

South African Movies About Apartheid

Añuli Agina, Barbara Knorpp, Winston Mano

The Cinema of Apartheid Keyan Tomaselli, 2013-12-13 This study analyses the historical development of South African cinema up to the book's original publication in 1988. It describes the films and comments on their relationship to South African realities, addressing all aspects of the industry, focusing on domestic production, but also discussing international film companies who use South Africa as a location. It explores tensions between English-language and Afrikaans-language films, and between films made for blacks and films made for whites. Going behind the scenes the author looks at the financial infrastructure, the marketing strategies, and the work habits of the film industry. He concludes with a discussion of independent filmmaking, the obstacles facing South Africans who want to make films with artistic and political integrity, and the possibilities of progress in the future. Includes comprehensive bibliography and filmography listing all feature films made in South Africa between 1910 and 1985 together with documentary films by South Africans, non-South Africans, and exiles about the country.

African Film Josef Gugler, 2003 In *African Film: Re-imagining a Continent*, Josef Gugler provides an introduction to African cinema through an analysis of 15 films made by African filmmakers. These directors set out to re-image Africa; their films offer Western viewers the opportunity to re-imagine the continent and its people. As a point of comparison, two additional films on Africa—one from Hollywood, the other from apartheid South Africa—serve to highlight African directors' altogether different perspectives. Gugler's interpretation considers the financial and technical difficulties of African film production, the intended audiences in Africa and the West, the constraints on distribution, and the critical reception of the films.

Focus on African Films Françoise Pfaff, 2004-07-13 'Focus on African Films' offers pluralistic perspectives on filmmaking across Africa, highlighting the distinct thematic, stylistic, and socioeconomic circumstances of African film production.

African Film and Literature Lindiwe Dovey, 2009-05-20 Analyzing a range of South African and West African films inspired by African and non-African literature, Lindiwe Dovey identifies a specific trend in contemporary African filmmaking—one in which filmmakers are using the embodied audiovisual medium of film to offer a critique of physical and psychological violence. Against a detailed history of the medium's savage introduction and exploitation by colonial powers in two very

different African contexts, Dovey examines the complex ways in which African filmmakers are preserving, mediating, and critiquing their own cultures while seeking a united vision of the future. More than merely representing socio-cultural realities in Africa, these films engage with issues of colonialism and postcolonialism, updating both the history and the literature they adapt to address contemporary audiences in Africa and elsewhere. Through this deliberate and radical re-historicization of texts and realities, Dovey argues that African filmmakers have developed a method of filmmaking that is altogether distinct from European and American forms of adaptation.

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level. Offering exhaustive and authoritative coverage, this A-Z is written by experts in the field, and covers terms, concepts, debates, and movements in film theory and criticism; national, international, and transnational cinemas; film history, movements, and genres; film industry organizations and practices; and key technical terms and concepts. Since its first publication in 2012, the dictionary has been updated to incorporate over 40 new entries, including computer games and film, disability, ecocinema, identity, portmanteau film, Practice as Research, and film in Vietnam. Moreover, numerous revisions have been made to existing entries to account for developments in the discipline, and changes to film institutions more generally. Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries. The dictionary also has 13 feature articles on popular topics and terms, revised and informative bibliographies for most entries, and more than 100 web links to supplement the text.

The Cinema of Apartheid Keyan G. Tomaselli, 1988

The African Film Industry UNESCO, 2021-10-01 The production and distribution of film and audiovisual works is one of the most dynamic growth sectors in the world. Thanks to digital technologies, production has been growing rapidly in Africa in recent years. For the first time, a complete mapping of the film and audiovisual industry in 54 States of the African continent is available, including quantitative and qualitative data and an analysis of their strengths and weaknesses at the continental and regional levels. The report proposes strategic recommendations for the development of the film and audiovisual sectors in Africa and invites policymakers, professional organizations, firms, filmmakers and artists to implement them in a concerted manner.

African Film Cultures Añuli Agina, Barbara Knorpp, Winston Mano, 2017-08-21 The growing body of films in and around Africa, and the seemingly incongruent growth in African film scholarship, suggests the need for new perspectives, approaches and insights into film cultures in Africa. Although it is impossible to capture the entire diversity of existing African film cultures, this collection, which has resulted from African film conferences organized by the University of Westminster, United Kingdom, has recognized the significance and urgency of this task. The book offers a unique engagement with widened African film 'cultures' in the context of diverse peoples, histories, geographies, languages and

changing film production cultures shaped by audiences and users at home and in the diaspora. The volume is a significant contribution to the processes of representing the self and other, as well as the emergence of alternative, non-official dialogues, circulation and consumption, including on social media. Students, researchers, film policy makers, film producers, distributors and anyone else with an interest in African screen media will find in the book useful and readable analyses of socio-political factors that affect and are shaped by African film.

African Film Foluke Ogunleye, 2014-03-17 African Film: Looking Back and Looking Forward acknowledges all those filmmakers and film scholars who, through their productions and theorization, have made a difference to the filmic universe in Africa. Their substantial contribution reflects our world and has the potential to change our lives. The book adopts an interdisciplinary character, traversing, as it does, the diverse subjects of politics, economics and history, among others. It interrogates Africa's filmic past, analyses current productions, projects into the future of the film in Africa, and deals with the nature of the filmmaking profession. This book contributes to the growing literature on the African film and will provide the opportunity for filmmakers, academics and students to learn about the history, theories, problems, and various approaches to production, marketing, gender issues, race and legal issues, and a host of other subjects that impinge upon the African film.

South African Cultural Studies Christopher J. Lee, Andrew Offenburger, 2025-09-16 This book offers a holistic guide as to how South African identity and culture can be understood in the past, present, and future. Drawing from the rich archive of previously published articles from the journal *Safundi*, *South African Cultural Studies* documents the mutual histories of the country and the journal over the past quarter century. Divided into six sections, the first section addresses cultural figures, including Oprah Winfrey, Trevor Noah, Olive Schreiner, and Dimitri Tsafendas - an unusual group that illustrates the unique and international character of South African culture. The second part brings attention to the important role that photography has had in depicting and narrating South African cultural life, whether through the intimacies found in recent images by Zanele Muholi or the historical work of David Goldblatt and Santu Mofokeng. The third section of the book looks at music as another idiom that has proven indispensable for South African social life with Miriam Makeba, Rodriguez, and Die Antwoord providing examples. The fourth and fifth sections of this book address sexuality and film, respectively, underscoring at once the contrasting approaches to popular culture that have surfaced in *Safundi* as well as their requisite abilities for grasping everyday tastes and mores. The worlds of *Ms. magazine*, *District 9*, *Black Panther*, and Spike Lee, to pick only several topics raised, supply ways of thinking across these chapters. The final section of the volume concludes with the role of place in the construction of culture, whether museums, national monuments, the Spur restaurant franchise, or landscapes like the Karoo. This book will be an indispensable resource for scholars, students, activists and critics, as well as readers who are generally interested in understanding South Africa's cultural history over the past century.

Babel Unbound Lesley Cowling, Carolyn Hamilton, 2020-05-15 In this timely, original and sophisticated collection,

writers from the Global South demonstrate that forms of publicness are multiple, mobile and varied. The notion that societies mediate issues through certain kinds of engagement is at the heart of imaginings of democracy and often centers on the ideal of the public sphere. But this imagined foundation of how we live collectively appears to have suffered a dramatic collapse across the world, with many democracies apparently unable to solve problems through talk – or even to agree on who speaks, in what ways and where. In the 10 essays in this timely, original and sophisticated collection, writers from southern Africa combine theoretical analysis with the examination of historical cases and contemporary developments to demonstrate that forms of publicness are multiple, mobile and varied. They propose new concepts and methodologies to analyse how public engagements work in society. *Babel Unbound* examines charged examples from the Global South, such as the centuries old Timbuktu archive, Nelson Mandela as a powerful absent presence in 1960s public life, and the challenges to the terms of contemporary debate around the student activism of #rhodesmustfall and #feesmustfall. These show how issues of public discussion span both archive and media, verbal debates in formal spaces and visual performances that circulate in unpredictable ways.

Hollywood's Embassies Ross Melnick, 2022-04-26 Winner, 2024 Culbert Family Book Prize, International Association for Media and History Winner - 2022 Richard Wall Memorial Award, Theatre Library Association Beginning in the 1920s, audiences around the globe were seduced not only by Hollywood films but also by lavish movie theaters that were owned and operated by the major American film companies. These theaters aimed to provide a quintessentially “American” experience. Outfitted with American technology and accoutrements, they allowed local audiences to watch American films in an American-owned cinema in a distinctly American way. In a history that stretches from Buenos Aires and Tokyo to Johannesburg and Cairo, Ross Melnick considers these movie houses as cultural embassies. He examines how the exhibition of Hollywood films became a constant flow of political and consumerist messaging, selling American ideas, products, and power, especially during fractious eras. Melnick demonstrates that while Hollywood’s marketing of luxury and consumption often struck a chord with local audiences, it was also frequently tone-deaf to new social, cultural, racial, and political movements. He argues that the story of Hollywood’s global cinemas is not a simple narrative of cultural and industrial indoctrination and colonization. Instead, it is one of negotiation, booms and busts, successes and failures, adoptions and rejections, and a precursor to later conflicts over the spread of American consumer culture. A truly global account, *Hollywood’s Embassies* shows how the entanglement of worldwide movie theaters with American empire offers a new way of understanding film history and the history of U.S. soft power.

The International Movie Industry Gorham Anders Kindem, 2000 A comprehensive history of the international movie industry during the 20th century. Essays examine the film industries of 19 countries focusing on individual national movie industries' economic, social, aesthetic, technological and political/ideological development within an international context.

Africa's Challenge to International Relations Theory K. Dunn,T. Shaw,2001-02-20 Africa has been noticeably absent in international relations theory. This new collection of essays by contemporary Africanists convincingly demonstrates the importance of the continent to every theoretical approach in international relations. This collection breaks new ground in how we think about both international relations and Africa, re-examining such foundational concepts as sovereignty, the state, and power; critically investigating the salience of realism, neo-liberalism, liberalism in Africa, and providing new thinking about regionalism, security and identity.

Directory of World Cinema: Africa Sheila Petty,2014-01-01 Eschewing the postcolonial hubris that suggests Africa could only define itself in relation to its colonizers, a problem plaguing many studies published in the West on African cinema, this entry in the Directory of World Cinema series instead looks at African film as representing Africa for its own sake, values, and artistic choices. With a film industry divided by linguistic heritage, African directors do not have the luxury of producing comedies, thrillers, horror films, or even love stories, except perhaps as DVDs that do not travel far outside their country of production. Instead, African directors tend to cover serious sociopolitical ground, even under the cover of comedy, in the hopes of finding funds outside Africa. Contributors to this volume draw on filmic representations of the continent to consider the economic role of women, rural exodus, economic migration, refugees and diasporas, culture, religion and magic as well as representations of children, music, languages and symbols. A survey of national cinemas in one volume, Directory of World Cinema: Africa is a necessary addition to the bookshelf of any cinephile and world traveller.

Decolonising Media and Communication Studies Education in Sub-Saharan Africa Selina Linda Mudavanhu,Shepherd Mpofu,Kezia Batisai,2023-10-27 The book provides insights on decolonising media and communication studies education from diverse African scholars at different stages of their careers. These academics, located on the continent and in the diaspora, share an interest in decolonising higher education broadly and media and communication studies teaching and learning in particular. Although many African countries gained flag independence from different European colonial powers between the 1950s and the 1970s, this book argues that former colonies remain ensnared in a colonial power matrix. Many African universities did not jettison ways of teaching and learning established during colonialism, and even those journalism, communication, and media studies training programmes which were established after the attainment of flag independence did not place decolonial agendas at the front and centre when setting them up. Starting with big picture thematic questions around decolonisation, the book goes on to consider what the implications of change would be for students and instructors, before reflecting on how far it is possible to decolonise curricula and syllabi and what this might look like in practice across a range of subject areas and country contexts. Overall, this book presents a nuanced picture of what a decolonised media and communication studies education could look like in sub-Saharan Africa. This book is essential for researchers in Africa in disciplines such as media and communication studies, journalism, film

studies, cultural studies, and higher education studies. More broadly, the concepts and ideas on decolonising teaching and learning discussed in the book are relevant to instructors in any discipline who are interested in doing the decolonial work of contesting coloniality.

Harry Alan Towers Dave Mann,2014-11-03 Harry Alan Towers' reputation rests upon a corpus of 95 low-budget productions shot post-haste in every corner of the globe. He took an integral part, however, in the development of the protocols that now underpin much transnational film production and he must be regarded as a pioneer. Towers' slash and burn strategy focused on parasitic, back-to-back productions, funded by rights bundles that were pre-sold globally. This strategy was substantially derived from his early days in broadcasting wherein he acted as a go-between in the American and the British Commonwealth markets. Though he became adept at procuring funds from pariah regimes and black market economies, primarily he continued to act as a broker bringing together American equity investment and European finance under the auspices of EC co-production agreements. He was also quick to exploit the burgeoning niche markets becoming available in the wake of technological developments and government initiatives.

Dictionary of African Filmmakers Roy Armes,2008-07-11 Chiefly short biographies and filmographies.

Exploring the Collective Unconscious in the Age of Digital Media Schafer, Stephen Brock,2016-01-28 For decades we have witnessed the emergence of a media age of illusion that is based on the principles of physics—the multidimensionality, immateriality, and non-locality of the unified field of energy and information—as a virtual reality. As a result, a new paradigm shift has reframed the cognitive unconscious of individuals and collectives and generated a worldview in which mediated illusion prevails. *Exploring the Collective Unconscious in a Digital Age* investigates the cognitive significance of an altered mediated reality that appears to have all the dimensions of a dreamscape. This book presents the idea that if the digital media-sphere proves to be structurally and functionally analogous to a dreamscape, the Collective Unconscious researched by Carl Jung and the Cognitive Unconscious researched by George Lakoff are susceptible to research according to the parameters of hard science. This pivotal research-based publication is ideally designed for use by psychologists, theorists, researchers, and graduate-level students studying human cognition and the influence of the digital media revolution.

Women in African Cinema Lizelle Bisschoff,Stefanie Van de Peer,2019-11-14 *Women in African Cinema: Beyond the Body Politic* showcases the very prolific but often marginalised presence of women in African cinema, both on the screen and behind the camera. This book provides the first in-depth and sustained examination of women in African cinema. Films by women from different geographical regions are discussed in case studies that are framed by feminist theoretical and historical themes, and seen through an anti-colonial, philosophical, political and socio-cultural cinematic lens. A historical and theoretical introduction provides the context for thematic chapters exploring topics ranging from female identities,

female friendships, women in revolutionary cinema, motherhood and daughterhood, women's bodies, sexuality, and spirituality. Each chapter serves up a theoretical-historical discussion of the chosen theme, followed by two in-depth case studies that provide contextual and transnational readings of the films as well as outlining production, distribution and exhibition contexts. This book contributes to the feminist anti-racist revision of the canon by placing African women filmmakers squarely at the centre of African film culture. Demonstrating the depth and diversity of the feminine or female aesthetic in African cinema, this book will be of great interest to students and scholars of African cinema, media studies and African studies.

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