

moving worlds

We invite you to participate in a lively discussion about the dynamic potential of documentary film and social media in building social justice campaigns. How can documentary films from their development through to distribution **engage diverse audiences?** How can social media facilitate a move **beyond one-way broadcasts**, mobilising audiences as participants, advocates and storytellers?

Drawing on screenings, film excerpts and case studies from a range of creative and cultural contexts, these questions will be explored by an outstanding panel of international filmmakers, producers and communications specialists situated in the USA, South Africa and Britain:

Francois Verster

Director of Undercurrent Film & Television, South Africa

Ellen Schneider

Director of Active Voice, USA

Howard Pyle

Global Director of Digital Platforms, Ogilvy & Mather, USA

Sarah Mosses

Good Screenings Producer, Channel 4 BRITDOC Foundation, UK

The symposium will coincide with the launch of a new doctoral programme, titled 'Cultural Studies and Social Documentary Practice', led by the **Centre for Transcultural Research and Media Practice**, DIT and its flagship public media project, **FOMACS**.

Launch of Doctoral Programme 'Cultural Studies and Social Documentary Practice'

The **Centre for Transcultural Research and Media Practice**, DIT and its flagship public media project, **FOMACS**, will be launching an innovative 4-year taught doctoral programme in September 2010 titled 'Cultural Studies and Social Documentary Practice'. This timely initiative foregrounds the production, distribution and exhibition of documentary practice in relation to questions of cultural identity and social justice in Ireland and beyond.

The thematic and methodological focus of this interdisciplinary programme is to train graduate students in the critical application of audiovisual media with a view to representing processes of migration and globalization, together with minority and transcultural identities across diverse communities.

(See www.ctmp.ie for info)



Promise and Unrest, Alan Crossman and Áine O'Brien (2010, 94 min)



PROGRAMME

Friday 25 June

IFI, Cinema 2



6.30pm Registration, IFI

7pm Screening of *The Mother's House* (2005, 76 min, SA)

→ Social Justice Filmmaking: Negotiating Ethics, Aesthetics and the Representation of Communities

Described as astonishingly intimate, emotionally overwhelming and sometimes shocking, *The Mothers' House* is a record of four years in the life of Miché, a charming, precocious yet troubled teenage girl growing into womanhood in post-Apartheid South Africa. Living with her mother and grandmother in Bonteheuwel, a 'coloured' township outside Cape Town, she has to face not only life in a community troubled by gangsterism and drug abuse, but also what it means to break the unbearable cycle of emotional and physical violence imprisoning her own family. *The Mothers' House* gives the viewer a powerful insight into three generations of women striving to untie the knots that bind and to find peace and love amongst all the hurt and anger within their community and themselves.

Directed by **Francois Verster**. Produced by *Luna Films/Undercurrent Films* in association with: *SABC2, Open Society Foundation, National Film and Video Association, Sundance Documentary Fund, Fonds Images Sud.*
Q&A with Francois Verster. Reception/Launch of Doctoral Programme 'Cultural Studies and Social Documentary Practice' in IFI Mezzanine.

Saturday 26 June

IFI, Cinema 3



10 am Introduction and Welcome

10:15 - 12:30

→ Documentary Film and Social Engagement

Ellen Schneider, Executive Director, **Active Voice**, USA

Background to formation of **Active Voice** (www.activevoice.net) and presentation of film case study *Welcome To Shelbyville* (Kim Snyder, 2010). **BeCause Foundation's** next film *Welcome To Shelbyville*, now in post-production and slated for release later this year, is already sought after by leaders in the immigrant integration field and beyond. Produced in association with **Active Voice**, the hour-long documentary captures the complexity of the African American, Latino, Caucasian, and Somali residents in a small Southern town as their lives intertwine against the backdrop of a crumbling economy and a promising new Administration.



12:30 - 2:00 Lunch

2:00 - 3:00

→ The Internet is not a Movie Theatre

Howard Pyle, Global Director of Digital Platforms, Ogilvy, USA

Focus on how to use social media to build collaborative spaces that incorporate audience participation and how to make content accessible and interesting to a wide range of audiences. How to develop and manage online social justice campaigns – with what technology, teams and practical means?

3:00 - 3:15 Coffee and break-out groups

3:15 - 4:00 Group discussion 'How to use social media to drive awareness and participation?'

4:00 - 5:00 Moderation and feedback of group sessions

Sunday 27 June

IFI, Cinema 3



10:00 Coffee

10:30 - 12:00

→ New Distribution Channel for Social Justice Films

Sarah Mosses, *Good Screenings* Producer, Channel 4 BRITDOC Foundation, UK

Presents the work of Channel 4 BRITDOC Foundation, the 'Good Pitch' and 'Good Screenings' – the latter is a way for companies, community groups, charities, schools, churches and ordinary people to organise their own screenings of good films – films that make you think about the world in a different way... made possible by a revolutionary film distribution system – a clever piece of software called Indie Screening (www.goodscreenings.org).

12:00 - 1:00 Final Plenary with:
Francois Verster, Ellen Schneider, Howard Pyle and Sarah Mosses.

BIOGRAPHIES



Francois Verster

is an Emmy-award winning independent documentary filmmaker based in Cape Town, South Africa. His films, which have generally followed observational approaches to social issues and have all won local and international awards, include *Sea Point Days*, *The Mothers' House*, *A Lion's Trail* and *When The War Is Over*. He has also taught documentary directing and film studies at Columbia University (NYC), NYU, Bowdoin College, University of Cape Town, University of the Western Cape, City Varsity and elsewhere, has appeared on various festival juries and has had three international festival retrospectives or special focus sections on his work.



Ellen Schneider

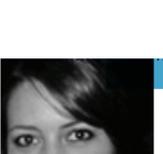
works at the intersection of story and strategy. She is founder and executive director of **Active Voice**, a nationally recognized leader in the creative use of story-based media – from feature films to webisodes – to put human faces on the issues of our times. Ellen was formerly the executive producer of *POV*, PBS's longest running independent documentary series. In the 1990s she developed High Impact Television®, a technique for creating links between film, opinion leaders, grassroots organizations and other media. She created and executive produced the pilot TV series, *Right Here, Right Now*, which Entertainment Weekly called "a blueprint for what reality television should be all about." Schneider lectures widely and has served on juries ranging from the Sundance Film Festival to the RioCine Festival in Brazil. Ellen, in the context of Active Voice, is also collaborating with the Forum on Migration and Communications (www.fomacs.org) on 'Transported' a transnational film project on the subject of global migration.



Howard Pyle

is a digital strategy expert and creative technologist with 15 years of experience. His work spans both digital and traditional media, with an emphasis on fostering community engagement and creating innovative ways to tie media channels together. In June 2010, Howard will be joining **Ogilvy & Mather** as Senior Partner, Global Director of Digital Platforms.

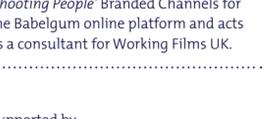
Digital Platforms work to develop exclusively on their "Smarter Planet" campaign for IBM. Prior to Ogilvy, he was Executive Director of Creative Development at TBWA / Digital Arts, a global creative and strategy group focused on developing digital experiences and social media programs. Clients include Nissan (Zero Emissions), GSK, Pepsi (Refresh Project) and Visa Mobile. As Co-Founder and Creative Director of the boutique agency Local Theory, he developed integrated campaigns and digital strategy for Nokia, National Geographic, Fremantle Media and others. His work for Nokia included a branded TV show shot on mobile phones, distributed online and aired internationally on MTV. Prior to Local Theory, he was President & COO of Counts Media, developers of the mobile community Yellow Arrow and mobile products for Lonely Planet and Blue Man Group. Howard also serves as Chair of the International Digital Advisory Group for the Forum on Migration and Communications (www.fomacs.org), a creative and cultural industries hub researching migration and producing media in the service of social justice. In 2010, Howard became a creative advisor to Roger Waters for digital and social media for the upcoming 30th anniversary tour of Pink Floyd's The Wall. He is also an accomplished photographer represented by Corbis and Getty Images.



Sarah Mosses

produces goodscreenings.org for the **Channel 4 BRITDOC Foundation**, looking after the development of the platform and curation of the site. She began working with the Foundation as a volunteer during the Channel 4 BRITDOC Foundation Film Festivals 2006-2008 whilst studying for a degree in Music and Film Studies at the University of Sussex. She returned to the Foundation to act as Distribution Consultant for 'The Yes Men Fix The World' and is currently working with the 'Erasing David' team on their distribution and outreach. She was also involved with launching the 'Yes Men' and 'Shooting People' Branded Channels for the Babelgum online platform and acts as a consultant for Working Films UK.

Supported by:



SUPPORT

Moving Worlds Film Series Part 3 will continue in September (see www.fomacs.org for info). **Moving Worlds** is a partnership project between the Forum on Migration and Communications (FOMACS); EUNIC; Goethe Institute, L'Alliance Française, Institut Cervantes, British Council and the Austrian Embassy, in addition to the Irish Film Institute.



VENUE

Irish Film Institute, 6 Eustace Street
Temple Bar, Dublin 2
Ireland

REGISTRATION

Registration Fee is €40, this includes ticket for screening and reception on Friday evening.
Register by 18 June.

CONTACT

To reserve a place, please email maeve.burke@dit.ie or phone +353 (1)4023006