First study of wildlife filmmaking in Southern Africa with particular emphasis on the relationship between trends there and elsewhere.

In the 1970s, Southern Africa became the major locale for African filmmaking with an increasing use of the Kalahari Desert, Okavango Delta and Kruger Park area. This study examines the relationship between filmmaking in Southern Africa and international broadcasters and audiences, and argues that previous accounts have neglected the importance of innovations from Southern Africa.

Readership

Students of environmental film and communication; conservationists, historians of broadcasting and documentary; people interested in the relationship between politics and conservation.

Contents

Introduction: The social, political and technological background; Chapter 1: The Kruger and the politics of conservation; Chapter 2: Catching rhinos: from Ian Player to John Wayne; Chapter 3: East to South: why African wildlife filmmaking moved from East to Southern Africa; Chapter 4: Alan Root in Kenya and the Bartletts in Southern Africa; Chapter 5: Michael Rosenberg and cultural brokering; Chapter 6: David and Carol Hughes; Chapter 7: Dieter Plage and South West Africa; Chapter 8: John Varty and the role of the private lodge; Chapter 9: Technology transfers and local innovations; Chapter 10: The new millennium: Kim Wolhuter, the Jouberts and Mad Mike and Mark; Chapter 11: The future of the genre?: WildEarth television and the attractions of wildlife live; Conclusion.

About the Author(s) / Editor(s)

Ian Glenn is Emeritus Professor of Media Studies at the University of Cape Town and the author of First Safari: Searching for Francois Levallant.