

CINEMA AND IDENTITY  
IN COLONIAL ZIMBABWE

# Flickering Shadows

J. M. BURNS

*Foreword by Peter Davis*

# Flickering Shadows Cinema Identity In

**Ned Bertz**



## **Flickering Shadows Cinema Identity In:**

Flickering Shadows James McDonald Burns, 2002 Every European power in Africa made motion pictures for its subjects but no state invested as heavily in these films and expected as much from them as the British colony of Southern Rhodesia Flickering Shadows is the first book to explore this little known world of colonial cinema J M Burns pieces together the history of the cinema in Rhodesia examining film production audience reception and state censorship to reconstruct the story of how Africans in one nation became consumers of motion pictures Movies were a valued tool of empire designed to assimilate Africans into a new colonial order Inspired by an inflated confidence in the medium Rhodesian government officials created an African Film industry that was unprecedented in its size and scope Transforming the lives of their subjects through cinema proved more complicated than white officials had anticipated Although Africans embraced the medium with enthusiasm they expressed critical opinions and demonstrated decided tastes that left colonial officials puzzled and alarmed Flickering Shadows tells the fascinating story of how motion pictures were introduced and negotiated in a colonial setting In doing so it casts light on the history of the globalization of the cinema This work is based on interviews with white and black filmmakers and African audience members extensive archival research in Africa and England and viewings of scores of colonial films

**African Cinema: Manifesto and Practice for Cultural Decolonization** Michael T. Martin, Gaston Jean-Marie Kaboré, 2023-08-08 Challenging established views and assumptions about traditions and practices of filmmaking in the African diaspora this three volume set offers readers a researched critique on black film Volume One of this landmark series on African cinema draws together foundational scholarship on its history and evolution Beginning with the ideological project of colonial film to legitimize the economic exploitation and cultural hegemony of the African continent during imperial rule to its counter historical formation and theorization It comprises essays by film scholars and filmmakers alike among them Roy Armes Med Hondo F rid Boughedir Haile Gerima Oliver Barlet Teshome Gabriel and David Murphy including three distinct dossiers a timeline of key dates in the history of African cinema a comprehensive chronicle and account of the contributions by African women in cinema and a homage and overview of Ousmane Semb ne the Father of African cinema

*Colonial Documentary Film in South and South-East Asia* Ian Aitken, 2016-12-05 Based on rare archival documents and films this anthology is the first to focus primarily on the use of official and colonial documentary films in the South and South East Asian regions Drawing together a range of international scholars the book sheds new light on historical theoretical and empirical issues pertaining to the documentary film in order to better comprehend the significant transformations of the form in the colonial late colonial and immediate post colonial period Covering diverse geographical and colonial contexts in countries like Singapore Malaysia the Philippines and Hong Kong and focusing on under researched or little known films it demonstrate the complex set of relations between the colonisers and the colonised throughout the region Tropical Dream Palaces Odile Goerg, 2020-02-01 A highly original investigation of who went to the movies in colonial Africa what they

watched and why      **Dictionary of African Filmmakers** Roy Armes,2008-07-11 Chiefly short biographies and filmographies      *Films for the Colonies* Tom Rice,2019-09-03 Films for the Colonies examines the British Government's use of film across its vast Empire from the 1920s until widespread independence in the 1960s Central to this work was the Colonial Film Unit which produced distributed and through its network of mobile cinemas exhibited instructional and educational films throughout the British colonies Using extensive archival research and rarely seen films Films for the Colonies provides a new historical perspective on the last decades of the British Empire It also offers a fresh exploration of British and global cinema charting the emergence and endurance of new forms of cinema culture from Ghana to Jamaica Malta to Malaysia In highlighting the integral role of film in managing and maintaining a rapidly changing Empire Tom Rice offers a compelling and far reaching account of the media propaganda and the legacies of colonialism      A Companion to African History William H. Worger,Charles Ambler,Nwando Achebe,2018-11-28 Covers the history of the entire African continent from prehistory to the present day A Companion to African History embraces the diverse regions subject matter and disciplines of the African continent while also providing chronological and geographical coverage of basic historical developments Two dozen essays by leading international scholars explore the challenges facing this relatively new field of historical enquiry and present the dynamic ways in which historians and scholars from other fields such as archaeology anthropology political science and economics are forging new directions in thinking and research Comprised of six parts the book begins with thematic approaches to African history exploring the environment gender and family medical practices and more Section two covers Africa's early history and its pre colonial past early human adaptation the emergence of kingdoms royal power and warring states The third section looks at the era of the slave trade and European expansion Part four examines the process of conquest the discovery of diamonds and gold military and social response and more Colonialism is discussed in the sixth section with chapters on the economy transformed due to the development of agriculture and mining industries The last section studies the continent from post World War II all the way up to modern times Aims at capturing the enthusiasms of practicing historians and encouraging similar passion in a new generation of scholars Emphasizes linkages within Africa as well as between the continent and other parts of the world All chapters include significant historiographical content and suggestions for further reading Written by a global team of writers with unique backgrounds and views Features case studies with illustrative examples In a field traditionally marked by narrow specialisms A Companion to African History is an ideal book for advanced students researchers historians and scholars looking for a broad yet unique overview of African history as a whole      Film and the End of Empire Lee Grieveson,Colin MacCabe,2019-07-25 In these two volumes of original essays scholars from around the world address the history of British colonial cinema stretching from the emergence of cinema at the height of imperialism to moments of decolonization and the ending of formal imperialism in the post Second World War      Zimbabwe's Cinematic Arts Katrina Daly Thompson,2013 This timely book reflects on discourses of identity

that pervade local talk and texts in Zimbabwe a nation beset by political and economic crisis As she explores questions of culture that play out in broadly accessible local and foreign film and television Katrina Daly Thompson shows how viewers interpret these media and how they impact everyday life language use and thinking about community She offers a unique understanding of how media reflect and contribute to Zimbabwean culture language and ethnicity South Africa's Renegade Reels L. Modisane,2012-12-28 Despite incredible political upheavals and a minimal national history of film production movies such as *Come Back Africa* 1959 *uDeliwe* 1975 and *Fools* 1998 have taken on an iconic status within South African culture In this much needed study author Litheko Modisane delves into the public critical engagements around old renegade films and newer ones revealing instructive details both in the production and the public lives of South African movies oriented around black social experiences This illuminates the complex nature of cinema in modern public life enriching established methodologies by expanding the cultural and conceptual boundaries of film as a phenomenon of textual circulation *Images Out of Africa* Virginia Garner,2011-05-19 Missionaries played a fundamental role in introducing cinema into the developing world in the early twentieth century These representatives of the Christian community diligently produced films about far flung cultures to bolster fundraising for mission efforts around the globe By the interwar period a few husband and wife teams in Africa were making an array of films about vanishing cultures and the struggle to bring Christianity to indigenous populations *Images Out of Africa* brings to light the remarkable expedition of one such team of filmmakers In 1938 Virginia and Ray Garner working for the Africa Motion Picture Project ambitiously began making films in the Belgian Congo and French Cameroons introducing film into villages for the first time This book features Virginia Garner's recently rediscovered diaries which highlight the challenges of making films in Africa in the 1930s and include rich descriptions of cross cultural interactions and micro negotiations with chiefs headmen and villagers **Films That Work Harder** Vinzenz Hediger,Florian Hoof,Yvonne Zimmermann,Scott Anthony,2025-10-01 What unleashed the forces of global capitalism which continue to shape the world that we live in Economists and economic historians variously point to innovations in logistics and trade the emergence of a new set of business friendly values and the emergence of new forms of applied knowledge in early modernity to solve this riddle This book focuses on the moving image as a factor of economic development In a series of in depth cases studies at the intersection of film and media studies science and technology studies and economic and social history *Films That Work Harder The Circulations of Industrial Film* presents an in depth global perspective on the dynamic relationship between film industrial organization and economic development Bringing together new research from leading scholars from Europe Asia Australia and North America this book combines the state of the art in the field with an agenda for a future research Provides a in depth global perspective on the complex dynamic relationship of film visual and organizational rhetoric and economic development It brings together the leading scholars in a burgeoning new field of film studies with original work not previously presented elsewhere Contributes towards the further development

of an exciting new interdisciplinary research paradigm at the intersection of film studies economic history science and technology studies and the social sciences      Hollywood Abroad Melvyn Stokes, Richard Maltby, 2019-07-25 Hollywood Abroad is the first book to examine the reception of Hollywood movies by non American audiences Although numerous books on film history have analyzed the ways in which American films came to dominate world markets there has so far been very little published work on how audiences outside the United States have responded to Hollywood produced films Hollywood Abroad explores the reception of U S films in Britain France Belgium Turkey Australia India Japan and Central Africa The book covers topics from the first major penetration of American films into France Britain and Australia to the impact of such films as *The Best Years of Our Lives* to the response of Belgian young people in the age of the multiplex It demonstrates that the story of the reception of American films overseas is less one of domination than of a complex adoption of Hollywood into various cultures      **A Short History of Film, Third Edition** Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2018-03-30 With more than 250 images new information on international cinema especially Polish Chinese Russian Canadian and Iranian filmmakers an expanded section on African American filmmakers updated discussions of new works by major American directors and a new section on the rise of comic book movies and computer generated special effects this is the most up to date resource for film history courses in the twenty first century      *Curating Africa in the Age of Film Festivals* L. Dovey, 2015-03-11 Tracing the history of Africa s relationship to film festivals and exploring the festivals impact on the various types of people who attend festivals the festival experts the ordinary festival audiences and the filmmakers Dovey reveals what turns something called a festival into a festival experience for these groups      *Reel Pleasures* Laura Fair, 2018-01-16 *Reel Pleasures* brings the world of African moviehouses and the publics they engendered to life revealing how local fans creatively reworked global media from Indian melodrama to Italian westerns kung fu and blaxploitation films to speak to local dreams and desires In it Laura Fair zeroes in on Tanzanians extraordinarily dynamic media cultures to demonstrate how the public and private worlds of film reception brought communities together and contributed to the construction of genders generations and urban citizenship over time Radically reframing the literatures on media exhibition distribution and reception *Reel Pleasures* demonstrates how local entrepreneurs and fans worked together to forge the most successful cinema industry in colonial sub Saharan Africa The result is a major contribution to the literature on transnational commodity cultures      **Empire and Film** Lee Grieveson, Colin MacCabe, 2019-07-25 This important new volume reconstructs the forms of production distribution and exhibition of films made in and about the colonies It then ties them to wider theoretical issues about film and liberalism spectacle and political economy representation and rule The result is one of the first volumes to examine how imperial rule is intimately tied to the emergence of documentary as a form and indeed how the history of cinema is at the same time the history of Empire BRIAN LARKIN Barnard College This superb collection of new scholarship shows how cinema both communicated and aided the imperialist agenda throughout the twentieth century In

doing so it shows film can be understood as one of the tools of empire as much as the technology of weaponry or modes of administration a means of education and indoctrination in the colonies and at home TOM GUNNING University of Chicago At its height in 1919 the British Empire claimed 58 countries 400 million subjects and 14 million square miles of ground Empire and Film brings together leading international scholars to examine the integral role cinema played in the control organisation and governance of this diverse geopolitical space The essays reveal the complex interplay between the political and economic control essential to imperialism and the emergence and development of cinema in the late nineteenth and first half of the twentieth century Contributors address how the production distribution and exhibition of film were utilised by state and industrial and philanthropic institutions to shape the subject positions of coloniser and colonised to demarcate between civilised and primitive and codify difference and to foster a political economy of imperialism that was predicated on distinctions between core and periphery The generic forms of colonial cinema were consequently varied travelogues mapped colonial spaces actuality films re presented spectacles of royal authority and imperial conquest and conflict home movies rendered colonial self representation state financed newsreels and documentaries fostered political and economic control and the education of British and colonial subjects philanthropic and industrial organisations sponsored films to expand Western models of capitalism British and American film companies made films of imperial adventure These films circulated widely in Britain and the empire and were sustained through the establishment of imperial networks of distribution and exhibition including in particular innovative mobile exhibition circuits and non theatrical spaces like schools museums and civic centres Empire and Film is a significant revision to the historical and conceptual frameworks of British cinema history and is a major contribution to the history of cinema as a global form that emerged amid and in dialogue with the global flows of imperialism The book is produced in conjunction with a major website housing freely available digitised archival films and materials relating to British colonial cinema [www.colonialfilm.org.uk](http://www.colonialfilm.org.uk) and a companion volume entitled Film and the End of Empire

**The Western in the Global South** MaryEllen Higgins,Rita Keresztesi,Dayna Oscherwitz,2015-04-24 The Western in the Global South investigates the Western film genre s impact migrations and reconfigurations in the Global South Contributors explore how cosmopolitan directors have engaged with appropriated and subverted the tropes and conventions of Hollywood and Italian Westerns and how Global South Westerns and Post Westerns in particular address the inequities brought about by postcolonial patriarchy globalization and neoliberalism The book offers a wide range of historical engagements with the genre from African Caribbean South and Southeast Asian Central and South American and transnational directors The contributors employ interdisciplinary cultural studies approaches to cinema integrating aesthetic considerations with historical political and gender studies readings of the international appropriations and U S re appropriations of the Western genre

**Diaspora and Nation in the Indian Ocean** Ned Bertz,2015-09-30 The vibrant Swahili coast port city of Dar es Salaam literally the Haven of Peace hosts a population reflecting a legacy of long relations

with the Arabian Peninsula and a diaspora emanating in waves from the Indian subcontinent By the 1960s after decades of European imperial intrusions Tanzanian nationalist forces had peacefully dismantled the last British colonial structures of racial segregation and put in place an official philosophy of nonracial nationalism Yet today more than five decades after independence race is still a prominent and publicly contested subject in Dar es Salaam What makes this issue so dizzyingly elusive for government bureaucrats and ordinary people alike is East Africa's location on the Indian Ocean a historic crossroads of diverse peoples possessing varied ideas about how to reconcile human difference social belonging and place of origin Based on a range of archival oral and newspaper sources from Tanzania and India this book explores the history of cross cultural encounters that shaped regional ideas of diaspora and nationhood from the earliest days of colonial Tanganyika when Indian settlement began to expand dramatically to present day Tanzania a nation always under construction The book focuses primarily on two prominent city spaces schools and cinemas the one a site of education the other a site of leisure one typically a programmatic entity of government the other usually a bastion of commercial enterprise Nonetheless the forces shaping schools and cinemas as they developed into busy centers of urban social interaction were surprisingly similar the state community organizations nationalist movements economic change and the transnational winds of Indian Ocean culture and capital Whether in the form of institutional apparatuses like networks of Indian teacher importation and curricula adoption or through the market predominance of the Indian film industry schools and cinemas in East Africa historically were influenced by actions and ideas from around the Indian Ocean Diaspora and Nation in the Indian Ocean argues that an Indian Ocean wide perspective enables an examination of the transnational production of ideas about race against a backdrop of changing relationships and claims of belonging as new notions of nationhood and diaspora emerged It bridges an academic divide because historians often either focus on the Indian diaspora in isolation or write it out of the story of African nation building Further in contrast to the swell of publications on global Indian or South Asian diasporas that highlight longings for and contacts with the homeland the book also demonstrates that much of the creative production of diasporic Indian identities formed in East Africa was a result of local albeit cosmopolitan encounters across cities like Dar es Salaam

The Oxford Handbook of Modern African History John Parker, Richard Reid, 2013-10 Provides the latest insights into and interpretations of the history of Africa



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