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**GUIDE TO THE AUDIOVISUAL ARCHIVE IN THE
UNIVERSITY OF CAPE TOWN LIBRARIES**

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UCT LIBRARIES

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GENERAL

This guide was compiled from lists of the film material that have been identified within collections housed in the Special Collections Library.

The term film is used to include all objects/containers that house material in film format whether reels, betacams, VHS cassettes, umatics, DVDs, born digital, etc., whether originals or reproductions of such objects.

In some cases the donors have imposed special restrictions regarding access to their collections. It is stipulated in this guide as: **Restricted Access**. The exact nature of the conditions of use may be obtained on application to the librarian. Film that is accompanied by relevant copyright release forms may be digitized and uploaded to the world wide web.

Primary Collections is situated in the historic Jagger Library on the University's Upper Campus and forms part of the Libraries' Special Collections.

Please note that due to the nature of the material, access to these collections must be arranged in advance.

BVF 0 -- Legacy

Not a film collection as such, this is where information about and relating to the audiovisual archive, and which does not relate to any particular collection, is located.

BVF 1 -- ARD

(Südwestrundfunk (SWR), a subsidiary of Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (ARD))

Founded in 1950, ARD, a consortium of public broadcasters in Germany, is the world's second largest public broadcaster after the BBC. The collection came from their office in Johannesburg and was originally given into the care of the Visual History Archive. The first consignment consisted of newsreel material shot in Southern Africa between 1984 and 2004, but this has since been supplemented by more recent footage. It currently consists of more than 7100 tapes, primarily on BetaSP, with earlier material on Umatic and later material on MiniDV, DVCam, or DVPro. Besides South Africa, it includes footage from Namibia, Angola, Zimbabwe, Lesotho, Malawi, and Zambia.

BVF 2 -- DOXA

(Visual History Archive)

DOXA Productions was formed in 1987 by Craig Matthew and Joelle Chesselet, who were covering political developments in South Africa for international news networks at that time, especially during the 1980s and early 1990s. The DOXA-Himba material was filmed over a 2 year period in the Kaoko Region of Namibia. The focus is on the sustainability of the Himba herders' way of life in light of the proposed Kunene River hydroelectric dam developments. There is also material for a documentary on Desmond Tutu and footage on the San. The latter incorporates material shot for "San soldier story", made by Cheryl Uys for the "Africa: search for common ground" series.

BVF 3 -- CVET

(Community Video Education Trust)

Founded in 1973, the Community Video Education Trust (CVET) was formed to democratise media access and use video technology as a catalyst in social development. Primarily active in the Western Cape, it trained members of various community organisations in video production and produced material for a variety of organisations. Especially during the 1980s, it covered many political events in the Western Cape. The material ranges from newsreel-type footage on umatic, and CVET student productions to an assortment of completed documentaries from other sources, mostly on VHS.

After the organisation found itself without premises, its video archives were temporarily housed at the Western Cape Provincial Library Service. While there, Michigan State University embarked on a process of digitising the source material, which continued until its funding ran out. The digitised material can be viewed on the [CVET website](#).

[BVF 4 -- Lindy Wilson](#)

Lindy Wilson is an independent South Africa producer, director, and scriptwriter of documentary films. She has generally focused on South Africa's transition from apartheid to democracy. She has made her entire archive available to UCT, which includes all the production tapes in various formats, the masters and an extensive paper archive that charts the production of each film in considerable detail, from research and pre-production to festival screenings and reviews.

A number of Lindy Wilson's published films can be found in the [African Studies Film Collection](#), held in Special Collections.

Restricted Access

Access to the Steve Biko material requires written permission from Lindy Wilson.

BVF 5 -- Ingrid Gavshon

Ingrid Gavshon, executive producer and director, established Angel Films in 1996, specialising in producing international and local factual programmes for the Discovery Channel, ARTE, YLE (Finland), SBS, Catalonia Television, the KRO, IKON Television, ETv, and the SABC. The subjects of her films include Nelson Mandela, the TRC, the death penalty, orphans, HIV/AIDS, abortion, taxi violence, crime, land rights, refugees, and Arts and Culture film series, such as Mamelodi Angel, Vusi Mahlasela, and New Conversations.

BVF 6 -- Taryn da Cahna

Taryn Uhlmann's career in the film industry has spanned a number of different fields, from the purely academic through to marketing. Her MA thesis, [Redefining the griot : a history of South African documentary film](#), analysed "the history of socio-political documentary filmmaking in South Africa, in particular, the anti-Apartheid film and video movement that emerged both in reaction to the ideologically-specific and restrictive State control of media, film and eventually television, and as a cultural weapon in the liberation struggle". She went on to work with the Sithengi Film Festival (**BVF 11**), Ster Kinekor, and the South African branches of a number of international film companies.

BVF 7 -- Deaccessioned (Paul Weinberg)

BVF 8 -- Tony Bensusan

Tony Bensusan was the sound recordist for a number of anti-apartheid films in the 1980s and 1990s, as well as working in films and television. More recently, he has focused on social documentaries. He is one of South Africa's most prominent sound engineers and has worked both for local filmmakers and for overseas television companies.

BVF 9 -- Penny Morrell

This material relates to Zimbabwe.

BVF 10 -- Stephen Schmidt

Director and producer Stephen Schmidt has a wide range of experience in films and television. He

has worked on documentary, educational, narrative, and feature films, as well as commercials, music videos, reality television, and news programmes. In addition, he lectures at CityVarsity.

BVF 11 -- Sithengi Film Festival

Sithengi, the Southern African International Film and Television Market, started in the mid-1990s and continued until financial difficulties forced it to shut down. They aimed to showcase African film and television, aiming to increase development in these areas, including the marketing and trading of African productions.

BVF 12 -- Weekly Mail Film Festival

The *Weekly Mail* (later the *Mail & Guardian*) hosted this film festival from 1987 to 1994 under the direction of Liza Key (**BVF 15**) and Trevor Steele Taylor (**BVF 38**). The festival showcased independent, oppositional films from South Africa, as well as including films from other African countries.

BVF 13 -- INPUT Film Festival

INPUT is an annual conference/festival for television professionals that aims to challenge the norms of public television, committed to the principle that it is a public service that should be in the interests of the public. Each year it is held in a different city/country and the most innovative and challenging programmes from all over the world are selected for screening and discussion. The 2001 event was held in Cape Town and in 2008 it was the turn of Johannesburg.

Sylvia van Vollenhoven, who was the Head of Factual Genre at the SABC, was the National Coordinator. She has donated the entries for 2001 and 2008 to the Visual Archives, as well as those that she had for 2006 (Taipei), 2007 (Lugano), and 2009 (Warsaw). This material is on VHS (2001) and DVD (the others).

BVF 14 -- International Environmental Film Festival

The International Environmental Film Festival ran in Pretoria between 1995 and 1998 under the direction of filmmaker Neil Curry. After the festival folded the films that were screened during this time were first housed at the Transvaal Museum and then moved to the Western Cape Provincial Library. Now they are at UCT. There are some 550 prints in all, but there is some duplication between the Umatics and the backup viewing copies on VHS.

BVF 15 -- Liza Key

Liza Key (Key Films) is an independent filmmaker who has produced a number of documentaries, namely *A question of madness* (1998) (Tsafendas), *The man who knows too much* (2002) (Wouter Basson), *Karoo Kitaar blues* (2003), *A sentimental journey* (2004), *Bearing witness* (2007) (Market Theatre) and *REwind: a cantata for voice, tape and testimony* (2009). She has brought in 700 tapes on BetaSP, MiniDV, DVCam, and VHS, all of them relating to these films.

BVF 16 -- Tony Weaver and Liz Fish

Tony Weaver is a photojournalist who has worked for a large number of media outlets, including the Cape Times, the BBC's Africa Service, and CBC's TV News. His work covers a wide variety of

topics, including environmental issues, news, and travel pieces. Liz Fish is an award-winning freelance social and environmental justice documentary filmmaker. As a *Carte Blanche* Producer, she has conducted several investigations to expose social and environmental injustice. Her film *Voelvry* won the 2008 KKNK Kanna award for best South African short film and was screened at the 9th Encounters Documentary Festival. She won a merit award at the SAB Environmental Awards 2007 for *Spirit of the Mountain*.

BVF 17 -- CMT

(Community Media Trust)

CMT produces media across all platforms, specialising in the fields of health, human rights, and gender-based violence. CMT was established as a sister movement to the Treatment Action Campaign (TAC) by Zackie Achmat and Jack Lewis and, especially for the first six years to 2003, filmed most TAC actions, meetings and congresses with the express purpose of creating a historical record of this period.

Since 1999 the organisation has produced a television series (*Beat It!*) focusing on many aspects of the HIV pandemic. The archive is also particularly rich on the work and history of the AIDS Law Project (now a Section 27 company), another historically important organisation closely linked to the TAC. CMT has developed its position as the leading supplier of Treatment and Prevention Literacy materials, and this work has led the organisation into advocacy around the role and function of Community Health Workers.

BVF 18 -- Simon Bright

Simon Bright is a Zimbabwean/South African director/producer. He formed Zimmedia in 1985 with Ingrid Sinclair. They made films celebrating the resistance of the Frontline States to Apartheid. He filmed the defeat of the South African forces at the Battle of Cuito Cuanavale. His film productions explore the diversity of African culture, history, and environment. Simon was one of the Zimbabwean producers who founded the First Frontline Film Festival, later The Southern African Film Festival. Some of his notable works include *Flame*, *Mama Africa*, and *Corridors of Freedom*.

The material in the collection contains footage primarily from Angola and Namibia, including the Battle of Cuito Cuanavale.

BVF 19 -- Georgina Karvellas

Georgina Karvellas opened her photography studio in 1965 in Johannesburg, and later moved to Los Angeles. She is best known for her fashion and commercial photography, and for her work in the music industry.

BVF 20 -- Mark Kaplan

Mark Kaplan is an Emmy Award winning independent filmmaker who, under the banner of Grey Matter Media, has made a number of documentaries, most of them dealing with human rights issues during the apartheid era. He was held in solitary confinement and later deported from South Africa by the apartheid government. Therefore his archive primarily relates to specific films,

such as “Now that we are free” (1995), the “If truth be told” series (1996), “Where truth lies” (1998), “Roots calling” (2004), “Betrayal” (2006) and three films made for the Institute for Justice and Reconciliation (2001).

BVF 21 -- David Gainer

This collection contains the interviews conducted for David J Gainer’s MA, [Hollywood, African Consolidated Films, and "bioskoopbeskawing," or bioscope culture : aspects of American culture in Cape Town, 1945-1960](#). The research “illustrates that not only did American images and products dominate the South African market, but American methods of mass marketing and advertising intensified South Africa's development of a consumer culture.” (from abstract)

BVF 22 -- Donald Swanson

Donald Swanson was a British born film-maker, best known for *African Jim* (1949) and *The Magic Garden* (1951). His other notable films include *Chisoko the African* (1949) and *Mau Mau* (1954). Swanson did most of his work for Gaumont-British Instructional and African Film Productions, blending documentary with fictional recreations to better illustrate the information he wished to convey. While Swanson was primarily a colonial film-maker and his work reflects that, both *African Jim* and *The Magic Garden* are notable for being two of the first films that focused on black lives and experiences.

BVF 23 -- Derek Lamport (Murudruni)

“Presents an authentic story of a Pedi boy in Bushveld of Northern Transvaal, South Africa. He has come of age and presents himself for tribal initiation into manhood. Complete initiation rites with ritual singing and dancing are shown from beginning through ceremonial dispersal of the boys from the Pedi initiation school.” ([University of Washington Library](#), 1 March 2019)

BVF 24 -- UCT Summer School Lectures

Brought in by Terrill Nicolay.

BVF 25 -- SACHED

(South African Committee for Higher Education)

SACHED was founded in 1959 in response to the apartheid government’s enforcement of apartheid in universities through the Extension of University Education Act. SACHED attempted to provide access to high quality education outside of apartheid but within the law to those discriminated against.

BVF 26 -- CAP

(Community Arts Project)

The Community Arts Project was formed in 1977 and finally closed its doors in 2008. The intention was to provide education and training to artists who were marginalised by apartheid. The Centre taught dance, music, theater, and the visual arts, with some additional subjects, and primarily focused on adult education.

BVF 27 -- Clifford Bestall

Clifford Bestall is a South African producer and director of socio-political documentaries. The collection mostly consists of material shot for BBC TV Newsnight in the late 1980s.

A number of Clifford Bestall's published films can be found in the [African Studies Film Collection](#), held in Special Collections.

BVF 28 -- Peter Davis

See **BC1336**. For further information about this collection, please consult the [Guide to Manuscripts](#). The collection is listed here due to the large film component.

Peter Davis is a Canadian-based filmmaker and distributor who specialises in South African material. Copies of footage for the film *In darkest Hollywood*, directed and produced by Peter Davis and Daniel Riesenfeld, of Villon Films. There are transcripts for some of the interviews. This documentary chronicles the cinema's social and cultural impact on black South Africa, it is a collage of feature films woven together with commentary by filmmakers, recording the rise and fall of apartheid through the cinema lens.

Part 1 -- Africans tell the story of Hollywood's impact on them during the 1950's when B-movies became their means of escape from impoverished lives and from the pressure of apartheid. The story of the making of the all-African feature film *African Jim* is recounted for the first time by its participants and the account of the making of the classic *Come back Africa* is told by its creators.

Part 2 -- explores white filmmakers' conflicting versions of apartheid: the story of director Antony Thomas' conversion from propaganda filmmaker for the South African regime to maker of anti-apartheid films is contrasted with a critical profile of the controversial Jamie Uys film *The gods must be crazy*. It includes a critique of Hollywood anti-apartheid films like *Cry freedom* and *Dry white season* and concludes with an account of the making of *Mapantsula*. The film examines the role of cinema in both attacking and supporting apartheid.

The collection includes research and production material for the film *In darkest Hollywood*, directed and produced by Peter Davis and Daniel Riesenfeld, of Villon Films. There are transcripts for some of the interviews.

BVF 29 -- Qamata Uvumile

(Even the Gods Have Agreed)

This documentary and accompanying text (BA 968 LAZA) is Nicole Diane Lazar's and Jennefer Berger's BA(Hons) (History) thesis. After its' break-away from the ANC in 1958-9, the Pan-Africanist Congress embarked on a major campaign against the Nationalist government's pass laws. One of its protests culminated in the Sharpeville massacre and ten days later the organisation's Western Cape Regional Secretary, Philip Kgosana, led a crowd estimated at 30 000 on a march from Langa to Cape Town's city centre. A confrontation was avoided when Kgosana was promised a meeting with the Minister of Justice, but after he returned later that day to keep

the appointment, he was arrested.

This video, made some 34 years later, first sketches the background to the PAC's anti-pass campaign and then recalls the events of March 30th, 1960, as well as the earlier shootings at Langa. It makes use of stills, archival newsreel material, and some unique amateur footage, and includes extracts from interviews from both participants and observers. Among those featured are Peter Molotsi, Kwedi Mkalipi, Eulalie Stott, Judge Marius Diemont, historians Tom Lodge and Gail Gerhart, and, above all, Philip Kgosana himself.

BVF 30 -- Black Sash

“Born in 1955 out of outrage over an artificial enlargement of the Senate that enabled entrenched clauses of the 1910 Constitution to be amended, the Black Sash has fought tirelessly against injustice and inequality in South Africa for nearly six decades.” ([Black Sash](#), 1 March 2019)

There are a number of BC Collections with material relating to the Black Sash that may also be of interest to researchers. For further information about these collections, please consult the [Guide to Manuscripts](#).

BC635--Civil Rights League Archive

BC668--Black Sash (Cape Western Region) Archive

BC1020--Black Sash Advice Office Archive

BC1065--Mary Burton Papers

BC1092--Noël Robb's Black Sash Papers

BC1106--Sue Philcox Papers

BC1165--Jo MacRobert Papers. This collection is related to a Master's thesis: ["Ungadinwa Nangomso... Don't get tired tomorrow": a history of the Black Sash advice office in Cape Town 1968 to 1980](#)

BC1268--Black Sash Trust Archive

BC1289--Betty Davenport Black Sash Papers

BC1330--Molly Blackburn Collection

BC1340--Di Bishop Papers

BC1344--Beva Runciman Papers

BC1355--Black Sash

BC1368--Cassandra Parker Black Sash Papers.

BC1549--Graham Clark Papers

BC1564--Black Sash Collection

BCZA87/1-26--Black Sash Archive. This collection is on microfilm.

BVF 31 -- Ken Howes-Howell

See **BC1310**. For further information about this collection, please consult the [Guide to Manuscripts](#). The collection is listed here due to the large film component.

Ken Howes-Howell (1904-1967) worked for Consani Engineering and was also a keen mountaineer. From his youth he had an abiding passion for photography and he was a founding member of the Cape Cine Club. As well as shooting on film, he also took black and white photographs and colour slides. Many of the films were made during mountaineering outings and

holidays throughout the country and abroad, but they also included work-related material and a number of subjects dealing specifically with Cape Town, such as the Cape Town Minstrel Carnival (Kaapse Klopse), St. George's Cathedral, and Westerford High School. The collection contains Howes-Howell's output over three decades, consisting of almost 100 films on both 8mm and 16mm, many with accompanying commentaries, as well as 23 series of colour slides and many black and white prints. Also included are examples of hand-tinting, sepia photographs, and glass negatives.

The collection consists of his films, photographs and slide shows. Subjects include climbing in the Table Mountain range and in the Cederberg. Most of the films and slide shows have scripts

[BVF 32 -- Cape Town International Film Festival](#)

The Cape Town International Film Festival was run from the Department of Extra Mural Studies at UCT between 1977 and 1999. When it closed down they donated some 100 VHS viewing prints to the WCPLS, who ultimately passed them on to the Visual Archives at UCT. The collection includes a number of films that were shown at the festival over the years. There are newspaper clippings with reviews of the films, information about the festival, correspondence relating to the festival, etc.

[BVF 33 -- William Rhodes-Harrison](#)

William Rhodes-Harrison (1880-1967) was born in London, worked as a quantity surveyor, and came to South Africa in 1911. In 1916 he moved to Bloemfontein and first entered into a partnership with the architectural practice of FW Masey. In 1940 Harrison & Bull became one of the largest architectural practices in the Orange Free State. Rhodes-Harrison was a keen amateur photographer and filmed all over Southern and Central Africa, including Zanzibar, Tanzania (then Tanganyika), Malawi (then Nyasaland), Zimbabwe (then Southern Rhodesia), Lesotho (then Basutoland), Swaziland and Mozambique.

There are 45 films in all, shot between 1938 and 1965. Amongst the most interesting material is footage of the Bloemfontein location between 1940 and 1942, the Royal Visit to South Africa and Basutoland (1947), railway journeys throughout the country, war services in Bloemfontein (1940-1945), various buildings designed in Rhodes-Harrison's office, United Party activities, a Black Sash convoy to Cape Town, and footage of Native Education Colleges, but its overall range is quite remarkable.

[BVF 34 -- John William McKenzie](#)

JW McKenzie was a sugar planter on the South Coast of Natal. The farm, Tafira, was situated about 12 km from Port Shepstone, where he was a keen member of the golf club. He started filming in the mid-1930s and kept it up until the mid-1960s, a period of some 30 years. Besides a number of individual films dealing with subjects like the Kruger National Park (1936), the game sanctuaries of Zululand (1939), Port Shepstone Country Club (1938-1960), and two overseas holidays (1951 and 1958), McKenzie was in the habit of filming family occasions throughout the year and then editing them together to present an annual overview. So there are "personal films" from 1936 to 1968, providing a unique family history. A number of his films won awards at amateur film festivals. Altogether there are 55 titles, all but 2 of them on 16mm.

BVF 35 -- Colette Thorne

In her youth ex-librarian Colette Thorne (also known as Bubbles) was a political activist and though not a prominent figure herself, she was a contemporary of many individuals who went on to make their mark in the liberation struggle. She was also a very keen amateur filmmaker and besides recording family occasions and holidays, she filmed some political gatherings on the Grand Parade in Cape Town (the bus boycott, anti-pass law protests) as well as social events such as camps of the multiracial Modern Youth Society. All this material was shot on 8mm and has been transferred (inexpertly) first to video and now to DVD. About 15 minutes is "political", but even the home movies are of interest because of who she knew. There is approximately 3 hours of material, shot from the mid-fifties into the seventies, and includes footage of Dennis Goldberg, Ben and Mary Turok, Albie Sachs (as a teenager on the Parade), Joe Slovo (on the beach at Clifton), and Fred Carneson (in the Palmiet River).

BVF 36 -- Peter Brossy

Amateur films (15 reels on 16mm) by Dr Peter Brossy, collected by Claire McNulty when she picked up his photographic collection.

BVF 37 -- George Michael

Of Lebanese extraction, George Michael (1915-1995) was born in Pretoria and from an early age had his mind set on becoming a professional hunter. After an apprenticeship to a wood machinist, a job in a gun shop, and in his spare time managing and playing in a dance band, he achieved his ambition and went on many expeditions throughout Southern Africa. His first film, *African fury*, was completed in 1952, but it took him a long time before he finally managed to sell it to Allied Artists Productions in Hollywood. Its eventual success resulted in the production of *The Michaels in Africa*, a series featuring him, his wife Marjorie, and their daughters Carole and June, which was shown on BBC and gained a popular following. Other films followed -- *The drums of destiny* (1962), *White hunter* (1963), *The lion speaks* (1966) -- and, like many hunters, he eventually swapped the gun for a camera.

BVF 38 -- Trevor Steele Taylor

Trevor Steele Taylor has had a long and fruitful career in the South African film industry, as actor, critic, director, lecturer, and writer. He has been deeply involved in a number of film festivals, including the Cape Town International Film Festival (**BVF 32**), the Weekly Mail Film Festival (**BVF 12**), and most recently he has been the Programme Director for Film at the National Arts Festival, colloquially known as the Grahamstown Festival.

BVF 39 -- Gerry Broekhuizen

Gerry Broekhuizen (born in Java in 1908, died in April 1975), was a noted ornithologist and a keen amateur filmmaker.

BVF 40 -- Rhodesian Information Service

When, in 1980, Zimbabwe achieved majority rule, the former Rhodesian Information Service in Cape Town closed down and its 16mm library found its way to UCT. There are nearly 100 films,

as yet not properly listed and identified.

BVF 41 -- #Khomani San

(Hugh Brody)

This collection is comprised of film material as well as manuscript and other material. The Brody archive is the memory, social history, and story of the #Khomani San as they migrated from obscurity to establishing their legitimate rights to their ancestral land and respective land claim. An additional discovery during this process was that the N|uu language, thought to have become extinct, was still alive through a handful of living San people. A significant part of the collection is devoted to N|uu speakers who continue to speak the language and share these skills with the broader community.

Relevant BC Collections

These collections are either housed fully or in part with the Audiovisual Archive, or they contain audiovisual material that may be useful to researchers and filmmakers.

BC1223--Centre for Popular Memory

Housed with the Audiovisual Archive.

Recordings and transcripts of interviews conducted by the Centre for Popular Memory (previously the Western Cape Oral History Project). Includes TSS of interviews with elderly members of Cape Town's community, particularly former residents of District Six.

BC1233--Graeme and Helen Binckes

Housed with the Audiovisual Archive.

Photographs of domestic and other buildings in Cape Town and elsewhere in South Africa, taken while members of the Vernacular Architecture Society. All photographs are identified and dated.

BC1310--Ken Howes-Howell (BVF31)

Housed with the Audiovisual Archive. Details provided above.

BC1336--Peter Davis (BVF28)

Housed with the Audiovisual Archive. Details provided above.

BC1337--John Oakes

Housed with the Audiovisual Archive.

Photographs of scenes, buildings and statues in Cape Town.