



Dr Jacqueline Maingard

B. Soc.Sci. (Natal), B. Soc.Sci. (Hons.) (Natal), BA (Dramatic Art) (Wits), MA (Dramatic Art) (Wits), PhD (Wits)

Reader in Film

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Summary

My research is primarily on histories of the cinema in Africa, particularly South Africa. *South African National Cinema* (Routledge, 2007), funded in part by the Arts and Humanities Research Council, is an historical overview of cinema produced in South Africa in relation to questions of race and national identity. It maps cinema's role in the making, entrenching and undoing of apartheid from early silent film to anti-apartheid and post-apartheid films. Research into colonial film includes a focus on the colonial filmmaker Donald Swanson, who directed the historically significant *African Jim* (popularly known as *Jim Comes to Joburg* [1949]), (see my article in the *Journal of Southern African Studies* [2013]). Research on identity in African cinema includes a focus on Abderrahmane Sissako's *Bamako* (2006), (two articles, *Screen* [2010] and *Critical African Studies* [2013]). My current research investigates the globalization of Hollywood and British cinema and its impact on black, South African audiences, beginning with District Six, Cape Town, an area demolished under apartheid, drawing on recorded life histories of former residents and extending to other similar areas across the country. I am an Honorary Research Associate in the Archive and Public Culture Research Initiative, University of Cape Town, and a member of the History of Moviegoing, Exhibition and Reception (HoMER) Network. I co-lead the Screen Research cluster at the University of Bristol.

I curate public events on South African/African cinema, most recently a UK-wide tour (2014/2015) of the silent film *Siliva the Zulu* (1927) with the acclaimed musician Juwon Ogungbe, in partnership with several creative and cultural organisations and festivals. I am a Trustee of Africa in Motion Film Festival, collaborate with Bristol's Afrika Eye Film Festival, and am a member of the University of Bristol's team working in partnership with the Royal Anthropological Institute Film Festival. My short film *Uku Hamba 'Ze – To Walk Naked* (1995), produced for the first Johannesburg Biennale, is distributed by Third World Newsreel and continues to enjoy wide international exhibition.

Biography:

I joined the University of Bristol in 1998, having taught film and television at the University of the Witwatersrand (Wits), Johannesburg for ten years prior to that. I am a graduate of both the Arts and the Social Sciences. I completed a Bachelor of Social Science and qualified as a social worker at the University of Natal, Durban in 1973. I subsequently graduated with a Social Science Honours degree. This was followed by a shift into film studies, first by completing a BA in Dramatic Art at Wits University specialising in film, then completing an MA by research in 1988 with a dissertation on 'Community Film in South Africa as a Mode of Emergent Cultural Production'. I graduated with a PhD from Wits University in 1998 with my thesis on 'Strategies of Representation in Anti-apartheid Documentary Film and Video from 1976 to 1995'. I have a wide range of work experience especially in Higher Education in South Africa and the UK, but also in community-based, Non-Governmental and anti-apartheid organisations in South Africa.

Teaching and Supervision:

I welcome postgraduate research proposals in any of the following areas: African cinemas; national and transnational cinemas; colonial cinemas; cinema audiences, publics, and cultures; screen research and archive; documentary film; film practice and screen-based practice-as-research.

Recent PhD students include: Nariman Massoumi, Lecturer in Film and Television, University of Bristol. Thesis: 'Home in the Frame: Diasporic, Domestic Ethnography in Documentary Film Practice' (2016).

Current students include: Samantha Iwowo, 'Colonial Continuities in the Neo-Nollywood "Movement": A Post-Colonial Study'.

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Teaching

I teach a range of undergraduate and postgraduate units as well as supervising practice-based and written dissertations and Industrial Placements. Units include, at undergraduate level:

- [Film and Television Audiences](#)
- Global Cinemas / Local Stories

and at postgraduate level:

- [Screen Research Methods](#)
- [Screening Nations](#)

Keywords

- Film studies
- Film history
- African cinemas
- World cinemas
- Colonial film
- Documentary film
- Audience

Memberships

Organisations

[Department of Film and Television](#)

Academics by department

- [Film and Television](#)

Recent publications

- Maingard, J, 2020, ["Fuelling apartheid": documentary film in the service of apartheid](#). in: Marina Dahlquist, Patrick Vonderau (eds) *Petrocinema: Modern Imaginaries and the Oil Industry*. Bloomsbury, London
- Maingard, J, 2020, ["Cowboys and Gangsters: Hollywood's global reach and black South African audiences"](#). *Tijdschrift voor Mediageschiedenis/Journal for Media History*.
- Maingard, J, 2019, ["A Pan-African Perspective on Apartheid, Torture and Resistance in Euzhan Palcy's A Dry White Season"](#). *Black Camera*, vol 11.
- Maingard, J, 2019, ["Drumming Up Readers: Zonk! African People's Pictorial and films for African audiences in South Africa in 1949 and the early 1950s"](#). in: Daniel Biltereyst, Liesbeth Van de Vijver (eds) *Mapping Movie Magazines*. Palgrave Macmillan, London
- Maingard, J, 2018, ["Projecting Modernity: Sol Plaatje's touring cinema exhibition in 1920s South Africa"](#). in: Daniela Treveri-Gennari, Catherine O'Rawe, Daniella Hipkins (eds) *Rural Cinema Exhibition and Audiences in a Global Context*. Palgrave Macmillan, London, pp. 187-202
- Maingard, J, 2017, ["Film Production in South Africa: Histories, Practices, Policies"](#). in: Kenneth W Harrow (eds) *African Filmmaking: Five Formations*. Michigan State University Press, Michigan, pp. 241-279
- Maingard, J, 2017, ["Cinemagoing in District Six, Cape Town, 1920s to 1960s: History, politics, memory"](#). *Memory Studies*, vol 10., pp. 17-34
- Maingard, JM, 2014, ["Lost Classics" in Context: Film Production in South Africa 1920-1960](#). in: Lizelle Bisschoff, David Murphy (eds) *Africa's Lost Classics: New Histories of African Cinema*. Legenda, Oxford, pp. 35-48
- Maingard, J, 2013, ["Foreword: Art and Trauma in Africa: Representations of Reconciliation in Music, Visual Arts, Literature and Film"](#). in: Lizelle Bisschoff, Stefanie Van de Peer (eds) *Art and Trauma in Africa: Representations of Reconciliation in Music, Visual Arts, Literature and Film*. I.B. Tauris, pp. XVIII-XXXIII
- Maingard, J, 2013, ["Assignment Africa": Donald Swanson's colonial imaginary and Chisoko the African \(1949\)](#). *Journal of Southern African Studies*, vol 39., pp. 701-719

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