DURBAN SINGS
Audio reports, songs and stories from Jozi

Hallo Keleketla Producers

This one-week workshop aims to share, explore and provide participants with tools, methods, background material and information to become active in the fields of audio radio/ community media and oral history archiving procedures. We want to practice, discuss and develop together and for your various groups and areas how you can actively adopt the methods and applications developed by the **DURBAN SINGS** project; and through this process develop a working audio media collective for your group/ community/ area.

The activity will take the form of a dramatic walk-in audio media and oral history environment traveling with its producers from Durban to Johannesburg to extend and strengthen the network of producers the project has initiated**.**

Proposed Program:

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Monday, 21 March (AM) – D/Sings arrive in Jozi

Monday, 21 March– Tues, 22 March– Setting up & final logistics.

Wednesday 23 March – Tuesday 29 March 2011– Run the program (as sent
earlier)

Wednesday 30 March– Evaluation & Way-forward.

Thursday 31 March (AM) – Exit D/Sings!
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Total ten (days) in Johannesburg, nine (9) of which are residential.
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Elements:

A participatory audio media and oral history environment including:

- ✓ **drop-in recording studio**
- ✓ **drop in audio editing and on-line broadcast studio**
- ✓ **listening room and exhibition (documentation of 'slow broadcast' and oral history tools in process)**
- ✓ **all parts of the environment facilitated by DURBAN SINGS producers**
- ✓ **on-air broadcast involving local radio stations**
- ✓ **on-line broadcast involving international participants and stations**
- ✓ **"pavement-broadcast"**
- ✓ **open mic, DJ, speakers on pavement, street recordings, mixing from DURBAN SINGS archive and contributions from passers-by in Johannesburg)**

Trajectory of the project:

- (audio) portray the diversity of people and communities active in cultural production and music through a variety of songs, views, issues, stories and audio reports
- making another 'image/sound' of Johannesburg to be heard (" a living counter history")
via an open on-line audio archive and a DVD publication collectively produced and edited by all the participants during the one week workshop.

Starting question:

- think of the images, stories, songs and reports that surround us daily via radio, TV and newspapers and ask yourself what it is you'd also like to have heard? what voices and stories would you want to reveal?

Aiming at:

- Developing and articulating particular take on audio media productions that allow for citizen based productions and archiving activity within the interested members of forum and participant groups.
- To initiate an audio production team and editing collective that could be based in Johannesburg and surrounding areas.
- Making use of the procedures of the DURBAN SINGS project to develop ways to organise and maintain media collectives in a horizontal and participatory manner in / for a group of producers.
- Developing links and networks with other alternative media initiatives within Johannesburg, Durban, Cape Town, the continent and the globe to facilitate cultural exchange and dialogue.
  - Additionally to the on-line and off-line audio publications, we also want to gather the experiences of community media production gained through this process in the release of an audio media activist DVD application, to which all participants are also invite to contribute below is a prospective outline for the week's activities:

	SKILLS / THEME	ACTIVITY	FOLLOW-UP	ADD. MEDIA
1	**(Listening to) Observation and Description** "*We cannot love that which we do not know*" (Guinean proverb)	"street writings" (observations of situations in a public place; what can you see, hear, smell Group1: audio note-taking Group2: written note-taking	Analyse and discuss the different kinds of info. and **how** they are transmitted Talk about relationships of text and audio recordings,	"street writings" audio; "coloured gangs" (Undressing Durban, p.270) ; Garth/cjam radio: "history and sound as a means to

			'presented' audio as on www.archive.org page	engage" "Amandla!" (film, 2002)
		Group3: description from memory		
2	**(Oral) History, Memory and Forgetting** "*we're making history*" (LKJ) "*Akulanga lashona lingendaba*" (No sun sets without its histories)	editing as product of an authored listening: group 1 + 2: on the same text source group 3 + 4: on the same audio source group 5: audio interview 3 people on the same issue	- Analyse and discuss the different kinds of info. and **how** they are achieved - Discuss proverbs and songs in relation to history: what could an African understanding of history look/ sound like?	LKJ: "we're making history"; Jack London "The People of the Abyss" (published 1903; an early example of "participatory observation") D.Brutus "Memory"; "Oral History" p.129;
3	**Interview skills (how to conduct a good conversation)** "*it is only through the way in which we present and imagine ourselves that we come to know how we are constituted and who we are…*" (Stuart Hall)	Role-play interviews (based on isiZulu proverbs) - one to one interview - one to one conversation - group debate a)- aiming towards issues, arguments, info. b)- aiming towards detailed description, story	- Discussion: what works?, what doesn't?; why? - Further discussion: Different forms of interviews; questions, techniques and structure; interview schedule; audio report; audio archives; etc.	Samples of interviews and conversations from NGZ-DVD "influence100" + alternatives: "situated conversation"/ "dramatic field recording", e.g. - audio walk - 'reality radio'
4	**How to form and organise a production team/ editing collective/ media collective** "*In the telling and retelling of their stories/ They create communities of memory…*"	Role-play: interview each other about your group/ area and the lack/ need/ desire for and possibilities of community media there - write and present profile of your area - write and present profile of your group	- Discussion based on experiences from setting up RASAfm and the NGZ audio radio project - Prepare a 'call for participation' for your area of audio research	Bushradio (on-line text) NGZ (poster text) + Sample of visual and audio call for participation "influence100" RASAfm (audio)

	(Maya Angelou)	(to be used on your blog, CCS website, DURBAN SINGS blog and www.archive.org pages		
5	**Community radio and public radio projects** "*In Africa (musical) performance is a primary site of the production of knowledge…*" (Margaret Drewal)	- on-line research in groups on one of the radio projects: present the project, analyse and discuss - draw up a play-list and present a micro radio show (15 mins) from on-line DURBAN SINGS material	Prepare a report to debate in your local group: including questions, suggestions, tasks	Audio samples: -RASAfm - NGZ - Bessengue City - Cjam - Bush Radio (text) - + Tunde Adegbola (interview and text: "Language, Media, Content")

Suggestions for a micro radio show (15 mins) from on-line material generated throughout the Jozi installation and live-in exhibition for example:

- The angry road: there's something missing here!
- The playful road: throw the dice, let chance choose clips that you'll present
- The musical road: assemble some clips to a mini opera, musical or drama
- The documentary or themed road: start off from some clips in the archive and follow the links, add to the story, the search, and the question

DURBAN SINGS
audio media and oral history
editorial workshop/ post-production in

<u>**word**</u>
practice to use word-software on the text documents for your organisation

- open (application, blank document, your texts from inside word, from memory-stick)
- copy/ paste/ save
- archiving: make new folder 'on-line documents' with inside folders: texts, images, audio-footage
- editing texts: spell-check, choosing type-face, size, bold, underline etc.
- insert table, insert image

gimp (image editing)

(image editing as above) save your images in dedicated folder inside 'on-line documents' folder

e-mail

- Access www.google.com , then g-mail
- set up a g-mail account for your organisation
- send e-mail to other members of the team exchanging new addresses
- send e-mail with attachments (exchange text documents with other members of the team, make editorial suggestions and return); attach image
- send group e-mail to all

browsing/ on-line search

- brows websites and blogs (e.g. from 'blogroll' of www.durbansings.wordpress.com and via www.ukzn.ac.za/ccs)
- search engines (type a question, brows answer)
- www.ulwazi.org
- Wikipedia
- Wordpress blogs, archive.org

sign up as author at www.archive.org

- upload one clean footage track from your archive, as/or a test
- include text (see example below) and keywords
- Copy/ paste url-address of the link into your text document (to keep reference)

open a blog at www.wordpress.com

- open a blog for your organisation
- select 'appearance' and 'settings'
- Post texts, images, links and url-addresses for audio (at www.archive.org)
content on your blog:

a) intro to your organisation; and to your area (text and images)
b) Intro to your local oral history research as part of DURBAN SINGS;
c) Statement/ summary about your research findings;
d) Table of content for your local footage archive + list of links to the audio on www.archive.org;
e) Intro to your edited play-list of 10 clips + link to the audio on www.archive.org;
f) Links to the blogs and archives of the other 7 editorial teams, to the 'switchboard-blog' www.durbansings.wordpress.com and to the CCS community portal http://www.ukzn.ac.za/ccs/default.asp?11,62
g) List of links to related organisations in the 'blogroll'

editing

An **editor** is someone who gives out (Latin: e-dare) something of content (a book, a compilation etc.) into the public domain (commercially or non-commercially)

More specifically, an editor is someone who prepares (raw) data for public consumption (information, entertainment, communication etc.)

"**Content** = packaging of ideas, believes, facts, (data) etc. for the purpose of storage (= archiving) and production (= as multiple copies or trans-mission)" from Tunde Adegbola's text "Explanatory Notes on Content Media and Language Issues"

Tools and material of audio editing:

footage track = raw data audio (or AV) recording or 'take' (in the strict sense: untouched)
(cleaned) footage track = raw data (unedited, but volume adjusted or filtered)
sample = an excerpt from a collection of footage or footage archive
clip = an excerpt of a footage track (in a strict sense two cuts: 'top and tail')
edited clip = an excerpt of a footage track (subjected to more cuts and adjustments)
mix = a compositional edit (possibly using more than one source recording and more than one track (multi-tacking) and effects (like echo etc) for a more interpretative or artistic result)
play-list = a curated follow-up of selected audio pieces or clips (for 'easy-listening' etc.)
['curated' means that every aspect is specially chosen: the number of pieces, their length, and sequence, the length of the entire play-list etc.]

producing DURBAN SINGS collectively:

editing = production of content

an editor is a publishing producer: your play-list of 10 clips from your local footage archive presents your interpretation and evaluation of the recorded oral history information in audio format; it is and audio 'exhibition' or publication of your research findings; it is one such interpretation and evaluation, many more and many other are imaginable…

this is why we publish also the footage archive of recordings, call for responses and 're-mixes' from listeners and 'give out' (publish) our recordings under the **'creative commons'** (cc) licence agreement

the DURBAN SINGS audio archive on your blog:

Oral History Archive:

Welcome to the DURBAN SINGS footage archive of oral history recording. These tracks were recorded by … (artist) of … (organisation) in … (area) Durban South Africa in May/ June 2009.

A. edited play-list (June 2009)

1. (title) (footage track No.) (length)
2. …
3. …
…
10. …

B. footage archive (May-June 2009)

http://www.archive.org/details/DurbanSings_xy

No.	interviewee	content	Proverb/ song	length

http://www.archive.org/details/DurbanSings_xxy

No.	interviewee	content	Proverb/ song	length

http://www.archive.org/details/DurbanSings_xyz

No.	interviewee	content	Proverb/ song	length

http://www.archive.org/details/DurbanSings_xyz

No.	interviewee	content	Proverb/ song	length

[upload your complete list of footage as 'media' document]

The recordings are published to feed debate and listening exchange. Comments and responses (written or audio) are welcome and can be posted to the contacts below.
For audio comments or re-mixes, please up-load your recordings on

www.archive.org **(under the title: Durban Sings) and send us the link via the comment boxes of the blog.**
Thank you for listening.

contacts:
(www… your blog address)
http://www.durbansings.wordpress.com
http://www.ukzn.ac.za/ccs/default.asp?11,62

related parts of the DURBAN SINGS audio archive can be accessed via the switchboard blog http://www.durbansings.wordpress.com **and directly via the local editorial teams:**
CLERMONT http://www.ubuntubabasha.wordpress.com
FOLWENI http://www.imisebenziyentsha.wordpress.com
INANDA/ NEWTOWN A http://www.abasha2009.wordpress.com
INANDA/ NTUZUMA http://www.inanda.wordpress.com
INNER CITY http://www.communitymediadesk.wordpress.com
MZINYATHI http://www.malungisa.wordpress.com
MARIANNRIDGE http://www.mariannridge.wordpress.com
UMLAZI http://www.umlaziyouth.wordpress.com

Below is a graphic presentation of the interactive space that would characterize the Johannesburg presence with three major activity areas:

1. The Street outpost of pavement broadcasts from the archives of D/S collection as well as those produced during the Johannesburg installation with recording facilities for new audio recordings to continually be captured and edited for street broadcasting.
2. An interactive drop in studio and workshop space to act as the production unit for the creation of new audio outputs and methods that reflect the Jozi space and inputs. This site will also be the host of post production and editing activities for new archival content.
3. Outpost 3; interactive live-in archive consisting of changing image slideshows, audio listening booths and possibilities for a streaming initiative for on-going

productions.

DURBAN SINGS
a dramatic walk-in installation of its tools and methods

street-outpost

pavement-archive of peoples songs, stories, histories

pavement archive of portable music collections on phones & mp3 players

- "pavement-broadcast" and interaction
- open mic /& mixing from the archives of DURBAN SINGS & the street
- drop-in recording studio ("studio van")
  → building super-local oral history collection
  - "blue-tooth broadcast"/sound-bite-exchange

drop-in studio

o slow broadcast in process:

listening room
- on-line stream of DURBAN SINGS archived audio
- + choice of headphones for archive listening (on-line or CD archive)
- comfortable chairs, tea etc.

recording studio:
- comfortable chairs etc.
- portable recorders/mics
- rotatable mic-stand to record conversations

on-line global audience

"stream" of new recordings for pavement-broadcast

audio editing & on-line archiving
- producing audio documents
- uploading on archive.org
- linking to public/private blogs
- audio networks in the making
- hand-copy (CD) production + file-transfer to phones + mp3 players

jam.ca Windsor/Detroit

resonancefm.com London   on-line + global audience

radiolool Paris   on-line/on-air re-broadcasts

etc.

"stream" of pavement archive produced + re-broadcast on-air by local radio stations + national broadcasters etc.

"stream" of pavement archive for "dis-play"

Outpost: walk-in-archive

A/v exhibition / documentation
- Slideshows / photo-gallery / documents
- CD-archive
- on-line archive   } headphone-documentation of archive/broadcast in its different forms
- Stream

how to link talking, walking and streaming archives