficial to participants. It necessitates an extension of the workshop in its current form, or it might be of higher value to present these aspects as a second

workshop or follow-up workshop. The scope of the study and the workshop deliberately excluded marketing and advertising as the focus is on creating videos. The next logical step would be to distribute the videos created online, and a transmedial communication strategy is required. Therefore, I argue that social media marketing and online distribution will be a more pragmatic contribution as a follow-up workshop or the next step in the process.

6.6 Summary

My aim with this chapter is to present the differentiated comparative analysis of the videos created by the 11 participants who completed the workshop. The introduction of the chapter explains the importance of and establishes the relation between the descriptive and differentiated comparative analysis. My explanation using the descriptive analysis and the differentiated comparative analysis is supported by Lans and van der Voort (2002:53) who postulate that “objectivity or neutrality” are characteristics of descriptive research. The differentiated comparative analysis that is the main aim of the chapter is based on Pickvance’s (2001:17) argument that a comparative analysis is the “explanation of similarities and differences” and points out that the explanation of differences constitutes a differentiating comparative analysis. The analysis is validated through triangulation that consists of multiple sources that include the videos created by the participants, the assessments of the external panel and my differentiated comparative analyses.

The chapter also discusses the activities of the participants during the workshop. This section points out that eight of the participants had no experience with creating videos before the workshop, with three participants (P1, P2 and P9) who had experience. Two of the three participants (P2 and P9) with experience display noticeable skills and understanding in the pre-workshop video. This fact is emphasised in the differentiated comparative analysis and both the participants are positioned outside the ZPD. The external audit panel did not highlight this difference, and their assessments reference improvement of the second video, concluding that detectable skills development did occur.

The third participant (P1) had experience with creating only one video before the workshop, and there is no difference between the participant's first video and the videos of the eight remaining participants' pre-workshop first video. The differentiated comparative analysis and the assessment made by the external audit panel reach the same conclusion, positioning the workshop within the participants' ZPD.

In addition to the experience, the chapter also provides a discussion on participants' activities during each phase of the workshop. The 11 participants completed the pre-workshop video, quiz 1, quiz 2 and the final version of the second video. All participants successfully completed the two theoretical quizzes with excellent results. The four readings that the two quizzes are based on complement the content of the 16 video lessons and provide participants with a theoretical underpinning and understanding of the workshop, how the workshop relates to theory and how the workshop is academically positioned within the field of study.

Furthermore, the equipment used by each participant serves as support that it is possible to create PRDPA videos using mobile phones and using mobile video-editing applications. Throughout the video lessons, an emphasis is placed on using what is available to the participant, and accessing skills and equipment through networking. The reason for this emphasis is to facilitate participants' understanding and insight that expensive equipment and sophisticated technical skills are not necessarily required when taking the first step when creating videos for online publication. The fact that the majority of the participants used their mobile phones as recording devices serves as evidence that it is possible to create videos without expensive equipment. Through taking the stance of "using what I have" and applying the skills taught in the workshop, all the participants created a second video that is an improvement on the pre-workshop video. The differentiated comparative analysis and the assessment by the external audit panel supports this argument.

The differentiated comparative analysis concludes that there is a noticeable difference between the pre-workshop video and the second video. For nine of

the participants, the differentiated comparative analysis indicates significant improvement and places the participants within their ZPD, and supports the conclusive argument that skills development did occur. The two participants who were positioned outside the ZPD by the differentiated comparative analysis show less improvement. However, the assessments of the external audit panel indicate improvement. Positioning the differentiated comparative analysis of these two participants against the panel assessment creates a dichotomy and complicates reaching a conclusive argument. Considering that the external audit panel assessed all the participants with noticeable improvements in video 2, a conclusion can be drawn that there is indication that the skills development module is effective. The argument is supported through the triangulation and incorporation of participant feedback, as discussed in this chapter.

Considering the participant feedback, 73% of participants report an “excellent” level of skills development, 9% report a “very good” skills development level and 18% report a “satisfactory” level in skills development, which is indicated in Chart 6.5.

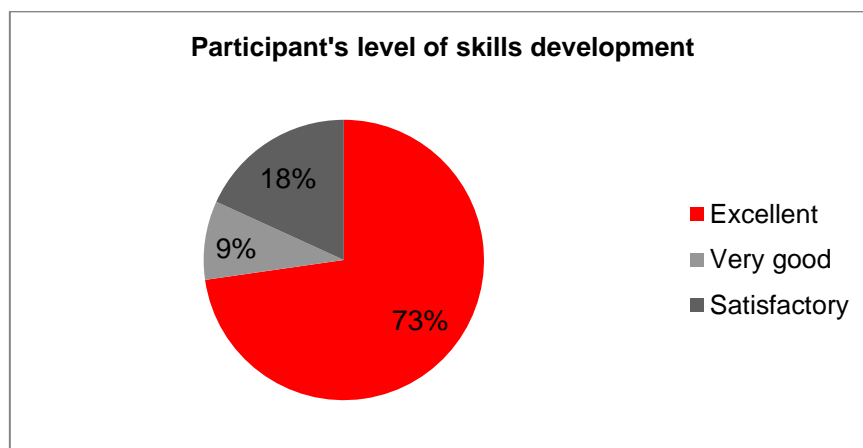


Chart 6.5: Participant's reflection on the level of skills development

Chart 6.6 indicates that 82% of participants “strongly agree” that the learning objectives were clear and 18% “agree” that the learning objectives were clear.

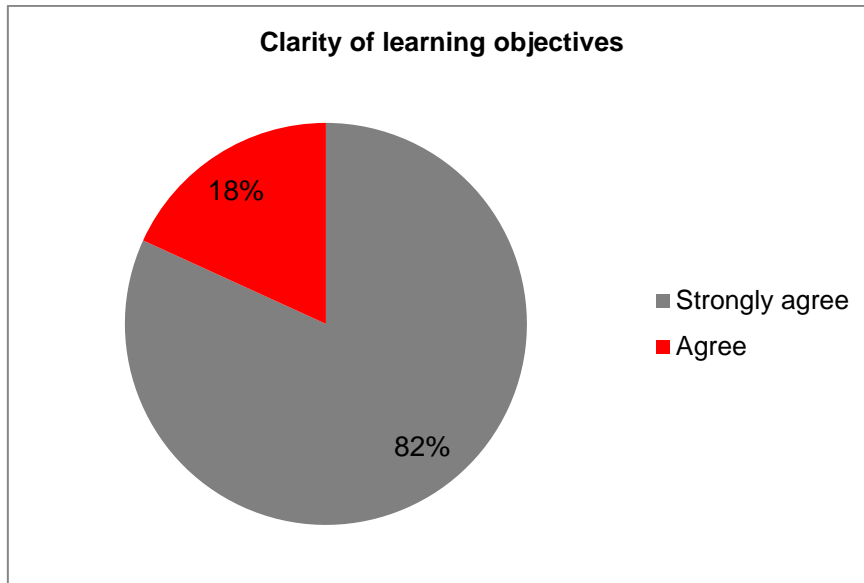


Chart 6.6: Clarity of learning objectives

Chart 6.7 indicates that 91% of participants “strongly agree” that the workshop content was organised and well planned, and 9% “agree” that the content was organised and well planned.

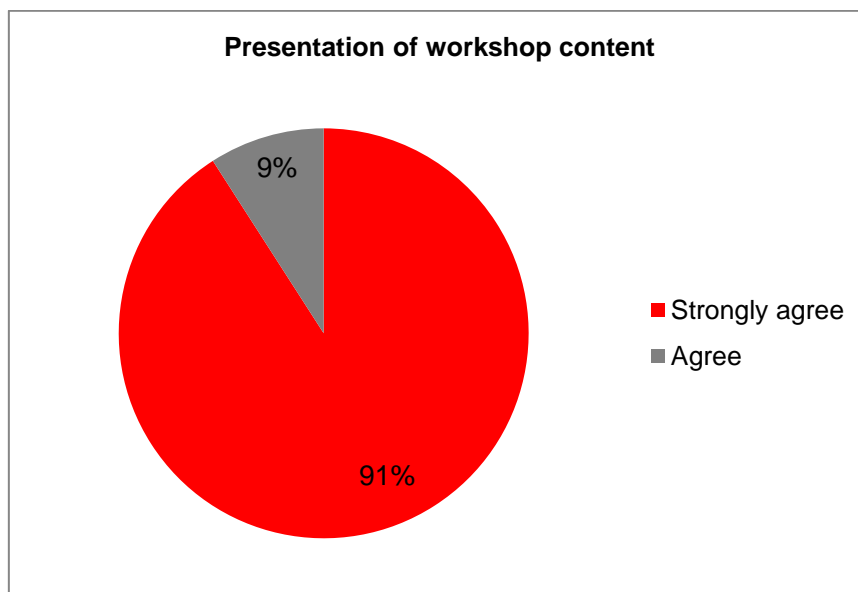


Chart 6.7: Presentation of workshop content

Moreover, the participant feedback identifies weaknesses in the workshop. Several participants suggest adding a component focusing on social media

marketing, as well as enlarging the video editing component in the form of additional video editing tutorials. The panel assessment did not identify video editing as problematic, and the addition of such a component would be in support of participant confidence and experience in video editing. Although social media marketing or online marketing is an essential aspect of developing an online presence, the intention of the workshop is skills development in the creation of PRDPA videos and not online marketing. Therefore, social media marketing falls outside of the scope of the workshop and the study. However, since the participants indicate interest in social media marketing and mentioned several times by some members of the external audit panel in their assessment, a component in social media marketing would enhance the efficacy of the workshop, provide a pragmatic use for the video and create a post-workshop purpose for the video.

Considering the analysis in this chapter, a conclusion can be drawn that the workshop in its current form is effective. Therefore, this chapter answers the third part of the primary research question of the study which is “How can a module in pre-recorded digital performing arts be designed, presented, and assessed contribute to developing the skills of digital performing arts content creators and performers?.” The designed module (see Chapter 5) presented to the participants is analysed through the differentiated comparative analysis of the videos created by the participants, as well as through the assessment that was done by an external audit panel. The module assessment is further supported by participant feedback and triangulated with my analysis and the assessments of the external audit panel. Although the participants identified shortcomings that correlate with the external audit, the intended learning outcomes (see Chapter 5) of the workshop were successfully achieved by the participants.

In the next chapter, a summation is presented. The summation consists of an overview of the study, the contribution of the study to the discourse, shortfalls of the study, as well as recommendations for future research.

CHAPTER 7: SUMMATION

7.1 Introduction

This chapter aims to present a summation of the study, the contribution to the discourse, the shortfalls of the study, as well as the recommendations for further research.

7.2 Overview of the study

Chapter 1 contextualises the study in the broader domains of online presence, digital performance and social constructivism in an educational paradigm. PRDPA is categorised within McCarthy et al.'s (2001:7) art form classifications as performing arts that become interdisciplinary media arts (see section 1.2.2). The media arts genre is created through storytelling, and the recording of performances makes use of digital equipment and the internet to create PRDPA (see section 1.2.3).

The chapter introduces Social Constructivism in an educational paradigm as the basis for the teaching and learning theory applied for the module in PRDPA (see section 1.2.4) which is presented as a workshop (see section 1.4.2.4). The module is student-centred, project-driven and explores themes and content related to the creation of PRDPA videos. The focus is on the artistic process, and the content and production process is controlled by the student with the facilitator serving as a mentor or guide, fostering self-expression, artistic expression and collaboration (Black 2014:[sp]). The teaching and learning of the module occur through a social network environment (SNE) making use of Blackboard and Thinkific as online platforms (see section 1.2.5). Chapter 1 defines the study as a qualitative investigation presented as a case study (see sections 1.4.2.1 and 1.4.2.3). Apart from the scholarly study, aspects of cyberethnography (see section 1.4.2.2) are used as a supportive method in addition to triangulation that informs critical reflection. The research objective (see section 1.4.1) is achieved by answering the primary investigative research

question (see section 1.3). The primary investigative research question is supported by five sub-questions (see section 1.3.1) that inform the design and development of the module in PRDPA, assist with the formulation of the notion of PRDPA, drive the notion of YouTube as a digital stage, and support the assessment of the module. The study was conducted in four phases, namely a scholarly study, the design of a module in PRDPA, a presentation of the module as an online workshop, and a critical reflection (see section 1.4.3).

Chapter 2 answers the first sub-question “What are online presence, digital performance and pre-recorded digital performing arts?” and points out the limited available empirical studies regarding the online presence of performing artists (see section 2.1). The discourse in the chapter includes referencing literature related to online presence (see section 2.2) and digital performance (see section 2.3). The discussion of online presence is driven by exploring themes such as new media (see section 2.2.1 in Chapter 2), digital skills (see section 2.2.2), performing arts on social media platforms (see section 2.2.3), and performing arts video trailers (see section 2.2.4). The discussion of digital performance is driven by exploring digital technologies and refers to liveliness in digital performances (see section 2.3.1), intermedial performances (see section 2.3.2), the transmedial practices of theatre and live performances as repurposed products (see section 2.4), and an explanation of PRDPA (see section 2.5). The argument presented through the theoretical discourse reaches a conclusion that online presence can be established or enhanced through online self-publication in the form of PRDPA.

Additionally, the notion of PRDPA is supported through the discourse, and it is established that PRDPA is influenced by the medial characteristics of video, film, television, radio and theatre. PRDPA can be framed as a type or genre of digital entertainment or digital performance created specifically for online publishing. PRDPA is not merely transposing performances from theatre to the internet and is instead the creation of a newer mediality with similar characteristics to online video, but different from, a short film or a music video. PRDPA are performing arts, developed and pre-recorded as digital video,

edited and packaged for distribution online. PRDPA can be any of the following, but are not limited to:

- monologues;
- duologues;
- poems;
- word arts;
- motivational speeches;
- stories;
- songs;
- short comedic or dramatic sketches;
- musical performances;
- parodies;
- short films;
- physical theatres;
- acrobatic sequences or dance pieces.

PRDPA must be short to fit in with online sharing practices. A video of between three and seven minutes is typical of what the popular and successful YouTubers create, and what can be found elsewhere on other online platforms. Life in the twenty-first century is characterised by an emphasis on internet searches and social media. It is essential for performing artists to harness social media for their benefit and use their affordances to develop their digital footprint and online presence. Many directors, casting directors and producers use the internet and online tools available to assist them when making decisions regarding castings. Producers and directors also look at an artist's social media following. The bigger the following, the better for the artist, especially for castings for commercials as the social media followers deliver a captured audience to advertisers.

The chapter concludes by pointing out the importance of establishing a digital brand online, which can be a useful tool for networking, finding resources, to collaborate with others, promoting live performances and publishing and

promoting digital performing arts. If used intelligently and intentionally, digital branding can leverage a positive online presence with high returns on investment.

Chapter 3 answers the sub-question “Can YouTube serve as a digital stage?” through the notion that social media platforms can provide young performing artists with a digital stage for performance. The chapter posits that YouTube functions as a multidisciplinary platform that provides entertainment that performing artists can use as a digital stage. In support of the notion, the chapter discusses several topics related to YouTube. The origin and development of YouTube (see section 3.2) explains the impact of the “Broadcast Yourself” approach. It implies that “you can broadcast yourself.” The purpose of YouTube (see section 3.2.1) is to provide everyone with exposure for their voice, to expose the world to everyone and to expose everyone to the world (see section 3.2.1). Therefore, the primary purpose is online content and provides content that is not only produced by elite media corporations, although these corporations do use YouTube to reach those who use the platform. Since the uploading of content on YouTube is not restricted to elite corporations, it has a democratising impact (see section 3.2.2) that assists with creating agency (see section 3.2.2). The types of content (see section 3.4) include vlogs, musical performances, how-to and instructional videos, artistic and lyrical videos, political statements, short narratives and sketches, parodies and interview and reportage videos. The types of video are grouped into 18 categories (see Figure 3.1). Within these categories, a high number of individuals from across the world create and post videos on the platform (see section 3.5). Since there are vast amounts of YouTubers and videos available on the platform, the chapter explores only those YouTubers who create content related to the performing arts. Four international YouTubers (see section 3.5.1) and three South African YouTubers (see section 3.5.2) were selected based on the type of performing arts and entertainment they create that ensured variety for the study.

YouTube offers the opportunity for developing alternative means of telling stories, presenting performances and developing a new kind of relationship with an online audience. In addition, YouTube serves as a useful tool for online marketing and advertising. For creating PRDPA for social media platforms such as YouTube, and for this study, it is crucial to keep the culture of the internet in mind when creating and sharing content, re-sharing, commenting, following, liking and participating in virtual communities. The creation of PRDPA is partially dispersed from live performance practices and film making. PRDPA are not merely an imitation of existing practices. PRDPA are created for the digital stage and published on the internet. Considering mainstream social media platforms such as Instagram, Facebook, TikTok and specifically YouTube, a rearranging of how these platforms are used by performing artists and performing arts companies establishes a hybrid stage that helps produce performance and makes the stage available to a worldwide audience. In the case of YouTube, social media platforms signify a practical and large digital meeting place or space where PRDPA are hosted or “digitally staged.” YouTube functions as a digital site for performance. The digital stage is a multidisciplinary platform that provides entertainment, information and or education. PRDPA are created on and for this digital stage.

Using YouTube as an online digital stage, audience participation occurs through online interaction with the content creator. Mobile phones and social media provide the opportunity for performer-audience, performer-performer and audience-audience online interaction and creative digital production. The broadened audience expands the opportunity for performer self-promotion.

Chapter 4 answers the sub-question “What should the teaching and learning strategy for a module in pre-recorded digital performing arts entail?.” Blending the workshop method (see section 4.2.1), social learning (see section 4.2.2), teaching and learning with SNSs (see section 4.2.3), and teaching and learning through social media provides a pedagogical strategy that supports the module in PRDPA. This support is in line with the online habits of participants who are digital natives.

The teaching and learning strategy (see section 4.2) also mirrors the environment in which PRDPA videos are created. Therefore, the pedagogical strategy is an extension of the process in which PRDPA are created. In the same way, the PRDPA process is an extension of the pedagogical strategy. The landscape of the teaching and learning strategy includes cooperative learning, personal discovery, problem solving, hands-on activities and critical thinking. The philosophical underpinning is embedded in Vygotsky’s knowledge construction theory, influenced by culture, society and social structure (see Figure 4.1) with an emphasis on the ZPD (see Figure 4.2) of each participant. The study aimed to design the module in PRDPA to position the skills development within the ZPD of participants. The skills that are developed through the PRDPA module include, as suggested by Blank (2013:591), the ability to write well, to be persuasive and the ability to create high-quality videos and other media to attract support (see section 1.2.3). The digital skills classes are as suggested by the Centre for Public Management Inc. (2009:21-26) (see section 2.2.2) and the skills discussed in section 5.2.3 in Chapter 5 that were developed through the module include (see Table 7.1):

| Soft skills | Hard skills | Technical skills |
|---|---|---|
| – Working in multidisciplinary teams. | – Storytelling. | – Video production. |
| – Digital communication. | – Narrative design. | – Video editing, video editing software and applications. |
| – Entrepreneurial thinking. | – Knowledge of copyright. | – Hardware and Software knowledge. |
| – Understanding of social media. | – Project management. | – Operating video camera equipment. |
| – Awareness of how people consume digital content online. | – Creative thinking. | |
| – Being able to connect in virtual communities online. | – Creating performances for online publication. | |
| – Awareness of digital trends. | | |

Table 7.1: Digital media skills

The digital media skills that are social in nature developed through the module consist of play, performance, simulation, appropriation, multitasking, distributed cognition, collective intelligence, judgement, transmedia navigation, networking and negotiation (see section 2.2.2) (Jenkins 2006b:56). The learning activities of the module occur in a social constructivist paradigm through active engagement in a practical project and are shared experiences with whomever the participants involve in the process of creating PRDPA videos (see section 1.2.4) (Weegar & Pacis 2012:[sp]). Participants are required to collaborate with individuals who participate in their PRDPA videos and in the process are expected to problem-solve and create independently of the facilitator who serves only as a guide and co-explorer. The collaborative aspect keeps the module in line with social constructivism in an educational paradigm (see section 1.2.4).

The instructional and educational approach included the following:

- the teaching and learning is based in an authentic and real-world environment on Blackboard, Thinkific and YouTube and is presented as a student-centred, project-driven module (Black 2014) (see section 1.2.4);
- the participants are involved in solving real-world problems (Merrill in Margaryan et al. 2004:268) (see section 1.2.5) during the creation, development and production of a PRDPA video;
- the learning environment includes social negotiation and mediation with the participants and the facilitator;
- the learning material and skills are made applicable to the participants by referencing current and successful YouTubers, and current knowledge serves as stimulation and as a basis for new knowledge (Merrill in Margaryan et al. 2004:268) (see section 1.2.5);
- the participants are encouraged to become self-regulatory, self-mediated, and self-aware and in the process establish self-efficacy (see section 4.2.3) through developing content based on their own themes and ideas (Black 2014) (see section 1.2.4) and creating, developing and producing an original PRDPA video with a focus on the artistic and technical process (Black 2014);

- the new knowledge and skills are applied and demonstrated (Merrill in Margaryan et al. 2004:268) (see section 1.2.5) by the participants through presenting a final PRDPA video.

Figure 7.1 indicates the arrangement and dynamic of the teaching and learning strategy and serves as a summary of the main elements employed.

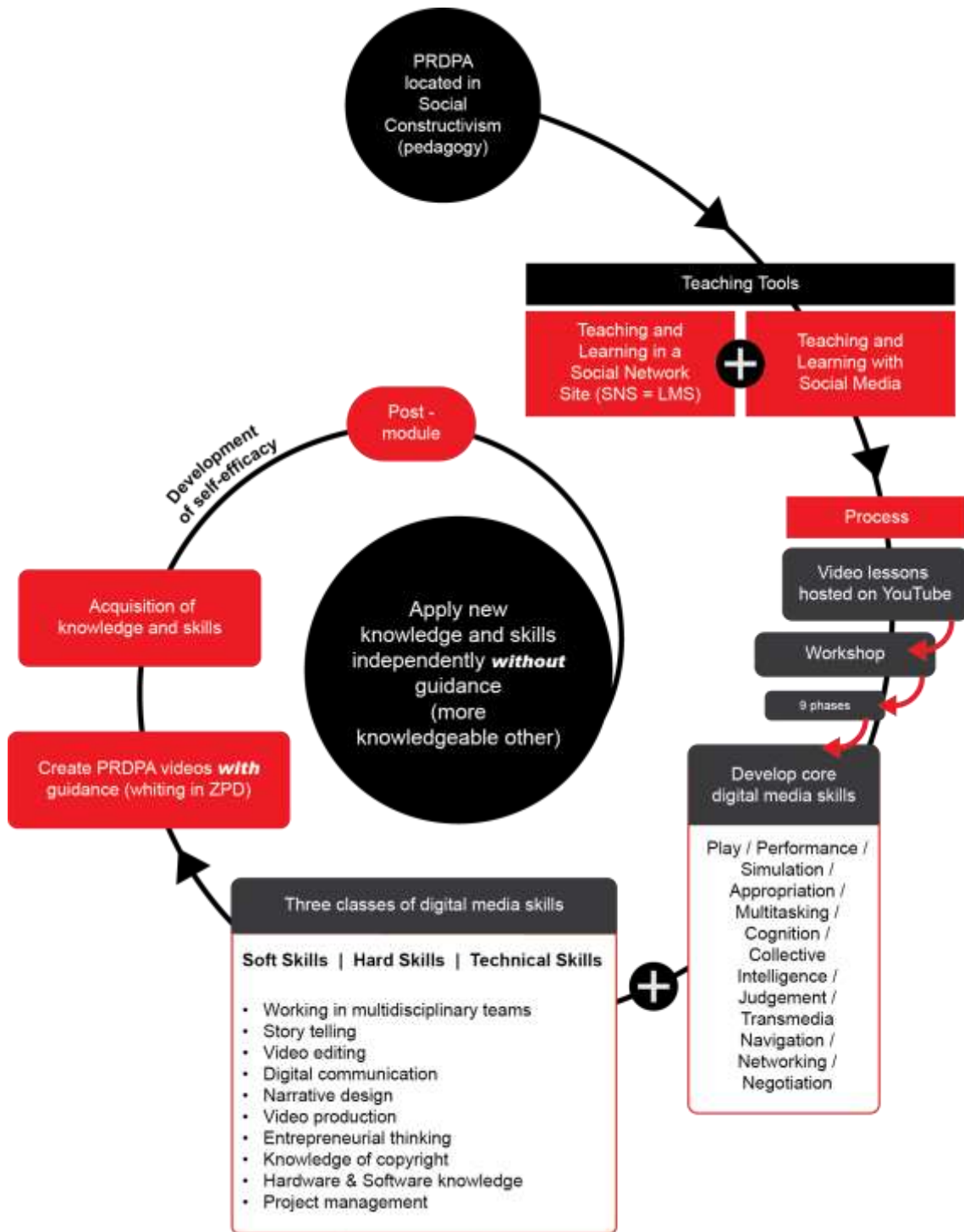


Figure 7.1: Arrangement of the teaching and learning strategy

The cycle of the PRDPA module is located within a social constructivist paradigm. Teaching and learning in an SNS, and teaching and learning with social media employed as teaching tools. The teaching and learning process is

managed through 16 video lessons hosted on YouTube. These video lessons drive the module, presented as a workshop, consisting of nine phases. During the nine phases, core digital media skills and classes of digital media skills are developed through the creation of PRDPA videos. The PRDPA module is positioned within the participants' ZPD. This implies that only individuals with *no* or *little* experience in creating videos are suitable as candidates for the module who create PRDPA videos *with* guidance from the facilitator. The acquisition of knowledge and skills occur during the process, towards achieving self-efficacy after completion of the module. After completion of the PRDPA module, participants apply new knowledge and skills, creating PRDPA videos independently, *without* assistance from a more knowledgeable other.

The production process of the PRDPA video is controlled by the participants. The facilitator encourages self-expression, artistic expression and collaboration by including other performers or using other individuals to assist with camera work, video editing or any other technical or creative requirement. Authentic learning occurs as the entire process is based on the participants' experience during the process. The educational strategy serves the module in achieving the intended learning outcomes. The results of the triangulation consist of the differentiated comparative analysis, the external audit panel, and the evaluation of the module by the participants, and supports the notion that the social learning theory is a pragmatic method for the teaching and learning in an online module in PRDPA.

Chapter 5 answers the sub-question "What should the content for a module in pre-recorded digital performing arts consist of?" The sub-question is answered by explaining the design of the PRDPA module against the South African qualifications authority level descriptors (see section 5.2) and the specification of the NQF level 8 (see section 5.2.2).

Additionally, the design of the module is guided by Bloom's revised taxonomy (see Figure 5.1) and the classifications of the order of thinking skills. The higher-order thinking skills and the lower-order thinking skills, as suggested by Bloom, are aligned to the PRDPA module through linking the classification and

action words directly to the PRDPA module (see Figure 5.2). The module is praxis and explores the performance potential of PRDPA, presented in phases as workshop activities. The purpose of the module (see section 5.3.1) informs the intended learning outcomes (see section 5.3.2) and module content (see section 5.4). The content provides a practical and theoretical understanding of how to explore a range of digital and performance skills when creating PRDPA videos, for example, video recording and editing, concept development, scriptwriting, acting, dance and singing. The module in PRDPA consists of nine workshop phases that include practical and theoretical engagement (see section 5.4.1). The module develops the participants understanding and practical skills through the creation of PRDPA videos.

The module engages participants in the opportunities and implications for performance in everyday life and creates performances to distribute through the internet, and specifically for uploading onto YouTube. The emphasis is on student understanding of PRDPA and using the understanding to create new understanding of the aspects and activities that are involved when creating performance products for online distribution and for self-promotion. The PRDPA videos are products in their own right and enhance online presence in terms of a digital footprint. These understandings translate into new skills related to PRDPA videos for online distribution. The module equips participants with the ability to conceptualise, plan and create PRDPA videos suitable for online publication. Each of the workshop's nine phases has activities for each phase. There are 16 videos (see section 5.4.1) that serve as a teaching tool to disseminate information and instruction, the videos are spread across the nine phases. The workshop concludes with the submission of a second and final PRDPA video.

Chapter 6 provides a critical reflection on the workshop and PRDPA videos created by the participants through a differentiated comparative analysis (see section 6.1). The analysis is validated (see section 6.1.1) through the triangulation of an assessment performed by an external audit panel (see section 6.4), and feedback (see section 6.5) is provided by the participants.

These activities enabled an analysis to draw a validated conclusion through triangulation. The chapter presents a discussion of the participants' activities during the workshop (see section 6.2) that include reporting on the results of the two quizzes (see section 6.2.2) and equipment used by the participants (see section 6.2.3). The descriptive comparative analysis is presented through the analysis of the explanatory variables and divided into four themes consisting of the concept, videography, editing and skills development evidence (see section 6.3). The analysis of the assessments performed by the external audit panel (see section 6.4) resulted in confirming the improvement detected in the second video of all participants.

Additionally, the assessment identified content as a shortcoming and a lack of a promotional message as shortfalls in the second video created by the participants. Through the workshop evaluation provided, the participants (see section 6.5) interest was expressed in additional tutoring in video editing techniques and social media marketing. Triangulating the external audit panel assessment with the differentiated comparative analysis, the sound, lighting, décor and content are identified as areas of weakness in the second video created by participants. The chapter concludes with an argument based on the analysis that the efficacy of a PRDPA skills development module contributed to the practical and successful creation of PRDPA videos. Therefore, the analysis proves that the module is effective and that noticeable and identifiable skills development occurred.

Chapter 7 presents a summation of the study that includes a discussion on the contribution of the study to the discourse (see section 7.3), the shortfalls of the study (see section 7.4) and recommendations for further research (see section 7.5).

7.3 Contribution of the study to the discourse

Considering the limited available international studies regarding the online presence of performing artists, YouTube as a digital stage and specifically the

absence of research related to South African performing artists, the study contributes to a relatively unexplored discourse. The contribution of the study relates to the development of the notion of PRDPA and the creation of videos for using online self-publication. In the South African context, the study is the first in opening the discourse on the online presence of South African performing artists and how they use YouTube as a promotional platform or tool to establish themselves as artists. Therefore, the study contributes to new knowledge and an unexplored field of study in the performing arts in South Africa.

7.4 Shortfalls of the study

Throughout the study, several shortfalls emerged. Firstly, the module did not include a section related to social media marketing and online distribution. This shortfall is deliberate as the module focused exclusively on the creation of PRDPA videos. Since social media marketing has been requested by participants in the workshop feedback and mentioned as a shortcoming by some members of the panel of industry professionals, a future version of the module should include a section focusing on this aspect. Secondly, the workshop is an introductory skills development module introducing performing artists to the possibilities of PRDPA and the skills and techniques related to video production. A revised version should include in-depth training in conceptualisation and video editing. Although video editing was not identified by the external panel as a shortcoming, it has been suggested by participants. In terms of conceptualisation, it has been identified by some of the members of the external audit panel. Thirdly, there were no participants who created music and dance-related PRDPA videos. The majority of participants created videos related to characterisation and acting. Fourthly, some participants did not submit pre-production planning and a rough-cut. A mechanism to ensure all activities of the module should be completed by workshop participants should be developed. Fifthly, the assessment procedure of the external audit panel is identified as the fifth shortfall. It is possible that through the application of a Likert scale questionnaire, a stronger quantitative outcome would have

produced valuable insight into the findings, instead of the semi-structured interview approach applied. Quantitative data would have supported a stronger indication of differences between the two videos of each participant, and the skills developed during the process. However, a qualitative reporting style was chosen in support of the differentiated comparative analysis and triangulation with the findings of the external audit panel. Lastly, the module was presented online only, and a face-to-face presentation of the module might deliver different results.

7.5 Recommendations for further research

This study aimed to assess the efficacy of a skills development module in PRDPA. Therefore, the study focused on the design, development and presentation of the module as an online learning workshop. Possible future research should focus on:

- in-person presentation of a similar workshop or training programme;
- a specific focus on one selected performing arts discipline, i.e. dance or performance poetry;
- performing arts-related promotional videos;
- the use of social media marketing and advertising strategies by South African performing artists;
- intermediate and advanced training in the creation of PRDPA videos;
- the inclusion of PRDPA as part of undergraduate studies in any of the performing arts disciplines;
- presenting the same workshop to young performing artists of other African countries with a similar economic environment and access to WiFi as South Africa; and
- presenting the same workshop to students or young performing artists in first-world countries.

7.6 Concluding remarks

This study was guided by the notion of PRDPA. The study introduces drama students or young performing artists who have completed undergraduate studies in any of the performing arts disciplines to the process of creating videos and becoming PRDPA practitioners through a skills development module. In addition, the focus is on YouTube as a digital stage and not all the social media platforms. Using the videos as promotional material is a secondary function and not the focus of the study. The videos created by participants become promotional by default. The aim was not to present a workshop in the creation of promotional videos but rather to serve as introductory training to a process that can be continued after the completion of the workshop. The conclusion and the findings suggest that it is possible that the skills training presented in the module are transferable to other arts-disciplines and aspiring YouTubers.

LIST OF REFERENCES

Books and Journal Articles

- Abtahi, Y. Graven, M. & Lerman, S. 2017. Conceptualising the more knowledgeable other within a multi-directional ZPD. *Educational Studies in Mathematics*, 96(3): 275-287.
- Alper, M. & Herr-Stephenson, R. 2013. Transmedia play: literacy across media. *Journal of Media Literacy Education*, 5(2): 366-369.
- Alvarez, I. M. & Olivera-Smith, M. 2013. Learning in social networks: rationale and ideas for its implementation in higher education. *Education Sciences*, 3: 314-325.
- Amineh, R. J. & Asl, H. D. 2015. Review of constructivism and social constructivism. *Journal of Social Sciences, Literature and Languages*, 1(1): 9-16.
- Anderson, L. W. Krathwohl, D. R. Airasian, P. W. Cruikshank, K. A. Mayer, R. E. Pintrich, P. R. Raths, J. Wittrock, M. C. 2000. *A taxonomy for learning, teaching, and assessing: a revision of bloom's taxonomy of educational objectives*. Complete Edition. London: Pearson.
- Arndt, S. Breiting, E. & Spitzcok von Brisinski, M. (eds). 2007. *Theatre, performance and new media in Africa*. Eckersdorf: Thielmann & Breiting.
- Au, K. H. 1998. Social Constructivism and the school literacy learning of students of diverse backgrounds. *Journal of Literacy Research*, 30(2): 297-319.
- Auslander, P. 2008. *Liveness. Performance in a mediatized culture*. 2nd ed. Abingdon: Routledge.
- Auslander, P. 2012. Digital Liveness: a historico-philosophical perspective. *PAJ: A journal of performance and art*, 34(3): 3-11.
- Bakhshi, H. & Throsby, D. 2014. Digital complements or substitutes? A quasi-field experiment from the Royal National Theatre. *Journal of Cultural Economics*, 38: 1-8.
- Bandura, A. 1977. *Social learning theory*. Englewood Cliffs (New Jersey): Prentice Hall.
- Bandura, A. 1999. Social cognitive theory: an agentic. *Asian Journal of Social Psychology*, 2: 21-41.

- Beyes, T. Leeker, M. & Schipper, I. 2017. *Performing the digital*. Bielefeld: Transcript Verlag.
- Black, J. 2014. Model new media/video programmes in arts education: case study research. *International Journal of Education & the Arts*, 15(6): 1-25.
- Blank, G. 2013. Who creates content? *Information, Communication & Society*, 16(4): 590-612.
- Bloom, B. S. (ed), Engelhart, M.D. Furst, E.J. Hill, W.H. Krathwohl, D.R. 1956. *Taxonomy of educational objectives, handbook I: Cognitive Domain*. New York: McKay.
- Bolter, J. D. & Grusin, R. 2000. *Remediation: understanding new media*. Cambridge, MA: MIT Press.
- Bonenfant, M. Bucea, C. & Shurelov, V. 2014. *Digital space: performing arts and the digital shift part II*, Sofia: IETM.
- Boniface, T. & Thompson, C. 2011. *Beyond the curtain. How digital media is reshaping theatre*, Toronto: Ballinran Entertainment.
- boyd, d. 2010. Social network sites as networked publics: affordances, dynamics, and implications, In: *Networked Self: Identity, Community, and Culture on Social Network Sites* (ed. Zizi Papacharissi): 39-58.
- boyd, d. m. & Ellison, N. B. 2008. Social network sites: definition, history, and scholarship. *Journal of Computer-Mediated Communication*, 13: 210–230.
- Brader-Araje, L. & Jones, G. M. 2002. The impact of constructivism on education: language, discourse, and meaning. *American Communication Journal*, 5(3).
- Brady, K. P. Holcomb, L. B. & Smith, B. V. 2010. The use of alternative social networking sites in higher educational settings: a case study of the e-learning benefits of ning in education. *Journal of Interactive Online Learning*, 9(2): 151-170.
- Broadhurst, S. Machon, J. 2011. *Performance and technology: practices of virtual embodiment and interactivity*. Basingstoke: Palgrave Macmillan.
- Brown, L. 2014. Constructivist learning environments and defining the online learning community. *i-manager's Journal on School Educational Technology*, 9(4): 1-6.

- Bruner, J. S. In: Shield, G. 2000. A critical appraisal of learning technology using information and communication technologies. *Journal of Technology Studies*, 26(1): 71-79.
- Burgess, J. & Green, J. 2009. *YouTube*. Cambridge: Polity Press.
- Centre for Public Management Inc. 2009. *Canadian digital media content creation technology roadmap*, [SI]: Cultural Human Resources Council.
- Chan, S. 2010. Designing an online class using a constructivist approach. *Journal of Adult Education*, 39(1): 26-39.
- Chapple, F. Kattenbelt, C. 2006. *Intermediality in theatre and performance*. Amsterdam: Rodopi.
- Chaturvedi, R. Kumar, V. & Merhotra, S. 2013. Art of theatre on new media platform & audience viewing experience. *Global Media Journal-Indian Edition*, 4(2): 1-20.
- Chatzichristodoulou, M. Zerihan, R. 2012. *Intimacy across visceral and digital performance*. Basingstoke: Palgrave Macmillan.
- Chawinga, W. D. 2017. Taking social media to a university classroom: teaching and learning using Twitter and blogs. *International Journal of Educational Technology in Higher Education*, 14(3): 1-19.
- Chen, C. P. 2013. Exploring personal branding on YouTube. *Journal of Internet Commerce*, 12: 332-347.
- Chiong, R. Jovanovic, J. & Weise, T. 2012. Social networking, teaching, and learning. *Interdisciplinary Journal of Information, Knowledge, and Management*, 7: 39-43.
- Chvasta, M. 2005. Remembering praxis: performance in the digital age. *Text and Performance Quarterly*, 25(2): 156-170.
- Cooper, P. A. 1993. Paradigm shifts in designed instruction: from behaviorism to cognitivism to constructivism. *Educational Technology*, 33(5): 12-19.
- Correa, T. 2010. The participation divide among "online experts": experience, skill and psychological factors of college students' web content creation. *Journal of Computer-Mediated Communication*, 16(1): 1-92.
- Creswell, J. W. 2009. *Research design: qualitative, quantitative, and mixed methods*. Thousand Oaks, CA: Sage.
- Creswell, J. W. 2012. *Planning, conducting, and evaluating quantitative and qualitative research*. 4 ed. Boston, MA: Pearson.

- Çubukçuoğlu, B. & Elçi, A. 2012. Social networks as a virtual teaching and learning environment in higher education. *Information Technologies and Control*, 4: 17-23.
- Curry, K. 2012. YouTube's potential as a model for democracy exploring citizentube for "thick" democratic content. *Journal of Curriculum Theorizing*, 28(1): 141-157.
- Davis, C. H. 2013. Audience value and transmedia products. In: T. Storsul, T., & Krumsvik, A. H. (eds.). *Media Innovations*. Göteborg: Nordicom: 175-190.
- Department of Education. 1997. *Education white paper 3: a programme for the transformation of higher education*. Pretoria: Department of Education.
- Ding, Y. Du, Y. Hu, Y. Liu, Z. Wang, L. Ross, K. & Ghose, A. 2011. broadcast yourself: understanding YouTube uploaders. *New York, IMC '11 Proceedings of the 2011 ACM SIGCOMM Conference on Internet Measurement*: 361-370.
- Dixon, S. 2007. *Digital performance: a history of new media in theater, dance, performance art, and installation*. Cambridge (MA): MIT Press.
- Draper, R. J. 2002. School mathematics reform, constructivism, and literacy: a case for literacy instruction in the reform-oriented math classroom. *Journal of Adolescent & Adult Literacy*, 45(6): 520-529.
- Elleström, L. 2010. The modalities of media: a model for understanding intermedial relations. In: L. Elleström, (ed) *Media Borders, Multimodality and Intermediality*. Basingstoke: Palgrave Macmillan UK: 11-47.
- Elleström, L. 2019. *Transmedial narration. Narratives and stories in different media*. Cham: Palgrave Pivot.
- Emirbayer, M. & Mische, A. 1998. What is agency? *American Journal of Sociology*, 103(4): 962-1023.
- Fewster, R. 2010. Instance: the lost Babylon. In: Bay-Cheng, S. Kattenbelt, C. Lavender, A. & Nelson, R. (eds). *Mapping Intermediality in Performance*. Amsterdam: Amsterdam University: 63-68.
- Fordham, I. & Goddard, T. 2013. *Facebook guide for educators*. London: The Education Foundation.
- Fosnot, C. T. 2005. Constructivism Revisited: implications and reflections. *The Constructivist*, 16(1).

- Gibson, D. R. 2000. Seizing the moment: the problem of conversational agency. *Sociological Theory*, 18(3): 368-382.
- Gold, S. 2001. A constructivist approach to online training for online teachers. *JALN*, 5(1): 35-57.
- Golding, C. 2011. The many faces of constructivist discussion. *Educational Philosophy and Theory*, 43(5): 467-483.
- Grace, D. & Tobin, J. 2002. Pleasure, creativity, and the carnivalesque in children's video production. In: L. Bresler, & C. Thompson (eds). *The arts in children's lives*. Dordrecht: Kluwer Academic Publishers: 195-214.
- Grauer, K. Castro, J. C. & Lin, C. 2012. Encounters with difference: community-based new media programs and practices. *Studies in Art Education*, 53(2): 139-151.
- Greenleaf, R. K. 2002. *Servant leadership: a journey into the nature of legitimate power and greatness*. 25th anniversary ed. New York: Paulist Press.
- Greenleaf, R. K. 2003. *The servant-leader within: a transformative path*. New York: Paulist Press.
- Hauptfleisch, G. 1999. *Media en die teater: 'n praktiese ondersoek na die gebruike van film, televisie en video in twee Suid-Afrikaanse produksies*. M.A. Thesis, Stellenbosch University: Stellenbosch.
- Hesse-Biber, S, N. 2010. *Mixed methods research*. New York: The Guilford Press.
- Hoffmann, C. P. Lutz, C. & Meckel, M. 2015. Content creation on the internet: a social cognitive perspective on the participation divide. *Information, Communication & Society*, 18(6): 696-716.
- Hornby, A. S. 2000. *Oxford Advanced Learner's Dictionary*. 6th ed. Oxford: Oxford University Press.
- Igweonu, K. 2011. *Trends in twenty-first-century African theatre and performance*. Amsterdam: Rodopi.
- Jamieson, H. V. 2008. *Adventures in cyberformance: experiments at the interface of theatre and the internet*, M.A. Thesis, Queensland University of Technology: Brisbane.
- Janicki, T. J. & Schell, G. P. 2012. Online course pedagogy and the constructivist learning model. *Journal of the Southern Association for Information Systems*, 1(1): 26-36.

- Jarrett, K. 2008. Beyond Broadcast Yourself (tm): the future of YouTube. *Media International Australia*, Issue 126: 132-144.
- Jenkins, H. 2006a. *Convergence Culture*. New York: New York University.
- Jenkins, H. 2010. Transmedia storytelling and entertainment: an annotated syllabus. *Continuum: Journal of Media & Cultural Studies*, 24(6): 943-958.
- Jenkins, H. Clinton, K. Purushotma, R. Robison, A. J. & Weigel, M. 2006. *Confronting the challenges of participatory culture: media education for the 21st century*. Chicago: John D. & Catherine T. MacArthur Foundation.
- Jones, M. G. 2002. The impact of constructivism on education: language, discourse, and meaning. *American Communication Journal*, 5(3): (Sp).
- Kalpana, T. 2014. A constructivist perspective on teaching and learning: a conceptual framework. *International Research Journal of Social Sciences*, 3(1): 27-29.
- Kattenbelt, C. 2006. *Theatre as the art of the performer and the stage of intermediality*. in Chapple F, Kattenbelt, C (eds) *Intermediality in Theatre and Performance*, Amsterdam / New York: Rodopi: 31-41.
- Kattenbelt, C. 2008. Intermediality in theatre and performance: definitions, perceptions and medial relationships. *Culture, Language and Representation*, 6: 19-29.
- Kavoori, A. 2015. Making sense of YouTube. *Global Media Journal*, 13(24): 1-25.
- Kerr, D. 2011. *African theatre 10: media and performance*. Suffolk: Boydell and Brewer.
- Kim, J. 2012. The institutionalization of YouTube: from user-generated content to professionally generated content. *Media, Culture & Society*, 34(1); 53–67.
- Kruitbosch, G, & Nack, F. 2008. *Broadcast yourself on YouTube – really? proceedings of the 2008 ACM international conference on multimedia, with co-located symposium and workshops. HCC '08, 7–10*. New York, New York, ACM Press.
- Lans, W. & van der Voort, T. 2002. Descriptive research. In: de Jong, T. M. & van der Voort, D. J. (eds). *Ways to study and research urban, architectural and technical design*. Delft: DUP Science: 53-60.

- Lavender, A. 2010. Digital culture. In: Bay-Cheng, S, Kattenbelt, C, Lavender, A, & Nelson, R. (eds). *Mapping Intermediality in Performance*. Amsterdam: Amsterdam University: 125-134.
- Lavender, A. 2017. the internet, theatre, and time: transmediating the theatron. *Contemporary Theatre Review*, 27(3): 340-352.
- Leeds-Hurwitz, W. 2009. Social construction of reality. In: *Encyclopaedia of communication theory*. Thousand Oaks (California): Sage: 891-894.
- Livingston, J. 2016. Digital media program curriculum design enhance learning outcomes and employment ready portfolios. *International Journal of Arts & Sciences*, 9(3): 261-264.
- Makhumula, C. M. 2017. *Within between: an investigation on intermediality in the Malawian and South African theatre context*. PhD Thesis, Stellenbosch: Stellenbosch University.
- Margaryan, A. Collis, B. Cooke, A. 2004. Activity-based blended learning. *Human Resources Development International*, 7(2): 265-274.
- Masura, N. L. 2007. *Digital theatre: a "live" and mediated art form expanding perceptions of body, place, and community*. PhD Thesis, Maryland: University of Maryland, College Park.
- Mattos, J. E. 2015. *Introduction to Net.art: glitch, cyberperformance and noteworthy works*. CreateSpace Independent Publishing Platform.
- Mbati, L. 2013. Online social media applications for constructivism and observational learning. *The International Review of Research. In: Open and Distance Learning*, 14(5): 166-184.
- McCarthy, K. F. Brooks, A. Lowell, J. & Zakaras, L. 2001. *The performing arts in a new era*. Santa Monica: Rand.
- Miles, S. 2018. "Do we have a LIFT-Off?" Social media marketing and digital performance at a British arts festival. *The Journal of Arts Management, Law, and Society*, 38(5): 305-320.
- Moghavvemi, S. Jaafar, N. I. Kasem, N. & Sulaiman, A. 2018. Social media as a complementary learning tool for teaching and learning: The case of YouTube. *The International Journal of Management Education*, 16: 37-43.
- Molema, M. 2008. *Layering time: the representation of tradition in contemporary multimedia performance*. M.A. Thesis, University of Cape Town: Cape Town.

- MTM London. 2010. *Digital audiences engagement with arts and culture*, London: [Sn].
- Müller, E. 2009. Where quality matters: discourses on the art of making a YouTube video. In: P. Snickars & P. Vonderau, (eds). *The YouTube reader*. Stockholm: Mediehistoriskt: 126-139.
- Mvududu, N. & Thiel-Burgess, J. 2012. Constructivism in practice: the case for English language learners. *International Journal of Education*, 4(3): 108-118.
- Navarrete, C. C. & Veletsianos, G. 2012. Online social networks as formal learning environments: learner experiences and activities. *The International Review of Research in Open and Distance Learning*, 13(1): 144-166.
- Olusegun, S. 2015. Constructivism learning theory: a paradigm for teaching and learning. *Journal of Research & Method in Education*, 5(6): 66-70.
- Orawiwatnakul, W. & Wichadee, S. 2016. Achieving better learning performance through the discussion activity in Facebook. *The Turkish O Journal of Educational Technology*, 15(3): 1-8.
- Ørngreen, R. & Levinsen, K. 2017. Workshops as a Research Methodology. *The Electronic Journal of e-Learning*, 15(1): 70-81.
- Oxford Dictionary. 2000. *Oxford Dictionary*. Sixth ed. Oxford: Oxford University Press.
- Papacharissi, Z. 2002. The virtual sphere: the internet as a public sphere. *New Media & Society*, 4(1): 9-27.
- Papagiannouli, C. 2011. Cyberformance and the cyberstage. *The International Journal of the Arts in Society*, 6(4): 273-282.
- Papagiannouli, C. 2012. Etheatre project: the director as researcher. Athens, *Athens Institute for Education and Research*: 5-17.
- Papagiannouli, C. 2015. 'The director as researcher: cyber-ethnography and cyber-documentation'. *2015 TaPRA Conference*, University of Worcester (UK), Sep 2015.
- Papagiannouli, C. 2016 Political cyberformance: The Etheatre roject. Basingstoke: Palgrave Macmillan.
- Papagiannouli, C. 2017. 'Postdigital audiences: theatre in a transmedia world', 2017 TaPRA Conference, University of Salford (UK), Aug-Sep 2017.

- Papagiannouli, C. 2018 'Internet, theatre and the public voice' in Ananda Breed and Tim Prentki (eds). *Performance and Civic Engagement*, Basingstoke: Palgrave Macmillan.
- Pater, D. L. 2011. *Biography and the digital double: the projected image as signifier in the mise en scène of live performance*. M.A. Thesis, Johannesburg: University of the Witwatersrand.
- Peciulis, Z. 2016. Digital era: from mass media towards a mass of media. *Filosofija Sociologija*, 27(3): 240-248.
- Piaget, J. 1950. *The psychology of intelligence*. London: Routledge and Kegan Paul Ltd.
- Piaget, J. 1953. *Logic and psychology*. New York: Basic Books.
- Piaget, J. 1968. *Six psychological studies*. New York: Vintage.
- Pickvance, C. 2001. Four varieties of comparative analysis. *Journal of Housing and the Built Environment*, 16: 7-28.
- Poole, D. 2011. *Digital transitions and the impact of new technology on the arts*, Gatineau: Canadian Public Arts Funders.
- Preece, S. B. 2011. Coming soon to a live theater near you: performing arts trailers as paratexts. *International Journal of Nonprofit and Voluntary Sector Marketing*, 16: 23-35.
- Purcell, K. Rainie, L. & Thomson, K. 2013. *Arts organizations and digital technologies*, Washington: [Sn].
- Remshardt, R. 2010. Posthumanism. In: Bay-Cheng, S, Kattenbelt, C, Lavender, A, & Nelson, R. (eds). *Mapping Intermediality in Performance*. Amsterdam: Amsterdam University: 135-142.
- Richardson, V. 2003. Constructivist pedagogy. *Teachers College Record*, 105(9): 1623-1640.
- Rummel, E. 2008. Constructing cognition. *American Scientist*, 96(1): 80-82.
- SAQA. 2012. *The South African Qualifications Authority. Level descriptors for the South African National Qualifications Framework*, Pretoria: South African Qualifications Authority.
- SAQA. 2013a. *The Higher Education Qualifications Sub-Framework*, Pretoria: SAQA.

- SAQA. 2013b. *Policy and criteria for the registration of qualifications and part qualifications on the national qualifications framework*. Pretoria: SAQA.
- Schechner, R. 2006. *Performance studies: an introduction*. London: Routledge.
- Schenk, S. & Long, B. 2012. *The digital filmmaking handbook*. 4th ed. Boston, MA: Course Technology.
- Schrader, D. E. 2015. Constructivism and learning in the age of social media: changing minds and learning communities. *New Directions for Teaching and Learning*, 144: 23-35.
- Schradie, J. 2011. The digital production gap: the digital divide and Web 2.0 collide. *Poetics*, 39: 145–168.
- Secore, S. 2017. Social constructivism in online learning: andragogical influence and the effectual educator. *e-mentor*, 3(70): 4-9.
- Shchelokova, M. 2016. *Digital media in modern art (theater performances)*, M.A. Thesis, Elverum: Hedmark University College.
- Shield, G. 2000. *A critical appraisal of learning technology using information and communication technologies*, [SI]:[Sn].
- Shishkova, V. 2016. *Creative storytelling. Transmedia & transdisciplinary storytelling*, Amsterdam: IETM.
- Simonsen, T. M. 2012. *Identity-formation on YouTube: investigating audio-visual presentations of the self*. PhD Thesis, Aalborg: Aalborg University.
- Smith, S. 2019. Pervasive theatre: post-screen audiences and professional performance practice. *Media Practice and Education*, 20(1): 12-29.
- Stake, R. E. 1994. *Case studies, in: handbook of qualitative research*, Denzin, N. & Lincoln, Y. (eds). Thousand Oaks: Sage: 236-247.
- Stankovic, M. 2008. *Modeling online presence*. Karlsruhe, CEUR-WS.org: 58-63.
- Steinert, Y. Boillat, M. Meterissian, S. Liben, S. & McLeod, P. J. 2008. Developing successful workshops: a workshop for educators. *Medical Teacher*, 30: 328-330.
- Tacchi, J. & Watkins, J. (eds). 2008. *Participatory content creation for development: principles and practices*. New Delhi: UNESCO.

- Thompson, C. M. 2015. Constructivism in the art classroom: praxis and policy. *Arts Education Policy Review*, 116: 118-127.
- Thompson, R. & Bowen, C. J. 2009. *Grammar of the edit*. 2nd ed. Oxford: Elsevier.
- Tilly, C. 1984. *Big structures, large processes, huge comparisons*. New York: Russell Sage Foundation.
- Topolovčan, T. 2016. Art-based research of constructivist teaching. *Croatian Journal of Education*, 18(4): 1141-1172.
- Ültanır, E. 2012. An epistemological glance at the constructivist approach: constructivist learning in Dewey, Piaget, and Montessori. *International Journal of Instruction*, 5(2): 195-212.
- Verenikina, I. 2008. Scaffolding and learning: its role in nurturing new learners. In: *Learning and the learner: exploring learning for new times*. Wollongong: University of Wollongong: 161-180.
- Vonderau, P. 2009. Writers becoming users: YouTube hype and the writer's strike. In: Snickars, P. & Vonderau, P. (eds). *The YouTube Reader*. Stockholm: Mediehistoriskt: 108-125.
- von Glasersfeld, E. 1984. An introduction to radical constructivism. In: P. Watzlawick (ed.), *The invented reality*. New York: Norton: 17-40.
- Vučica, Z. Lončar, M. & Plepel, A. 2015. Internet and the democratization of media content in Croatia: content analysis of web portals. *Mediterranean Journal of Social Sciences*, 6(2): 243-248.
- Vygotsky, L. S. 1929. *The problem of the cultural development of the child*. [O]. Available: https://www.marxists.org/archive/vygotsky/works/1929/cultural_development.htm
Accessed 08 September 2018.
- Vygotsky, L. S. 1978. *Mind in Society: The development of higher psychological processes*. Cambridge (Mass): Harvard University Press.
- Vygotsky, L. S. 1986. *Thought and Language*. Cambridge, MA: The MIT Press.
- Vygotsky, L. S. 1987. Thinking and speech. In: Rieber, R. W, Carton, A. S. (eds.) *The collected works of L.S. Vygotsky, volume 1: problems of general psychology*. New York: Plenum Press: 39-285.
- Whatley, S. Cisneros, R. K. Sabiescu, A. 2018. *Digital Echoes*. Basingstoke: Palgrave Macmillan.

- White-Clark, R. DiCarlo, M. & Gilchrist, N. S. 2008. "Guide on the Side": an instructional approach to meet mathematics standards. *The High School Journal*, 91(4): 40-45.
- Wisker, G. 2008. *The postgraduate research handbook*. 2nd ed. London: Palgrave Macmillan.
- Wood, D. Bruner, J. S. & Ross, G. 1976. The role of tutoring in problem solving. *The Journal of Child Psychology and Psychiatry*, 17: 89-100.
- Wright, P. 2015. Poetics, power, possibilities, and playfulness: zombies, performance, and making meaning in young people's lives. *Arts Education Policy Review*, 116: 137-146.

Internet sources

- Abadie, F. Maghiros, I. & Pascu, C. (eds). 2008. *The future evolution of the creative content industries*. Luxembourg: European Communities. [O]. Available: <https://core.ac.uk/download/pdf/38614582.pdf> Accessed 22 September 2019.
- Abramson, D. Reidy, B. K. Schutt, B. Durski, A. Ellis, E. & Casale, L. 2016. *From live-to-digital. Understanding the impact of digital developments in theatre on audiences, production and distribution*. London: AEA Consulting. [O]. Available: https://artswork.org.uk/wp-content/uploads/crm/580646066d8c2_From_Live_to_Digital_OCT2016.pdf Accessed 22 September 2019.
- Ace, X. 2016. *The history of YouTube*. [O]. Available: <https://www.engadget.com/2016/11/10/the-history-of-youtube/> Accessed 26 April 2018.
- Acting in London. 2019. *12 Reasons why actors need their own YouTube channel*. [O]. Available: <https://actinginlondon.co.uk/reasons-why-actors-need-their-own-youtube-channel/#> Accessed 6 February 2019.
- Alexander, J. 2019. *YouTube is disabling comments on almost all videos featuring children*. [O]. Available: <https://www.theverge.com/2019/2/28/18244954/youtube-comments-minor-children-exploitation-monetization-creators> Accessed 15 February 2019.
- Anderson, A. 2013. *Digital theatre redefines how we view the art*. [O]. Available:

<http://www.internationalartsmanager.com/features/digital-theatre.html>
Accessed 15 May 2018.

Angel, M. 2013. *MarkAngelComedy*. [O]. Available:
<https://www.youtube.com/user/MarkAngelComedy/about>
Accessed 6 May 2019.

Angel, M. 2016. Three of Them (Mark Angel Comedy) (Episode 69). [O].
Available:
<https://youtu.be/2ZFgD9fbnb8>
Accessed 15 March 2019.

Arts Council of New Zealand Toi Aotearoa. 2011. *Do my arts look good on this? Media Arts and Digital Platforms*. [O]. Available:
http://www.creativenz.govt.nz/assets/paperclip/publication_documents/documents/123/original/do_my_arts_look_good_on_this_final.pdf?1322079831
Accessed 14 March 2018.

Ballinger, C. 2006. *Colleen Ballinger*. [O]. Available:
<https://www.youtube.com/user/PsychoSoprano?pbjreload=10>
Accessed 7 March 2019.

Ballinger, C. 2010. *Miranda Sings*. In: Valesco, S. [O]. Available:
<https://www.backstage.com/magazine/article/miranda-sings-61398/>
Accessed 21 September 2019.

Bassi, R. 2010. *Practical guide to pilot projects and large scale deployment of icts in the education sector*. [O]. Available:
https://www.researchictafrica.net/policy/universal_access_and_service/International-GESCI_Pilot_Projects_Education.pdf
Accessed 19 February 2017.

Bates, T. 2016. *Online learning for beginners: 1. What is online learning?* [O]. Available:
<https://www.tonybates.ca/2016/07/15/O-learning-for-beginners-1-what-is-O-learning/>
Accessed 20 August 2018.

Bay-Cheng, S. Kattenbelt, C. Lavender, A. & Nelson, R. (eds). 2010. *Mapping intermediality in performance*. Amsterdam: Amsterdam University Press.

Bayes, H. 2012. *Digital Theatre, are you a believer or not?* [O]. Available:
https://www.whatsonstage.com/west-end-theatre/news/honour-bayes-digital-theatre-are-you-a-believer-or_4579.html
Accessed 17 May 2018.

- Beal, V. 2017. *The difference between the internet and World Wide Web*. [O]. Available:
https://www.webopedia.com/DidYouKnow/Internet/Web_vs_Internet.asp
 Accessed 15 April 2018.
- Bellis, M. 2018. *The creation of YouTube*. [O]. Available:
<https://www.thoughtco.com/who-invented-youtube-1992691>
 Accessed 26 April 2018.
- Bevibez Media. 2016. *Emmanuella mark angel advertising for cowbell milk*. [O]. Available:
<https://www.youtube.com/watch?v=UaEDFKEAsus>
 Accessed 15 March 2019.
- Briones, I. 2016. *12 Major artists who got their start on youtube*. [O]. Available:
<https://www.teenvogue.com/story/best-artists-discovered-on-youtube>
 Accessed 29 March 2019.
- Brown, C. 2018. *Here are the top 10 most popular types of videos on YouTube*. [O]. Available:
<https://mag.octoly.com/here-are-the-top-10-most-popular-types-of-videos-on-youtube-4ea1e1a192ac>
 Accessed 29 March 2019.
- Brown, M. 2009. *National Theatre to broadcast live in cinemas*. [O]. Available:
<https://www.theguardian.com/stage/2009/jan/14/national-theatre-live-broadcast>
 Accessed 15 May 2018.
- Burgess, J. 2014. *'All your chocolate rain are belong to us'? Viral video, YouTube and the dynamics of participatory culture*. [O]. Available:
<https://eprints.qut.edu.au/82987/11/Art%20in%20the%20Global%20Present.pdf> Accessed 24 September 2019.
- Burgheim, J. 2016. *Live performances in digital times: an overview*. [O]. Available:
https://www.ietm.org/en/system/files/publications/live-performances-digital-times_ietm_march2016_1.pdf
 Accessed 3 April 2018.
- Butler, J. [Sa]. *The narrative functions of hand-held camera*. [O]. Available:
<http://www.criticalcommons.org/Members/jbutler/commentaries/the-narrative-functions-of-hand-held-camera>
 Accessed 9 August 2019.
- Cape Town Magazine. 2017. *Radio Raps at GrandWest Casino*. [O]. Available:
<https://www.capetownmagazine.com/radio-raps-grandwest-cape-town>
 Accessed 10 April 2018.

- Captain Disillusion. 2007. *Captain Disillusion*. [O]. Available: <https://www.youtube.com/user/CaptainDisillusion/featured>
Accessed 6 May 2019.
- Castells, M. 2014. *The impact of the internet on society: a global perspective*. [O]. Available: <https://www.technologyreview.com/s/530566/the-impact-of-the-internet-on-society-a-global-perspective/>
Accessed 17 May 2018.
- Casting Frontier. 2016. *The importance of maintaining your online presence*. [O]. Available: <https://castingfrontier.com/tag/actors-O-presence/>
Accessed 8 April 2018.
- Cayari, C. 2011. The YouTube effect: how YouTube has provided new ways to consume, create, and share music. *International Journal of Education & the Arts*, 12(6): 1-28.
- Centre for Digital Media. 2018. *What is digital media?* [O]. Available: <https://thecdm.ca/program/digital-media>
Accessed 6 April 2018.
- Chair in Digital Economy. 2015. *Digital intelligence: what is it; why is it important and how to do you build it*. [O]. Available: <http://www.chairdigitaleconomy.com.au/digital-intelligence-what-is-it-why-is-it-important-and-how-to-do-you-build-it/>
Accessed 12 April 2018.
- Cherry, K. 2018. *A biography of Lev Vygotsky, one of the most influential psychologists*. [O]. Available: <https://www.verywellmind.com/lev-vygotsky-biography-2795533>
Accessed 10 August 2018.
- Chidimma, E. 2018. *10+ Unbelievable facts about mark angel comedy*. [O]. Available: <https://buzznigeria.com/facts-mark-angel-comedy/>
Accessed 15 March 2019.
- Cohn, M. 2017. *What is an online presence?* [O]. Available: <https://www.compukol.com/what-is-an-O-presence/>
Accessed 14 April 2018.
- Community Toolbox. 2018. *Section 4. Conducting a workshop*. [O]. Available: <https://ctb.ku.edu/en/table-of-contents/structure/training-and-technical-assistance/workshops/main>
Accessed 8 April 2019.

- Confluence. 2011. *Definition of digital media*. [O]. Available:
<https://wikispaces.psu.edu/display/IST432SP11Team14/Definition+of+Digital+Media>
 Accessed 6 April 2018.
- Czerniewicz, L. & Goodier, S. 2012. *Academics' online presence: a four-step guide to taking control of your visibility*. [O]. Available:
<http://openuct.uct.ac.za>
 Accessed 26 February 2018.
- Daly, J. 2017. *Trust in social learning*. [O]. Available:
<https://www.trainingjournal.com/articles/feature/trust-social-learning>
 Accessed 4 September 2018.
- Dambuza, L. 2018. *How Babies Are REALLY Made... - Lasizwe*. [O]. Available:
<https://www.youtube.com/watch?v=RgjfqjGH5O4>
 Accessed 22 March 2019.
- Dambuza, L. 2017. *Lasizwe Dambuza*. [O]. Available:
<https://www.youtube.com/channel/UCVbVao4QtBLarX01DX9YRg/about>
 Accessed 22 March 2019.
- Dambuza, T. 2010. *Thulasizwe Dambuza*. [O]. Available:
<https://www.youtube.com/user/siphiwedambuza/about>
 Accessed 22 March 2019.
- David, L. 2019. *Social learning theory (Bandura)*. [O]. Available:
<https://www.learning-theories.com/social-learning-theory-bandura.html>
 Accessed 4 September 2018.
- De Witt, D. 2009. *'Internetainers' make money off YouTube hits*. [O]. Available:
<https://www.npr.org/templates/story/story.php?storyId=105863364>
 Accessed 18 March 2019.
- Digital Theatre. 2017. *Digital theatre*. [O]. Available:
<https://www.digitaltheatre.com/consumer/about-us>
 Accessed 24 January 2019.
- Digital Unite. [Sa]. *What is the internet?* [O]. Available:
<https://www.digitalunite.com/guides/using-internet-0/connecting-internet/what-internet>
 Accessed 12 April 2018.
- Dise, J. 2016. *Filmmaking 101: camera shot types*. [O]. Available:
<https://www.bhphotovideo.com/explora/video/tips-and-solutions/filmmaking-101-camera-shot-types>
 Accessed 5 August 2019.

- Doolittle, P. E. & Camp, W. G. 1999. Constructivism: the career and technical education perspective. *Journal of Career and Technical Education*, 16(1). [O]. Available: <https://ejournals.lib.vt.edu/JCTE/article/view/706/1017> Accessed 22 September 2019.
- Dream Reach Media. 2017. *Dream reach media*. [O]. Available: https://www.youtube.com/channel/UCD_FfoKDc7vLf_V5Be0Tbkw/featured Accessed 6 May 2019.
- eRep. [Sa]. *Introduction – what is e-reputation?* [O]. Available: <https://www.arpia.be/ereputation-law/en/1-what-is-e-reputation/> Accessed 12 April 2018.
- Faber, S. 2019a. *Video 1 - Welcome and introduction*. [O]. Available: https://youtu.be/Gj7_i3DSFAA Accessed 22 September 2019.
- Faber, S. 2019b. *Video 2 - Record a performance on video - (Pre-workshop video instruction)*. [O]. Available: <https://youtu.be/PHT9aFTYabg> Accessed 22 September 2019.
- Faber, S. 2019c. *Video 3 - Explaining the remaining phases*. [O]. Available: <https://youtu.be/qSwDKi-fWIU> Accessed 22 September 2019.
- Faber, S. 2019d. *Video 4 - Why is the internet important?* [O]. Available: https://youtu.be/-P58NV_GFFw Accessed 22 September 2019.
- Faber, S. 2019e. *Video 5 - Online presence*. [O]. Available: <https://youtu.be/FfqahRAinQo> Accessed 22 September 2019.
- Faber, S. 2019f. *Video 6 - What are pre-recorded digital performing arts?* [O]. Available: <https://youtu.be/0XulutuQv9Q> Accessed 22 September 2019.
- Faber, S. 2019g. *Video 7 - YouTube as a digital stage*. [O]. Available: <https://youtu.be/bCQQmv5pbpQ> Accessed 22 September 2019.
- Faber, S. 2019h. *Video 8 - YouTubers and the pre-recorded digital performing arts they create*. [O]. Available: <https://youtu.be/BOQKzqbWvrU> Accessed 22 September 2019.

- Faber, S. 2019i. *Video 9 - Overview of the production process*. [O]. Available: <https://youtu.be/1hRjiZFvh9Y>
Accessed 22 September 2019.
- Faber, S. 2019j. *Video 10 - Overview of camera techniques and lighting. Fundamentals of video techniques*. [O]. Available: <https://youtu.be/mguKbCh2LKA>
Accessed 22 September 2019.
- Faber, S. 2019k. *Video 11 - Free video editing software*. [O]. Available: <https://youtu.be/flr9CVGiQoo>
Accessed 22 September 2019.
- Faber, S. 2019l. *Video 12 - Video editing for beginners*. [O]. Available: <https://youtu.be/aeSH8QLSx70>
Accessed 22 September 2019.
- Faber, S. 2019m. *Video 13 - Instructions for the creation of a PRDPA video*. [O]. Available: <https://youtu.be/ZVLJEsvfiDM>
Accessed 22 September 2019.
- Faber, S. 2019n. *Video 14 - Production and post-production*. [O]. Available: <https://youtu.be/QXwwJhJQRNg>
Accessed 22 September 2019.
- Faber, S. 2019o. *Video 15 - Final editing and submission*. [O]. Available: <https://youtu.be/hT6sVRe0fws>
Accessed 22 September 2019.
- Faber, S. 2019p. *Video 16 - Thank you*. [O]. Available: <https://youtu.be/5Xd6P8V3FrQ>
Accessed 22 September 2019.
- Farr, T. 2014. *An introduction to using Vygotsky scaffolding in the classroom*. [O]. Available: <https://blog.udemy.com/vygotsky-scaffolding/>
Accessed 13 August 2018.
- Ferreira, T. 2019. *Tali's Baby Diary? Second season possible after Tali's wedding diary crosses 1m views*. [O]. Available: <https://www.channel24.co.za/TV/News/talis-baby-diary-second-season-possible-after-talis-wedding-diary-crosses-1m-views-20190306>
Accessed 31 March 2019.
- Fonsi, L. 2017. *Despacito*. [O]. Available: <https://youtu.be/kJQP7kiw5Fk>
Accessed 20 September 2019.

- Gahan, B. 2014. *9 Ways YouTube changed everything, in honor of its 9th anniversary*. [O]. Available:
<http://observer.com/2014/05/9-ways-youtube-changed-everything-in-honor-of-its-9th-anniversary/>
Accessed 28 April 2018.
- Gerlitz, C. 2013. *Masters of media*. [O]. Available:
<https://www.digitalmethods.net/MoM/MethodMedley>
Accessed 23 August 2015.
- Get Movies. 2012. *Masha and the Bear – recipe for disaster (Episode 17)*. [O]. Available:
<https://youtu.be/KYniUCGPGLs>
Accessed 27 March 2019.
- Graham, A. 2019. *Here's why YouTube is the hub of millennial entertainment*. [O]. Available:
<https://adparlor.com/blog/heres-youtube-hub-millennial-entertainment/>
Accessed 26 March 2019.
- Graham, D. 2017. *South Africa's top 10 YouTubers [videos]*. [O]. Available:
<https://www.thesouthafrican.com/south-africas-top-10-youtubers-videos/>
Accessed 01 05 2018.
- Harper, D. 2019. *Online etymology dictionary: tube*. [O]. Available:
<https://www.etymO.com/word/tube>
Accessed 28 March 2019.
- Heick, T. 2017. *The definition of transmedia*. [O]. Available:
<https://www.teachthought.com/the-future-of-learning/the-definition-of-transmedia/>
Accessed 6 April 2018.
- Hellerman, J. 2019. *What is a dolly shot and how to use one*. [O]. Available:
<https://nofilmschool.com/what-is-a-dolly-shot>
Accessed 6 August 2019.
- History.com. 2009. *Industrial revolution*. [O]. Available:
<http://www.history.com/topics/industrial-revolution>
Accessed 4 September 2018.
- History.com. 2011. *The music video, before music television*. [O]. Available:
<https://www.history.com/news/the-music-video-before-music-television>
Accessed 30 March 2019.
- Hodgson, J. 2010. *Reculturalizations: "small screen" culture, pedagogy, & YouTube*. [O]. Available:

<http://enculturation.net/reculturalizations>
Accessed 7 February 2019.

Holland, J. 2014. *Internet theatre – immersive, real-time shows with actors from all over the world*. [O]. Available at:
<https://www.thenational.ae/lifestyle/internet-theatre-immersive-real-time-shows-with-actors-from-all-over-the-world-1.686008>
Accessed 17 05 2018.

Holsinger, M. 2018. *What is online presence? – and how it will benefit you*. [O]. Available: <https://martinholsinger.com/O-presence-definition/>
Accessed 14 April 2018.

IGI Global. [Sa]. *What is hybrid learning*. [O]. Available:
<https://www.igi-global.com/dictionary/challenges-and-opportunities-for-active-and-hybrid-learning-related-to-unesco-post-2015/13475>
Accessed 20 August 2018.

IMDb, 2019a. *Troy Kinne*. [O]. Available:
<https://www.imdb.com/name/nm2928221/>
Accessed 14 March 2019.

IMDb, 2019b. Internet Movie Data base. [O]. Available:
<https://www.imdb.com/>
Accessed 24 September 2019.

IMDb. [Sa]. *Rikus de Beer*. [O]. Available:
http://www.imdb.com/name/nm8132385/bio?ref_=nm_ov_bio_sm
Accessed 10 April 2018.

JacarandaFM. 2018. *Rikus de Beer recalls the events that led to Radio Raps' inception*. [O]. Available:
<https://www.jacarandafm.com/shows/breakfast-martin-bester-and-tumi-morake/rikus-de-beer-recalls-events-lead-radio-raps-inception/>
Accessed 10 April 2018.

jawed. 2005. *Me at the zoo*. [O]. Available:
<https://youtu.be/jNQXAC9IVRw>
Accessed 20 September 2019.

Jenkins, H. 2006b. *Confronting the challenges of participatory culture: media education for the 21st century (part one)*. [O]. Available:
http://henryjenkins.org/blog/2006/10/confronting_the_challenges_of.html
Accessed 4 May 2019.

Kennedy, J. B. 1926. *When woman is boss. An interview with Nikola Tesla*. [O]. Available:
<http://www.tfcbooks.com/tesla/1926-01-30.htm>

Accessed 12 April 2019.

Khalifa, W. 2015. *See you again*. [O]. Available:
<https://youtu.be/MIPIMLZsuKU>
Accessed 20 September 2019.

Kinne, T. 2009. *Troy Kinne*. [O]. Available:
<https://www.youtube.com/user/DoggyDog2305/about>
Accessed 6 May 2019.

Kinne, T. 2010. *Troy Kinne - part 1 - comedy festival show videos*. [O]. Available:
<https://youtu.be/JqYebGpj7Lw>
Accessed 14 March 2019.

Lambert, C. 2012. *The future of theater. In a digital era, is the play still the thing?* [O]. Available:
<https://harvardmagazine.com/2012/01/the-future-of-theater>
Accessed 17 May 2018.

Lanning, C. 2016. *Meet the DIY queen of South Africa, #WCW Suzelle*. [O]. Available:
<https://www.dailydot.com/upstream/suzelle-youtube-diy-comedy-central-south-africa/?tw=dd>
Accessed 9 April 2018.

Last.fm. 2018. *46664*. [O]. Available:
<https://www.last.fm/festival/36139+46664>
Accessed 15 May 2018.

Levine, Z. 2010. *Official blog: broadcast yourself*. [O]. Available:
<https://youtube.googleblog.com/2010/03/broadcast-yourself.html>
Accessed 27 March 2019.

Lindsay, B. 2017. *What social media does an actor need?* [O]. Available:
<https://www.backstage.com/backstage-guides/what-kind-social-media-do-actors-need/>
Accessed 8 April 2018.

Liu, E. L. 2018. *An introduction to the digital media industry*. [O]. Available:
<https://inkspire.org/post/an-introduction-to-the-digital-media-industry/-KH3-ux0IHG6wktVXzfy>
Accessed 6 April 2018.

Maher, M. 2016. *The art of split screen*. [O]. Available:
<https://www.premiumbeat.com/blog/split-screen-editing-and-composing/>
Accessed 13 August 2019.

- Maheshwari, V. K. 2012. *Workshop: an instructional method*. [O]. Available: <http://www.vkmaheshwari.com/WP/?p=385>
Accessed 8 April 2019.
- Mandell, J. 2013. *8 Ways television is influencing theater*. [O]. Available: <http://howlround.com/8-ways-television-is-influencing-theater>
Accessed 15 May 2018.
- Maxwell, C. 2016. *What blended learning is - and isn't*. [O]. Available: <https://www.blendedlearning.org/what-blended-learning-is-and-isnt/>
Accessed 16 August 2018.
- McCrae, F. 2018. *Who is colleen ballinger a.k.a miranda sings? How much is the YouTube star worth?* [O]. Available: <https://www.cheatsheet.com/entertainment/who-is-colleen-ballinger-miranda-sings-how-much-is-the-youtube-star-worth.html/>
Accessed 6 March 2019.
- McGovern, K. 2013. *Watch Lady Gaga's 'ArtRave' concert live-stream*. [O]. Available: <https://www.spin.com/2013/11/lady-gaga-artrave-concert-live-stream-artpop/>
Accessed 15 May 2018.
- McKittrick, C. 2019. *What is a mockumentary?* [O]. Available: <https://www.liveabout.com/mockumentary-definition-4589299>
Accessed 8 August 2019.
- McLeod, S. 2018. *Lev Vygotsky*. [O]. Available: <https://www.simplypsychology.org/vygotsky.html> Accessed 22 September 2019.
- Mcmillan, D. 2016. *What is a digital brand?* [O]. Available: <http://influential.com.au/what-is-a-digital-brand/>
Accessed 12 April 2018.
- Megenta, A. T. 2010. *The internet's democratization effect in authoritarianisms with adjectives: the case of Ethiopian participatory media*. [O]. Available: <https://reutersinstitute.politics.ox.ac.uk/our-research/internets-democratization-effect-authoritarianisms-adjectives-case-ethiopian>
Accessed 5 May 2019.
- Melikdjanian, A. 2007. *Captain Disillusion. Description*. [O]. Available: <https://www.youtube.com/user/CaptainDisillusion/about>
Accessed 6 May 2019.

- MerchDope. 2019. *37 Mind blowing YouTube facts, figures and statistics – 2019*. [O]. Available:
<https://merchdope.com/youtube-stats/>
 Accessed 26 March 2019.
- Merriam-Webster.com. 2018. *Information age*. [O]. Available:
<https://www.merriam-webster.com/dictionary/Information%20Age>
 Accessed 4 September 2018.
- Meyer-Delius, H. 2019. *The 20 types of videos that get the most views on YouTube*. [O]. Available:
<https://blog.printsome.com/top-20-types-of-videos-with-most-views-on-youtube/>
 Accessed 29 March 2019.
- Miranda Sings. 2008. *Miranda Sings description*. [O]. Available:
https://www.youtube.com/channel/UC1OFDlfdRb6ma1ZGZd07gWA/about?sub_confirmation=1
 Accessed 29 March 2019.
- Miriam, Z. 2011. *Online ethnography for social media research*. [O]. Available:
<https://miriamz.wordpress.com.2011/05/10/O-ethnography-for-social-media-research-and-reprting/>
 Accessed 28 August 2015.
- Mkhabela, S. 2017. *10 South African YouTubers you need to be watching*. [O]. Available:
<http://www.okayafrica.com/top-10-south-african-youtubers-2017/>
 Accessed 3 May 2018.
- Moloney, K. 2014. *Multimedia, crossmedia, transmedia... what's in a name?* [O]. Available:
<https://transmediajournalism.org/2014/04/21/multimedia-crossmedia-transmedia-whats-in-a-name/>
 Accessed 20 April 2018.
- Moreau, E. 2018. *What is Vevo? An intro to the popular music platform*. [O]. Available:
<https://www.lifewire.com/what-is-vevo-3486285>
 Accessed 30 March 2019.
- Moreau, E. 2019. *10 Famous kid singers who were discovered on YouTube*. [O]. Available:
<https://www.lifewire.com/famous-kid-singers-discovered-on-youtube-3486166>
 Accessed 29 March 2019.
- Morgan, J. 2014. *A simple explanation of 'The Internet of Things'*. [O]. Available:

<https://www.forbes.com/sites/jacobmorgan/2014/05/13/simple-explanation-internet-things-that-anyone-can-understand/#4089d0391d09>
Accessed 12 April 2018.

MovieFone.com. 2019. *MovieFone*. [O]. Available:
<https://www.moviefone.com/>
Accessed 24 September 2019.

Mueller, B. 2014. *Participatory culture on YouTube: a case study of the multichannel network Machinima*. [O]. Available:
<http://www.lse.ac.uk/media@lse/research/mediaWorkingPapers/MScDissertationSeries/2013/msc/104-Mueller.pdf>
Accessed 13 May 2019.

Mullan, E. 2011. *What is digital content?* [O]. Available:
<http://www.econtentmag.com/Articles/Resources/Defining-EContent/What-is-Digital-Content-79501.htm>
Accessed 6 April 2018.

NCMEC. 2019. *About us*. [O]. Available:
<http://www.missingkids.com/footer/about>
Accessed 18 February 2019.

Neese, B. 2016. *5 Types of new media*. [O]. Available:
<https://O.seu.edu/new-media/>
Accessed 6 April 2018.

New England Conservatory. [Sa]. *Web presence for musicians*. [O]. Available:
<https://necmusic.edu/sites/default/files/2017-02/Web%20Presence%20for%20Musicians.pdf>
Accessed 6 March 2018.

Oxford Learner's Dictionary. 2019. *Oxford Learner's Dictionary*. [O]. Available:
<https://www.oxfordlearnersdictionaries.com/definition/english/agency?q=agency>
Accessed 5 September 2019.

OxIS. 2014. *Oxford Internet Surveys*. [O]. Available:
<http://oxis.oii.ox.ac.uk/>
Accessed 22 September 2015.

Pappas, C. 2014. *Instructional design models and theories: the sociocultural learning theory*. [O]. Available:
<https://elearningindustry.com/sociocultural-learning-theory>
Accessed 9 August 2018.

- Pereira, L. 2015. *Why is it so difficult to define new media art?* [O]. Available: <https://www.widewalls.ch/new-media-art-definition/>
Accessed 6 April 2018.
- Pontefract, D. 2012. *Social media is not social learning.* [O]. Available: <http://www.danpontefract.com/social-media-is-not-social-learning/>
Accessed 4 September 2018.
- Psy. 2012. *Gangnam Style.* [O]. Available: <https://youtu.be/9bZkp7q19f0>
Accessed 20 September 2019.
- Quinn, C. 2016. *Socially acceptable.* [O]. Available: <https://blog.learnlets.com/2016/03/socially-acceptable/>
Accessed 4 September 2018.
- Radio-Raps, 2013. *Radio Raps.* [O]. Available: https://www.youtube.com/channel/UCHI_mriMLxZdwfs6nn-90pg/videos
Accessed 19 September 2015.
- Ranger, S. 2018. *What is the IoT? Everything you need to know about the Internet of Things right now.* [O]. Available: <https://www.zdnet.com/article/what-is-the-internet-of-things-everything-you-need-to-know-about-the-iot-right-now/>
Accessed 12 April 2018.
- Rhett & Link. 2006. *Rhett & Link.* [O]. Available: <https://www.youtube.com/user/RhettandLink/about>
Accessed 6 May 2019.
- Rhett & Link. 2007. *Facebook Song.* [O]. Available: <https://www.youtube.com/watch?v=rSnXE2791yg>
Accessed 18 March 2019.
- Rhett & Link. 2008. *Good Mythical Morning.* [O]. Available: <https://www.youtube.com/user/rhettandlink2>
Accessed 18 March 2019.
- Rhett & Link. 2013. *Good Mythical More.* [O]. Available: <https://www.youtube.com/user/rhettandlink3/featured>
Accessed 18 March 2019.
- Rhett & Link. 2014a. *Ear Biscuits.* [O]. Available: <https://www.youtube.com/user/rhettandlink5>
Accessed 18 March 2019.
- Rhett & Link. 2014b. *My OCD (Song).* [O]. Available: <https://youtu.be/tnzz-eFmKaw>

Accessed 18 March 2019.

Rhett & Link. 2014c. *Mythical*. [O]. Available:
<https://www.youtube.com/user/rhettandlink4>
Accessed 18 March 2019.

Rhett & Link. 2015. *BFFs*. [O]. Available:
<https://youtu.be/8Th9F9xUn5Y>
Accessed 18 March 2019.

Rohde, K. [Sa]. *What is the social age?* [O]. Available:
<https://www.worklikeanartist.com/blog/social-age>
Accessed 4 September 2018.

Ronson, M. 2014. *Uptown Funk*. [O]. Available:
<https://youtu.be/OPf0YbXqDm0>
Accessed 24 September 2019.

Rutledge, P. 2015. *The transmedia trip: the psychology of creating multi-platform narrative engagement for transmedia migration*. [O]. Available:
https://www.psychologytoday.com/sites/default/files/2017-01_-8_rutledge_transmedia_trip_.pdf
Accessed 3 May 2019.

Ryan ToysReview. 2015. *Ryan ToysReview*. [O]. Available:
https://www.youtube.com/channel/UChGJGhZ9SOOHvBB0Y4DOO_w/featured
Accessed 21 September 2019.

SA Creatives. 2016. *A celebration of comedy and local film with the release of Jonathan*. [O]. Available:
<https://sacreativenetwork.co.za/2016/11/a-celebration-of-comedy-and-local-film-with-the-release-of-jonathan/>
Accessed 10 April 2018.

SA People News. 2018. *Lekker, boys! Jonathan's die radio raps gets his own TV show*. [O]. Available:
<https://www.sapeople.com/2018/01/19/lekker-boys-jonathans-die-radio-raps-gets-tv-show/>
Accessed 10 April 2018.

Saraniero, P. [Sa]. *Constructivism: actively building arts education*. [O]. Available:
<http://artsedge.kennedy-center.org/educators/how-to/from-theory-to-practice/constructivism>
Accessed 2 August 2018.

- Schoups, A. 2015. *Why is Vevo called Vevo?* [O]. Available: <https://www.rewindandcapture.com/why-is-vevo-called-vevo/> Accessed 30 March 2019.
- Schroeder, S. 2018. *Google launches YouTube Music and YouTube Premium.* [O]. Available: <https://mashable.com/2018/05/17/youtube-music-youtube-premium/> Accessed 27 March 2019.
- Sheeran, E. 2017. *Shape of you.* [O]. Available: <https://youtu.be/JGwWNGJdvx8> Accessed 20 September 2019.
- Siegchrist, G. 2019. *YouTube: how to broadcast yourself.* [O]. Available: <https://www.lifewire.com/get-started-youtube-1082257> Accessed 27 March 2019.
- SimilarWeb LTD. 2019. *SimilarWeb.* [O]. Available: <https://www.similarweb.com/top-websites> Accessed 26 March 2019.
- Simons, H. 2016. *20 of South Africa's biggest YouTube personalities by the numbers [Digital All-Stars].* [O]. Available: <https://memeburn.com/2016/11/south-africa-youtube-personalities/> Accessed 8 April 2018.
- Sings, M. 2008a. *Miranda Sings.* [O]. Available: <https://www.youtube.com/user/mirandasings08/about> Accessed 6 May 2019.
- Sings, M. 2008b. *Respect.* [O]. Available: <https://www.youtube.com/watch?v=dTVfsHx2KnA> Accessed 6 March 2019.
- SketchShe. 2014. *SketchShe.* [O]. Available: <https://www.youtube.com/channel/UC4FVKG3QEgghwbnPDtfC1-Q/featured> Accessed 6 May 2019.
- Sleet, V. [Sa]. *Suzelle tells us more about her "real" life.* [O]. Available: <https://www.goodhousekeeping.co.za/home-organising/entertaining/suzelle-tells-us-more-about-her-real-life/> Accessed 9 April 2018.
- Smith, S. 2009. *The creative use of online social media to increase public engagement and participation in the professional arts through collaborative involvement in creative practice.* [O]. Available: <https://www.dora.dmu.ac.uk/bitstream/handle/2086/3233/Smith%20Final>

%20CHart%20paper%202.pdf?sequence=3
Accessed 12 March 2018.

Socialblade.com. 2019a. *SuzelleDIY*. [O]. Available:
<https://socialblade.com/youtube/user/suzellediy>
Accessed 22 September 2019.

Socialblade.com. 2019b. *The Anne Hirsch Show*. [O]. Available:
<https://socialblade.com/youtube/user/theannehirschshow>
Accessed 22 September 2019.

Socialblade.com. 2019c. *Miranda Sings*. [O]. Available:
<https://socialblade.com/youtube/user/mirandasings08>
Accessed 22 September 2019.

Socialblade.com. 2019d. *Todrick Hall*. [O]. Available:
<https://socialblade.com/youtube/user/todrickhall>
Accessed 22 September 2019.

Socialblade.com. 2019e. *Bart Baker*. [O]. Available:
<https://socialblade.com/youtube/user/bartbaker>
Accessed 22 September 2019.

Socialblade. 2018. *Socialblade*. [O]. Available:
<https://socialblade.com/>
Accessed 8 April 2018.

South African State Theatre. [Sa]a. Instagram. [O]. Available:
<https://www.instagram.com/sastatetheatre/>
Accessed 22 November 2015.

South African State Theatre. [Sa]b. Facebook. [O]. Available:
<https://www.facebook.com/SouthAfricanStateTheatre/>
Accessed 22 November 2015.

South African State Theatre. 2013. YouTube. [O]. Available:
https://www.youtube.com/channel/UCgyEcxGJaQ2376NJ_6aqH7A/videos
Accessed 22 November 2015.

Spangler, T. 2016. *Miranda sings leads the way for digital stars leaping to TV*. [O]. Available:
<https://variety.com/2016/digital/news/miranda-sings-colleen-ballinger-youtube-netflix-1201799533/>
Accessed 06 March 2019.

Spangler, T. 2018. *YouTube will merge Vevo channel subscribers into unified 'official' music artist accounts*. [O]. Available:

<https://variety.com/2018/digital/news/youtube-vevo-music-channels-consolidation-official-artists-1202674125/>
Accessed 30 March 2019.

Stodd, J. 2014. *What you need to know about 'The Social Age'*. [O]. Available: <https://julianstodd.wordpress.com/2014/06/13/what-you-need-to-know-about-the-social-age/>
Accessed 4 September 2018.

Strydom, M. 2017. *5 SA YouTubers who turned their popularity into profit*. [O]. Available: <https://www.smesouthafrica.co.za/17321/SA-Youtube-Influencers/>
Accessed 8 April 2018.

Suk-Young Kim, 2017. *Liveness: performance of ideology and technology in the changing media environment*. [O]. Available: <https://oxfordre.com/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-76>
Accessed 20 September 2019.

Suzelle-DIY. 2014a. *How to drill a hole without making a mess*. [O]. Available: https://youtu.be/y_cKWI-ygMk
Accessed 7 May 2018.

Suzelle-DIY. 2014b. *SuzelleDIY*. [O]. Available: <https://www.youtube.com/user/SuzelleDIY/videos>
Accessed 19 September 2015.

Tesla, N. 1926. In: *When woman is boss. An interview with Nikola Tesla*. [O]. Available: <http://www.tfcbooks.com/tesla/1926-01-30.htm>
Accessed 12 April 2018.

The Economic Times, 2018. *Definition of 'E-learning'*. [O]. Available: <https://economictimes.indiatimes.com/definition/e-learning>
Accessed 16 August 2018.

Traileraddict.com. 2019. *traileraddict*. [O]. Available: <https://www.traileraddict.com/>
Accessed 24 September 2019.

Trueman, M. 2012. *Noises off: will social media change the face of theatre?* [O]. Available: <https://www.theguardian.com/stage/theatreblog/2012/apr/26/noises-off-social-media-theatre>
Accessed 17 May 2018.

Tucker, S. 2018. *My social media philosophy: some thoughts for fellow creators*. [O]. Available:

<https://youtu.be/uYIKP0B2mD4>
Accessed 22 September 2019.

Umaraminud, M. 2017. *Markangel, Emmanuella And Denilson Igwe's Biography - Celebrities - Nairaland*. [O]. Available:
<https://www.nairaland.com/3677146/markangel-emmanuella-denilson-igwes-biography>
Accessed 15 March 2019.

University of Cape Town. 2019. *Centre for Theatre, Dance & Performance Studies*. [O]. Available:
<http://www.ctdps.uct.ac.za/CTDPS/Programmes/undergraduateProgrammes>
Accessed 15 September 2019.

University of Pretoria. 2019. *University of Pretoria Yearbook 2019*. [O]. Available:
<https://www.up.ac.za/yearbooks/2019/pdf/programme/01130117>
Accessed 15 September 2019.

van Rijmenam, M. [Sa]. *Where does the internet of things come from?* [O]. Available:
<https://datafloq.com/read/where-does-the-internet-of-things-come-from/524>
Accessed 12 April 2018.

Velasco, S. 2010. *Miranda Sings*. [O]. Available:
<https://www.backstage.com/magazine/article/miranda-sings-61398/>
Accessed 21 September 2019.

Vidarthi, N. 2010. *A brief history of MTV, Vevo, YouTube and the online music video*. [O]. Available:
<https://www.adweek.com/digital/mtv-vevo-youtube-O-music-video-history/>
Accessed 30 March 2019.

Walden University. 2018. *The top 10 benefits of online learning communities*. [O]. Available:
<https://www.waldenu.edu/programs/resource/the-top-10-benefits-of-O-learning-communities>
Accessed 16 August 2018.

Web Finance. 2018. *Business Dictionary*. [O]. Available:
<http://www.businessdictionary.com/definition/digital-media.html>
Accessed 6 April 2018.

Webb, K. 2018. *The highest-paid YouTubers of 2018 - and the top earner is a 7 year old boy*. [O]. Available:

<https://www.businessinsider.co.za/highest-paid-youtube-stars-2018-12>
Accessed 21 September 2019.

Weegar, M. A. & Pacis, D. 2012. *A comparison of two theories of learning -- behaviorism and constructivism as applied to face-to-face and online learning*. [O]. Available:
<https://www.g-casa.com/conferences/manila/papers/Weegar.pdf>
Accessed 21 February 2017.

Wikimedia Commons. 2019. *Emmanuella goes to school*. [O]. Available:
https://commons.wikimedia.org/wiki/File:Wikipedia_-_Emmanuella_goes_to_school.webm
Accessed 15 March 2019.

Williams, A. 2017. *CMO*. [O]. Available:
<https://www.cmo.com.au/article/629271/cirque-du-soleil-delivers-interactive-audience-experience-toruk/>
Accessed 24 January 2019.

Wits. 2019. *BA Dramatic Art*. [O]. Available:
<https://www.wits.ac.za/course-finder/undergraduate/humanities/dramatic-arts/>
Accessed 15 September 2019.

Wright, B. 2016. *Miranda Sings leads the way for digital stars leaning on TV*. In: Spangler. [O]. Available: <https://variety.com/2016/digital/news/miranda-sings-colleen-ballinger-youtube-netflix-1201799533/>
Accessed 6 March 2019.

Wyse, S. E. 2011. *What is the difference between qualitative and quantitative research?* [O]. Available:
<https://www.snapsurveys.com/blog/what-is-the-difference-between-qualitative-research-and-quantitative-research/> Accessed 29 April 2017.

Yahoo Movies. 2019. *Yahoo Entertainment*. [O]. Available:
<https://www.yahoo.com/entertainment/movies/>
Accessed 24 September 2019.

Yang, J. 2019. *Four types of intellectual property you can use to protect your idea and how to use them*. [O]. Available:
<https://ocpatentlawyer.com/four-types-intellectual-property-protect-idea/>
Accessed 5 February 2019.

Your World Within. 2014. *Your world within*. [O]. Available:
<https://www.youtube.com/channel/UCZSFzP3302RUCqPNXFGIVFw/featured>
Accessed 6 May 2019.

- YouTube Creators. 2015a. *Find your niche*. [O]. Available:
<https://youtu.be/ob-LwY5fF7A>
Accessed 22 September 2019.
- YouTube Creators. 2015b. *10 YouTube fundamentals*. [O]. Available:
https://youtu.be/6R6UO_a34FM
Accessed 22 September 2019.
- YouTube. 2019a. *YouTube About*. [O]. Available:
<https://www.youtube.com/yt/about/>
Accessed 5 February 2019.
- YouTube. 2019b. *YouTube Help: nudity and sexual content policies*. [O]. Available:
<https://support.google.com/youtube/answer/2802002?hl=en>
Accessed 12 February 2019.
- YouTube. 2019c. *YouTube Help: disable or enable restricted mode*. [O]. Available:
<https://support.google.com/youtube/answer/174084>
Accessed 12 February 2019.
- YouTube. 2019d. *YouTube Help: policies on harmful or dangerous content*. [O]. Available: <https://support.google.com/youtube/answer/2801964?hl=en>
Accessed 12 February 2019.
- YouTube. 2019e. *YouTube Help: hate speech policy*. [O]. Available:
<https://support.google.com/youtube/answer/2801939?hl=en>
Accessed 12 February 2019.
- YouTube. 2019f. *YouTube Help: violent or graphic content policies*. [O]. Available:
<https://support.google.com/youtube/answer/2802008?hl=en>
Accessed 12 February 2019.
- YouTube. 2019g. *YouTube Help: harassment and cyberbullying policy*. [O]. Available:
https://support.google.com/youtube/answer/2802268?visit_id=1-636215053151010017-1930197662&rd=1&hl=en
Accessed 18 February 2019.
- YouTube. 2019h. *YouTube Help: spam, deceptive practices and scam policies*. [O]. Available:
https://support.google.com/youtube/answer/2801973?hl=en&ref_topic=9282365
Accessed 18 February 2019.

- YouTube. 2019i. *YouTube Help: policy on threats*. [O]. Available: <https://support.google.com/youtube/answer/2801927?hl=en>
Accessed 18 February 2019.
- YouTube. 2019j. *YouTube Help: protecting your privacy*. [O]. Available: <https://support.google.com/youtube/answer/2801895?hl=en>
Accessed 18 February 2019.
- YouTube. 2019k. *YouTube Help: YouTube privacy guidelines*. [O]. Available: https://support.google.com/youtube/answer/7671399?p=privacy_guidelines&hl=en-GB&visit_id=636860826997985177-759598735&rd=1
Accessed 19 February 2019.
- YouTube. 2019l. *YouTube Help: policy on impersonation*. [O]. Available: <https://support.google.com/youtube/answer/2801947?hl=en>
Accessed 18 February 2019.
- YouTube. 2019m. *YouTube Help: child safety on YouTube*. [O]. Available: <https://support.google.com/youtube/answer/2801999?hl=en>
Accessed 18 February 2019.
- YouTube. 2019n. *YouTube Help: additional policies*. [O]. Available: <https://support.google.com/youtube/answer/2801981?hl=en>
Accessed 18 February 2019.
- YouTube. 2019o. *YouTube Help: age-restricted content*. [O]. Available: https://support.google.com/youtube/answer/2802167?visit_id=636860894684868784-546940817&rd=1
Accessed 18 February 2019.
- YouTube. 2019p. *YouTube Help: what is copyright?* [O]. Available: <https://support.google.com/youtube/answer/2797466?hl=en>
Accessed 19 February 2019.
- YouTube. 2019q. *What is fair use?* [O]. Available: <https://www.youtube.com/yt/about/copyright/fair-use/>
Accessed 19 February 2019.
- YouTube. 2019r. *What is fair use?* [O]. Available: <https://www.youtube.com/yt/about/copyright/fair-use/#yt-copyright-four-factors>
Accessed 22 February 2019.
- YouTube. 2019s. *YouTube categories*. [O]. Available: <https://creatoracademy.youtube.com/page/lesson/overview-categories#strategies-zippy-link-1>
Accessed 7 March 2019.

Zeeman, K. 2017. *Suzelle DIY actress builds a Showmax first*. [O]. Available: <https://www.timeslive.co.za/tshisa-live/tshisa-live/2017-06-19-suzelle-diy-actress-builds-a-showmax-first/>
Accessed 9 April 2018.

Zovitsky, K. 2019. *20 Video content types to include in your YouTube marketing strategy*. [O]. Available: <https://www.conversionadvantage.com/blog/youtube-marketing-strategy/>
Accessed 29 March 2019.

APPENDIX A: INFORMATION LEAFLET



ATTENTION
UP HONOURS DRAMA STUDENTS
AND UP DRAMA ALUMNI!

WANT TO ENHANCE YOUR
ONLINE PRESENCE
AND EXPAND YOUR
REACH AS A
PERFORMER?

Look no further than this
FREE online workshop!

Expand your skills as a performing artist and come perform on the digital stage of the world with Stephen Faber.

Lasizwe Dambuza, Todrick Hall, Miranda Sings, Ed Sheeran, Suzelle DIY and Radioraps started their careers on YouTube! So can you!

WHAT WILL YOU GAIN FROM THE WORKSHOP?

- Develop technical, creative, performance and digital skills through creating your own pre-recorded digital performing arts content.
- Develop your personal understanding of the dynamic of creating pre-recorded digital performing arts video content for the purpose of self-publishing and self-promotion.
- Understand what an effective online presence can do for you as an artist or entertainer.
- Enhance your skills and knowledge about acting and performance on YouTube.

WHERE WILL THE WORKSHOP BE PRESENTED?
You can do the workshop in the comfort of your own home! The workshop is fully online.

DATES OF THE WORKSHOP:
24 June 2019 to 29 July 2019

HOW TO BOOK:
If you would like to be a workshop participant, please e-mail Stephen Faber at stephenfabersf@gmail.com before or on 10 June 2019 to secure your seat.

For more detail and enquiries, contact:
stephenfabersf@gmail.com
082 049 7729

NOTE:
This workshop is part of a PhD research project titled: "THE EFFICACY OF A PRE-RECORDED DIGITAL PERFORMING ARTS SKILLS DEVELOPMENT MODULE FOR FOURTH-YEAR DRAMA STUDENTS AT A SOUTH AFRICAN UNIVERSITY: A CASE STUDY."

APPENDIX B: CONSENT LETTER



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Date.....

Dear (name of participant).....

INFORMED CONSENT FORM FOR PARTICIPATION IN THE RESEARCH STUDY:
*THE EFFICACY OF A PRE-RECORDED DIGITAL PERFORMING ARTS SKILLS
DEVELOPMENT MODULE FOR FOURTH-YEAR DRAMA STUDENTS AT A SOUTH
AFRICAN UNIVERSITY: A CASE STUDY*

You are invited to participate in a research study conducted by Mr Stephen Faber under the supervision of Prof. Marié-Heleen Coetzee and Prof. Marth Munro of the Drama Department at the University of Pretoria.

Description of the research

The intent of this study is to develop a module in pre-recorded digital performing arts, assess the efficacy, and make recommendations for improvement. This research will explore the various ways in which students can produce *pre-recorded digital performing arts* videos for online publication.

Confidentiality and anonymity

The study will not include any information in any published or unpublished paper that would make it possible to identify you. Your identity will not be revealed in the thesis, as codes for identification will be used for the questionnaires and the required planning documents. Your pre-recorded digital performing arts video posted on YouTube on a public channel, will not allow you to remain anonymous on this platform and confidentiality may be compromised. You may choose to make use of a pseudonym for YouTube or you may use your real identity. Should you make use of any other party in creating your digital video (for example a co-performer/co-performers or as crew members) the party/parties would need to sign a letter of consent to participate in the study by association. The nature of your content will determine the nature of their participation (see *informed consent form for participation by association* below).

Withdrawal:

Your contribution is extremely important to ensure the success of the research. The decision to participate in this study is entirely voluntarily. You may withdraw from the study at any time without negative consequences. Your decision will not result in any loss of benefits to which you are otherwise entitled. You have the right not to answer

questions. ***The recordings you produce will be non-curricular, non-credit bearing and will not be assessed for marks.***

Ultimately, this research will be published as a thesis, presented as a paper, and published in an academic journal. If you like, a summary of the results of the study will be sent to you.

Participation implies the following

If you choose to participate, you will have to attend an online workshop consisting of nine phases, presented from **24 June 2019 to 29 July 2019**. You may use the Drama Department's Digital Media Studio and equipment, or you may choose to use your own equipment. The workshop will take place in an online Social Network Environment (Blackboard), a closed Facebook group and via personal e-mails. Additionally, you will be required to conceptualise, prepare, and record a digital performing arts video and submit conceptualisation and planning documents. Mr Stephen Faber will lead the online sessions and the process, and what is expected of you will be explained clearly in the online classroom. Please note, since the workshop is conducted online (and not in person at a set time), it is not required to be online at a given time. You are welcome to access all learning material and activities at a time suitable to you. However, there will be certain deadlines for activities and recordings.

During this study, you will be asked to:

- video record a pre-workshop performance (*note that this recording will **not** be publically published on YouTube and will only be assessed by a panel of industry professionals to compare the pre-workshop video with the video created as part of the workshop*);
- attend an online workshop from **24 June to 29 July 2019** where you will be coached and instructed on creating a *pre-recorded digital performing arts video*;
- create a *pre-recorded digital performing arts video* (*Note: this video will be uploaded to YouTube and will be removed from the platform after sixty days. It does **not** include the pre-workshop video*);
- document the conceptualisation and planning of a *pre-recorded digital performing arts video* and send the documentation to Mr Stephen Faber when requested. Your documentation will be coded and all information provided by you will be captured in the thesis anonymously;
- your video recordings will be evaluated by a panel of industry professionals as part of the overall evaluation of the efficacy of the module. ***The focus of the evaluation is thus on the module and not on your work as an individual per se.***

Potential risks

There is a foreseeable risk if you agree to participate in the study. The possible risk is recognition of your identity in the video you create for YouTube. However, you do have the choice not to allow the content to appear online and on YouTube.

Potential benefits

The potential benefits of this study are:

- the possibility to develop technical and digital skills pertaining to *pre-recorded digital performing arts*;
- develop your personal understanding of the dynamic of creating *pre-recorded digital performing arts* video content for the purpose of self-publishing and self-promotion;
- enhance your skills and knowledge about acting and performance on YouTube.

Data storage

In accordance with UP regulations, the records of the study will be safeguarded and archived at the University of Pretoria's Drama Department, Archive Room 2-16, for 15 years. Should any person want to access the data in storage again for further research, your permission will be sought in writing again. Should you wish to withdraw from the study, your data will be destroyed.

Contact information

You have the right to ask questions about this research study and to have those questions answered by me before, during, or after the research. If you have any other concerns about your rights as a research participant that has not been answered, you may contact me at:

Mr Stephen Faber
 E-mail: stephenfabersf@gmail.com
 Cell: 082 049 7729

Alternatively, you may contact my supervisors at:

Prof. M-H Coetzee and Prof. M Munro
 University of Pretoria
 Tel: +27 12 4202558
 Fax: +27 12 3625281
 Drama Building
 Emails: marie-heleen.coetzee@up.ac.za and marth.munro@up.ac.za

Please sign and e-mail the completed consent form to me before the research with human participants commences. No participant will be allowed to participate without this signed consent.

Yours faithfully
 Stephen Faber
 Researcher / Student

**INFORMED CONSENT FORM FOR PARTICIPATION IN THE RESEARCH STUDY:
THE EFFICACY OF A *PRE-RECORDED DIGITAL PERFORMING ARTS SKILLS*
DEVELOPMENT MODULE FOR FOURTH-YEAR DRAMA STUDENTS AT A SOUTH
AFRICAN UNIVERSITY: A CASE STUDY**

This consent form is addressed to the participant of the research study

I(full names and surname) have read this consent letter and I voluntarily give my consent to participate in this study. I also give my consent that the information provided by me in the questionnaires and planning documentation as well as the two video recordings may be used for research purposes, provided that the questionnaires and the planning documentation will be coded in order to protect my privacy.

I understand that the video I create as part of the workshop will be uploaded to YouTube and be available on the platform for sixty days, where after it will be removed from YouTube. I understand that the uploaded video will not allow me or parties participating in my work to remain anonymous and that confidentiality may be compromised. I also understand that I may make use of a pseudonym instead of my real identity if I wish to do so.

I understand that I have to get permission from any human participants who may co-perform in my pre-recorded digital performing arts video and disclose the above to them before asking them to sign a letter of consent.

Your signature below indicates that you have decided to volunteer as a research participant for this study and that you have read and understood the information provided above. You will be given a signed and dated copy of this form to keep, along with any other printed materials you require or that is deemed necessary by the researcher.

Participant's full names.....

Participant's signature.....

Signed at..... on the..... day of the..... month 2019.

INFORMED CONSENT FORM FOR PARTICIPATION BY ASSOCIATION IN THE RESEARCH STUDY: THE EFFICACY OF A *PRE-RECORDED DIGITAL PERFORMING ARTS* SKILLS DEVELOPMENT MODULE FOR FOURTH-YEAR DRAMA STUDENTS AT A SOUTH AFRICAN UNIVERSITY: A CASE STUDY

This consent form is addressed to the co-participant of the research study

I(full names and surname) have read this consent letter and I voluntarily give my consent to participate in this study. I also give my consent that the video recordings I participated in may be used for research purposes, provided that it will be coded in order to protect my privacy.

I understand that the video I co-participated in will be uploaded to YouTube and be available on the platform for sixty days, where after it will be removed from YouTube. I understand that the uploaded video will not allow me to remain anonymous and that confidentiality may be compromised. I also understand that I may make use of a pseudonym instead of my real identity if I wish to do so.

My co-participation include the following: (please provide a description of the nature of co-participation)

.....
.....
.....
.....
.....
.....
.....

Your signature below indicates that you have decided to volunteer as a research co-participant for this study and that you have read and understood the information provided above. You will be given a signed and dated copy of this form to keep, along with any other printed materials you require or that is deemed necessary by the researcher.

Co-participant's full names.....

Co-participant's signature.....

Signed at..... on the..... day of the..... month 2019.

APPENDIX C: YOUTUBE POLICIES AND SAFETY

Nudity and sexual content on YouTube

Concerning nudity and sexual content, YouTube (2019b:[sp]) states the following: “YouTube is not for pornography or sexually explicit content. If this describes your video, even if it’s a video of yourself, don’t post it on YouTube. Also, be advised that we work closely with law enforcement and we report child exploitation.” YouTube’s nudity and sexual content policy are there to ensure sexually provocative content does not appear on the platform. Usually, sexually inappropriate content is flagged by users and taken down by YouTube. This includes sexually explicit pornography and violent and humiliating sexual fetishes. In some cases, sexual fetishes might only be age restricted. However, there are certain circumstances in which nudity will be allowed. If the primary purpose of the video is educational (a documentary), scientific or artistic and not unnecessarily graphic, the video will be allowed on the platform and might be locked under an age restriction, and this includes content featuring individuals with minimal or revealing clothing and costumes. YouTube considers a range of factors when an age restriction is applied to a video. These factors include the following: when a pose in a video is intended to sexually arouse a viewer, minimally clothed, when breasts, buttocks or genitals are the focus, sexual suggestive settings, vulgar and or lascivious language, sexual engaging actions and activities, the duration of a sexual image, camera angle and the clarity of the sexual images (YouTube 2019b).

Any video that might be in violation of this policy can be flagged by anyone who might deem the content sexually inappropriate. This activates an investigation by YouTube that might lead to a strike of a video. YouTube (2019b) recommends activating the restricted mode¹⁹⁷ to avoid any sexual content or content containing nudity or that might be harmful.

Harmful and dangerous content on YouTube

YouTube (2019b:[sp]) request the following concerning harmful and dangerous content: “Don’t post videos that encourage others to do things that might cause them to get badly hurt, especially kids. Videos showing such harmful or dangerous acts may get age-restricted or removed depending on their severity.” YouTube prohibits any content that will lead to the harm of any individual particularly children as well as activities where children experience harm. This includes the encouragement of dangerous or illegal activities that pose a physical risk or death. It also includes the advertising of products or services that might be regulated by law such as “drugs, pharmaceuticals that require a prescription, alcohol, nicotine products, online gambling casinos, counterfeit documents, or stolen credit card information” (YouTube 2019d:[sp]). When a video is reported under the harmful and dangerous policy, YouTube consider the content and the possibility of risk and is guided by whether the

¹⁹⁷ Restricted mode filters out nudity and sexual content based on the videos’ metadata, video title, description as well as community guideline reviews (YouTube 2019c).

content contains instructions on making an explosive device, challenges encouraging activities that may cause physical harm, antics that make participants believe they are in physical danger or cause emotional distress (especially to children), the consumption of illegal substances or any acts that may cause serious injury (YouTube 2019d:[sp]).

Additionally, videos that incite individuals or a targeted group to commit acts of violence or threats of violence are not allowed on YouTube and will be removed. However, if the content is educational, as part of a documentary, scientific or artistic it may be allowed under a restriction. The restriction is guided by whether the act in question could lead to serious injury or death, the individuals participating in the act are trained professionals (taking essential precautions to avert injury), if the act could with ease be imitated by children, if the content could be of use in order to commit acts of violence, and lastly, if the video is educational, a documentary, scientific or artistic in nature (YouTube 2019d:[sp]).

YouTube takes a firm department against dangerous and harmful content that involves children. Harmful and dangerous content can be reported in the same manner as nudity and sexual content (YouTube 2019d) as discussed under nudity and sexual content above. Harmful content can also be construed as hateful content.

Hateful content on YouTube

Although YouTube promote itself as a platform for free expression, they do not support or condone content that encourage violence against individuals or groups based on "race or ethnic origin, religion, disability, gender, age, nationality, veteran status, or sexual orientation/gender identity, or whose primary purpose is inciting hatred..." (YouTube 2019d:[sp]). To assist them combating and managing hateful content and behaviour on the platform, a hate speech policy forms part of their community guidelines. YouTube (2019e:[sp]) describe hate speech as any "content that promotes violence against or has the primary purpose of inciting hatred against individuals or groups...". YouTube users are able to flag content or submit an abuse report identifying the videos, comments or channel in violation of the community guidelines concerning hate speech, where after YouTube will take the appropriate action. The same procedure is followed when violent and graphic content is reported.

Violent or graphic content on YouTube

YouTube (2019f:[sp]) categorise violence into three categories; real, dramatized or fake violence. Real violence can appear on YouTube as part of citizen journalism content, documentaries or simply by individuals whose primary intent is to be gruesome, sensational or shocking. When disturbing material form part of the content, it should be counterbalanced with providing context and additional information to assist with the understanding of the content in the title, description and metadata. This includes content depicting the suffering of animals. In extreme cases, YouTube will not allow violent content to remain on its platform even if it is part of a documentary, news, a scientific video or artistic context. Dramatized content might form part of a

documentary, short film, web series or performance depicting violence. In such cases, the content will be age-restricted in order to block the content from minors. In cases where YouTube review content to be age restricted they consider the following:

- “whether the video shows scenes containing physical attacks where the injury sustained is bloody or gory;
- whether the video shows the graphic aftermath of a violent act;
- whether the shots of violence or gore are the focal point of the video;
- whether the violence contained in the video is realistic when posted in a dramatic context;
- whether the video contains adult themes and is targeting minors;
- the length of time an image appears in the video;
- fleeting vs. prolonged exposure especially relative to the overall length of the video;
- the camera angle and focus;
- the relative clarity of the images in the video” (YouTube 2019f:[sp]).

Videos with violent or graphic content can be used to harass another individual online. Harassment is a serious problem online and YouTube has a set of guidelines to assist with the combating of harassment on its platform.

Harassment and cyberbullying on YouTube

YouTube (2019g:[sp]) states that “Sometimes criticism and insults can escalate into more serious forms of harassment and cyberbullying (sic)” and recommends that when harassment becomes a malicious attack it should be reported after which it will be removed by YouTube. Harassment can also appear in the form of spam or scams where a user is constantly bombarded with the same information from the same source. Harassment on YouTube includes:

- abusive videos, messages and comments;
- making known a person’s personal information such as identification, bank account numbers and passport numbers;
- maliciously recording someone without their approval and posting it on YouTube;
- posting content with the aim to humiliate an individual;
- hurtful comments and videos about another person;
- unwanted sexualisation in any form and;
- encouragement to harass other users or creators.

Spam, misleading metadata and scams on YouTube

To combat spam, misleading metadata and scams on YouTube, the platform encourages the reporting of such material or content. YouTube (2019h:[sp]) regards

spam as “untargeted, unwanted, or repetitive content in videos, comments, private messages...”. Additionally, if the purpose of such content is to “drive people off of YouTube and onto another site” (YouTube 2019h:[sp]) it is most likely to be considered as spam and in violation of YouTube’s community guidelines.

Metadata includes any additional information about the video such as the titles, descriptions, tags and the thumbnail of the video. The purpose of metadata is to add contextual information about the content of the video. YouTube does not allow the misappropriation of metadata to manipulate the algorithms in favour of viewership. The metadata used must be related to and reflect the content of the video and may not be misleading in any way or contain sexually explicit content and/or nudity. Content that is uploaded to mislead users for a financial gain is considered as scams and such content will be removed by YouTube after it has been reported (YouTube 2019h:[sp]).

Threats on YouTube

Content that contains “threats of serious physical harm against a specific individual or defined group of individuals” (YouTube 2019i:[sp]) are not allowed on YouTube and will be removed. Content creators who upload videos containing threats might receive a strike on their channel and it might lead to a termination of the account.

Copyright

Copyright is a form of intellectual property. There are four types of intellectual property which includes trade secrets (protects secret information), trademarks (protects brands), copyrights (protects works of authorship) and patents (protects functional or aesthetic features of inventions) (Yang 2019:[sp]). Copyright differs from trademark, which is the legal protection of “brand names, mottos, logos, and other source identifiers” (YouTube 2019p:[sp]). In order not to violate copyrights on YouTube it is important not to make use of material that someone else owns the copyright to. According to YouTube (2019p:[sp]), ideas, facts and processes are not subject to copyright. Copyright material includes audio-visual work, sound recordings and musical compositions, written works, visual works, video games and computer software and dramatic works such as plays and musicals if it is fixed in a tangible medium. Such material can only be used when permission has been obtained from the copyright owner or under fair use¹⁹⁸/fair dealing doctrine. Taking precautions such as giving credit to the copyright owner, refrained from monetising the video or stating that “no copyright infringement is intended” in the description of the video, the owner can still claim copyright through submitting a claim. It does not necessarily imply that the video will be removed from YouTube, but any possible earnings forthcoming will go the original copyright owner. YouTube does not determine copyright ownership and does not mediate rights ownership disputes. When a copyright claim is filed with a complete and valid takedown notice YouTube will remove the video. When the publisher of such video files a counter-notice, YouTube will forward the claim to the original rights owner

¹⁹⁸ Fair use is a legal doctrine that allows for the reuse of copyright-protected material under certain circumstances without obtaining permission from the rights owner (YouTube 2019r:[sp]).

and the two parties need to negotiate a suitable resolution with each other, which might be in court or through an amicable resolution.

According to YouTube (2019q:[sp]), countries across the world apply the principle of fair use differently. In the United States of America fair use includes works of commentary and authorship of criticism, when it is used as part of research and teaching, or when it is news reporting. YouTube apply the four factors of fair use as legislated in the United States of America. The four factors include:

- “the purpose and character of the use, including whether such use is of commercial nature or is for non-profit educational purposes;
- the nature of the copyrighted work;
- the amount and substantiality of the portion used in relation to the copyrighted work as a whole;
- the effect of the use upon the potential market for, or value of, the copyrighted work” (YouTube 2019t[sp]).

The purpose of the use should express a new interpretation or meaning of the original material used. If it is a copy of the original work or for commercial use, it might not be considered as fair use. When material from factual works is used, it is likely to be considered fair use as opposed to the use of fictional material. Making use of small units of the work as opposed to large sections might be considered fair use. When the use harms the ability of the original copyright owner to profit from the work it will most likely not be considered as fair use.

Privacy on YouTube

Content (video and metadata) that violates a user’s privacy rights or sense of safety can be reported to YouTube for investigation and appropriate action. A user or content creator can report a video if the video contains personal information or material that has not been approved (by the specific individual) or if it was uploaded without permission. YouTube (2019j:[sp]) recommends making contact with the person who uploaded the video and request for it to be removed. A set of privacy guidelines provided by YouTube assist with determining and assessing privacy issues and complaints. The most important factor is whether an individual is “uniquely identifiable”. This is measured against the image of the individual, the voice of the individual, full name, financial information, contact information and other personally identifiable information. However, YouTube does consider whether the content is in the public’s interest or if it is newsworthy and plays a role in their decision-making process (YouTube 2019j:[sp]).

Important to note is that YouTube’s privacy guidelines apply to all users and content creators across the world. This implies that the YouTube privacy guidelines might not be the same as the laws of the country from where a video is uploaded. The video might not break the law in the country of origin but it might be in violation of YouTube’s privacy guidelines and will be removed (YouTube 2019k:[sp]).

Impersonation on YouTube

Accounts or channels that impersonate another individual or channel may be removed under YouTube's impersonation policy. Impersonation activities include copying another user's channel layout, similar username or posting as someone else in comments or videos. In the case of the impersonation of a channel YouTube (2019n:[sp]) describe it as "A user copies a channel's profile, background, or text, and writes comments to make it look like somebody else's channel posted the comments". Impersonation of an individual entails the creation of "... a channel or video using another individual's real name, image, or other personal information to deceive people into thinking they are someone else..." (YouTube 2019l:[sp]). In some cases, YouTube considers these activities as harassment and the individual guilty of such violations might face account termination.

Child safety

The emotional and physical well-being of minors is a priority for YouTube. YouTube (2019m:[sp]) define a minor "as a person under the legal age of majority; usually anyone younger than 18 years in most countries." YouTube does not allow the sexualisation of minors, harmful or dangerous acting involving minors or child endangerment. YouTube (2019p:[sp]) states that "We strictly prohibit sexually explicit content featuring minors and content that sexually exploit minors. Uploading, commenting, or engaging in activity that sexualizes minors may result in the content being removed and the account may be terminated". Any video content containing child sexual abuse gets reported to the National Center for Missing and Exploited Children (NCMEC¹⁹⁹) who works in partnership with global law enforcement agencies. Content depicting minors engaged in harmful and dangerous activities may be removed. Age-restriction may be applied to content containing adults participating in a high-risk activity that might lead to serious injury or death (YouTube 2019m). In the same manner as harmful activities, videos with adult themes as part of a video intended for family viewing will be age-restricted and videos with obscene content will be removed.

YouTube (2019m:[sp]) recommends best practices when including minors in content. These best practices include keeping minors physically safe, avoid content and situations that may cause emotional distress, respect a minor's privacy, participation in videos should occur with the consent and voluntary, moderate user comments on the video and manage the videos privacy settings to control who is allowed to view the video. Additionally, YouTube (2019m:[sp]) recommends adhering to laws relating to working with minors and includes the following:

¹⁹⁹ The centre is a private not-for-profit corporation based in the United States of America. They assist with finding missing children and the prevention of child victimisation and sexual exploitation (NCMEC 2019:[sp]).

- permits (if and where needed);
- wages and revenue sharing (should be agreed upon);
- schooling and education (without interruption) and;
- working environment, working hours and breaks.

In February 2019, YouTube announced that all videos featuring minors will be required to disable the comment function. YouTube made the decision in response to predatory comments posted on videos of children (Alexander 2019:[sp]).

Additional policies

Additional policies consist of vulgar language, inactive accounts, the encouragement of terms of service violations and age requirements. The use of sexually explicit and vulgar language and or excessive profanity might be harmful to minors and should be age-restricted. It is important to exclude inappropriate language from the associated metadata. YouTube (2019n:[sp]) stipulate that users of the platform should be active members within the YouTube community. YouTube (2019n:[sp]) considers an inactive account as “not logging into the site for six months, never uploaded video content and not actively partaking in watching or commenting on videos or channels”. YouTube may reclaim inactive accounts without notice.

Users may not post content that encourages other users to violate the community guidelines and terms of service. Users who are in violation of this policy may be penalised and in some cases, a channel and account may be terminated (YouTube 2019o:[sp]). Content that is not appropriate for all audiences carries an age-restriction of 18. Age-restricted videos are not available to users who are under 18 or when a user is logged out. Enabling the restricted mode also controls who are able to view the video. It is important to note that age-restricted videos are not eligible for monetisation or to be used for advertisements (YouTube 2019o:[sp]). Regulations and law may differ from country to country and it is advisable to follow local legislation apart from following the YouTube community guidelines.

In conclusion of this segment, YouTube community guidelines are important to protect users as well as creators and producers. Understanding these guidelines will assist performing artists to create *pre-recorded digital performing arts* videos that are not harmful to the YouTube community, users of the platform or any person who come across a video on YouTube, or if it has been shared on other platforms. Additionally, these guidelines assist with the understanding of copyright issues. Being a responsible content creator necessitates respect of the ownership of material created by other individuals. An understanding of how to navigate through copyright challenges will ensure a creator does not face legal challenges or stand in violation of YouTube’s guidelines.

APPENDIX D: PRDPA STUDY GUIDE



**Study Guide
Pre-recorded
Digital Performing Arts Workshop**

**Stephen Faber
PhD Research Project**

*Cover image photo composite: Kobus Faber
Photo: Stock image – model and photographer unknown.*

TABLE OF CONTENTS

- 1. Introduction**
 - 1.1 Welcome**
 - 1.2 Requirements and special notes**
 - 1.3 Educational approach**
 - 1.4 Responsibilities of participants**
- 2. Administrative information**
 - 2.1. Contacts details**
 - 2.2 Timeframes and overview**
- 3. Study material**
- 4. Workshop information**
 - 4.1 Purpose of the workshop**
 - 4.2 Intended learning outcomes of the workshop**
 - 4.3 Workshop structure**
 - 4.4 Learning and experience presumed in place**
 - 4.5 Breakdown of videos and phases**
- 5. Assessment**

1 Introduction

1.1 Welcome

After completing your drama studies, you will audition for an agent and offered a space on the agency's books. You have entered the exciting world of the entertainment industry!! You will go for auditions to be cast in productions and projects. You are dependent on an agency to inform you about a casting, and hopefully a call back to be considered for a part or contract. You and your agent are in an important partnership and the success of your career depends on this partnership. There are castings where performers without an agent are not allowed to audition for specific shows or companies. This implies that those performers have limited agency or autonomy over their career plan and that the choices they are able to make in relation to their potential job opportunities are limited. This emphasises the importance of your partnership with your agent. In addition to this partnership, performers with strong entrepreneurial innovativeness create opportunities for themselves and in the current economic climate, it is even more important to engage in entrepreneurial activities. Many of these entrepreneurial endeavours are dependent upon funding and competition for available funding is ever increasing. This workshop will potentially enhance agency and an entrepreneurial mindset, whilst democratising the domain of performance in the workspace and entertainment industry. It is important to note that artist agencies are extremely important and this workshop is not a replacement for an agent but serve as a complementary activity that you engage with in addition to the partnership between you and your agent.

Current internet cultures, technologies, and online platforms available provide an exciting opportunity for you to introduce yourself and your work to a broad audience, to self-promote and market yourself. The workshop aims to enable you to have greater autonomy, agency, and ownership over your career as a performer in addition to your important relationship with your agent.

Professionally trained South African theatre performers such as Julia Anastasopoulos a.k.a. *Suzelle DIY* and Anne Hirsch created videos and uploaded it on their YouTube channels. Lasizwe Dambuza is an example of a South African who did not undergo any training and started on YouTube when he was at school. YouTube had a profound impact on their careers. Through establishing an online presence, they became known publicly and within the South African entertainment industry, affording them professional opportunities as artists. They make extensive use of YouTube to post digital performances and in the process; they promote themselves and their live events and shows.

The online presence of Lasizwe, Julia and Anne are similar to Colleen Ballinger a.k.a. Miranda Sings and Todrick Hall from the USA and Mark Angel from Nigeria who conceptualises, create, produce, and operate undeniably successful YouTube channels with high numbers of subscribers and views.

For artists in other disciplines such as singers, graphic designers, photographers and writers, YouTube has become one of the most important platforms to introduce their work to a potentially large audience with notable success. There is also Vimeo, Dailymotion, Twitch, Liveleak and a range of other similar video sharing platforms. For the purposes of this workshop, we will be focusing on YouTube.

The workshop deals with the creation of *pre-recorded digital performing arts* videos. This workshop can develop valuable skills, enabling you to create video content and establish an online presence that can be beneficial to your career prospects and establish agency. The workshop equips you to become proficient in creating *pre-recorded digital performing arts* videos. The workshop will also assist you to become practitioners of *pre-recorded digital performing arts*, expanding your skills as live performers and providing you with the understanding and knowledge of online content creation and online presence. This helps you to establish agency and to be part of a democratised workspace. It also contributes to your workplace readiness in the context of entrepreneurship.

The workshop is positioned within the broader domains of transmediality, branding on YouTube, social media marketing and post-screen performances (see prescribed reading below for readings). The creation of *pre-recorded digital performing arts* videos is thus theoretically supported by scholarship relevant to these domains. Engaging with *pre-recorded digital performing arts* promotes online presence and expands your reach as a performing artist through YouTube and social media, on a digital stage, enabling you to reach the post-screen audience.

Requirements and special notes:

Create a video that you can use on YouTube to promote yourself and expand your online presence as a performing artist.

You will need access to a desktop PC or laptop or tablet or a smartphone.

The workshop will take place in an online Social Network Environment (Blackboard - ClickUP), a closed Facebook group, YouTube and via personal e-mails.

You may use the Drama Department's Digital Media Studio and equipment, or you may choose to use your own equipment.

You will need access to any device with video recording capabilities – smartphone, tablet or video camera.

You will need access to video editing software e.g. DaVinci Resolve (free version) or any video software of your choice, including any video editor app for mobile devices (download free apps from the app store).

You may do all the workshop activities by yourself or you may involve any number of co-performer/s or crew member/s as you see fit (make sure the CONSENT FORM FOR PARTICIPATION BY ASSOCIATION is also signed).

1.3 Educational approach

The process is presented as praxis and provides the opportunity to create knowledge and gain skills regarding *pre-recorded digital performing arts* through experiencing the creation of *pre-recorded digital performing arts* videos. The approach is therefore experiential learning, that is learning through making and creating, mimicking real-world practices. The approach is supported by the social learning theory and authentic learning occurs through useful real-life tasks connecting you directly with the real world.

The educational approach aims to stimulate you to be autonomous and independent, with the facilitator of the workshop as a guide. During the process, you should construct your own knowledge and you should autonomously and independently create and make short *pre-recorded digital performing arts* videos. The new experiences integrate with existing knowledge and skills and the process will be influenced and enriched by the social interaction during the making and creating process. Knowledge and skills are jointly developed by individuals, as a social activity influenced by those who take part in the creation of a *pre-recorded digital performing arts* video. The embedded learning is therefore social in nature. The main body of the work occurs independently, becomes student centred, requiring of you to engage in a mode of enquiry and practical exploration and creation. It is further enhanced through directorial initiative and laboratory work, as well as evaluative feedback from the facilitator of the workshop.

The workshop itself consists of 9 phases and each phase will take you through a number of steps and activities. You will be required to watch a series of videos that will provide information and instructions. You may watch the videos in your own time. However, there are certain timeframes and deadlines to successfully complete the workshop on time. Each video will explain certain details to either take note of, or it might be a call to action with a set of instructions. Details and instructions will be made clear in each video.

The teaching and learning occur through a social network site (Blackboard ClickUP) and a closed Facebook group. All communication and instructions, as well as the series of videos, will be posted in the ClickUp and in the closed Facebook group. The workshop is, therefore, online and does not require the physical attendance of lectures. You may access the workshop information and communication at a time suitable to you. However, there are time-frames within which tasks should be completed. The ClickUp and Facebook group is not a repository for notes and videos, but serve as the primary means of communication between you and me.

Responsibilities of the participants:

- You need to video record a *pre-workshop* performance (*note that this recording will not be publically published on YouTube and will only be assessed by a panel of industry professionals to compare pre-workshop content with post-workshop content*).
- You need to watch a series of videos, read readings and complete tasks that are part of a 9-phase, online workshop over a period of five weeks during June-July 2019 where you will be coached and instructed on creating a *pre-recorded digital performing arts* video.
- You need to plan and create a second *pre-recorded digital performing arts* video (This *pre-recorded digital performing arts* video will be posted on YouTube. *The recording will be removed from YouTube after sixty days*).
- You need to document the conceptualisation of a *pre-recorded digital performing arts* video and e-mail the planning conceptualisation as a PDF file when requested.
- You need to access the ClickUp and Facebook closed group regularly.

- Stick to timeframes and deadlines.
- Submit work on time as requested.

2 Administrative information

Please visit the ClickUp and Facebook closed group regularly for additional information (if/when applicable).

2.1 Contact details

| | Name | Building and room number | Telephone number | Email address | Consulting hours |
|----------------------|------------------|--------------------------|------------------|--------------------------|--------------------|
| Workshop facilitator | Mr Stephen Faber | - | 0820497729 | stephenfabersf@gmail.com | e-mail at any time |

2.2 Timeframes and overview

The workshop takes place over a period of 36 calendar days (26 weekdays). However, it is important to note that it should not be seen as 36 days of full-day work. You will spend more or less 30 hours from the pre-phase to the last phase of the workshop. Keep in mind that you do the time-management as you see fit. You might spend more or less time as suggested above.

| Date | Activity |
|--------------------------|---|
| Monday 17 June 2019 | Reading Access workshop information via ClickUp. Read Kattenbelt (2008) and Smith (2019) (See prescribed readings below). |
| Monday 24 June 2019 | Pre-phase and phase one. Access workshop information via ClickUp. Watch video 1 and video 2. You have 4 days to complete the pre-phase and phase one. If you complete the work in a shorter time, you may submit. |
| Friday 28 June 2019 | Submit video recorded performance via Dropbox or Google Drive to stephenfabersf@gmail.com Access ClickUp to start phase two. Complete quiz one relating to Kattenbelt (2008) and Smith (2019). Read Chen (2013) and Miles (2018) (See prescribed readings below). |
| Friday 28 June 2019 | Phase two – series of videos. Access ClickUp and watch a series of videos (videos 3 to 12 - see video breakdown below. Videos 5, 6 and 7 should be seen in relation to the prescribed readings and forms the theoretical framework of the workshop). You have 3 days (6 calendar days) to complete this activity. |
| Wednesday 3 July 2019 | Phase three – pre-production planning. Access ClickUp to start phase three. Watch video 13. Independently conceptualise and plan a video in pre-recorded digital performing arts – pre-production. You have 4 days (5 calendar days) to complete this phase. If you complete the work in a shorter time, you may submit. |
| Monday 8 July 2019 | Submit planning and pre-production documentation to stephenfabersf@gmail.com Feedback will be given within two days. Access ClickUp and complete quiz two relating to Chen (2013) and Miles (2018). |
| Wednesday | Phase four – feedback phase. |

| | |
|---------------------------|---|
| 10 July 2019 | You will receive feedback on your planning and pre-production documentation. |
| Wednesday 10 July 2019 | Phase five – production phase + phase six – post-production. Access ClickUp and watch video 14. Shoot your video according to your pre-production planning. You have 10 days (12 calendar days) to complete the production phase and the post-production phase. Note: the post-production phase at this stage is only a preliminary edited version (“rough cut”) of your video. If you complete the work in a shorter time, you may submit. |
| Monday 22 July 2019 | Submit your preliminary edited version of your video. Feedback will be given within two days. |
| Wednesday 24 July 2019 | Phase seven – feedback phase. You will receive feedback on your preliminary edit version of your video. |
| Wednesday 24 July 2019 | Phase eight – final edited version. Access ClickUp and watch video 15. Complete the final edited version of your video. You have 3 days (5 calendar days) to complete this phase. If you have completed the work in a shorter time, you may submit. |
| Monday 29 July 2019 | Submit your final edited version of your video. Workshop ends. Access ClickUp and watch video 16. |

3 Study material

Prescribed readings:

Chen, C.-P., 2013. Exploring Personal Branding on YouTube. *Journal of Internet Commerce*, Volume 12, pp. 332-347. DOI: 10.1080/25741136.2018.1464737

Kattenbelt, C., 2008. Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships. *Culture, Language and Representation*, Volume 6, pp. 19-29. [Online] Available at: <https://core.ac.uk/download/pdf/39085592.pdf>

Miles, S. 2018. “Do We Have a LIFT-Off?” Social Media Marketing and Digital Performance at a British Arts Festival. *The Journal of Arts Management, Law, and Society*, 38(5), pp. 305-320. DOI: 10.1080/10632921.2017.1366379

Smith, S. 2019. Pervasive theatre: post-screen audiences and professional performance practice. *Media Practice and Education*, 20(1), pp. 12-29. DOI: 10.1080/25741136.2018.1464737

Recommended Reading:

Burgess, J., 2014. ‘ALL YOUR CHOCOLATE RAIN ARE BELONG TO US’? *Viral Video, YouTube and the Dynamics of Participatory Culture*. [Online] Available at: <https://eprints.qut.edu.au/82987/11/Art%20in%20the%20Global%20Present.pdf>

YouTube Clips:

YouTube Copyright Basics. 2013. Available at: https://www.youtube.com/watch?time_continue=6&v=Cp1Jn4Q0j6E

10 YouTube Fundamentals. 2015. Available at:
https://www.youtube.com/watch?time_continue=32&v=6R6UO_a34FM

Find your niche. 2015. Available at:
https://www.youtube.com/watch?time_continue=13&v=ob-LwY5fF7A

My Social Media Philosophy: Some thoughts for Fellow Creators. 2018. Available at:
<https://www.youtube.com/watch?v=uYIKP0B2mD4&t=28s>

4 Workshop information

4.1 Purpose of the workshop

Main instruction of the workshop: "Create a video that you can use on YouTube to promote yourself and expand your online presence as a performing artist".

The purpose of the workshop is to expand your knowledge and skills as performing artists. The workshop requires you to undertake a series of practical explorations and applications, leading to a final presentation of a *pre-recorded digital performing arts* video. The practical execution provides an understanding of how to explore a range of performance practices, concept and content development, shooting a video and video editing. The workshop supports the development of the contemporary, multidisciplinary media artist and performance practitioner through innovative approaches in the creation of *pre-recorded digital performing arts*. You, therefore, develop practical skills pertaining to methods and processes of production when creating *pre-recorded digital performing arts* videos. Furthermore, you learn how to identify and apply performance and cross-disciplinary practices that may inform your understanding of *pre-recorded digital performing arts*.

The development of social media platforms has provided performing artists with a digital stage for performance. These platforms provide the opportunity to performing artists to develop alternative means of telling stories, presenting their performances and developing a new kind of relationship with an online audience as well as make use of it as a marketing and advertising tool. When creating *pre-recorded digital performing arts* videos for social media platforms, and in the case of this workshop, for YouTube, it is important to keep online participation and activities in mind which is the creating and sharing of content, re-sharing, commenting, following, liking and participating in virtual communities online. It is with these activities in mind that performing artists should create *pre-recorded digital performing arts*. The creation of *pre-recorded digital performing arts* videos is partially dispersed from live performance practices and film making and is not simply an imitation of existing practises but created for the Internet with the digital stage in mind.

According to Miles (2018:311), digital staging via YouTube encompasses a performative or performance component through its video content and does not require a continuous virtual conversation between the performing artist and the audience (consumer). The virtual or digital product, and in the case of this workshop, the *pre-recorded digital performing arts* video, is available on the platform to watch and interact with at any time. Considering mainstream social media platforms such as Instagram, Facebook, Tik Tok and specifically YouTube, a refiguring of these platforms constitute a hybrid stage that helps produce performance apart from its more common use as information distribution or marketing platforms. According to Rutledge (2015:2), these different online platforms serve as a hybrid stage to create, distribute or "tell different

aspects of a story in new and often interactive and participatory ways". The first step would be to gain experience and develop skills in creating *pre-recorded digital performing arts* videos that are published on a single platform and build and develop an online following. When that is in place, transmedia storytelling would be the next step in making sure the creator of *pre-recorded digital performing arts* engages their online community in a richer and more captivating experience. *Pre-recorded digital performing arts* as a transmedial practice falls outside the scope of this workshop. For the purpose of this workshop, *pre-recorded digital performing arts* videos are created for YouTube only. The emphasis is therefore on YouTube as a digital stage. However, it is important to keep in mind that the process you are going through in this workshop leads to the ability to extend your skills and vision into making and creating content that falls within the domain of transmediality and transmedia storytelling.

Miles is of the opinion that it is important to recognise digital staging as "the potential of technology as a structural contribution to a hybrid experience" (Miles 2018:308). Miles (2018:306) additionally suggests that the hybridization of social media and performance is a kind of "digital stage". In the case of YouTube, it represents an effective digital meeting place or space where *pre-recorded digital performing arts* are hosted or "digitally staged". Through making use of the online digital stage (YouTube), audience participation occurs through online interaction with the performing artist or performing arts organisation. Miles (2018:308) posits that "digital staging" refers to the innovativeness of technology's ability in shaping performance. Mobile phones and social media provide the opportunity for such innovativeness and creative production (boyd 2010, Miles 2018). YouTube with its possibilities as digital stage provides a passage for the artist and according to Hodgson (2010:[sp]) "it gives credence to viewership, not sponsorship" and makes entertainment available to a potentially large audience online, worldwide.

In February 2019 SimilarWeb.com (2019) ranked youtube.com as the second most visited website worldwide after google.com, with visitors spending an average of 22 minutes on the site daily. MerchDope.com (2019) states that the total number of people who use YouTube amount to 1,300,000,000 annually (30 million per day), with 300 hours of video uploaded every minute and five billion videos are watched on YouTube on a daily basis. User demographics reflect that 60% of YouTube users are between the age of 18 and 45 of which Generation Z or iGen (age 7 to 24) account for 11%, Millennials (age 25 – 39) 23% and Xennials (age 34 – 44) 26%. According to Graham (2019:[sp]), Millennials (and most probably Generation Z as well) find YouTube content more entertaining compared to what is available on television. Graham posits the reason for this is that they (Millennials) prefer watching people who look and sound like them, talking about "hyper-relevant experiences" they can relate to instead of watching people who "sort of look like" them and "kinda sound like" them, "and are going through experiences somewhat like" theirs (Graham 2019:[p]). According to Hodgson (2010:[sp]) there is a tendency to move away from the mandatory 'spectacle of the big screen' towards the pomposity of digital small screens which offers 'a new breed of spectacle'. Graham (2019:[sp]) is of the opinion that the difference between television and YouTube can be found in the fact that YouTube is a user-generated platform which provides the opportunity for anyone to publish content.

YouTube functions as a digital site for performance, a digital stage, which is a multidisciplinary platform that provides entertainment. It is on and for this digital stage that *pre-recorded digital performing arts* are created. To support the notion of YouTube as a digital stage, YouTubers who create videos with a strong performance element to their work serve as an example of what is available on the platform and in what manner

performing arts are embodied on YouTube. A discussion of selected YouTubers and the nature of their work will be presented as part of this workshop to assist with clarification of the performing arts they engage with and that these performances constitute as *pre-recorded digital performing arts*.

4.2 Intended learning outcomes of the workshop

On successful completion of this workshop, you will be able to:

- demonstrate an understanding of concepts pertaining to *pre-recorded digital performing arts* practice through the creation of a *pre-recorded digital performing arts* video;
- apply performance and cross-disciplinary practices that may inform understanding of *pre-recorded digital performing arts* in a *pre-recorded digital performing arts* video;
- develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a *pre-recorded digital performing arts* video;
- demonstrate the technical skills needed to engage with selected digital media through the editing of a *pre-recorded digital performing arts* video;
- integrate performance knowledge and skill with digital video production in creating a *pre-recorded digital performing arts* video;
- utilise narrative techniques and practices in the development of *pre-recorded digital performing arts* concepts;
- create a *pre-recorded digital performing arts* video.

4.3 Workshop structure

The workshop is praxis and involves a number of activities. The workshop comprises nine phases, guiding you through the process of creating a short *pre-recorded digital performing arts* video, with an emphasis on creating *original content*. The activities of the workshop expose you to the pre-production, production and post-production phases which are also the processes applicable to filmmaking. The three main activities of film production relevant to this workshop in *pre-recorded digital performing arts* form the basis. It is related to the workshop as follows:

- **Pre-production**
 - the idea;
 - the treatment;
 - screenplay or script;
 - storyboard, (camera shots, movement and angles) and shot lists;
 - production designs;
 - lighting;
 - sound;
 - talent needed if you are not doing a solo performance;
 - props and costumes;

facilities and locations;
crew needed if you are going to involve other participants;
scheduling and;
logistics and equipment needed

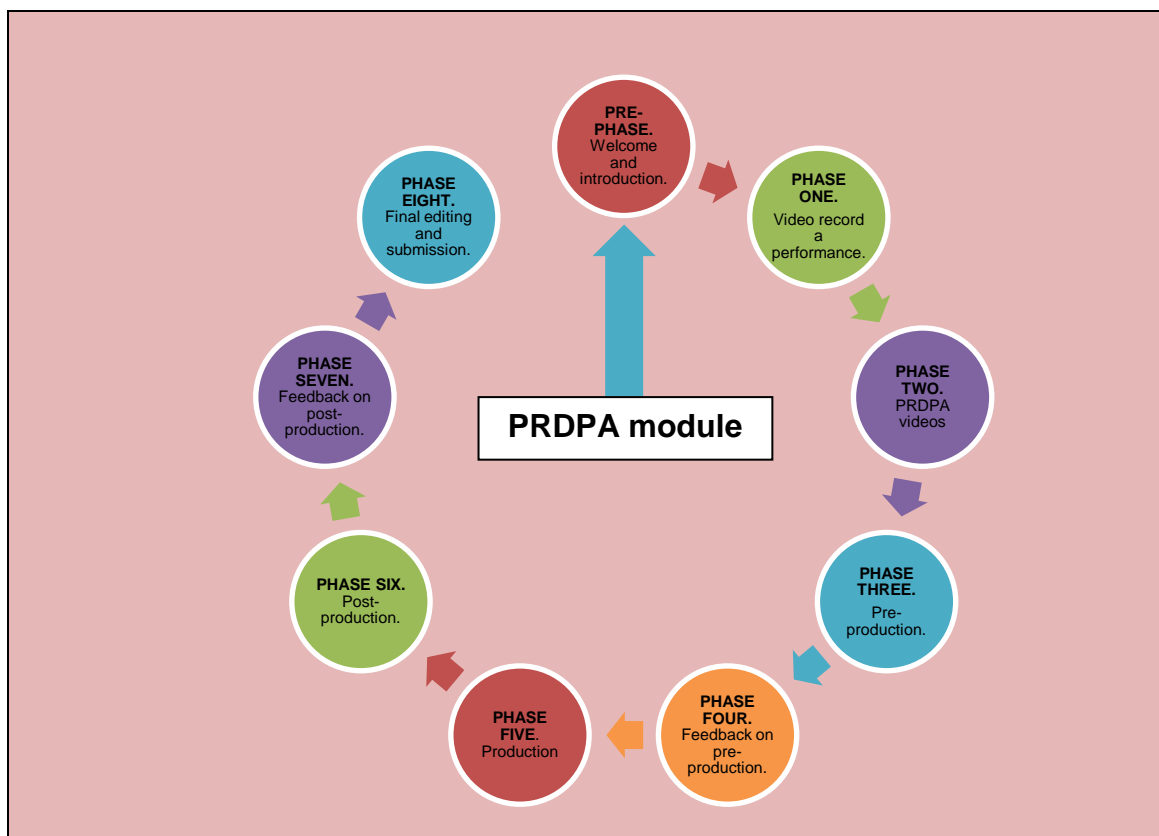
- **Production**

shooting on location;
directing;
principal photography (videography);
audio recording;
creating animation and motion graphics (if needed)

- **Post-production**

editing of footage;
visual effects;
music and sound effects;
distribution (in the case of this workshop it implies submission of the final video).

The three film production phases are embedded in the nine phases of the workshop. It is important to note that the film production process as mentioned above is not as detailed and comprehensive as in a short film or feature film and simply mimics the activities most relevant to making a *pre-recorded digital performing arts* video. *Performing artists are creating videos and not individuals seeking to develop sophisticated and technical film production skills.* It is not required of you to produce highly technical planning and serve only as a guide to produce *pre-recorded digital performing arts* videos. The Figure on the next page is a visual depiction of the workshop phases and the inclusion of the three main film production phases.



*PRDPA = *Pre-recorded digital performing arts.*

During the practical process, skills development will occur through:

- cooperative learning (working together when shooting a video – phase five);
- personal discovery (during the entire practical process – pre-production, production and post-production – phase one to eight);
- problem-solving (as and when they arise – phase three, phase four, phase five, phase six and phase eight);
- hands-on activities (writing, performing, shooting and editing – phase three, phase five, phase six and phase eight) and;
- critical thinking during the planning and production process.

4.4 Learning presumed to be in place

In order to be successfully engaged with this workshop, prerequisite learning achievements are required. Prerequisite experience and achievements include training and skills development in the following broad areas:

- reading and analysis of visual, literary and performance texts related to the domain of drama, theatre and performance studies;
- experience in creating narratives and products for stage or screen;
- performing varied modes of theatre and performance for stage or screen and;
- discipline specific skills training that supports varied modes of performance for stage and screen;
- some experience with editing video with any type of editing software.

These broad areas are not exhaustive and there is no performance type, style or genre that is excluded.

4.5 Breakdown of videos and phases

The table below provides a breakdown of the videos and where they fit in each phase.

| Phase | Video number | Video title |
|--------------------------|--------------|--|
| Pre-phase | 1 | Welcome and Introduction |
| Phase One | 2 | Record a performance on video |
| | 3 | Explaining the remaining phases |
| Phase Two | 4 | Why is the Internet important? |
| | 5 | Online presence |
| | 6 | What are pre-recorded digital performing arts |
| | 7 | YouTube as a digital stage |
| | 8 | YouTubers and the pre-recorded digital performing arts they create |
| | 9 | Overview of the production process |
| | 10 | Overview of camera techniques and lighting |
| | 11 | Video editing software |
| | 12 | Video editing for beginners |
| Phase Three | 13 | Instructions for the creation of a PRDPA video |
| Phase Four | - | Feedback – no video |
| Phase Five and phase Six | 14 | Production + post-production |
| Phase Seven | - | Feedback – no video |
| Phase Eight | 15 | Final editing and submission |
| | 16 | Thank you! |

The table below provides the workshop activities of the nine phases.

| | | | |
|--|---------------------|--------------------------|------------------------------|
| Pre-phase Theme: Welcome and introduction. Week(s) and Dates: See timetable above. | | | |
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |

| | | | |
|---|--|--------------------------|------------------------------|
| Orientation and expectations. | The pre-phase is a short welcome and introduction. You are welcomed to the workshop and provide a short explanation of the process. There is no intended learning outcome connected to the pre-phase. You discover that the process consists of nine phases and that there are a series of videos that will either inform or instruct. | None. | Online learning. |
| Phase 1 Theme: Video record a performance. Week(s) and Dates: See timetable above. | | | |
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |
| Integrate performance knowledge and skill with digital video production in creating a <i>pre-recorded digital performing arts</i> video. Utilise narrative techniques and practices in the development of <i>pre-recorded digital performing arts</i> concepts. Create a <i>pre-recorded digital performing arts</i> video. | <p>Complete quiz one relating to Kattenbelt (2008) and Smith (2019). Read Chen (2013) and Miles (2018) (See prescribed readings below).</p> <p>Phase one is an open activity with no guidance from the facilitator. You autonomously create a short video making all decisions regarding concept, process and presentation without any assistance, guidance or influence from the facilitator. You will be given <i>4 days</i> to complete the activity.</p> | Quiz on ClickUp. | Online learning. |
| Phase 2 Theme: Series of videos pertaining to pre-recorded digital performing arts. Week(s) and Dates: See timetable above. | | | |
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |
| Identify performance and cross-disciplinary practices that may inform understanding of <i>pre-recorded digital performing arts</i> and practically apply these practices in a <i>pre-recorded digital performing arts</i> video. Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video | The series of videos in phase two aims to equip you with the understanding of <i>pre-recorded digital performing arts</i> and online self-publication for the sole purpose of uploading videos on YouTube. The videos provide a brief clarification of what <i>pre-recorded digital performing arts</i> are, making clear that it is specifically developed and produced as a unique type of performance framed within the notion of performing in the digital, online. In addition, there is a video dedicated to the production process. The videos also provide information on YouTubers and the work they create. You have <i>3 days</i> to complete this phase. | None. | Online learning. |

| | | | |
|--|--|---------------------------------|--|
| editing) through the creation of a <i>pre-recorded digital performing arts</i> video. | | | |
| Phase 3 Theme: Pre-production Week(s) and Dates: See timetable above. | | | |
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |
| Identify performance and cross-disciplinary practices that may inform understanding of <i>pre-recorded digital performing arts</i> and practically apply these practices in a <i>pre-recorded digital performing arts</i> video. Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a <i>pre-recorded digital performing arts</i> video. Integrate performance knowledge and skill with digital video production in creating a <i>pre-recorded digital performing arts</i> video. Utilise narrative techniques and practices in the development of <i>pre-recorded digital performing arts</i> concepts. | Complete quiz two relating to Chen (2013) and Miles (2018). Phase three requires you to develop a concept and do the necessary pre-production planning. You will be engaged in research relevant to the idea and prepare and submit development planning. As part of the planning, you are required to submit: an idea; write the treatment; write the script (if you are going to choreograph a dance piece or a movement piece or physical theatre – you still need a treatment on paper); develop the storyboard – you can either draw the storyboard or you can take photos and simply use that instead of freehand drawings; do your production designs; draw up your lists for costumes; props; locations; equipment you need; work out all logistics for the shoot (on paper). You are required to submit an electronic word file via e-mail to the facilitator or through the ClickUP (Blackboard). After submission, the facilitator of the module will provide relevant feedback. You will be given <i>4 days</i> to complete the activity. | Quiz on ClickUP. | Online learning and experiential learning. |
| Phase 4 Theme: Feedback on pre-production planning. Week(s) and Dates: See timetable above. | | | |
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |
| None. | Phase four is a feedback phase. You will receive feedback on the pre-production planning of your <i>pre-recorded digital performing arts</i> | Feedback given to participants. | None. |

| | video. The feedback will be e-mailed to you, where after you need to decide which of the feedback to incorporate or discard. This phase shall be completed within two days after receiving the pre-production planning from you. | | |
|---|---|--------------------------|------------------------------|
| Phase 5 Theme: Production Week(s) and Dates: See timetable above. | | | |
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |
| <p>Demonstrate an understanding of issues and concepts pertaining to <i>pre-recorded digital performing arts</i> practice through the creation of a <i>pre-recorded digital performing arts</i> video.</p> <p>Identify performance and cross-disciplinary practices that may inform understanding of <i>pre-recorded digital performing arts</i> and practically apply these practices in a <i>pre-recorded digital performing arts</i> video.</p> <p>Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a <i>pre-recorded digital performing arts</i> video. Integrate performance knowledge and skill with digital video production in creating a <i>pre-recorded digital performing arts</i> video. Create a <i>pre-recorded digital performing arts</i> video.</p> | Phase five allows for the production phase to occur. Now you get the opportunity to shoot your video. This includes audio recordings if applicable as well as creating animation and motion graphics as needed. Phase five and phase six runs continuously and you have <i>10 days</i> for both phases. | None. | Experiential learning. |
| Phase 6 | | | |

| Theme: Post-production Week(s) and Dates: See timetable above. | | | |
|---|---|---------------------------------|------------------------------|
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |
| Demonstrate an understanding of issues and concepts pertaining to <i>pre-recorded digital performing arts</i> practice through the creation of a <i>pre-recorded digital performing arts</i> video. Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a <i>pre-recorded digital performing arts</i> video. Demonstrate the technical skills needed to engage with selected digital media through the editing of a <i>pre-recorded digital performing arts</i> video. Integrate performance knowledge and skill with digital video production in creating a <i>pre-recorded digital performing arts</i> video. Create a <i>pre-recorded digital performing arts</i> video. | During this phase, you will create a preliminary edited version with the footage produced during the production phase. The relevant information and instructions for phase six were given to you in video fifteen. After the completion of phase six, you need to e-mail the preliminary edited version to the facilitator for feedback. Phase six is a continuation of work done in phase five. You may use the editing software of your choice. Reminder: Phase 5 and phase 6 runs continuously and you have 10 days for both phases. | None. | Experiential learning. |
| Phase 7 Theme: Feedback on preliminary editing. Week(s) and Dates: See timetable above. | | | |
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |
| None. | Phase seven is a feedback phase and you have the opportunity to edit and change your work according to the feedback. You decide which feedback to use as part of your final version and which to discard. As in phase four, this phase will also be | Feedback given to participants. | None. |

| | completed within two days. | | |
|---|---|--------------------------|------------------------------|
| Phase 8 Theme: Final editing and submission Week(s) and Dates: See timetable above. | | | |
| Phase outcomes | Workshop activities | Assessment opportunities | Teaching and learning method |
| Demonstrate an understanding of issues and concepts pertaining to <i>pre-recorded digital performing arts</i> practice through the creation of a <i>pre-recorded digital performing arts</i> video. Develop an awareness of production skills, methods and processes (i.e. pre-production, production, post-production and video editing) through the creation of a <i>pre-recorded digital performing arts</i> video. Demonstrate the technical skills needed to engage with selected digital media through the editing of a <i>pre-recorded digital performing arts</i> video. Integrate performance knowledge and skill with digital video production in creating a <i>pre-recorded digital performing arts</i> video. Create a <i>pre-recorded digital performing arts</i> video. | Phase eight is the last practical phase and you have the opportunity to edit the final version of your <i>pre-recorded digital performing arts</i> video. Remember to include the opening titles and credits at the end of the video. You are required to consider the feedback you got during phase seven. It is your decision to decide which parts of the feedback you will incorporate in the final version. After completing the final editing, you have to submit the final video. You have 3 days to complete phase eight. | None. | Experiential learning. |

5 Assessment

As stated in the informed consent form you signed, *the two recordings you produce will be non-curricular, non-credit bearing and will not be assessed for marks.* However, your video recordings will be evaluated by a panel of industry professionals as part of the overall evaluation of the efficacy of the workshop.

The focus of the evaluation is thus on the workshop and not on your work as an individual per se.

The panel of industry professionals, who will assess your second video, and compare it to the first video, will be guided by the criteria provided in video 13. You may use the criteria to assist you with your planning in phase 3 as well as phase 5. The criteria are therefore useful in planning and shooting your second video.

The criteria include: concept, content, video clarity and lighting, video/camera framing (shot composition), continuity, editing, transitions, audio (music and sound effects), aesthetic quality, appropriateness and originality.

APPENDIX E: VIDEO SCRIPTS

VIDEO 1 - WELCOME AND ORIENTATION

The 21st -century is characterised by all things digital. It is necessary for you, as a young performing artist, seeking to establish yourself, to pursue an understanding of what THE INTERNET has to offer you as an artist in the 21st -century. Your online presence does not develop through the force of institutional authority. Online presence develops through individual agency. It has a point of origin in the development and production of a digital self.

Digital presence, virtual reality, digital mobility, online tools and applications became an integral part of the professional life of artists and arts organisations. If the digital revolution is a fait accompli and anything that can be connected, will be connected, everyone with a digital device connected to the Internet will be part of this connected world. You will automatically have an online presence "...if you use the web, you have an online presence". But what does this mean to you as a performing artist? How can you take full advantage of the Internet and online platforms? Enhance your online presence! Expand your reach as a performer! Perform on the digital stage of the world! Perform on YouTube! Do like Lasizwe Dambuza, SuzelleDIY, Miranda Sings, Mark Angel and many other... on YouTube. ...and that is where this workshop comes in to play!!!

Welcome to the online workshop in pre-recorded digital performing arts. Thank you for taking part in this workshop, as part of my PhD research project. My name is Stephen Faber and I will be the facilitator of the workshop. The workshop deals with the creation of pre-recorded digital performing arts videos. The workshop itself consists of 9 phases, and each phase will take you through a number of steps and activities. Contextualisation and a detailed explanation of the workshop process will be given in video 3. You will be required to watch a series of videos that will give you information and instructions. Some of the videos are short, and some are a bit longer. You may watch the videos in your own time. However, there are certain timeframes and deadlines that you need to reach to successfully complete the workshop on time. Please see the study guide for deadline dates. Each video will explain certain details that you either need to take note of or it might be a call to action with a set of instructions. Details and instructions will be made clear in each video.

The first phase, which will be explained in the next video, is a creative activity and it needs to be done without any guidance and support from the workshop facilitator. The reason for this, is to compare the work you create before the workshop, with the work you create as part of the workshop. This will assist with the assessment of the workshop by the panel of industry professionals. You will be going on a journey of discovery and creativity. May you find the journey stimulating and exciting, and may you learn something that will be helpful to you in your future career as a performing artist. Video 2 is a call to action, and instructions will be given to you in the video. This concludes the short introduction, and we can begin with the first phase...

VIDEO 2 - RECORD A PERFORMANCE ON VIDEO – PRE-WORKSHOP VIDEO

Welcome to video 2 and phase 1! This video is a call to action. So what do you need to do? You need to be creative, grab a video camera, smartphone or any device with video recording capability, perform, and then record the performance. You can be the

performer yourself or you may direct or choreograph someone else. You may involve other parties to co-participate and assist you. It might be as co-performers or as crew members. Network, and use whomever in whatever way they are willing to participate and provide. This includes equipment and skills. You are free to decide *what* type of performance and *how* you will be recording the performance. The video recording should not be shorter than 1 minute and not longer than 3 minutes. When you are done with the recording, please e-mail it to Stephen Faber. You may use Dropbox or Google Drive to send the video file. Please send it to stephenfabersf@gmail.com Be aware of the limits on Google Drive and Dropbox. Make sure the file is not too big, but also not too small. Too small will compromise the quality of the video.

Make sure the video file is an mp4 and test the video before you send it. The challenge with this activity is that you have complete freedom in *what* you video record and *how* you do it. The recording might or might not come in handy at a later stage. Depends on the choices you make later in the workshop. The video is important. It will be compared to the video you will make later in the workshop.

You have 4 days to complete this activity! You don't have to wait for the 4 days to pass before you send the video. Send it the moment you are done! After you have submitted the video, phase 1 of the workshop is completed. Have fun and don't forget... you only have 4 days for this activity!!!

VIDEO 3 - EXPLAINING THE REMAINING PHASES

Welcome to video 3 and the second phase of the workshop! This video provides an overview of the rest of the phases of the workshop. You have completed the pre-phase and phase 1. Phase 2 is a series of videos that will give you information relevant to pre-recorded digital performing arts. You are required to watch the videos within 3 days. Phase two is therefore completed within 3 days.

In the series of videos, you will hear about "Making use of the Internet", "Online presence" and "YouTube as a digital stage." You will also hear about selected YouTubers and the type of performing arts content they produce. There are a number of videos relating to the filmmaking production process, video editing software, editing and camera techniques. The information is most probably not new to you and you might have some experience creating videos. You have 3 days to complete this phase. Make sure you watch all the videos in phase 2 within the 3-day timeframe.

Phase 3 requires you to independently conceptualise and plan a pre-recorded digital performing arts video. This is the pre-production phase. You may use the same performance piece you recorded previously or you may start from scratch. If you use the same video, the aim is to make it better and of a higher quality. Remember, you are free to involve co-performers and crew members as you see fit. You may also direct or choreograph performers. It is not necessary for you to be the performer in the video. You have 4 days to complete phase 3.

Phase 4 is a feedback phase and you will receive feedback and recommendations on your pre-production planning. You will then decide what feedback to use and what to discard. The choice is yours to make. This phase will be completed within 2 days.

Phase 5 is the production phase and you will shoot the video according to your planning. Keep in mind that it is a work in progress and there might be some changes you make when you shoot the video.

Phase 6 entails the post-production of the video. You need to create a preliminary edited version, a “rough cut,” of the video. At this stage, you will submit the “rough cut” again via Dropbox or Google Drive to the same e-mail address – stephenfabersf@gmail.com Note that phase 5 and phase 6 runs uninterrupted and continuously. You have 10 days for phase 5 and phase 6. You may time-manage the 10 days as you see fit.

Phase 7 is a feedback phase and you will receive editing recommendations and notes for you to consider. Again, the decision is yours to make. The feedback will be completed within 2 days.

Phase 8 is the final editing of your video and you need to complete the phase within 3 days.

The entire workshop is completed within 26 weekdays. However, it is possible to complete it in a shorter timeframe. After you submitted the pre-workshop video, you may go ahead and watch all the videos in one or two days. Stephen will make the rest of the workshop material available after receiving all the videos from participants. As long as you follow the steps and instructions as given, meaning you have to submit certain planning and work for feedback, you may complete all phases in one week.

It is entirely up to you how you manage your time, as long as you do not exceed the times given. As long as you complete the workshop in 26 weekdays. Now you have a clear understanding of the process and some idea of the activities and what is required of you. The next video provides some thoughts on making use of the Internet as a performing artist.

VIDEO 4 - WHY IS THE INTERNET IMPORTANT?

Insert the following ONLY as text in video – NOT TO READ.

“Gone are the days when big media companies molded the next celebrity, whether an actor, musician, model or chef. The democratizing power of the internet has given everyone the ability to sell themselves through video and rewrite the script on what it means to be successful” (Robert Kyncl and Maany Peyvan authors of “Streamponks” (2017)).

Welcome to video 4! In this video, we will look at the importance of the Internet to you as a performing artist. Please see Burgess 2014 in the recommended reading in the study guide in relation to this video. Let us consider the potential impact THE INTERNET can make on your work and career. Your life is characterised by an emphasis on Internet searches and social media. It is important for you to every now and then take a step back and look at your online presence.

Why?

Because many directors, casting directors and producers make use of the Internet and online tools available to see what is available about you online. Do you feel proud of your digital footprint and digital shadow or do you feel uncomfortable? Did you create and post digital content online that positively sells you as a performing artist? If not, why not? This is the 21st century! There is a worldwide audience waiting for you online! Are you going to wait for the next director or producer to give you an opportunity which, by the way, can take a long time or might never happen!!! or are you going to create

your own opportunities? Like Lasizwe Dambuza did... and Suzelle DIY and Mark Angel from Nigeria and a number of other performing artists in South Africa and worldwide.

Did you know that because of what SuzelleDIY did on YouTube, she created many professional opportunities for herself?! Like Tali's Wedding on Showmax. Not to mention all the commercials she did for Checkers with Nataniël. She also published a number of books. The same with Lasizwe Dambuza. He got his own show on DSTV because of all his colourful characters on YouTube. That's what launched their careers. There are other performing artists with the same story to tell. More about them later...

You need to be on the Internet with videos you created! You need to have an online presence and you create an online presence through making videos of pre-recorded digital performing arts! Stephen will explain in video 6 what pre-recorded digital performing arts are. In the next video, we will focus on online presence and its value to you!

VIDEO 5 - ONLINE PRESENCE

Welcome to video 5! This video is part of the theoretical framework of the workshop. It should be contextualised in relation to the prescribed reading in the study guide, specifically Chen 2013 and Kattenbelt 2008. In this video, we will be looking at online presence.

So what do you gain from having an online presence as a performing artist? Burgheim argues that the digital revolution is a "fait accompli" and it has entered the art world, changing it beyond recognition. Burgheim further proclaims that digital presence, virtual reality, digital mobility, online tools and applications, became an integral part of the professional life of artists and arts organisations.

If the "digital revolution is a fait accompli" as suggested by Burgheim and "anything that can be connected, will be connected" according to Morgan, everyone with a digital device connected to the Internet will be part of this connected world and will automatically have an online presence. Goodier states "...if you use the web, you have an online presence".

The notion of the connection of "people to people, people to things, and things to things" as mentioned by Morgan, is the merging of the digital and physical worlds according to Ranger. It comes across as appearances of science fiction, but in reality by 2020 there will be over 26 billion connected devices according to Morgan.

As mentioned in the previous video, the 21st century is branded with an emphasis on Internet searches and social media. Many directors, casting directors and producers make use of online tools when considering actors for castings and auditions. Although many directors, producers and casting directors still make use of live auditioning, a shift towards recording an audition on camera or cell phone has become common practice for some. They also look at your social media following. The bigger your following the better for you... especially for castings in commercials. You provide a captured audience to advertisers.

Online presence is part of a personal image or brand that can be seen or experienced online. This is the total sum of all the information available about you or your brand on the web. The information can be in the form of text, images or video. It can also be information posted by others with or without your knowledge or consent.

Your online presence according to Kavoori, does not develop through the force of institutional authority but through individual agency and has a point of origin in the development and production of a digital self.

The first step to initiate an online presence is to create accounts on social networking platforms such as YouTube, Facebook, LinkedIn and Instagram that will be beneficial in showcasing your skills and talents as a performing artist.

According to Goodier, an online presence can be considered in two categories namely, digital footprint and digital shadow. Goodier argues that your digital footprint is your active contribution to, and interaction with the online world. The active contribution is intentional content that you add to the web such as profiles that are set up on social media platforms, and comments made on blogs and news articles, Tweets on Twitter, videos uploaded to YouTube, photos posted on Instagram, videos on Tik Tok or status updates on Facebook.

Your digital shadow is content about you, created by someone else and posted online. It is important for you to manage and maintain a digital footprint, and have an awareness of your digital shadow. An effective way to dominate the digital shadow, is to focus on enlarging your digital footprint AND develop your digital brand.

Establishing a digital brand online can be an effective tool for: networking, finding resources, collaboration, promoting your live performances and publishing and promoting your digital performing arts.

If used intelligently and intentionally, you can leverage a positive online presence with great returns on your investment.

Bonenfant are of the opinion that a digital identity or brand is created the same way a real-life social image is created. The reputation of a theatre company is formed by the productions staged, and the reputation of a digital performing artist, is created through a visible online presence and the work posted online. To have a visible online presence, it is vital that you are regularly active online and to be credible, it is important to remain consistent. Once you are visible and active online, you are obviously also more exposed to criticism. For this reason, it is important to monitor comments and criticism, both favourable and unfavourable. Cultivating an online presence is an inexpensive and dynamic way to build audiences and support online and offline. Distribution and publication via the Internet provide a low-cost global network to anyone who has both online access and skills according to Tachi and Watkins.

An active online presence assists you with the development of a professional image and reputation. It provides you with an opportunity to be visible to both the public and other performing artists and offers networking opportunities. From these networking opportunities, possible collaborations with other artists might emerge, as well as the possibility of a collaborating with a commercial brand, and in the process generate much-needed income. Lindsay points out that an online presence does not only help you with a name and brand recognition, but connects you with peers and industry professionals that are important to know. Furthermore, it places you within a community where it is possible to access a variety of funding opportunities and sources.

The first step to build an online presence would be to plan with specific goals to pursue. As mentioned before, you need to decide which platforms to use and set them up, what kind of connections to make and monitor the success or lack of it. Assessing and improving your online presence will result in several benefits. Being aware of your current online visibility provides control of your online footprint and online shadow. This will assist you with making informed decisions about your digital footprint and what the active contribution should contain and look like.

Schradie states that due to the nature of the Internet, it encourages a more democratic and diverse public domain in which *'elite'* voices no longer dominate, providing you with an opportunity to take up a position in a more democratic market place of ideas. According to the Arts Council of New Zealand, the world will continue to move towards niche markets and personalised content, away from mass marketing and mass distribution, producing content in a digital democracy where anyone with access to the Internet can read, hear or watch the content online, and be part of the digital economy.

New media applications are important online platforms and play a crucial role in online presence. It is becoming increasingly important for you to understand new media technologies and how to harness these technologies to your advantage.

What does your online presence look like? Are you satisfied with it or can you make it better? You can make it better with pre-recorded digital performing arts, while you wait for your big break or funding to come through. This is why this workshop is important. In the next video, we will look at what pre-recorded digital performing arts are.

VIDEO 6 - WHAT ARE PRE-RECORDED DIGITAL PERFORMING ARTS?

Welcome to video 6! This video covers some thoughts and ideas about pre-recorded digital performing arts. This video is part of the theoretical framework of the workshop. It should be contextualised in relation to the prescribed reading in the study guide, specifically Smith 2019. Maybe... after this video, you realise that the first recording of a performance you made, fits in with this discussion. Maybe it doesn't. Be as it may, you might decide to stick to that performance and repackage it later when you are instructed to create a pre-recorded digital performing arts video.

Pre-recorded digital performing arts can be framed as a type or genre of digital entertainment or digital performance. It is created specifically for online publishing. Although it is not theatre, or the same as theatre that is available online, it is a recorded performance or performances that are online, and influenced by traditional theatre, television, film, radio and new media. Trueman suggests that two kinds of theatre are available online. The first kind is theatre as digital content and the second is digital content related to theatre... in other words marketing communication and educational material.

Bayes points out "digital theatre has just as many faces as theatre itself does. Trailers, vlogs, educational material, archival recordings of plays, live streaming of performances, performance where technology plays an integral part in its creation, each plays a different role". Trueman additionally argue that theatre available online are gateways and no more than advertising material, attempting to attract new audiences to attend the physical performance in a theatre, and have no "intrinsic artistic merit".

On the other hand, as suggested by Poole, performing artists have an opportunity to self-determine their professional status through digital performances on the Internet. Also through “self-curating or co-curating their work online.” In the process you create agency for yourself.

The traditional gateways are removed and you are in a position to take your work directly to the audience. Holland contends that performing online is less expensive than renting a physical venue or theatre space. It also gives you access to audiences from all over the world, and creates novel ways for artists scattered all over the globe to cooperate and to interact with each other and the viewers.

Pre-recorded digital performing arts, as a concept and practice, are a genre of digital performance that enables you to establish agency as an artist. It promotes entrepreneurial thinking and entrepreneurial action. Pre-recorded digital performing arts allows you to create digital performances and make them available online for a small fee or donation or, to promote your live performances. Pre-recorded digital performing arts videos are not live performance but rather according to Lavender in “an environment of hybrid digital production.” As a model and practice, it has the potential to make a positive impact on your career and professional opportunities as an artist.

Pre-recorded digital performing arts are not live theatre, but performances engaged with the Internet as a stage, which is as Lavender describes it, “a medial resource for a multimodal dramaturgical arrangement.” It is a mode of production and according to Lavender “assembled technology of dissemination” where the final product requires an online audience. Pre-recorded digital performing arts are performing arts, developed and pre-recorded as digital video, edited and packaged to be distributed online.

The performing arts video can be any of the following, but not limited to, a monologue, a duologue, a poem, word art, motivational speeches, storytelling, a song, a short comedic or dramatic sketch, a musical performance, a parody, a short film, physical theatre, acrobatic sequence or a dance piece.

It is important that it is short to fit with online sharing practices. A video of between three to seven minutes is typical of what the popular and successful YouTubers create, and what you see elsewhere on other online platforms.

Concluding this video... Pre-recorded digital performing arts are influenced by the medial characteristics of video, film, television, radio and theatre. The act of performance is kept. The live is removed. The final product is packaged for online purposes and published online. It is not simply transposing performances to the Internet. It is the creation of a newer mediality with similar characteristics as the online video. Similar to, but different from, for example, a short film or a music video. In the next video, we will look at YouTube as a digital stage.

VIDEO 7 - YOUTUBE AS A DIGITAL STAGE

Welcome to video 7! In this video, we will be looking at YouTube as a digital stage. This video is part of the theoretical framework of the workshop. It should be contextualised in relation to the prescribed reading in the study guide. Please refer to Miles 2018 and Kattenbelt 2008.

The development of social media platforms has provided you with a digital stage for performance. These platforms provide you the opportunity to develop alternative

means of telling stories, presenting your performances, and developing a new kind of relationship with an online audience. You can also make use of it as a marketing and advertising tool.

When creating pre-recorded digital performing arts for social media platforms, and in the case of this workshop, for YouTube, it is important to keep the culture of the Internet in mind which is the creating and sharing of content, re-sharing, commenting, following, liking and participating in virtual communities online. It is with this activity in mind that you should create pre-recorded digital performing arts. The creation of pre-recorded digital performing arts is partially dispersed from live performance practices and film making. It is not simply an imitation of existing practises. It is created for the digital stage and published on the Internet.

Considering mainstream social media platforms such as Instagram, Facebook, Tik Tok and specifically YouTube, a refiguring of these platforms constitute a hybrid stage, that helps produce performance apart from its more common use as information distribution or marketing platforms. Miles is of the opinion that it is important to recognise digital staging as “the potential of technology as a structural contribution to a hybrid experience.” Miles additionally suggests that the hybridization of social media and performance is a kind of “digital stage”.

In the case of YouTube, it represents an effective digital meeting place or space where pre-recorded digital performing arts are hosted or “digitally staged”. According to Miles, digital staging via YouTube encompasses a performance component through its video content and does not require a continuous virtual conversation between the performing artist and the audience. The virtual or digital product, which is the pre-recorded digital performing arts video you create, is available on the platform to watch at any time. Through making use of YouTube as an online digital stage, audience participation occurs through online interaction with you. Miles posits that “digital staging” refers to the innovativeness of technology’s ability in shaping performance. Mobile phones and social media provide the opportunity for such innovativeness and creative production. *YouTube* according to Hodgson “... gives credence to viewership, not sponsorship” and makes entertainment available to a potentially large audience online, worldwide.

To conclude this video... YouTube functions as a digital site for performance. It is a venue for performance. It is a digital stage which is a multidisciplinary platform that provides entertainment, information and or education. It is on, and for this digital stage that pre-recorded digital performing arts are created.

The next video presents selected YouTubers who create pre-recorded digital performing arts.

Insert the following ONLY as text in video – NOT TO READ.

After the credits of this video is a podcast with Maany Peyvan, co-author of “Streampunks” (2017).

(READ IN as placeholder – Insert podcast of Streampunks here)

VIDEO 8 - YOUTUBERS AND THE PRE-RECORDED DIGITAL PERFORMING ARTS THEY CREATE

Welcome to video 8! This video is the longest in the series and you are welcome to divide it up into sessions. YouTubers who create videos with a strong performance element to their work serve as an example of what is available on the platform, and in what manner performing arts are embodied on YouTube. A discussion of selected

YouTubers, and the nature of their work, will be presented in this video. You will discover with what kinds of performing arts they engage with, and you will also realise that these performances constitute as pre-recorded digital performing arts. A number of selected international and South African performing artists who make use of YouTube to promote themselves and their work feature in this video.

These artists have been selected based on:
where they are from and,
the kind of pre-recorded digital performing arts videos they create.
Unfortunately, South African performing artists are not well presented on YouTube. There are a great number of South African vloggers, but not performing artists. There is a gap for you to fill!!

For our purposes, the primary focus will be on YouTubers with a background as an actor or performing artist, or who create content with a strong performance aspect. A great number of people worldwide make use of YouTube as a career. The content they create and publish on YouTube range from unboxing gifts to reviewing games. The production teams involved with the creation of videos can be as small as one person up to a team of fifteen and in some cases more. Music videos attract the most views on YouTube, and it is the only group of performing artists who have harnessed the potential of YouTube on a large scale. However, these artists do not make use of YouTube as the main output for their work, and it serves a complementary function to their recorded work and live performances.

A number of solo musicians and music groups started their careers on YouTube and gained international success. Some of them include Justin Bieber, Shawn Mendes, Sophia Grace, 5 Seconds of Summer, Carley Rae Jepsen, The Weeknd and Ed Sheeran. Although musicians benefit the most from what YouTube has to offer, a number of performing artists from across the world make use of the platform to promote themselves, and present their work. The performing arts these artists create range from music parodies to spoken word art. The majority of South African YouTubers are not trained performing artists and the content of their channels are not performance per se. However, some of them are actors or performing artists and their content is clearly some kind of performance.

Let us move on and discuss a number of artists and their work. We will be looking at Mark Angel from Nigeria, Colleen Ballinger a.k.a Miranda Sings from the United States of America, Todrick Hall also from the USA, Troy Kinne from Australia, Rhett and Link from the USA and Prince Ea (*pronounced as separate letters and not as a word - E and A*) also from the USA. As for South African artists, we will be looking at Lasizwe Dambuza and Julia Anastasopoulos known as Suzelle DIY. There are others such as Anne Hirsh and Radio Raps, but for the sake of time and relevance, we will only look at two South Africans.

Most of these YouTubers we will be looking at, started their careers on YouTube, or it is due to YouTube that they became successful and known. All of them got professional opportunities because of their YouTube success. Samples of their videos accompanies their discussion.

When you watch their videos, be aware of the following aspects:
concept and content; the kind of performing arts or entertainment they engage with and genre; entertainment value and is it sharable?; the length of the video;

video clarity and lighting; video or camera framing in other words the shot composition; continuity; editing; transitions; audio – the music and sound effects; aesthetic quality; appropriateness and originality.

At a later stage, when you need to create your own pre-recorded digital performing arts video, you can refer back to these videos and these aspects to inspire you, or to guide you what to do, or what not to do. First up is...

MARK ANGEL

Mark Angel is a writer, producer and YouTube creator from Port Harcourt, River State, Nigeria who creates short comedy videos.

The material of his videos is based on everyday life in a typical Nigerian compound. A number of characters appear in the videos and these characters are stereotypical to enhance the comedy and relatability to a Nigerian audience. Traditional comedy devices such as juxtaposing characters, mistaken identity, slapstick, irony, sarcasm, misunderstanding, pratfalls and incongruity is often used in Angel's videos. The premise of Angel's comedy is based on situations where children make fun of, or deceiving unsuspecting adults, or situations where ignorant adults find themselves in awkward circumstances.

An example of how Angel juxtapose characters can be seen in the video "Three of Them". It is set in a typical Nigerian compound with two female characters who are friends sitting on the steps of one of the living courters.

(Read in as a placeholder - Insert the "Three of Them" video here).

This example is typical of Mark Angel's comedy in regards to character, content and style.

Emmanuella is a character who often features in Angel's videos. Together Mark Angel and Emmanuella appeared in a commercial for Cowbell Milk, where they continue with their YouTube comedy as an integral aspect of the commercial. They also appeared in a humorous commercial for Wikipedia.

The next clip "The Audition" is an example of how children feature in Mark's videos.

(Read in as a placeholder - Insert "The Audition" video here)

For Mark Angel videos, go to the YouTube channel "MarkAngelComedy".

COLLEEN BALLINGER A.K.A MIRANDA SINGS

Colleen Ballinger is an American comedian, actress, singer, YouTuber and writer, who became known as the fictional character Miranda Sings. The character Miranda is in her twenties and lives with her mother.

In 2016, Colleen signed a contract with Netflix and the television comedy series "Haters back off" appeared on the streaming platform. The series is based on the inept and delusional character of Miranda. The plot revolves around the family life of the character Miranda and her quest for fame on YouTube. Miranda is confident in her belief that she is on the rise and this is fuelled by her certainty that she was born to be famous. In 2017 the second season appeared on Netflix. Apart from the two seasons of "Haters back off" on Netflix, Colleen also performed live at various comedy clubs,

theatres and in off-Broadway productions, television and web series appearances, as well as on other YouTube channels as a guest.

In conclusion to Miranda Sings... enjoy her "Turning myself into a Bratz doll" video. Notice her vlogging style, which is the approach for most of her videos.

(Read in as a placeholder - Insert "Turning myself into a Bratz doll" video here)

For more Miranda Sings videos, go to the YouTube channel "Miranda Sings".

TODRICK HALL

Todrick Hall is an American performing artist from Texas, who describes himself as a "multifaceted artist and entertainment powerhouse." On his YouTube channel Todrick lists his skills and talents as creator, writer, director, singer, actor, dancer, producer and choreographer, who blends live performances with social media.

After his appearance on American Idol season 9, Todrick started creating videos merging his singing and dancing talents with comedy, and uploaded the videos to his YouTube channel. The content is dedicated to music acts mainly from musicals and classic Disney acts "to the tune of 90s R&B, a twerking spin on Gene Kelly's "Singing in the Rain" or a Beyoncé-inspired flash mob...".

Todrick also appeared in his own MTV series "Todrick." Also in "RuPaul's Drag Race" and a range of other television shows. His Broadway theatre productions include "The Color Purple", "Memphis", "Kinky Boots" and "Chicago."

He released two soundtrack albums "Pop Start High" and "MTV's Todrick: Vol. 1" and 28 singles between 2010 and 2018.

Todrick managed to turn his online support into offline revenue, by staging live theatrical events such as "Twerk de Soleil", "Twerk the Halls", "Toddlerz Ball", "Straight Outta Oz" and "America: The forbidden tour" in venues from Los Angeles to London. These live performances are based on the content he uploads to his YouTube channel. As an example of Todrick Hall's work, we will look at his "Beauty And The Beat Boots" video.

(Read in as a placeholder - Insert "Beauty And The Beat Boots" video here)

For more Todrick Hall videos, go to the YouTube channel "todrickhall".

TROY KINNE

Troy Kinne is an Australian writer, director and comedian. Troy's YouTube channel consists of a number of podcasts, interviews, stand-up comedy routines, comedy sketches and promotional videos advertising his live performances. The nature of the content is comedy, jesting with reality television shows, relationship issues, sporting events, social issues, popular culture, everyday circumstances and people in general.

He is best known for the comedy television show "Kinne". He also appeared on television in "The Bounce", "The Little Death", "Footballer Wants a Wife", "The Slot" and "True Story with Hamish and Andy." Let us look at Troy's "The mystery of the Basket" as an example.

(Read in as a placeholder - Insert "The mystery of the Basket" video here)

For more Troy Kinne videos, go to the YouTube channel "Troy Kinne".

RHETT AND LINK

Rhett McLaughlin and Charles Neal, better known as Rhett and Link on YouTube, is an American comedy duo that creates and produces comedy music videos, surreal sketches and low budget local commercials on YouTube.

Their most viewed video to date, is a music video entitled "My OCD song" with more than 46 million views. The video is presented in typical music video format with quality cinematography, clean professional editing and a stereo audio recording of the song. In the description, Rhett and Link state that the song is about "making things right". The song and video are satirical in nature and addresses some of the challenges faced by a person with obsessive-compulsive disorder.

The video "BFFs" is an example of the effort that is accompanied by their videos. They make use of a production team consisting of a producer, director, production coordinator, camera operator, gaffer, audio mixer, wardrobe and props, as well as a music producer. "BFFs" is characterised by broadcast quality audio-visual production and editing, and their work, in general, debunks the debate that YouTube is known for low-quality content.

(Read in as a placeholder - Insert "BFFs" video here)

For more Rhett and Link videos, go to the YouTube channel " Rhett & Link".

PRINCE EA *(pronounce EA as two spelled out letters)*

Richards Williams a.k.a. Prince Ea, is an American spoken word artist, poet, rapper, filmmaker and activist from St Louis in Missouri.

The topics of his writings and poems range from ancient scriptures to love songs and battle rhymes. His aim is to provide "creative, inspirational, thought-provoking content" that make people "laugh, cry, think, and love, with the ultimate goal to evolve." The content of his videos is thought-provoking spoken word-art and beat poetry verses resembling rap, containing humour, hard hitting punch lines and at times wittiness. Since he started his YouTube channel, he addressed a number of issues such as the legalisation of marijuana, climate change, pollution, education, social media, love, life and death, social and peer pressure, happiness and depression, and a range of social and political issues faced by humanity. His most notable videos include "Can we auto-correct humanity?", "Dear future generations: sorry", "Man vs Earth" and "I sued the school system".

In "I sued the school system" Prince Ea argues that the school system is failing to address the needs of education in the 21st century, and in need of change to better serve humanity.

(Read in as a placeholder - Insert "I sued the school system" video here)

For Prince Ea videos, go to the YouTube channel "Prince Ea".

LASIZWE DAMBUZA

Lasizwe Dambuzza is a social media personality who became a South African "internet celebrity," through publishing videos of himself interpreting South Africans and how

they react in everyday situations. He explicitly focuses on comparing how different racial groups in South Africa react differently in the same situations or how South Africans in general behave. "South African drive- thru's" is an example.

(Read in as a placeholder - Insert the video "South African drive- thru's" here)

A number of his videos focus on South African and international entertainment celebrities, pop culture, being LGBT in South Africa, as well as social issues faced by South African youth.

Lasizwe's most popular video is "How babies are really made" which is an uncomfortable yet humorous conversation between a teenage son, his mother and his father. The humour is not so much in the situation but rather in the fact that Lasizwe depicts all three characters, and more specifically, Lasizwe's portrayal of the mother's abruptness and tactlessness in explaining the process of how a child is conceived.

The video is somewhat different from Lasizwe's other videos, since Phenomenal Media, a media production company based in Johannesburg, produced the video. The video is characterised by quality audio-visual recording and editing, with added incidental music and sound effects which contribute to the high-quality output.

(Read in as a placeholder - Insert the video "How babies are really made" here)

The majority of Lasizwe's videos were made in a vlogging style, in front of a laptop or desktop computer, or with a mobile device or hand-held camcorder, with hardly any variation in camera movement and angles. Lasizwe is not a trained performer and portrays all the different characters in the videos. Neither is he a skilled videographer, nor video editor. However, he is an example of how little is needed to be able to create successful and entertaining video content for YouTube.

Lasizwe appeared in a number of television shows including "Generations", "Dinner with Vuzu", "MTV You Got Got", "The Scoop Africa", "The Real Gaboza", "Craz-e World Live" and "VOOVSCOOP". In 2019 he got his own reality television series "@Lasizwe: Fake It Till You Make It" which premiered on 21 January 2019, on MTV South Africa. For Lasizwe Dambuza videos, go to the YouTube channel "Lasizwe Dambuza".

JULIA ANASTASOPOULOS - SUZELLE DIY

Julia Anastasopoulos is an artist, illustrator, designer and actress who portray the character Suzelle. Her channel is a 'bite-size, do-it-yourself web series.' Let us look at her "How to make a braai-pie" video.

(Read in as a placeholder - Insert "How to make a braai-pie" video here)

The character, 'Suzelle' the gorgeous technicolour cover star is best known for, her signature "updo" and her love of pink and cheetah print. The videos often include her best friend 'Marianne', a mostly unwilling camera shy participant, and while the end product is always successful, the videos often end in either a fire, or an awkward social interaction.

Since starting her YouTube channel, Suzelle published three books, "SuzelleDIY. The Book", "Suzelle's DIYary" and "Recipes". She regularly collaborates with various South African brands such as Takealot, Gumtree, Cell C and Checkers, to mention a few. This is proof of her success and mainstream status. Suzelle DIY performed with Nataniel in the Checkers TV commercials. Together with her

husband, Ari Kruger, who is also the director of all her videos, they run their own production company, Sketchbook Studios in Cape Town. In 2017, Sketchbook Studios completed the first original locally produced TV Series "Tali's Wedding Diary" for Showmax.

In conclusion of Suzelle DIY let us take a look at the video "How to make a cinderblock bench".

(Read in as a placeholder - Insert the video "How to make a cinderblock bench" here)

YouTube can be seen as a digital lacuna not yet fully embraced by South African performing artists. A small number of South African artists create and publish performances and entertainment on YouTube, and has generated substantial support and success. The "straight forward digital staging of videos" on YouTube will assist you to build an online following and a reputation that may possibly translate into other opportunities as a performer. Additionally, it furnishes would-be audiences with an introduction to you and your work. To remain relevant and known, it is important to harness digital platforms such as YouTube to reach new audiences. Considering the different performing artists, YouTube channels and videos we looked at, there is enough evidence to conclude that it is possible to create successful pre-recorded digital performing arts and effectively make use of YouTube as a digital stage to introduce yourself as an artist and to promote your work. Now you have an idea of some of the digital performing artists and some of their work. These examples serve as a starting point for you to conceptualise and create your own pre-recorded digital performing arts videos.

VIDEO 9 - OVERVIEW OF THE PRODUCTION PROCESS

Welcome to video 9! Creating pre-recorded digital performing arts requires a production process. For the purposes of creating a short pre-recorded digital performing arts video, we will be borrowing from short-film production processes to assist you in creating well-made pre-recorded digital performing arts videos. You will be hearing from students and professors of the Santa Fe University of Art and Design and their opinions on the process.

The process includes:

the idea; the treatment; screenplay or script; storyboards; pre-production; production; post-production and; exhibition or distribution.

(Read in as a placeholder - Insert "How to make a short film" here)

VIDEO 10 - OVERVIEW OF CAMERA TECHNIQUES AND LIGHTING

Welcome to video 10! In this video, you will be listening to David Monahan's advice and tips regarding camera shot types, camera angles, camera movement and lighting for camera. Later on, in phase 3 you will be asked to develop your own pre-recorded digital performing arts video. The information in this video along with video 11 and video 12 is to assist you in making creative and technical decisions when planning your pre-recorded digital performing arts video. You will most probably not involve yourself with camera and shooting choices that are too technical and unachievable with the equipment you have. However, there is nothing wrong with at least allowing yourself to be inspired by what is possible. Don't be afraid to experiment and expand your horizon.

(Read in as a placeholder - Insert the shot types video here)

(Read in as a placeholder - Insert the angles video here)

(Read in as a placeholder - Insert the movement video here)

(Read in as a placeholder - Insert the lighting video here)

VIDEO 11 - VIDEO EDITING SOFTWARE

Welcome to video 11! In this video, Justin Brown from Primal Video takes you through a number of FREE video editing software applications, available for Windows operating systems. You might already own some kind of video software that you have experience with. If not, this video will take you through the free options available to you. When it is time to edit your video, you may use the software you are familiar with and own. If this is your first time that you will edit video, the uncomplicated option would be to use one of the free video editing apps in the apps store. Don't forget, part of this process is to network, and you may ask someone to do the editing for you. It is as much a one-person show as it is a team-work endeavour.

(Read in as a placeholder - Insert "editing software for windows" here)

VIDEO 12 - VIDEO EDITING FOR BEGINNERS

Hello and welcome to video 12! In this video tutorial, Justin Brown from Primal Video, will take you through the principles of video editing. If you do not have any experience with video editing, this video will open the door for you. If you have experience, then this video will serve as a refresher. This is the last video of phase 2. After this video, you have completed watching a series of videos providing you with practical and technical information that will serve you, when creating your own pre-recorded digital performing arts video. Instructions and explanations will be provided in the next video in phase three.

(Read in as a placeholder - Insert the video "video editing for beginners" here)

VIDEO 13 - INSTRUCTIONS FOR THE CREATION OF A PRE-RECORDED DIGITAL PERFORMING ARTS VIDEO

Welcome to video 13 and phase 3! This is the pre-production of your very own video in pre-recorded digital performing arts. This is the phase where you need to become creative and create! This video is a call to action, and will give you instructions for this phase and the way forward. Let's jump right in!

Instructions and parameters:

Develop and plan a video in pre-recorded digital performing arts.

You may select any type or kind of performing arts. You may re-use the idea you recorded in phase 1. If you re-use the performance you recorded in phase 1, you now have an opportunity to improve the quality according to what you have learned in phase two.

When you plan your video, do so with the following parameters in mind:

concept; the kind of performing arts, genre or entertainment you want to engage with; entertainment value; the length of the video; video clarity and lighting; video/camera framing (shot composition); continuity; editing; transitions; the audio of the video includes the music and sound effects; aesthetic quality; appropriateness and originality.

Special note:

Avoid copyright material! It makes matters easier and you own the work! Be original!

Length of your video:

Between 2 and 10 minutes.

Equipment you need to use:

This is entirely your decision. Use what you have or what you are able to negotiate through networking. The digital media studio at your department is also available to you. Use free video editing software or the software you have access to. Use your smartphone, or tablet, or video camera or whatever camera you have access to. Maybe you know someone who knows someone with a camera.

Be resourceful and network your way around when scouting for whatever you need.

Maybe you know someone who can edit with Premiere Pro... ask that person to get involved with your project. Borrow a dress from a family member or a sports car from someone so lucky to have one. Ask someone to bake a cake as a prop. Throw your net out far and wide. Make use of any free software available from the Internet. Make use of royalty free sites such as the YouTube audio library for music and sound effects, or Epidemic Sound, Incomptech, TeknoAxe, Machinima Sound or CCMixer for music. For royalty free sound effects, you can make use of SFX Source, Partners in Rhyme, Free Sound, Sound Bible, Audio Micro, GRSites, Sound Effects for Free and FindSounds.

Start with your idea. Turn the idea into a treatment and turn that into a script. That's where you start. When you have your script, you can work out what else you need.

To recap from a previous video, this is what you need to do on paper and submit the planning to Stephen for feedback:

create an idea; write the treatment; write the script, if you are going to choreograph a dance piece or a movement piece or physical theatre – you still need a treatment on paper; develop the storyboard – you can either draw the storyboard or you can take photos and simply use that instead of freehand drawings; do your production designs; draw up your lists for costumes, props, locations; equipment you need; work out all the logistics for the shoot and; dates and times.

Remember, this is a short video. The entire short-film production process is not needed. Adapt and change it to suit you and your purpose. When you are done with the development and planning, e-mail your pre-production planning to stephenfabersf@gmail.com or through Dropbox or Google Drive. If the file is not too big, e-mail will be fine. After submitting, Stephen will then give you feedback on your concept and planning. After submitting your pre-production planning, you have completed phase 3. You have 4 days to complete phase 3.

Oh, by the way, the feedback is phase 4. The next video is the start of phase 5 AND 6. If there is anything you want to discuss or get advice on, feel free to e-mail Stephen. Enjoy being creative and coming up with content that is highly entertaining!

VIDEO 14 - PRODUCTION

Welcome to video 14! Thank you for your hard work and time spent developing your concept and pre-production planning. Let us move on to phase 5. It is time to shoot your video! You have 5 days to complete this phase. By the end of the 5 days, you need to have enough footage to edit your video. Some advice to you – shoot everything in one day, if possible. Then you will not have issues with continuity and lighting.

Make sure you have more than one take for each scene. It gives you footage to play with, or you can use it as filler footage. When you are done with shooting your video,

you have completed phase 5. There is no feedback after phase 5 and you may move on to phase 6. Phase 6 is the post-production phase and you are required to edit a "rough cut" version. You have 5 days to complete phase 6. You have therefore 10 days for phase 5 and 6. Do your planning accordingly. You may time-manage the 10 days as you see fit. When you are done with the "rough cut," please send it to Stephen via Dropbox or Google drive. You will receive feedback and advice on the "rough cut", which is phase 7. You don't have to wait for the 10 days to pass. When you are done with the "rough cut" you may send it to Stephen. Make sure to include opening titles as well as credits at the end of the video. Phase 7 is a feedback phase and you will receive feedback within two days after submitting.

VIDEO 15 - FINAL EDITING AND SUBMISSION

Welcome to video 15! This is phase 8 and the second last video of the workshop. Thank you for all your hard work shooting and editing your video. You are close to your final product. In this phase, the last phase of the workshop, you need to decide which of the feedback you want to use and edit the final version of your pre-recorded digital performing arts video. Don't forget to include the opening titles and the credits at the end of the video!!

You have 3 days to complete the final version. You are welcome to send Stephen the final video if you complete it before the 3 days passed. You don't have to wait. After you completed the final version, please send it to Stephen via Dropbox or Google drive.

Your video will be uploaded to YouTube. Remember, your video will be on YouTube for 60 days! After 60 days it will be removed. You will receive a link of your video via e-mail as well as in the Facebook closed group we used for the workshop. You are then welcome to re-share the link where ever and to whomever, you want to. The more you share it, the higher the possibility it goes viral!

VIDEO 16 - THANK YOU!

Welcome to video 16! You have reached the end of the workshop. This is the last video. Your final pre-recorded digital performing arts video will be on YouTube for 60 days, after which it will be taken down, except if you do not feel comfortable with it being on YouTube. Hopefully you have a better understanding of what pre-recorded digital performing arts are and what it can do for you, and your career as a performing artist. Don't wait for the phone to ring for your next audition! Get up and create your own opportunities. Your career is in your hands! There is a world waiting for you online!

Thank you for taking this journey with me. This workshop would not have been possible without your participation. You have actively contributed to this research project and I sincerely hope that you now realise what is possible through the Internet. I hope to get an invitation soon to your YouTube channel soon.

Thank you for all your hard work and time. May you have great success with your future career as a performing artist. May YouTube and the Internet open exciting doors for you!!

All the best with your creative endeavours!

APPENDIX F: QUIZ 1 AND QUIZ 2

QUIZ 1 - Kattenbelt (2008) and Smith (2019)

This quiz is based on the following two readings:

Kattenbelt, C., 2008. Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships. *Culture, Language and Representation*, Volume 6, pp. 19-29. [Online] Available at: <https://core.ac.uk/download/pdf/39085592.pdf>

and

Smith, S. 2019. Pervasive theatre: post-screen audiences and professional performance practice. *Media Practice and Education*, 20(1), pp. 12-29. DOI: 10.1080/25741136.2018.1464737

1. What are the factors contributing to the change in paradigm in the discipline of theatre studies in the 21st-century?
 - A. The world is a global community and theatre is not culture specific.
 - B. Our contemporary culture has become a media culture. Contemporary arts practices are increasingly interdisciplinary practises.
 - C. Research suggests people are not interested in going to the theatre anymore.
2. Choose the correct statement. Performers stage themselves in...
 - A. Words, images and sound.
 - B. Small theatres with low, to no budgets.
 - C. Elaborate costumes.
3. Choose the correct option. Chiel Kattenbelt categorise mediality in three concepts, namely...
 - A. Computers, tablets and smartphones.
 - B. Technology, hardware and software.
 - C. Multimediality, transmediality and intermediality.
4. Choose the correct option. Multimediality refers to...
 - A. The co-relation of media in the sense of mutual influences between media.
 - B. The transfer form one medium to another medium.
 - C. The occurrence where there are many media in one and the same object.
5. Choose the correct option. Transmediality refers to...
 - A. The occurrence where there are many media in one and the same object.
 - B. The transfer form one medium to another medium.
 - C. The co-relation of media in the sense of mutual influences between media.

6. Choose the correct option. Intermediality refers to...
- A. The co-relation of media in the sense of mutual influences between media.
 - B. The transfer form one medium to another medium.
 - C. The occurrence where there are many media in one and the same object.
7. Theatre can be considered as a hypermedium for its capacity to incorporate all media. True or false?
- A. True.
 - B. False.
8. Which of the following can be considered as transmedial?
- A. Generations (SABC 1), Isidingo (SABC 3), Rhythm City (e.TV).
 - B. Star Wars, Marvel Universe, Game of Thrones.
 - C. DSTV, SABC, e.TV.
9. What does hybridisation imply?
- A. The mixture of the diverse.
 - B. The transition of one medium to another medium.
 - C. When a new medium places an old medium in a new context.
10. Are media audiences accessing, experiencing and engaging with creative content in new ways?
- A. Yes.
 - B. No.
 - C. Maybe.
11. Choose the correct statement. Provide a broad description of the practice of incorporating new media in performance.
- A. Incorporating new media in performance allows for videos of performances to be posted on social media.
 - B. Performances with new media allows for programmers to design sets for musicals.
 - C. New media in performance encompass any performance with an integral reliance upon and relationship to, forms of media that surpass traditional uses of lighting, sound and scenic effects.
12. The digital revolution 'demands new forms of performance and new spaces to show it in.' Can the changing habits and expectations of post-screen audiences be seen to be leading to the development of such new forms of performance and performance spaces?
- A. Yes.
 - B. No.
 - C. Maybe.

13. In the article "Pervasive theatre: post-screen audiences and professional performance practice," Smith (2010) divided the habits and expectations of post-screen audiences into four categories. These habits and expectations are related to professional performance practice and include the following categories (choose the correct categories):
- A. Uploading content, liking, sharing, and commenting.
 - B. The technology used by audiences to access media, the type of content audiences are viewing, the ways that audiences are interacting with the content, and the expectation of participation.
 - C. Expecting to see what they see in films and on television, able to purchase merchandise related to the performance, being able to communicate with performers online, and taking photos with performers.
14. Much transmedia content is performative in nature, for example, drama, dance or music and an engagement with transmedia approaches would enable professional performance practice to reflect the new ways that audiences are connecting with creative content. True or false?
- A. True.
 - B. False
15. "Consumers must assume the role of hunters and gatherers, chasing down bits of story across media channels, ...making connections between these fragments individually" (Jenkins 2008:21,121). What is this statement referring to?
- A. Intermedia
 - B. Transmedia
 - C. Multimedia
16. How can professional performance practitioners integrate new screen modalities into contemporary performance practises?
- A. Through engaging with the changing habits and expectations of post-screen audiences and by embracing the everywhere-ness of the screen.
 - B. Through projecting scenery onto a big screen behind the action.
 - C. Through adapting a stage performance for a feature film.
17. Choose the correct statement. The blend of new media and performance is characterised by...
- A. The "shareability" of the content.
 - B. The audience recording the performance in their mobile phones.
 - C. The technology and the performance becoming inseparable.
18. What opportunities do screen modalities offer professional performance practitioners?
- A. To have social media profiles and an online presence.
 - B. To create viral videos and become an Internet celebrity.
 - C. To create performances that are reflective of and responsive to contemporary audiences both in its creation and consumption as well as developing

performance practice that continues to be relevant to the society within which it operates.

19. Post-screen audiences spend many hours watching television. True or false?

- A. True
- B. False

20. What is the “natural economy of cyberspace?” (Goldhaber 1997).

- A. Attention.
- B. Information.
- C. Content.

QUIZ 2 - Chen (2013) and Miles (2018)

This quiz is based on the following two readings:

Chen, C.-P., 2013. Exploring Personal Branding on YouTube. *Journal of Internet Commerce*, Volume 12, pp. 332-347. DOI: 10.1080/25741136.2018.1464737
and

Miles, S. 2018. “Do We Have a LIFT-Off?” Social Media Marketing and Digital Performance at a British Arts Festival. *The Journal of Arts Management, Law, and Society*, 38(5), pp. 305-320. DOI: 10.1080/10632921.2017.1366379

1. Which platform has become the market leader among video sharing websites?

- A. Vimeo
- B. YouTube
- C. Twitch.

2. With the explosion of social media, consumer-to-consumer driven information is not playing an important part in creating personal awareness. It is not possible to establish credibility or manage prospects into personal branding that can be transformed into a new business. True or false?

- A. True.
- B. False.

3. The ability to share videos with other users offers self-expression and self-presentation on YouTube that may contribute to self-marketing and personal branding. True or false?

- A. True.
- B. False.

4. Choose the incorrect statement. Which of the following statements is incorrect?

- A. Online experiences such as online chatting, gaming, dating, and engaging in digital worlds empower consumers in free and open ways to explore parts of the self.

- B. Social performance can be compared to a theatre: within each scene, the central actor chooses the appropriate props, wardrobe, and backdrops to project a desired impression to target audiences through complex self-negotiations and makes adjustments in an effort to maintain a positive self-identity.
 - C. Online tools are suitable for personal branding of celebrities, business leaders and politicians only.
5. Choose the correct option. YouTube eliminates traditional relationship barriers, allowing personal brands to develop stronger relationship with viewers.
- A. Agree.
 - B. Do not agree.
6. Choose the correct statement. The process of personal branding on YouTube mainly consists of the three stages...
- A. Research, target and execute.
 - B. Extract, express and exude.
 - C. Create, entertain and educate.
7. Choose the correct option. The relationship between YouTube audiences and content creators is...
- A. Bi-directional.
 - B. Omni-directional.
 - C. Non-directional.
8. Choose the correct option. The relationship between social media and performance constitute the co-construction of a...
- A. Mobile phone application.
 - B. Space where digital natives interact with digital immigrants.
 - C. Digital stage.
9. Choose the correct statement. "Digital staging" refers to the generative force of technology in helping shape performance and can be applied to...
- A. The potential of technology as a structural contribution to a hybrid performance experience.
 - B. Projection mapping as part of a production.
 - C. Virtual reality on stage.
10. It is not possible for professional performing artists to expand their personal branding on YouTube. True or false?
- A. True.
 - B. False.

11. Why is digital staging via YouTube more direct than Twitter and Facebook?
- A. It allows for comments.
 - B. The video content comprises a performative or performance element.
 - C. Posts are shared more easily.
12. What is the benefit of the digital staging of videos on YouTube?
- A. Performers become Internet celebrities.
 - B. Furnish would-be audiences with a picture of performances.
 - C. It provides consumers with entertainment.
13. Miles (2018) cites Ball (2013) as follow: "[...] speed of technology progress [...] my assertion that [...] the traditional relationship between artists, producers, venues and audiences would be forever disrupted now read[s] like the wide eyed ravings of a cultural idealist". What does Ball imply?
- A. The incorporation of digital processes into arts and cultural productions is the key element of what technology might offer us and not about the advancement of technology in and of itself.
 - B. Technology is disruptive to the arts and negatively impacts the relationship between artists, producers, venues and audiences.
 - C. Due to the progress of technology audience will become less interested in attending live performances.
14. What does the ability of sharing videos online, offers?
- A. To work with a video camera and video editing software.
 - B. To better understand YouTube.
 - C. Self-expression and self-presentation.
15. What would be an outcome if producers continue to experiment with digital staging in social media and performance, and increasingly involve digital natives in their collaborations?
- A. More people would become performing artists.
 - B. Digital natives would use social media more often and not exclusively for connecting to friends.
 - C. Digital marketing and performance can further diversify and incorporate audiences as authentic co-producers.
16. In what manner is the relationship between social media marketing and performance hybridised?
- A. Performances form a creative development loop from producer to audience through performative social media.
 - B. A performance becomes sharable video content.
 - C. More artists perform in marketing videos.

17. How can YouTube be used by performing artists?
- A. Performance related material and video recordings of performances created specifically for YouTube can be uploaded to YouTube to promote the artist or performance.
 - B. To learn additional skills.
 - C. It cannot be used by performing artists as it is exclusively for amateurs who want to post videos of their cats and dogs.
18. People as brands exist in pop stars, movies, sports, arts, and political industries, as well as educational institutions. True or false?
- A. True.
 - B. False.
19. What are the benefits for professional performing artists to have an online presence?
- A. It makes it possible for the public to contact them.
 - B. Promote themselves and their work.
 - C. It serves as evidence that he/she/ze are ready for the 4th industrial revolution.
20. What is self-presentation?
- A. Self-presentation is a way for an individual to convey information to others and is the mechanism that allows a person to create and market himself/herself/zeself as a personal brand identity.
 - B. Self-presentation is the ability to perform oneself in a production.
 - C. Self-presentation is being a professional performing artist without an agent.

APPENDIX G: ENGLISH TRANSCRIPT - GFV se TGVVVA

NFE's TSDVVA

CHARACTER A

For you it might look like the screen has been divided into a bunch of small blocks, but we call it something else. But we call it something else. No frills entertainment is proud to introduce TSDVVA, technology for the simultaneous display of various visual artefacts. That's right, with the TSDVVA of NFE, all sorts of visual information are displayed simultaneously on your screen. And yes, it has been done with 'picture and picture' or the highlight running at the bottom of the screen on news channels but it has never been done on this scale. NFE's TSDVVA gives you six different spaces which you can go from to give your attention at any given time without changing the channel. It is presented in any aspect ratio you can imagine. From the classic 4:3 which you might remember from your old box TV, to the now, standard 16:9, and many more. Look for example at the block next door.

CHARACTER B

It is even wider than the movies presented at the cinema. But you know what; let us make it even wider.

CHARACTER A

Yes apparently you make something wider if you reduce its height. Let's make it more thinner... I mean... wider.

CHARACTER B

Now this is what I call wide screen. A frame that can house a very serious motion picture.

CHARACTER C

Nothing pretentious about that.

CHARACTER A

The vertical frame decided to speak up.

CHARACTER C

I am very happy to be here. I just wish I had a taller frame.

CHARACTER A

Of course. As you can guess... that is our cell phone block.

CHARACTER C

It is meant for people that do not want to record a video like this; but would rather hold their phones like this.

CHARACTER B

Like when you want to record a video with an ordinary video camera and you forget to turn the camera the right way up.

CHARACTER C

More and more people do it. It is a real thing.

CHARACTER A

Okay. This dot is to show where the audio is playing of the screen you are currently watching. The dot is on, so you see the light is one here by me, and then when it goes on next to me...

CHARACTER B

And now you can hear me. And let us do just one more example....

CHARACTER C

Don't you think I am going to fucking talk to you.

CHARACTER B

There, he is talking to us.

CHARACTER A

And there you give us the opportunity to explain this section of the screen. This is the age restriction display. Because he used a swearword, the age restriction spiked from a friendly PG reading to a scandalous 16 and older restriction. We are very proud of this innovation. Now you don't have to withhold the world's best art movies from youngster just because there is a shocking sex scene or a violent mutilation. The age restriction reader tells you when you need to close the children's eyes and ears. Many parents realised that his moved saved them from many uncomfortable conversations... and then the scene is over... and then the eyes can open again. So let us test the reader... He did calm after the use of the F..ing earlier. But let is say, I say someone is a fucking shit that looks like a (peep). Or he is shot head or a cunt, wanking around and fucks up everything... then the reader jumps around like crazy all the way the part that indicates this footage should not be seen or heard by anyone. And there is also a bunch of useless icons...

CHARACTER C

Very much like what you find on your cell phone screen....

CHARACTER A

Okay – thank you. And now for one of my favourite inventions... Here at NFE we realise than everything does not have to be rectangular. So for people with a fear of squares... or for people who simply does not like squareness... we call it the tetraphobic space. Unfortunately at the moment there are no cameras that can shoot in

the tetraphobic format. So all we can show you at this stage, are colours. Down below, we have a block that is only used for words. You can display the sub-titles of a movie here. We have for example the text of another NFE in this space now. Unfortunately we are almost done now. I see our little cell phone man has already left. There we have block that shows you a bit of animation, but you can also use that for whatever you want to. And is that not what NFE's TSDVVA is all about? As artist, you have so much more options. As viewer you have more options and as multi-tasker, you can feel more smugly than ever because you have in the past six minutes, watched more than 36 minutes of footage.

CHARACTER B

Just think what you can do with half an hour!

**APPENDIX H: ENGLISH TRANSCRIPT - GFV: 'n Taakverklaring
NFE: an activity declaration**

LIVING LEGEND (V.O.)

I wish I could take you back to that first production meeting.

ALLAN RICKMAN TYPE (V.O.)

The first time I typed "The End."

V.O.

And it still feels every time like you can't get a single idea..

EXTREME SPORTS PRESENTER (V.O.)

Scares you like a curtain call.

JACK NICOLSON TYPE (V.O.)

Sure, you're glad you can go wash of the sweat, but ...

WERNER HERTZOG TYPE (V.O.)

I just thought I wanted to help people understand what we're doing here.

V.O.

... always just videos of a guy without any friends playing different characters.

IMP (V.O.)

Is there an "us" to speak of?

JUMPY THE MONKEY (V.O.)

It's just supposed to be fun.

STEVE AUSTIN TYPE (V.O.)

A lesson in creative integrity.

V.O.

Except when all the good Simpsons jokes are stolen.

SPEAKER AT AN EVENT (V.O.)

My mom thinks it's cool.

PATHETIC MONOLOGUER (V.O.)

It's not stealing, it's a tribute.

V.O.

We all need to feel like we can announce where we are from.

OLD LADY (V.O.)

And if you go mix those cartoons with ...

ALLAN RICKMAN TYPE (V.O.)

The swagger of a rough wrestler ...

SPEAKER AT AN EVENT (V.O.)

The bottom line.

STEVE AUSTIN TYPE (V.O.)

A fuck load war history ...

PROFESSIONAL ADVERTISEMENT VOICE (V.O.)

A bounty for live performances ...

LIVING LEGEND (V.O.)

In front of a real audience ...

SPEAKER AT AN EVENT (V.O.)

Heavy Metal ...

V.O.

Live on your knees for compliance ...

EXTREME SPORTS PRESENTER (V.O.)

Or die ...

WERNER HERTZOG TYPE (V.O.)

On a fucking mountain peak, old ...

OLD LADY (V.O.)

For sincerity.

PROFESSIONAL ADVERTISEMENT VOICE (V.O.)

There is also the sense of pride in your work.

V.O.

To own something before you do it, go and try to mess it up.

STEVE AUSTIN TYPE (V.O.)

A system that works.

SPEAKER AT AN EVENT (V.O.)

A continuous improvement.

JUMPY THE MONKEY (V.O.)

Or an existence that is investigated every now and then.

LIVING LEGEND (V.O.)

Then you get products.

PATHETIC MONOLOGUER (V.O.)

Attempts.

V.O.

A set without any costume.

JUMPY THE MONKEY (V.O.)

A stage with three or less people on.

IMP (V.O.)

Too scared to ask anyone else to play in our films.

JACQUES

It's a real thing, more and more more people do it that way.

V.O.

It doesn't matter to who you are making the statement.

PROFESSIONAL ADVERTISEMENT VOICE (V.O.)

It is still a statement.

V.O.

Months of work to make three peoplet laugh.

V.O.

If that's all who will appreciate ...?

IMP (V.O.)

If it was sustainable to regard the journey more important than the destination ...

OLD LADY (V.O.)

We would spend a long time of our lives in rehearsal rooms.

PATHETIC MONOLOGUER (V.O.)

This is where we do our most important work.

V.O.

So actually we need to spend a lot more of our time there.

V.O.

You can make it happen.

PROFESSIONAL ADVERTISEMENT VOICE (V.O.)

By watching a play.

JUMPY THE MONKEY (V.O.)

Just try it.

ALLAN RICKMAN TYPE (V.O.)

Not all of us want to make you cringe.

PATHETIC MONOLOGUER (V.O.)

And even if we want to ...

JACK NICOLSON TYPE (V.O.)

I think you'll be able to handle it.

STEVE AUSTIN TYPE (V.O.)

All right, go watch some art movies at an art festival.

EXTREME SPORTS PRESENTER (V.O.)

Or even just at the cinema.

V.O.

Subscribe to a channel.

V.O.

Even if you don't learn anything.

V.O.

Or make positive comments.

OLD LADY (V.O.)

I like that.

JACK NICOLSON TYPE (V.O.)

It blew my consciousness.

LIVING LEGEND (V.O.)

Dare to challenge yourself.

IMP (V.O.)

The more I do it, the more it gets easier.

EXTREME SPORTS PRESENTER (V.O.)

Pretenders are going to pretend.

V.O.

Isn't there room in the herd for you?

WERNER HERTZOG TYPE (V.O.)

Then we run with the underdogs.

V.O.

No Frills Entertainment.

TITLE OVER: A blow to the imagination.

APPENDIX I: ENGLISH TRANSCRIPT - *Vat my (nooit) weer terug*

(Never) take me back

I'm in a foreign country without language and structure. Without words to describe my existence- I carry only scars of yours, and memories of your adventures.

My heart is an open grave. I'm a history rooted in soil, just a sound in the presence of accidental births and voices.

A glimpse of life I'm not sure of.

I remember steamed-up windows, chairs, tables, dead-ends and gangsters.

Encounters; some space for an eager, naive dreamer.

A sky of light, a gasp that suffocates values and words.

Boulders bending knees in worship. Gravel that erode around floating dreams.

Open graves that whisper lullabies.

Cans of tobacco that smells like yesterday, and black & white photos that escape dust, God and empty promises.

"My God, my God, why did You leave me?"

Property, place and possession mean fuck all if it is not spit on.

Foul lips joke about the forgotten.

They read things they don't remember.

They carry thoughts that do not belong to them.

Stolen. Free. Poisoned.

A virginity that lapses into ignorance: I know nothing about love.

I remember God in all His glory. I remember my soul being stretched, washed out and worn out.

My arms brought together, and tied. Hands trembling in beats that creates bloodstains.

I remember words from people I don't know. I remember streets of gold. Fires and heat. I remember a bogus beheld of life.

An feign idol- like a stuffed wound that bites tongues.

Tongues that make dragging sounds and strangle throats

People. Rain. Thunder. Small droplets fall.

Big drops that bounce-bounce with every prayer, cry, and dance.

Pools of mud through which I run while leaving footprints behind.

Follow me.

You revive my soul but You lead me to death.

You bear bits of my prose and light bombs of my heart.

You're a drunk roar in dirty balconies and morning hours.

Over and over, in and out, where it turns blue and red, yellow and purple beyond the sphere.

I reject memories.

I wash my hands in innocence.

I bear no proof, as the spirits who testify with

You dream dreams that will never be. You clap hands on jingles that silently disappear.

You exist in chorus, songs and gods, in pyre and peace.

In solace and spirits.

You exist in your mother's tongue.

In anger, wounds and insanity, you swivel between star choruses and suns. In seconds you carry truth in your eyes. You share

insecurity with people you don't know. I speak curses. I tell stories and fables.

Indescribably great my existence of barbed wire and drag.

Let the wind carry you through trenches and drawings. Let it take you home.

Woman! Run!

APPENDIX J: ENGLISH TRANSCRIPT – PHELI 012

SKWEZA

I don't know what's happening to me this days, it seems like all my luck is gone. Eish and it's my son's birthday today. I must get him a gift.

THERE'S A KNOCK AT THE OPEN DOOR.

SKWEZA

Hello Thabo

THABO

Hello sister S!

SKWEZA

That's me. How can I help you?

WE GET A SENSE THAT HE HAS TAKEN HER IN AND IS INTRIGUED BY WHAT HE SEES.

THABO

I'm here to collect the money from the tender I had.

SKWEZA

Tender? Where

THABO

Skweza you asked me to do garden last week and I'll get my pay on the 15TH.

SKWEZA

So why are you saying tender? I'm not a municipality.

THABO

(LAUGHS)That's how I operate.

SKWEZA

It's okay...can you come later? I don't have move at the moment and it's my son's birthday.

THABO

Today?

SKWEZA

YES!

THABO

Don't worry take this R200 and get him something

SKWEZA

WOW! Thanks money maker.

THABO

And then

SKWEZA

And then what?

THABO

KISS

SKWEZA

You're crazy Thabo, me kiss you? Never! Bye... don't ever come back okay. No more tender for you!!!

THABO

No more tender but more kiss!
Exit Thabo

APPENDIX K: ENGLISH TRANSCRIPT - *Ma*

Dear Mother, I am writing a poem for you
Without any fancy punctuation
Without words that rhyme
Without adverbs
just
A barefooted poem
Because you raise me up
With your crooked little hands
And reprimand me with your dark eyes and sharp words
You turn your head
You laugh and bring me back to earth
And every night you sacrifice me
To your Lord God
Your ear with the beauty spot my only telephone
Your house my only Bible
Your name protect me against the storms of life
I am so sorry mother
That I am not
What I would have liked to be for you

**APPENDIX L: ENGLISH TRANSCRIPT - *Die Vet Weet*
*The Fat Knows***

V.O.

Do you want to be thinner? Drop some weight? Reduce the size of your waist? Lose your double-chin? Meet Sexy Betsy, who will change your world.

Sexy Betsie

I would love to lose a few kilograms. Don't get me wrong, I know I am gorgeous, but I can't afford a new wardrobe and my current one is a bit tight. So the aim is... to lose some weight. And maybe you can help me, and maybe I can help you.

V.O.

Sexy Betsy was considered from an early age as a sturdy little girl. Her dad regularly called her The F word. But nothing would stop her big personality.

Sexy Bestie

I think the amount of pressure society puts on a person is crazy. I am not saying I am immune to other people's words and looks... let's say I have a thicker skin than your average persons.

V.O.

Follow her story to see how far she will get and if she will be able to climb her hill.

Sexy Betsie

I am not saying it is going to be easy, but the fat knows... things can't go on like this. I joined a gym for the first time in my life. And yes, I decided I am not going to put up one of those clichéd before photos. I am going to put my best outfit on, and be proud of who I am.

Girl A

Listen here, can you be on those machines if you are pregnant?

APPENDIX M: ENGLISH TRANSCRIPT – *Untitled*

A short while ago, we moved to a small town in Limpopo and I am struggling... The shops are pathetic. The people are very funny. Yes, so I don't know what it is... Is it my appearance? Do I look funny? Am I wearing funny earrings or... I am just not fitting in. I don't have friends. I am alone. My husband works... the entire time... all time... in the evening. I am really scared because... yes... people break in. I know they say in the city as well, but here even more. Anyway, so here is my problem... I don't have friends. I am lonely and I need friends. A while ago two new girls started working at my work. And I must say they look nice. A bit snobbish. I can see they are stinking rich. Uhm... yes, so I thought maybe I should invite them. I will invite them for pancakes. Yes, I can make pancakes and that is it. Si I am going to invite them for pancakes... and then... uhm... let's see what happens.

**APPENDIX N: ENGLISH TRANSCRIPT - *Patricia se Pannekoek*
*Patricai's crepes***

Patricia

Hello

Little girl

Would you like to buy some cookies?

Patricia

What does it cost?

Little girl

Just R50 aunty.

Patricia

For heaven's sake, what kind of cookies are those? No thank you, aunty doesn't want to buy cookies. You can go now.

Catherin

Hello Patrica how are you?

Patricia

What are you doing? Don't you want to drop by?

Catherin

Mariska and I are driving around. We are close by. We will be there soon.

Mariska

Is that the place? Why do we have to limb over a wall? Is there no proper driveway like normal homes? I told you Patrica is weird. Do you think my car is safe out here? I don't know. How well do you know the woman. I've heard many stories about her.

Catherin

Mariska, stop being so silly. You need all kinds of characters in your life. See it as your charity case. Let's just help the woman.

Mariska

I stepped in poo. Oh no. I cannot believe it.

Catherin

Are you ok?

Mariska

I'm telling you we're not going to get out alive tonight.

Catherin

Stop moaning. She will hear you.

Patricia

Oh no fuck, I said I don't want any cookies. You're bothering me. I am getting smart visitors.

Mariska

Is it the right place?

Catherin

I hope so. Patricia, we are here.

Patricia

Hi, you guys have been very fast. Come on in. Please come in. Sorry, it is a bit untidy. I wanted to clean up. Please sit down. I will be back just now. I'm just going to change into other clothes. It's not much, but I made delicious pancakes. Can you hold on to this? I am just going to...

Catherin

Listen, let's go.

Mariska

Yes, I think it's a good time to go. I'm not going to eat this rubbish.

Patricia

Sorry...

APPENDIX O: WORKSHOP EVALUATION (PARTICIPANTS)

What were your expectations at the beginning of the workshop?

My expectation was to learn techniques on how to make and produce videos for social media and to improve my confidence in doing so.

I expected to learn about how to create my own video/content using only my smartphone and the basics of video editing. Also to get a clearer understanding and grasp of what other well-rounded youtubers are doing to be successful.

I wasn't sure. I didn't expect to gain much.

I expected that I would learn how to produce effective video materials that are suitable to use to promote/market my business and procure more clients. To be introduced to the skill set utilised by successful online content creators.

To receive the necessary tools to expand my ideas that would enable me to create entertaining videos. This also meant that I might be able to start something that could continue after the course. I wanted to have a platform or template to work from to structure my ideas. I also wanted to explore my editing skills.

I expected to broaden my perspective on/and expand my knowledge on digital performing.

I wasn't sure what to expect but I was also very excited about the workshop and anxious. Anxious because I feared that I've already forgot everything I've learned during my drama studies at Tut. I also had my doubts about the time frame and I was not sure if I would be able to fit everything in my schedule. That was not the case. We had more than enough time to complete each phase of the program. The workshop meant a lot for me because. It made me realize that it does not matter where you live and what you do, you can always make time for what you love.

To make a performance video. To learn and master creating YouTube videos.

To gain valuable skills and tools in creating, producing and executing digital performance ideas.

To learn a new skill.

I expected to learn some essentials regarding self-marketing on Youtube, or a similar platform with emphasis on online presence and the exploitation of a global network in content production.

In what way were your expectations met?

It definitely exceeded my expectations. And inspired me to continue making videos and I am excited to embark on this new journey. The positive feedback and support from the facilitator also boosted my confidence.

In every way. I was introduced to more youtubers and vloggers, and that together with all the relevant information and knowledge to my disposal I felt more confident in creating and editing my own content.

The workshop went above my expectations. I was very inspired by the opportunities that social media can give you. The workshop was well planned and expectations were communicated clearly. I learnt a lot.

My expectations were met in all aspects; from gaining insight into recent research on the power of an online presence to learning how to create and edit my own materials.

Seeing what kind of independently created videos are successful online.

I did receive contributing ideas to build from. I was given a structure and time frame to work with which helped me be more constructive. The videos and feedback was educational and helpful.

The workshop exceeded all my expectations, and opened a whole new world relating to pre-recorded digital performing. I realized that it can, literally become a career. Your videos are like short "films", and with my new found knowledge regarding lighting, sound, camera angles, editing and the digital world as a whole, your possibilities are endless.

Being part of this workshop was a great opportunity. I have learned a lot and it gave me the chance to be creative. I am still very excited about what I have learned. And I cannot wait to make another pre-recorded video.

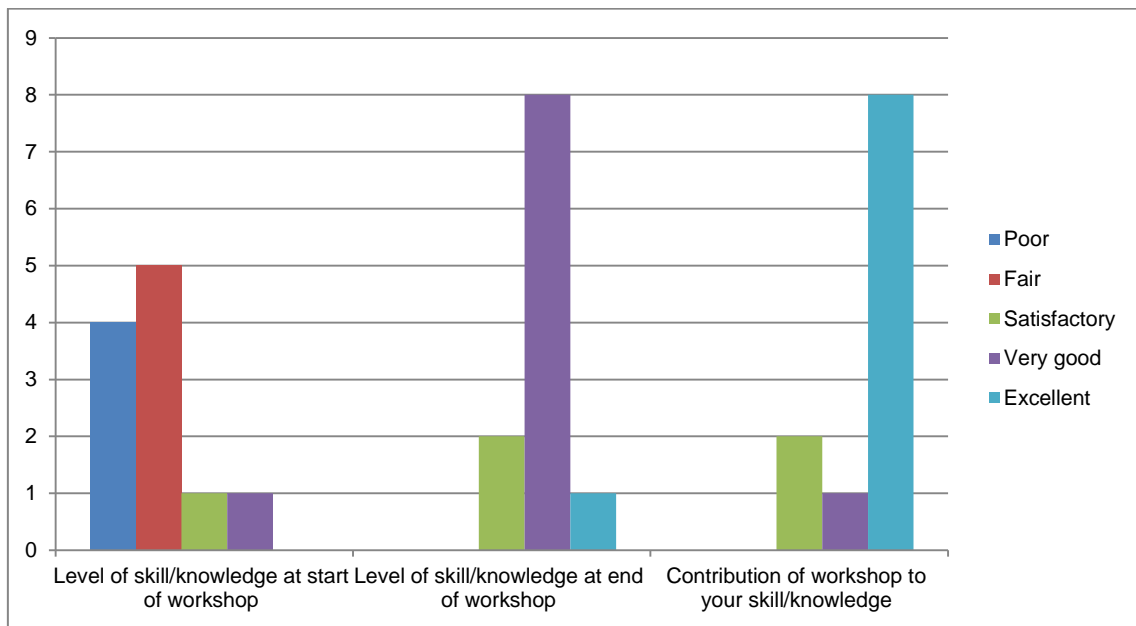
It was met as I have made a performance video and learned a lot about it, from writing, storyboard and the final project.

I thoroughly enjoyed the process of making my video, and gathered insightful knowledge in the area of digital performing.

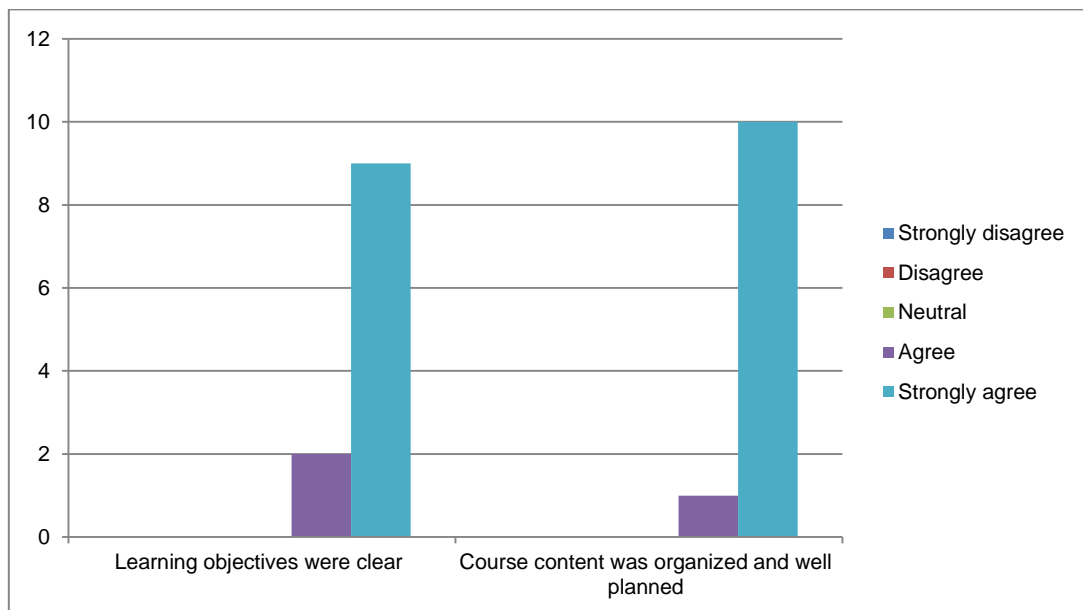
Learning a new skill, introducing me to an online social platform.

My expectations were fully met, as well as being far exceeded. I not only learnt all about my expectations, but I was also given the opportunity to immerse myself in practical camera, filming and editing techniques; all which contributed astonishingly valuable skills and experiences to my partaking in this workshop.

Contribution to learning



Workshop content



What aspects of this workshop were most useful or valuable?

The instructional videos. I enjoyed the example videos, and found it very entertaining. I also found the theory articles interesting and informative. All the material of the workshop contributed to the entire learning experience.

The entire online aspect were valuable due to time management and work schedule. Also access to online videos to gather info were extremely useful.

It became clear that it is not impossible to become active on social media and put yourself out there. It was a very encouraging workshop.

Video editing content.

The personal feedback that we received after submitting our pre-planning AND our rough cuts, i.e. the personal touch contributed by the workshop facilitator.

To discover and learn more about a different type of platform in theatre. Then use it to your advantage as an actor to express yourself.

Becoming aware of my online presence YouTube as a digital stage and all the YouTubers pre-recorded digital performing arts. The lighting, camera and editing phases.

I enjoyed learning about different camera shots and the meaning of the shots. also to learn about video editing.

Pre-production.

The literature provided was very useful and applicable.

Excellent and interesting reading material! Absorbing video material on subject
Ongoing support from facilitator

Learning about camera angles

Personally it was definitely the practical shooting and editing of the material and content. I learnt valuable skills that I will be taking with me into my future content creation endeavors and will most definitely employ all of it in an future pre-recorded digital performing arts.

What would you have liked to have learned more of?

I feel like this workshop was/is a porthole to the large and vast world of video producing for social media, and for whatever else is out there I will stumble upon learning, this workshop was definitely a step closer to it.

Though I had a clear understanding and grasp of how to create content, I would have liked to learn more about editing, as it is the area I lack most knowledge.

Nothing, it was a well-rounded workshop

Different editing techniques - more tutorials

Perhaps more scientific info (demographics or stats) that could help a content creator position him/herself in the market - anything that could remove the guesswork from becoming successful.

Perhaps more of an in depth look at how to promote yourself or create a bigger footprint on social media.

The editing process.

This is a difficult question to answer. All the phases was very informative and equipped us with right amount of knowledge to complete each phase. I think if there was more time in this workshop we could have completed more pre-recorded videos. Because with each one that you create you learn more.

If we could have done more videos, maybe 3 series of the videos.

Online marketing

How to create a brand/name

Editing

Nothing in particular. I felt that the content of the workshop covered a good range of topics that I thought were complimentary to each other.

Which part/s would you remove from the workshop?

Referring to a previous answer; all the material of the workshop contributed to the learning process and experience.

Not any part. Everything included in the workshop was of extreme benefit to me and my knowledge for future use. I feel up-skilled after the workshop.

Nothing

The readings from academic journals.

Some of the reading material.

I will not remove anything from the workshop. It was well planned and very informative.

I was happy with the content

No part. I found all of the content to be useful.

What would you add to the workshop?

Maybe interacting with other participants also, but I feel that could have been something that would have happened spontaneously. I am curious and excited to see the work of the other participants.

More technological knowledge on editing.

More tutorials

If at all, perhaps a breakdown/explanation of the existing niches of content creators (video game vloggers, sketch comedy, how to videos, etc.)

More time.

Editing phase Phase focusing on import and exporting videos/sending and uploading/compressing videos Maybe a phase on converting your videos to a certain format

I would have liked it if there was a phase in the workshop where we had to create our own you tube channel and then to upload our videos on our own channel.

It must have series and discussions with other participants

Marketing skills for online platforms

Creative process structure/components

I do not have an answer to this right now.

How would you improve this workshop?

The Thinkific was at times slightly confusing (maybe just because I am not as technically advanced ;) but somehow I always managed to figure out what I had to do and what links to follow, and after playing around I figured it out. But Stephen was always available for questions and willing to help. I ended up following the workshop on Facebook and watching the videos there and only doing the quizzes on Thinkific.

I don't have enough knowledge to be able to improve this workshop. It is hugely beneficial to beginner and intermediate youtubers.

I thought it was a good workshop

It would have been nice if there was some room for comment from the facilitator after the first submitted video as well. I did receive feedback, but it might work to make feedback here a formal part of the course.

By adding personal consultations with the facilitator at least once during the workshop.

Like I said in previous question that I would add a section where you create your own you tube channel and then also how do you get people to follow you on you tube.

I'll add a platform to give notes and discussions with other participants.

As stated above, I would add online marketing training.

I think a great idea would be to have a live classroom or uploaded mini lectures

I thought the workshop was excellently curated, conducted and framed. I followed the course material easily and thought that the flow was thoughtful and complimented the parts before and after.

Please provide some general comments and impressions.

I was really impressed on how well the workshop worked online. At first when I got the initial message inviting me to do the workshop, I was disappointed that I might not have been able to do it because I am on a different continent. But after realizing that it was an online workshop I was extremely stoked that I was able to participate. Throughout the duration of the workshop I was traveling a lot and I was utterly impressed that I was

able to do it in my own time and that it was flexible according to my schedule. Furthermore, Stephen is a wonderful mentor, he is very inspiring and motivational. I was very impressed by how professionally everything was put together and with the digital work. I am stoked for all the new techniques I have learned and am very grateful for Stephen for facilitating this.

All round a very beneficial workshop for me personally. Feel genuinely up-skilled. Had all the backing from the course leader every time I had questions or issues. I was informed immediately when I had queries. Feedback was immediate and beneficial. Would definitely engage in future workshops or intensives the course leader presents.

I enjoyed watching everyone's final product. It was a very practical workshop and not just theory based and in that way proved to be useful. All the content that I needed to know in order to complete the tasks was clearly communicated.

The workshop content was clear and professionally presented. It was easily accessible with no technical hic-ups. Though the timeline to complete the workshop was six weeks, it was possible to process the materials and deliver the product in under a week. I enjoyed the process thoroughly and exceeded my own expectations of what I would be able to achieve given my limited knowledge at the beginning. I particularly wanted to take part in this workshop because creating video materials is essential to my business plan, but has always been an obstacle. Now I am able to create materials on my own without having to rely on someone else, which saves time and cuts my marketing budget.

I enjoyed getting the opportunity to flex my creative muscles in a thoroughly supportive environment.

I am very satisfied with what I achieved. Stephen was helpful and quick with his responses and created a safe environment for me to work in. I could definitely see that he is an expert in his field and I was impressed by his professionalism. I have a definite starting point to continue working on creating ideas and exploring the platform.

I loved the workshop and the creative world it opened for me as a performing artist. There was a complete new platform to explore, and even though I had a few "technical glitches" along the way, Stephen Faber was always available and happy to assist.

I really enjoyed this workshop and I am grateful that I could have been part of this. I have learned a lot. It opened another world for me. I am excited about all the possibilities that we have and that we can create for our self on you tube. I would like to thank Stephen Faber for choosing this topic and encourage us throughout the workshop. Giving valuable feedback on the pre-recorded videos we have submit.

It's a good workshop, I wish it can be a module at drama schools and universities. The workshop was very useful. The planning stage helped give more direction to our video.

This workshop was excellently planned and the effort and time that was put into it, showed in every single step of the course. It was easily accessible and user friendly. Informative and interesting. 10/10 !

I wanted to use this space to say thank you to Stephen Faber again for this wonderful opportunity that turned into a brilliant learning curve. I am taking away invaluable skills and knowledge from this workshop that I did not previously have; and for this I am

intensely grateful. I found the workshop to represent the same supportive and nurturing environment that I have come to know about Stephen and his teaching style; it was very easy to reach out to him countless times and be talked through a particularly sticky patch, or sound board an idea or just get guidance or advice. What a pleasure it was to enter again into the world of academia with Stephen! Thank you, Stephen - I will forever be grateful for the foundation that this workshop laid for my future creative adventures.

APPENDIX P: FEEDBACK

| Participant | Feedback |
|-------------|---|
| P1 | <ul style="list-style-type: none"> • Consider providing the video with a title e.g. "Rey's Kitchen. • As no camera movements and angles were indicated in the pre-production planning, consider how the different segments will be shot, apart from shot types as indicated on the storyboard. • Consider adding additional extreme close-up shots of the complete dishes and the table to allow the viewer to experience the final product. • Consider adding additional segments or shots during the cooking process e.g. cutaways' and cutins' of ingredients and shots of the presenter to interject during the cooking process. • Consider adding anecdotes or jokes as part of the content to enhance the uniqueness of the video and to make it more competitive as a cooking video on YouTube. • Although the script is detailed and specific, allow for improvised moments to enhance scope of material. • Shoot additional footage to use as filler footage in case needed. • Mask the editing software watermark with the title of the video. • Search for an in-app stabiliser to minimise the 'camera-shake' in the last segment. • The volume difference between the scenes is at different levels. Attempt to adjust the volume for a better volume balance of all the scenes. • Add an opening title and credits at the end of the video. |
| P2 | <ul style="list-style-type: none"> • Although the script is detailed and specific, allow for improvised moments. It might produce usable footage. • Make sure to get extra footage for each scene. It might come in handy during post-production. • Investigate volume levels for the different scenes – some fade in, some start loud, some with no sound, some fade out. Lower the volume where voice overs are important to listen to. Where it is not important, the volume does not matter. • Insert English subtitles to capture a wider audience. • Insert opening title sequence at the beginning of the video – production company name/logo, before the screen expands with the landscape. • The scrolling text (titles) of previous production might be a bit too fast. Not enough time to read. Consider slowing the text down OR do the opposite and double up on the speed, then roll titles twice. The second option might fit in better with the video content and style – instead of page turn transitions applied to each production title, rather use cuts. • Cuts come across as more deliberate. Page turn transitions reminds of Power Point transitions. • You have applied cuts to some titles, and transitions to others. Where you used the cuts, the visual became more impactful. • If the titles are important and you want the viewer to see each title, speeding up the titles should not be used. However, as suggested above double up on the speed, and the titles segment is a different rhythm than the scene that comes before and the scene after. • After GFV at the end of the video, the end credits start 2 seconds too slow. |

| | |
|-----------|--|
| | <p>Viewers might stop watching after the last GFV. Bring in end credits faster.</p> <ul style="list-style-type: none"> • Experiment (optional): The video reminds me of Antonin Artaud - Theatre of Cruelty. <p>Black screen at 02:58 – extend the screen with 3 seconds – let the viewer stay longer in the black screen with sound only.</p> <ul style="list-style-type: none"> • Add scene at 03:47 – cacophony of sound and images of about 5 seconds – use any found footage and images that might be suitable – extremely fast moving and overwhelming (in your face, a complete overload and no time to make out what we see – this is before the train departs at the end. After the cacophony of sound and images, silence with a bright whites screen. After 3 seconds the eerie sound fades in. Then the visual of the train departing fades in. The suggestion above will add to the variation in rhythm and the overall tempo. |
| P3 | <ul style="list-style-type: none"> • Did not submit the pre-production planning. However, I received a telephone call and he explained that he will be reusing the same concept as his first video – a motivational video about failure, making references to people who became successful after they experiences failure. He explained that he will be using a number of quotations by some of these famous individuals. The video will be divided into sections and each section will be in a different location. • Make sure to use locations where the sound is not negatively affected by the location. • There is a possibility that post-production sound editing is needed if exterior locations are included. • If you are familiar with sound editing software, you will be able to do sound balancing in post-production. If you are not familiar with such software, rather make use of interior locations where the sound is better controlled. • Also first test the sound in each location in order for you to determine if the sound is more or less the same in each location. • Your material is of such a nature that you will be able to make use of a variety of shot types. • Attempt camera movement to support visual engagement where appropriate. • Don't make use of shot types and angles for the sake of it, but rather to support you content and performance. |
| P4 | <ul style="list-style-type: none"> • Shorten the log line to “The best memories are those in which you have no say whatsoever, and you just find yourself in a life altering ‘happening.’” A shorter log line might contribute to a more intriguing expectation. • Rewrite the script according to filmmaking scriptwriting practices that includes locations, the time of day and indications of camera shot types, angles and camera movement. • Additionally include visual descriptions that accompany the word art and align the script with the shot-list and the scenes as presented in the shooting schedule. • Align the shot lists with the content of the script. Although the shooting schedule is detailed, it does not provide references to where in the script the shots will be used. Align shot list and shooting schedule content with the script. • The concept and content presented in the treatment and script has the potential to become a successful channel. Although the script is detailed and specific, allow for improvised moments. It might produce usable footage. |

| | |
|------------------|---|
| | <ul style="list-style-type: none"> • Make sure to get extra footage for each scene. It might come in handy during post-production. Behind the scenes footage and images becomes advertising material as well as a behind the scene video that can be used for the channel. • The music is too loud and the viewer will not be able to focus on the voice-over. Bring the volume of the music down. • The footage you are using is murky and grey. Change the contrast to achieve a stronger difference between black and white. This will enhance the dramatic effect and will support the content of your script. • If at all possible, add video footage of yourself. The viewer gets to see you in the beginning and not again. The content becomes disengaged with the script and the main character in the video. Through every now and then reconnecting your image with the script and footage enables the viewer is emotionally reconnect with the person behind the script. Add opening titles and closing credits to the video. |
| <p>P5</p> | <ul style="list-style-type: none"> • The storyboard indicates a variety of images that supports the script. It is recommended that some of the script be shot with you doing onscreen presenting. It would make a stronger impact if your viewers are able to see you. It will also ensure a more appropriate video and will not come across as a photo slide show. • I recommend that you amend your storyboard to include on screen presenting. You can do this by removing some of the images and replacing it with video recordings of you discussing and explaining information. • I would also suggest to replace the poem you are using with a poem that might be a bit more mature. The poem you are using comes across as a bit childish or more suitable to an audience in primary school. Make use of a poem that is in line with the maturity of your script. • You are talking to an international audience and most probably to a family member who can understand English. Your client/s might not be able to understand. Make use of a variety of cultural images to make is relatable. It is not possible to include too many images. I suggest you focus on the markets or cultures where you want to sell your services. • Include shot types and possible angles in your script and storyboard. • Change the music that will be more supportive and appropriate to the content of your video. • Re-record the poem and attempt to give a different performance in how you present the poem. At the moment the poem and the voice-over of other segments and the on-screen segments sounds the same. The poem should be a change in presentation. This will contribute to a change in rhythm as well as engage the viewer more. It will also add to the entertainment value of your video. • The segment where the presenter is sitting at a desk in an office is over exposed. The lighting is too harsh. If it is not possible to reshoot the scene, experiment with colour grading. • Consider using different music for the different segments. Using the same soundtrack for all the segments makes all the segments the same. Again, select music that will support the content of the script for that segment. • Balance the volume of the on-camera presenting to the rest of the video. As it stands the volume for the on-camera segments are lower than the rest. Add closing credits to the end of your video. |

| | |
|------------------|---|
| <p>P6</p> | <ul style="list-style-type: none"> • Although the storyboard connects the shots with the script, the script does not provide descriptions of types of shots. Connect the storyboard and the script through a method of coding or direct reference from the script regarding shot types. • It is recommended to rethink the first scene. If she reads an e-mail about the audition that sets one location and the audition in another location – start with the audition where she is waiting at the audition. • Make use of extreme close-ups of her while she is busy with her warm-up. • Attempt to capture the stress she is experiencing. She might feel nervous. Capture this in visuals only. Extreme close-ups of her hands in a nervous twitch, facial expressions in the warm-up, mouth, eyes etc. |
| <p>P7</p> | <ul style="list-style-type: none"> • The script might be too short and it is recommended that a scene be added where the viewer see Thabo peeking through the window looking at Anna at the beginning of the episode. • The viewer can see that Thabo is happy to see Anna and that he likes her. Anna is unaware of Thabo at the window. Anna is busy cleaning the house and she is singing and dancing to one of her favourite songs. Thabo finds this very entertaining. The dancing can then be added again at the end of the scene but this time Thabo is copying Anna to impress her. He is also trying to sing the song but it does not sound or look good. Then Anna burst out laughing, much to Thabo's embarrassment. Anna decides to teach Thabo her dance moves and the scene ends where both Anna and Thabo dances while Anna sings. Both are having fun and Thabo decides to try and give Anna a kiss again. Anna is not impressed and chases Thabo out of the house. The viewer see Thabo running for his life. Thabo is now standing outside and Anna is looking through the window. One last time Thabo is shouting at Anna... "I will come back for that kiss later then". Anna runs outside and chases Thabo down the street... Anna shouts "No more kiss and no more tenders". In a comedic way, Thabo is running for his life. He looks over his shoulder and the viewer see Anna standing with her broom waving it wildly in the air. • Add camera shots, camera movement and angles to the script, this will assist with alignment to the storyboard and shot list. • Code the script in order to align the script with the storyboard. Ad shot types, camera angles and movement to the script and storyboard. • The use of extreme close-ups may contribute to the underscoring of the comedy. • Extreme close-ups of facial expression when Thabo tries to kiss Anna and when Thabo runs away at the end will give more options for editing in post-production. |
| <p>P8</p> | <ul style="list-style-type: none"> • Did not submit pre-production planning. Planning was discussed via a telephone consultation. The same poem as in the first video will be used for the second video. • Planning for the use of a green screen might be too technical and sophisticated for your skills level. If you are not experienced with the technicalities of making use of a green screen, you are attempting an idea that might be too difficult to complete. Rather make use of what is possible through video editing software. • Your vision of making use of soft and atmospheric lighting will support the content of the poem. • Be aware of how the camera catches light. I would suggest experimenting with |

| | |
|------------------|---|
| | <p>the camera you will be using to see what the different lighting options will look like on camera.</p> <ul style="list-style-type: none"> • Remember, the camera captures light differently. Through making a few test shots, you will be able to see the effect on camera and then adjust accordingly. • The volume of some of the scenes is too soft. • Do sound balancing in order for all the scenes to be audible. • The music in the background is too soft. Change the volume to such a level that it is supporting the performance. • The scene with the hands comes across as unnatural and uncomfortable. Investigate using double exposure of the face with the hands. • Add opening titles and closing credits. • The scene where you look up, looks uncomfortable. Explore a different shot or angle or a different post-production editing effect. |
| <p>P9</p> | <ul style="list-style-type: none"> • Consider making use of extreme close-ups of expressions, eyes, hands and objects in the different scenes. • When shooting, experiment with the “intelligence” of the character. Disillusioned and “dumb” characters who totally believe in themselves and what they do, are effective on YouTube and contributes to the entertainment value. • Although the script is detailed and specific, allow for improvised moments. It might produce usable footage. • Make sure to get extra footage for each scene. It might come in handy during post-production. • Behind the scenes footage and images becomes advertising material as well as a behind the scene video that can be used on Betsie’s channel. • Experiment with brightness and contrast. See if you can push the saturation. It will give the video a more light-hearted feel. Attempt balance between all Betsie’s solo scenes with similar light balance. • Opening title sequence – add appropriate music or sound effects to accompany the opening title as well as to text panels elsewhere in the video – transition music or sound effects. • Add soft background music to the restaurant scene. This will assist with creating an environment that is different than the hypnoses scene. As is stands currently, both the restaurant scene and hypnoses scene have the same background noise. • The volume of the waiter’s voice is not the same as the two characters he is serving – option 1 – dub the voice for better sound quality – option 2 – change the volume of his voice in editing software – option 3 to follow below. The restaurant scene sound and the hypnosis scene – the sound is softer than in other scenes. See if you can push the sound up in the editing software. If not, leave it as it is. • Add comedic sound effect in the scene where Betsie discovers that the dieting book is not about celebrity diets or use Betsie’s theme music (see comment below about Betsie’s theme music). • Consider sound effects to support puns if theme music is not used. • If at all possible – add a gibberish voice recording when Betsie talks on the phone with her mother (the voice Betsie listens to) – it might contribute to the comedy established in previous scenes. • Add comedy sound effect after the question “hoe seker is mamma dat ek in Januarie gebore is”. This will support the comedy in the scene. |

| | |
|------------|---|
| | <ul style="list-style-type: none"> • Insert English subtitles to capture a wider audience. • Make use of a soundtrack and sound effects. • Closing credits – full list, including music credits. • Opening title – first bring in the titles “Die Vet Weet” and then “al wat jy moet doen is...” a bit later. Music or sound effects with opening title. • If possible, before we see Betsie, an establishing shot of the outside of her house, and then we go inside – only 3 seconds needed. Soundtrack playing into the scene with Betsie. • Nommer 1 – Drink baie water – bring text as static text and not bounced – it will provide better readability – if you require it to be quirky, then rather look at the font you are using. The same with all the titles in the text panels. • Keep the same font throughout. It will also make it punchier and add to a faster rhythm between scenes. The text panels should be on screen for 3 seconds. • Within the scenes, the rhythm is slower and the change of rhythms assists with the story moving forward. • After Betsie asks the waiter if there is starch in bacon... cut the scene there. It will help with the low audio of the waiter. The waiter replying is “mosterd na die maal” – the scene ends with a strong punch if it ends with Betsie’s question. • Select a theme song for Betsie. Every time the viewer see Betsie in solo scenes, that is the music the viewer hears and associated with her. This becomes a character convention for other episodes as well. Betsie’s theme song will assist with rhythms within the scene and variation between scenes. • The text font used for the opening titles is different from the text panels elsewhere in the video. Use the same text font for all text throughout the video. Use the font that has been used for the opening title. It is quirky and fun. • Production Company name/logo e.g. Betsie Produksies or Vet Produksies or any other name of your production company at the beginning of the video. Maybe you have not thought about it yet. If not, now is a good time. |
| P10 | <ul style="list-style-type: none"> • It is recommended that an appropriate logline be developed. The logline should hook the reader and provide a description of the central conflict of the story or situation. • The script indicates 11 scenes. The dialogue in the script is not set against the scenes indicated. It is recommended to edit the script and locate the dialogue in the different scenes. In addition, provide the following information in the script; character action descriptions, shot types, camera angles, camera movement and scene locations. It is strongly recommended to rewrite the entire script according to scriptwriting practices. • Align the storyboard with the scenes, action and dialogue of the script. • Make use of the shot list to enhance the descriptions needed for the storyboard. • Making use of extreme close-ups and zooming in on facial expressions might enhance the humour. • A range of characters are introduced that opens the possibility of expanding the video into a webseries. Each character creates the opportunity for an individual video or a storyline where each of the characters features as the main character alongside Patricia. • The concept and content presented in the treatment and script has the potential to become a successful channel. • The script lack video production references and should be rewritten to capture the technical detail as set out in the shot list. When shooting, allow for |

| | |
|------------|---|
| | <p>improvised moments. It might produce usable footage. Make sure to get extra footage for each scene. It might come in handy during post-production.</p> <ul style="list-style-type: none"> • Investigate using different music that will be more appropriate to the situation. • Also allow music to run through scenes to mask unwanted background noise. • The scene in the kitchen can be edited into a shorter scene for a stronger impact. The scene is losing impact. Check all the scenes for the same. • The impact of the video can be stronger if scene are cut earlier. It will assist with a faster pace as well and it will support the comedy of the situation. • Edit the scenes with the little girl in the beginning as well. |
| P11 | <ul style="list-style-type: none"> • Did not submit pre-production planning. • Submitted a treatment and shooting script along with final video. • Did not submit a rough cut. |

APPENDIX Q: ETHICS APPROVAL



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Research Ethics Committee

18 April 2018

Dear Mr Faber

Project: The efficacy of pre-recorded digital performing arts skills development module for fourth-year drama students at a South African University: A case study
Researcher: S Faber
Supervisor: Prof M-H Coetzee
Department: Drama
Reference Number: 16394233 (GW20180311HS)

Thank you for the response to the Committee's correspondence of 11 April 2018; it will form part of the record.

I have pleasure in informing you that the Research Ethics Committee formally **approved** the above study at an *ad hoc* meeting held on 18 April 2018. Data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should your actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

We wish you success with the project.

Sincerely

A handwritten signature in black ink, appearing to read 'Maxi Schoeman'.

Prof Maxi Schoeman
Deputy Dean: Postgraduate and Research Ethics
Faculty of Humanities
UNIVERSITY OF PRETORIA
e-mail: PGHumanities@up.ac.za

cc: Prof M-H Coetzee (Supervisor and HoD)

Research Ethics Committee Members: Prof MME Schoeman (Deputy Dean); Prof KL Harris; Dr L Blokland; Dr K Booysens; Dr A-M de Beer; Ms A dos Santos; Dr R Fasselt; Ms KT Govinder; Dr E Johnson; Dr W Kelleher; Mr A Mohamed; Dr C Puttergill; Dr D Reyburn; Dr M Soer; Prof E Taljard; Prof V Thube; Ms B Tsebe; Ms D Mokolapa

DECLARATION FROM EDITOR

PROOF OF LANGUAGE EDITING

Tanya Pretorius,
BA English Hons
English language editing
072 446 2425
tanya@thursdayscat.co.za
21 November 2019

To whom it may concern

This is to declare that I have edited and made recommendations for the PhD thesis for Stephen Faber, 'The efficacy of a pre-recorded digital performing arts skills development module for fourth-year drama students at a South African university: A case study'.

The editing included seven chapters only. The editing did not include the abstract, appendices and list of references.

The responsibility of implementing the recommended language changes rests with the author.

Yours truly,

A handwritten signature in black ink, appearing to read 'Tanya Pretorius', with a stylized, cursive script.

Tanya Pretorius