

A DOCUMENTARY INVESTIGATION OF THE *IMVUNGE*
GROUP OF STREET PHOTOGRAPHERS IN DURBAN WITH
SPECIFIC REFERENCE TO THE DEVELOPMENT OF
PHOTOGRAPHIC AND BUSINESS
SKILLS (1999-2009)

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(1999 – 2009)

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REQUIREMENTS FOR THE MASTER’S DEGREE IN TECHNOLOGY:
PHOTOGRAPHY IN THE DEPARTMENT OF VISUAL COMMUNICATION
DESIGN, DURBAN UNIVERSITY OF TECHNOLOGY

I declare that this dissertation is my own work and has not been submitted for any
degree or examination at any other institution.

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ABSTRACT

The aim of this research is to document and evaluate the *Imvunge* group of street photographers in Durban with specific reference to the development of photographic and business skills from 1999 to 2009. This study will focus on a discussion of how members of the *Imvunge* group started their photographic careers as street photographers and how, through participating in projects and workshops, they developed their photographic skills and became professional photographers. This will include an investigation of both photographic skills such as image capturing, lighting techniques, image presentation and visual literacy; as well as business skills such as basic accounting and marketing.

Chapter One provides an account of the history of photographic techniques and street photography in Europe, Africa, South Africa, KwaZulu-Natal and Durban in order to provide a context to the formation of the *Imvunge* group of photographers.

Chapter Two provides an historical background of the candidate's work as a street photographer in Durban from 1969 to 1989, before registering at Technikon Natal for formal training in photography. It also discusses his life history from being a young businessman, a lecturer, in order to provide information regarding the business and photographic skills acquired and which he was able to impart to street photographers.

Chapter Three documents the formation of the *Imvunge* Street Photographers' group; the partnership between the *Imvunge* group and the Durban Art Gallery, the *Imvunge* group's exhibitions and projects, the history of selected members of the *Imvunge* group and an analysis of their work to provide evidence of an improvement in their photographic skills.

The conclusion will present findings from this research project and will include a proposal for areas of research.

PREFACE

The following conventions have been used in this dissertation:

The Harvard method of referencing has been used in the bibliography.

One and a half spacing has been applied in the entire document with one line spacing indicating direct quotes.

‘ _____ ’ have been used for a quotation within another quotation.

Titles of the publications are in italics.

Titles of photographs are rendered in bold.

Photographs are labelled by numbers, for example: [Figure 1].

Supporting documents are labelled by numbers, for example: [Addendum1].

TABLE OF CONTENTS

ACKNOWLEDGEMENT	i
ABSTRACT	ii
PREFACE	iii
TABLE OF CONTENTS	iv
LIST OF ILLUSTRATIONS	v
INTRODUCTION	1
CHAPTER ONE	
Street Photography: Photographic Techniques and History	5
1.1. The developments of photographic techniques relevant to street photography	5
1.2. The history of street photography in Europe, Africa and South Africa	11
1.3. The history of street photography in Kwazulu-Natal	21
1.4. The history of street photography in Durban	24
CHAPTER TWO	
Moses Khubisa	28
2.1. A personal history	28
2.2. An analysis of wedding photographs from 1973 to 2010	65
CHAPTER THREE	
The <i>Imvunge</i> Group of Street Photographers	80
3.1. The formation the <i>Imvunge</i> group of street photographers	80
3.2. The partnership between the <i>Imvunge</i> group of street photographers and the Durban Art Gallery	84
3.3. The <i>Imvunge</i> group of street photographers' projects and Exhibitions	85

3.4. The history of selected members of the <i>Imvunge</i> group of street photographers.....	94
3.5. The <i>Imvunge</i> group of street photographers as a co-operative	126
CONCLUSION	128
LIST OF REFERENCES	130
ADDENDA	134

THE LIST OF ILLUSTRATIONS

Figure 1: Hill & Adamson. 1843. **Sheriff Munro and Daughter**. Collotype Process Print. Westerbeck, C. and Meyerowitz, J. (1994). *Bystander: A History of Street Photography*. London: Thames and Hudson.

Figure 2: **Wooden Prototype Cameras**. Circa 1839. Westerbeck, C. and Meyerowitz, J. (1994). *Bystander: A History of Street Photography*. London: Thames and Hudson.

Figure 3: Charles Negre. 1852. **Marchand de Petit Bois Sur Les Quais de la Seine**. Salt print paper negative. [Online] Available: <http://www.leegallery.com/charles-negre/charles-negre-photography>.

Figure 4: **Kodak Box Brownie Camera**. Circa 1910. [Online] Available: <http://www.lib.rochester.edu/index.cf?page=864>.

Figure 5: **Leica I**. 1925. First 35mm film camera. [Online] Available: <http://www.kenrockwell.com/leica/oskarbarnack.htm>.

Figure 6: **Rangefinder Camera**. 35mm film. 1996. [Online] Available: http://www.taunusreiter.de/Cameras/SLR_History.html.

Figures 7a and 7b: **System Cameras**: [Online] Available: <http://dpnow.com/6639.html>.

Figure 7b: **Compact Digital System Camera**. [Online] Available: <http://dpnow.com/6639.html>.

Figure 8: Arthur Elliott. 19th century. **Early Cape Town Architecture**. Monochrome Print. [Online] Available: [http://www.enotes.com/topic/Arthur Elliott](http://www.enotes.com/topic/Arthur_Elliott).

Figure 9: David Goldblatt. (2002). **Braiding Hair on Bree Street**. (500 × 397) Pigmented inkjet print. [Online] Available: <http://www.google.co.za/imgres?mgurl>. <http://www.moma.org/collection/images/resized/586/w>.

Figure 10: Ernest Cole. 1950's. **House of Bondage**. Black and White Print. [Online] Available: <http://www.hasselbladfoundation.org/research>.

Figure 11: Bob Gosani. 1958. **Wow! These Girls Can Sure Dress**. Black and White Print. [Online] Available: http://saphotojournal.co.za/index.php?option=com_content&view=article&id=47:bob-gosani&catid.

Figure 12: Peter Magubane. 1955. **Boy Seven Pence's Grandmother**. Silver Print. [Online] Available: <http://www.artthrob.co.za/99july/images/magubane.jpg>.

Figure 13: Alf Khumalo. 1973. **Arthur Ash in Soweto**. Black and white Print. 600 × 300 - 46k - jpg. [Online] Available: <http://www.google.co.za/search?q=alf+kumalo-photographer&start=10&hl=en&sa=N&rlz=1B3>.

Figure 14: Sipho Khoza. 1990's. **Double Exposure Portrait**. Colour Print. (Garth Walker Collections).

Figure 15: Santu Mofokeng. 1996. **Evangelists Crossing a Stream**. Black and White print. 500 × 330 - 29k - jpg <http://www.artthrob.co.za>.

Figure 16: Nonsikelelo Veleko. 2006. **Tebogo**. Pigment Print cotton rag on Paper. [Online] Available: <http://www.goodman-gallery.com/artists/nonsikeleloveleko>.

Figure 17: Photographer unknown. 1972. **Moses Khubisa Walking in West Street Durban**. Black and white Print. (Collection of the Artist).

Figures 18a and 18b: Ndimande and Son Studio. 1970's. **Woman Displaying Back Tie with Hat**. Black and White Print. [Online] Available: <http://ufdc.ufl.edu/UF00089190/00010>.

Figure 18b: Ndimande and Son Studio. 1970's. **Woman Displaying Beads**. Colour Print. [Online] Available: <http://ufdc.ufl.edu/UF00089190/00010>.

Figure 19: Sudeka Bobson Mohanlall. **Portrait**. Colour Print. [Online] Available: http://www.axisgallery.com/Axis_Gallery/Bobson_Mohanlall_CV_html.

Figure 20: Lance Slabbert. 1999. **Street Style Portrait**. Colour Print. [Online] Available: <http://www.artthrob.co.za/dec99/listings.htm>.

Figure 21: George Shabalala. 1970s. **Malane Mthembu (left), Mrs. Shabalala (centre) and Moses Khubisa (right)**. Black and White Print. (Collection of the Artist).

Figure 22a: Moses Khubisa. 1970s. **Young Couple**. Colour Print. (Collection of the Client).

Figure 22b: Moses Khubisa. 1970s. **The Siblings**. Colour Print. (Collection of the Artist).

Figure 23a: Moses Khubisa. 1971. **My School Friends**. Colour Print. (Collection of the Artist).

Figure 23b: Moses Khubisa. 1972. **Snack Time**. Colour Print. (Collection of the Artist).

Figure 24: Moses Khubisa. 1975. **Vukuzakhe High School Choir**. Colour Print. (Collection of the Artist).

Figure 25a: Moses Khubisa. 1977. **A Girl Wearing New Clothes**. Colour Print. (Collection of the Artist).

Figure 25b: Moses Khubisa. 1977. **A Man from Morning Church Service in a New Suite**. Colour Print. (Collection of the Artist).

Figure 25c: Moses Khubisa. 1970s. **A Township Woman: Mantuli**. Colour Print. (Collection of the Artist).

Figure 25d: Moses Khubisa. 1980's. **A Young Lady from Church**. Colour Print. (Collection of the Artist).

Figure 25e: Moses Khubisa. 1980's. **Lady in Red**. Colour Print. (Collection of the Artist).

Figure 26a: Daniel Dube. 1980. **Moses Khubisa**. Colour Print (Dube learning Focusing and framing). (Collection of the Artist).

Figure 26b: Siphon Ngubane. 1981. **Moses Khubisa**. Colour Print (Ngubane learning to use his camera). (Collection of the Artist).

Figure 26c: Eric Zoleka. 1984. **Moses Khubisa**. Colour Print (Zoleka learning exposure techniques). (Collection of the Artist).

Figure 27: Moses Khubisa. 1973. **Migrant Workers**. Colour Print. (Collection of the Artist).

Figure 28: Studio Sydney. 1977. **Moses Khubisa with a Soligor Single Lens Reflex Camera**. Black and White Print. (Collection of the Artist).

Figure 29: Sipho Khoza. 1990s. **Two Images of the Same Person in One Print**. Colour Print. (Collection of Gath Walker).

Figure 30a: Moses Khubisa. 1981. **My First House at Embo**. Colour Print. (Collection of the Artist).

Figure 30b: Moses Khubisa. 2008. **My Present House at Embo**. Digital Colour Print. (Collection of the Artist).

Figure 31: Moses Khubisa. 1985. **Ritual Cuts**. Colour Print. (Collection of The Artist).

Figure 32a: Moses Khubisa. 1992. **Sibusiso Mthembu (Studio Assistant)**. Colour Print. (Collection of the Artist).

Figure 32b: Moses Khubisa. 1992. **Formal Portrait**. Colour Print. (Collection of the Artist).

Figure 32c: Moses Khubisa. 1992. **Candid Portrait**. Colour Print. (Collection of the Artist).

Figure 33: Moses Khubisa. 1992. **Buthelezi Addressing Street Photographers**. Colour Print. (Collection of the Artist).

Figure 34a: Moses Khubisa. 2008. **Emotional Farwell Speech**. Digital Print. (Collection of the Artist).

Figure 34b: Moses Khubisa. 2007. **Signing in the Garden**. Digital Print. (Collection of the Artist).

Figure 34c: Moses Khubisa. 1997. **Children Left Alone**. Black and White Print. (Collection of the Artist).

Figure 35a: Moses Khubisa. 1973. **Mr. and Mrs. Mngadi**. Colour Print. Box Brownie camera. 120 (6x6) colour film. (Collection of Mrs. and Mrs. Mngadi).

Figure 35b: Moses Khubisa. 1974. **Mr. and Mrs. Shabalala**. Colour Print. Minolta trip35 semi automatic camera and 35mm colour film. (Collection of Mr. and Mrs. Shabalala).

Figure 35c: Moses Khubisa. 1978. **A Domestic Worker's Wedding**. Colour Print. Minolta trip 35 semi-automatic cameras and 35mm film. (Collection of the Client).

Figure 35d: Moses Khubisa. 1985. **Wedding Portrait**. Colour Print. Minolta XE-5 Single Lens Reflex camera. 100mm telephoto lens and colour film. (Collection the Client).

Figure 35e: Moses Khubisa. 2005. **Mthoko and Sane Zungu**. Digital Print. Cannon 350D Digital Camera. Standard Lens. (Collection of Mr. and Mrs. Zungu).

Figure 35f: Moses Khubisa. 2007. **Thulani and Dudu Shezi**. Digital Print. Cannon 350D Digital Camera. Standard Lens. (Collection of Mr. and Mrs. Shezi).

Figure 35g: Moses Khubisa. 2009. **Mr. and Mrs. Mhlongo**. Digital Print. Cannon 350D Digital Camera. Standard Lens. (Collection of Mr. and Mrs. Mhlongo).

Figure 35h: Moses Khubisa. 2010. **Matsi and Phiwe Mhlongo**. Digital Print. Cannon 350D Digital Camera. Standard Lens. (Collection Mr. and Mrs. Mhlongo).

Figure 35i: Moses Khubisa. 2009. **Glamour Portrait**. Digital Print. Cannon 350D Digital Camera. Standard Lens. (Collection of the Client).

Figure 35j: Moses Khubisa. 2009. **Table 8**. Digital Print. Cannon 350D Digital Camera. Standard Lens. (Collection of the Client).

Figure 35k: Moses Khubisa. 2007. **The Bridal Team in Traditional Attire**. Digital Print. Cannon 350D Digital Camera. Standard Lens. (Collection of the Client).

Figure 35l: Moses Khubisa. 2007. **The Mother's Last Words to Busi**. Digital Print. Cannon 350D Digital Camera. Standard Lens. (Collection of the Client).

Figure 36: Moses Khubisa. 1998. **Joakim Eskildsen in Bergville, KwaZulu-Natal**. Colour Print. (Collection of the Artist).

Figure 37: Photographer unknown. 1999. **Imvunge Group of Street Photographers at Technikon Natal**. Colour Print. (Collection of the Artist).

Figure 38a: Sihle Nzimande. 1999. **uMkhumbane Slums**. Colour Print. (Collection of the Artist).

Figure 38b: Julius Simbine. 1999. **Fishing in a Pond: Mkhumbane**. Colour Print. (Collection of the Artist).

Figure 38c: Paulos Nkomo. 1999. **Itshenkombe**. Colour Print. (Collection of the Artist).

Figure 38d: Bongani Maphumulo. 1999. **The Zulu Royal Kraal**. Colour Print. (Collection of the Artist).

Figure 38e: Themba Shandu. 1999. **The King's Kraal**. Colour Print. (Collection of the Artist)

Figure 38f: **Visual Humming: Exhibition Catalogue**. 2000. (Front Cover) (Durban Art Gallery).

Figure 38g: **Visual Humming: Exhibition Catalogue** (2000) (Back cover). (Durban Art Gallery)

Figure 38h: Musa Mncwabe. 2002. **West Street: Competition between Durban Transport bus and the Indian Owned bus**. Black and White Print. (Local History Museums: Durban).

Figure 38i: Paulos Nkomo. 2001. **Passengers Seated in a Bus**. Black and White Print. (Local History Museums: Durban).

Figure 38j: Themba Shandu. 2001. **Passengers Boarding a Taxi in Pine Street**. (Local History Museums: Durban).

Figure 38k: **No Longer at This Address**: Exhibition Catalogue (2002). Black and white Print. (Durban Art Gallery).

Figure 39: 1999. **Paulos Nkomo**. Scanned Print. Invitation Card. (Durban Art Gallery).

Figure 40a: **Clermont Township Schools Pilot Project** (2003). (*Isivivane* Tourism)

Figure 40b: Paulos Nkomo. 1996. **School ID Portrait**. Colour Print. (*Isivivane* Tourism).

Figure 40c: Paulos Nkomo. 2009. **Catholic Bishop**. Digital Print. (*Isivivane* Tourism).

Figure 41: Moses Khubisa. 2009. **Bhekabehlulwayo Mkhize**. Digital Print. (Collection of the Artist).

Figure 42a: Bhekabehlulwayo Mkhize. 1996. **A Lady in Black and White**. Colour Print. Pentax MZ250. Standard Lens. Colour Film. (Collection of the Artist).

Figure 42b: Bhekabehlulwayo Mkhize. 1999. **uMkhumbane River**. Colour Print. Camera Pentax MZ250. 35mm colour film. (Collection of the Artist).

Figure 42c: Bhekabehlulwayo Mkhize. 2006. **A Female Labourer**. Colour Print. Camera Pentax MZ250. 35mm colour film. (Collection of the Artist).

Figure 43: Moses Khubisa. 2010. **Bongani Maphumulo**. Digital Colour Print. (Collection of the Artist).

Figure 44a: Bongani Maphumulo. 1998. **Moses Khubisa Conducting a Workshop**. Colour print. (Collection of the Artist).

Figure 44b: Bongani Maphumulo. 1999. **Security Cubicle at King's Kraal**. (Collection of the Artist).

Figure 44c: Bongani Maphumulo. 2009. **Umdlonyane** (Puberty Ritual). Colour Print. (Collection of the Artist).

Figure 44d: Bongani Maphumulo. 1996. **Mofi LP School**. Colour Print. (Collection of the Artist).

Figure 44e: Bongani Maphumulo. 2008. **Zanele & Collen**. Colour Print. (Collection of the Artist).

Figure 44f: Bongani Maphumulo. 2009. **Mr. & Mrs. Hlophe**. Colour Print. (Collection of the Artist).

Figure 45: Moses Khubisa. 2010. **Jerry Mchunu**. Digital Print. (Collection of the Artist).

Figure 45a: Jerry Mchunu. 1997. **The Pageboy and Flowergirl**. Colour Print. (Collection of the Artist).

Figure 45b: Jerry Mchunu. 1999. **Durban at Night**. Colour Print. Nikon F3 fitted with zoom lens 35-135mm. (Collection of the Artist).

Figure 45c: Jerry Mchunu. 1999. **Second Democratic Elections**. Colour print. (Collection of the Artist).

Figure 46: Moses Khubisa. 2010. **Julius Simbine**. Digital Print. (Collection of the Artist).

Figure 46a: Moses Khubisa. 2001. **Simbine as a Professional Photographer**. Colour Print. (Collection of the Artist).

Figure 46b: Julius Simbine. 2001. **Presentations by Mr. Chris Hlabisa** (Regional director KZN Department of Transport). Colour Print. (Collection of the Artist).

Figure 46c: Julius Simbine. 1997. **Durban Life Scene**. Colour Print. Minolta 35mm automatic. 28-70mm lens. Colour film. (Collection of the Artist).

Figure 46d: Julius Simbine. 2001. **Cooking on Fire**. Colour Print. Minolta 35mm automatic. 35mm Colour film. (Collection of the Artist).

Figure 46e: Julius Simbine. 2001. **Transport System**. Colour Print. Minolta 35mm automatic. 35mm Colour film. (Collection of the Artist).

Introduction

The aim of this dissertation is to document and evaluate the *Imvunge* group of street photographers with specific reference to the development of photographic and business skills from 1999 to 2009. This study will focus on a discussion of how members of the *Imvunge* group of street photographers started their photographic careers as street photographers and through participating in projects and workshops, they developed their photographic skills and became professional photographers.

The *Imvunge* group of street photographers was formed in 1999 after a street photographers' workshop for the *Shuttle '99 X- scape* exhibition, as part of a cultural Exchange project between South Africa and Finland sponsored by McCarthy Retail in 1998 (Addenda 17 and 18). The *Imvunge* group of street photographers has since undertaken a number of projects, documenting historical sites and events in KwaZulu-Natal, for example uMkhumbane (Cato Manor informal settlement), Zulu Royal Kraal (Zululand), Township Transport Project, Beautiful Durban Competition and Positive Lives.

The Durban Metro (then City Council) sponsored three street photographers' workshops (1996, 1997, 1998), which prepared photographers for the annual Durban Metro photographic competitions. I conducted most of these workshops. My aim was to develop their level of visual literacy by introducing them to formal elements and meaning in the above-mentioned projects and workshops. The *Imvunge* group registered as a formal organization in 2006 and there were fifteen active members in the group.

All the projects the *Imvunge* photographers undertook were concerned with taking photographs to provide a record of social and political situations. Documentary photography was, therefore, one of the main objectives for the organisation. In defining documentary photography, Jenny Ackerman (2007) said "documentary photography is visually presenting the facts of a person, place or event or portions of facts; it is also the intent of a documentary photographer to record some aspects of reality".

The initial shift of the individual *Imvunge* member from being a street photographer to professional photography began with the planning and preparations for the first project. Visiting historical sites, and photographing them for no monetary return, was a new experience for most of the street photographers. The *Imvunge* street photographers first exhibited at the Durban Art Gallery in 1999 where their photographs of historical sites formed a supplement to the World Press Photo exhibition.

The developmental change was evident in their second exhibition project. There was a change of attitude in their approach to photography. They were able to articulate the technical aspects, such as putting the subject into context and analyzing the meaning generated by images (Simbine, 2000). The *Imvunge* group members submitted poetic articles to the Visual Humming exhibition catalogue (2000). A member of the group, Julius Simbine (2000) said:

Most of the people believe if you are not educated or you have not seen the doors of the University or Technikon then your life is doomed. *Imvunge* photographers are convinced this is not true. The members of this group started as ‘point & shoot’ photographers in the streets of Durban and the surrounding townships. Today, they are able to put the subject into context, which requires organisation, thought and speed. They are able to analyse the possible meanings generated by images. The *Imvunge* photographers have been mentored by Musa Mncwabe (Durban Art Gallery) and Moses Khubisa (Technikon Natal) who believe “it is easier to travel to the unknown as pilgrims rather than nomads.”

Musa Mncwabe (2000), one of the curators commenting on the photographic contributions to the exhibition, said:

SEEING IS BELIEVING. Words have been spoken, songs have been sung, plays and drama have been performed ... now is the time to see and believe that HIV/AIDS is a crucial epidemic that requires immediate attention.

In the context of this research it is critical to understand how the meaning of the term street photography differs from country to country. In defining street photography as practiced in America and Europe, Colin Westerbeck and Joel Meyerowitz (1994:34) said: “The photographers discussed in these pages have tried to work without being noticed by their subjects. They took pictures of people who were going about their business, unaware of the photographer’s presence.

They have successfully taken candid pictures of everyday life in the street”. I concur with these authors and believe that this approach is, at its core, what street photography truly is.

Mora (in Scott, 2007:5) concurred with this definition of street photography when he said that “Street photographers pursue the fleeting instant, photographing their models either openly or surreptitiously, as casual passerby or as systematic ‘observers’ ”.

The context of street photography in South Africa tends to differ from the general meaning of street photography in Europe and America. Unlike the more common understanding of the term as a reference to photographing life ‘in the street’, street photography in South Africa refers to a particular genre of portraiture that is literally “taken on the street” (Bester, 1999).

Rory Bester (1999) in describing South African street photographers said:

Street photographers, the vast majority of whom are men from disadvantaged communities, untrained and equipped only with a 35mm camera and small displays of their work, set themselves up on street corners, shopping malls as well as in parks, and offer their services as portrait/image makers to passersby.

According to Grundlingh (1997), South African contemporary street photography has its own indigenous tradition which dates as far back as the 1950`s, in which “Photographers use collage and cut-out forms to decorate their work”. Grundlingh (1997) refers to this technique as being unique to South African street photography.

It is then apparent that street photography in South Africa has a very different meaning to street photography in America and Europe where street photography is understood to be the photographing of life on the street, without commercial intentions. South African street photographers earn a living by selling photographs to people they have photographed. Some of them walk from house to house, and up and down the streets of the cities and the townships, in search of potential clients. For example, the majority of the weddings taking place in townships are photographed by local street photographers. The biggest challenge

facing South African street photographers is a lack of support/mentorship which retards their growth in business and photographic skills. Most local street photographers are self taught and are mainly from a disadvantaged background. Their educational levels range from illiteracy to Standard Eight. Most of them became street photographers because of unemployment and retrenchment, and yet they make a strong contribution to the informal economy of the country.

The *Imvunge* group was formed to develop and improve the photographic and business skills of its members. The candidate chose this topic because generally there is very little documentation, or information, relating to the activities of Durban based street photographers; especially those who formed the *Imvunge* group with the assistance of the candidate.

The candidate believes it is important to document and record the history and progress of the members of this group, who are part of the neglected tradition of indigenous photography in Durban, in order to establish how the photographers benefited from being members of the group. For this research, the candidate selected five members of the *Imvunge* group to interview. The selected street photographers' history and work provide a range of histories and activities that is typical of the *Imvunge* group, before and after its formation. The photographers from the *Imvunge* group whom the candidate selected for the study are:

1. Delani P. Nkomo (1958-2009).
2. Bhekabehlulwayo Mkhize (1945).
3. Bongani Maphumulo (1972).
4. Jerry Mchunu (1953).
5. Julius Simbine (1953).

The candidate believes that the information obtained from these interviews is valuable, because it reveals the problems most South African street photographers face on a daily basis. The candidate also believes that the research project will provide valuable information to future street photographers' organisations, students and members of society who are concerned about the lack of historical information of street photography activities in the Durban and KwaZulu-Natal region generally.

Chapter One

Street Photography: Photographic Techniques and History

1.1. The development of photographic techniques relevant to street photography

Chapter One section one will give an account of the history of photographic techniques relevant to street photography.

The history of the depiction of people in everyday life existed before the invention of photographic processes. In the eighteenth century visual images of social events and social developments were documented through art: fine artists produced images for journalists, historians and authors (Westerbeck and Meyerowitz (1994, 41- 43).

The emergence of street photography was a solution to crucial visual art issues, such as instantaneous vision and the capture of the moment, which the visual arts had been grappling with for decades. Sketches drawn through the camera obscura led to the discovery of photographic processes. Artists from different parts of Europe worked tirelessly on experiments to find faster ways of capturing images instantly.

The invention of the collotype process by Fox Talbot in 1839, a photographic process that entailed negatives on paper (Fig.1) and construction of small wooden prototype-Cameras (Fig.2), changed the communication industry in Europe. As Talbot had correctly predicted, “the colotype was to be useful to the artists as a cheap, fast way to take visual notes” (Westerbeck and Meyerowitz, 1994:67).

The artists who pioneered street photography in the first phase of the history of photography had taken up the medium because they saw the potential of life on the street as subject matter. The French painter Charles Negre (1820-1880) who was an assistant to Talbot, began to use the camera around 1850, to photograph street scenes and architecture (Fig.3) (Westerbeck and Meyerowitz, 1994).

In the second phase of the history of photography, dramatic changes occurred in the visual arts fraternity. There was an exodus of artists crossing over from

painting to photography and the emergence of individual studios across Europe and other parts world. Street photography became a medium of expression. The small cameras such as those invented by Talbot, along with the photographic processes, took over from the cumbersome camera obscura and the large format cameras on tripods. The small cameras made photography accessible to those members of the general public with an interest in the new art form. More experimentation on photographic processes and developments of cameras were carried on by different artists and scientists in the nineteenth century. Different types of photographic processes, such as Daguerreotypes, Tintypes, Ambrotypes and the development of different types of cameras played an important part in the development of street photography and its art form (Steele, 1994).



Fig. 1: Hill & Adamson.1843. **Sheriff Munro & Daughter**. Collotype Process (Paper Negative).

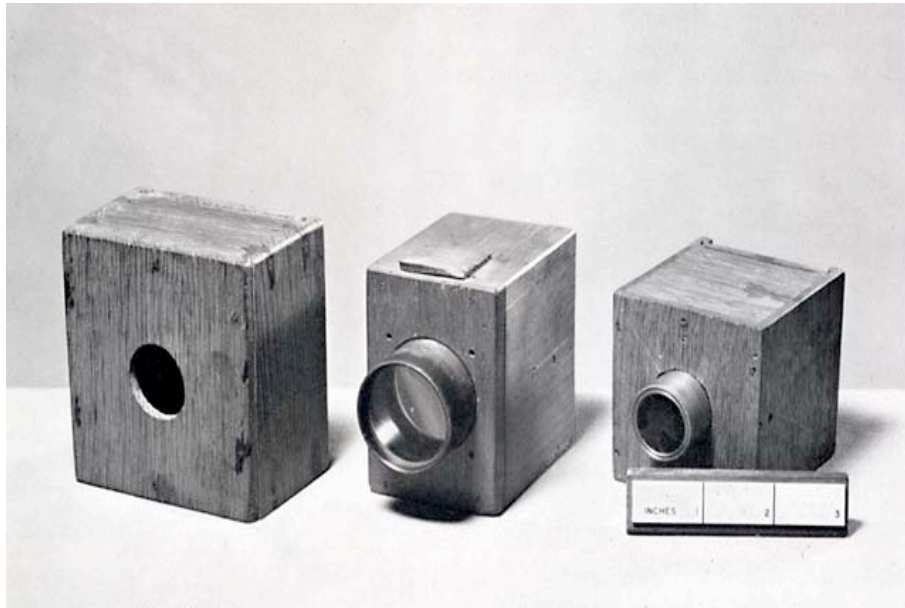


Fig. 2: Circa 1839. **Wooden Prototype Cameras.**



Fig. 3: Charles Negre. C.1852. **March and de Petit Bois Sur Les Quais de la Seine.** Salt Print. (Paper Negative).

In 1888 George Eastman invented the first film camera for still photography, Kodak No1. In 1910, an improved version of Kodak Box Brownie, a simple waist-level view box camera (Fig. 4), was introduced to the market. Its technical features were simplified; a fixed-focus lens and single shutter speed.

The Kodak camera took a 120 roll film, which was preloaded and was sent back to the factory for processing and reloading. The issue of capturing visual images was simplified for the average consumer (Ackerman, 1920). In the early twentieth century companies came up with different designs/types of small eye-level view cameras.



Fig. 4: Circa 1910. **Kodak Box Brownie Camera.**

In 1913, Oscar Barnack, a researcher at Leitz Cine Film Company, built a prototype compact film camera (Ur-Leica) and attempted to use it for still photography. In 1925 Barnack introduced the first 35mm film camera Leica 1 (Fig.5) to the market. The Leica 1 rangefinder camera was the most relevant for street photography. Dave Beckerman (2009) said “The Leica M dominated street photography for decades though they certainly weren’t the only cameras used for street photography.” The camera was unique; their attractions to focus, light weight and image quality were exceptional attractions (Rockwell, 2010

In the middle of the twentieth century street photography became a vibrant industry. Camera manufacturing companies developed advanced technology innovations cameras, which made life easier for street photographers. For

example, the **Rangefinder Cameras** allowed focusing of distant objects by means of a coupled parallax unit (Fig. 6) (Sung, 2009).



Fig. 5: 1925. **Leica I First 35mm film camera.** (Rockwell, 2010).



Fig. 6: 1996. **Rangefinder Camera.** 35mm film.

Contemporary **System Cameras** (Figs 7a and 7b) are electronic, autofocus and single-lens reflex (SLR) and allow the photographer to compose and focus visually through the lens. Hybrid system cameras come with a range of interchangeable components such as a standard lens, wide-angle lens and zoom lens. It also has dedicated system accessories, such as tripod, cable release and flashgun (Burley, 2010). Street photographers generally tend to choose cameras

that are compact, fast, and quiet. The latest compact digital cameras have larger, higher sensitivity sensors and sharp, fast lenses well suited for street photography. Most street photographers prefer range finder cameras but they also use compact digital cameras and (DSLRs) (Waters, 2011). The characteristic of a good street camera would be a quiet shutter, interchangeable lenses, fast lenses (F-Stop of F2.0 or lower), no shutter lag, RAW capture mode, the ability to focus well in dark places, usable high ASA, a good viewfinder and lightweight. A Digital Single Lens Reflex (DSLR) has most of the above properties (Beckerman, 2009).



Fig. 7a: System Cameras (SLR/DSLR).



Fig. 7b: Compact Digital System Camera.

1.2. The history of street photography in Europe, Africa and South Africa

This section will discuss the emergence of African street photography. The spread of photography in Africa followed the path of colonization; harbour towns with large foreign populations introduced the first signs of urban culture to Africa ushering in the widespread use of photography. From its early days African photography did not relate to colonial styles, but developed its own autonomous form different from the traditional European approach (Pivin, 1999).

Pivin (1999:28) said that:

The distinguishing feature was the practice of capturing their fellow country people. The autonomy of African photographers was therefore absolute from the outset; they operated within a free zone because they were not targeting the eternal white market. Indigenous photographers concentrated on local people as their main subject.

The introduction of small and simple cameras also played an important part in the development of street photography on the African continent; ordinary citizens were able to access photography. South African street photography emerged in the early 1960s when colour film was introduced in the photographic industry. The establishment of the commercial laboratories (minilabs) contributed to the rapid growth of street photography and influx of the street photographers to towns and cities. This led to the idea that street photography could lead to self employment and poverty alleviation amongst African people.

The development of photography in South Africa was similar to the developments in Europe and other parts of the world, except for the fact that until middle of the twentieth century, the practice of amateur photography in South Africa was almost exclusively reserved for whites. The formation of black photographers' organizations such as the Progressive Photographic Society and Afrapix resulted from the exclusion of blacks in the development of photography in South Africa. Blacks, who were involved in photographic activities as assistants to white photographers, were denied the opportunity to practice as independent professional photographers by the apartheid regime's laws. This was evident in the case of J.Z.S. Ndimande in Greytown (Jolles, 2008). Jolles (2008) noted that

the photographic portrait studio of Ndimande and Son, in Greytown, KwaZulu-Natal, South Africa which opened in 1940, could not operate under the owner's name in Greytown, as it was in a white district during the Apartheid era. Its current owner is his son Richard Ndimande. Unlike in South Africa, in West African countries, African studio assistants started private photographic businesses, before their countries had been granted independence by their respective colonial rulers (Hersant,1999:203).

In West African, countries such as Benin, Guinea, Mali and Senegal, a new generation of African photographers that emerged were trained by photographers from Eastern Europe and Cuba (RevueNoire, 1996). They operated as professional photographers servicing mostly middle class citizens across colour lines in their own studios.

The prominent portrait photographer in Benin was Moisse Agbodjelou (1912-1994), who opened his studio business in 1960. Agbodjelou covered almost every social function in his home town for about fifty years. He was a president of the Dahomey Photographers' Association when he retired in 1994 (Pivin, 1999:). Seidou Keita (1923) of Mali started his studio business in 1949. He was using a Kodak Brownie in his studio set-up, in his court yard. Keita ran his business for thirty three years and he was offered a position of a photographer in the Criminal Investigation Department (Nimis,1999:203). In Guinea, all photography businesses were expropriated after the country had received its independence in 1961. Photographic studios served as a press agency for the government (Hersant, 1999:203).

In Senegal, Meissa Gaye (1892-1982) was the pioneer of African street photography. Gaye was passionate about photography and when he was offered a position in the office of the Governor of St Louis in 1923 he became an itinerant informal portrait and events photographer. Gaye used to photograph his fellow citizen during his lunch hour and when off-duty. He competed with professional studios in the town (Chapuis, 1999:49). Generally, there were two groups of portrait photographers in the West African countries mentioned above. One group targeted urban middle class of all races and photography was a serious profession.

The other group would take business to the people outside the towns and cities. Studio photographer used black and white film; when colour film was introduced to the industry in the early nineteen sixties, they were rendered obsolete. The number of colour photography laboratories and itinerant informal portrait photographers increased. The roving photographers started to use flash guns, and were no longer dependant on the available light (Leon and Pivin, J. 1999:79).

In terms of the development of photography in the nineteenth century Grundlingh (1999) noted that in almost all African counties three separate, yet inter-related, aspects of photography were common to the development of the medium in the first quarter of the nineteenth century; the rise of the amateur photographer, the abandonment of romantic pictorialism and the rapid growth of documentary photography (Fig.8).

The use of smaller hand held cameras gave birth to the era of the amateur photographers who formed camera clubs which meant that people did not have to go to photographers in the big cities. The first camera club meeting was held in Kimberly in 1890. The first exhibition of the photographic society, held in Cape Town in 1906, was a great success and the amateur snapshot gained popularity. The historical documentation of 19th century early Cape Town architecture (Fig. 8) bears testimony to this development (Grundlingh, 1999).

The development of photography in South Africa, as noted above, was almost exclusively reserved for whites. The black photographers emerged through political resistance. By the late 1950s, the Progressive Photographic Society was established in Johannesburg as a forum for black photographers. They used documentary photography as a means to expose, and fight, the injustices of the apartheid regime.

A major critic of apartheid and a pioneer of the political struggle against its rule was Ernest Cole (1930-1990). According to David Goldblatt, Cole was the first photojournalist to expose the daily reality of the horrors of life for black South Africans living under apartheid in the 1950's and 1960's (Goldblatt, (2010). David Goldblatt (Fig.9) and Ernest Cole (Fig.10) used the European approach of street

photography; they took photographs of people on the street. The people were not aware of the presence of the camera.



Fig 8: Arthur Elliott. 19th c. **Early Cape Town Architecture.** Monochrome Print.



Fig 9: David Goldblatt 2002. **Braiding Hair on Bree Street.** Colour Print.



Fig. 10: Ernest Cole. 1950's. **House of Bondage**. Black and White Print.

The creation of a department of photography in *Drum* magazine by Jurgen Schadeberg resulted in the emergence of black documentary photographers; photographers such as Bob Gosani, Ernest Cole, Alf Khumalo and Peter Magubane, became world renowned documentary photographers (Grundlingh, 1999). Bob Gosani (1934-197) (Fig. 11) was one of first internationally renowned South African documentary photographers. Gosani started his career as a messenger at *Drum* Magazine; he later became an assistant to Jurgen Schadeberg. He was one of the first black South African photographers who received photographic training. Although Gosani was a brilliant photojournalist, his work stood out mainly because there were no good black photographers at that time (Schadeberg, 1950s).



Fig. 11: Bob Gosani. 1958. **Wow! These Girls Can Sure Dress.** Black and White Print.

The coverage of events like the Women during the Defiance Campaign in 1952 and the 1958 Treason Trial made him famous. He is one of the master photographers in the history of photography in South Africa (SA Journal of Photography, 2010). The black photographers endured many forms of harassment by apartheid's agents. Peter Magubane (1956) (Fig.12) the liberation struggle photographer was arrested, tortured and banned for five years, but not convicted of any crime (Grundlingh, 1999:246).

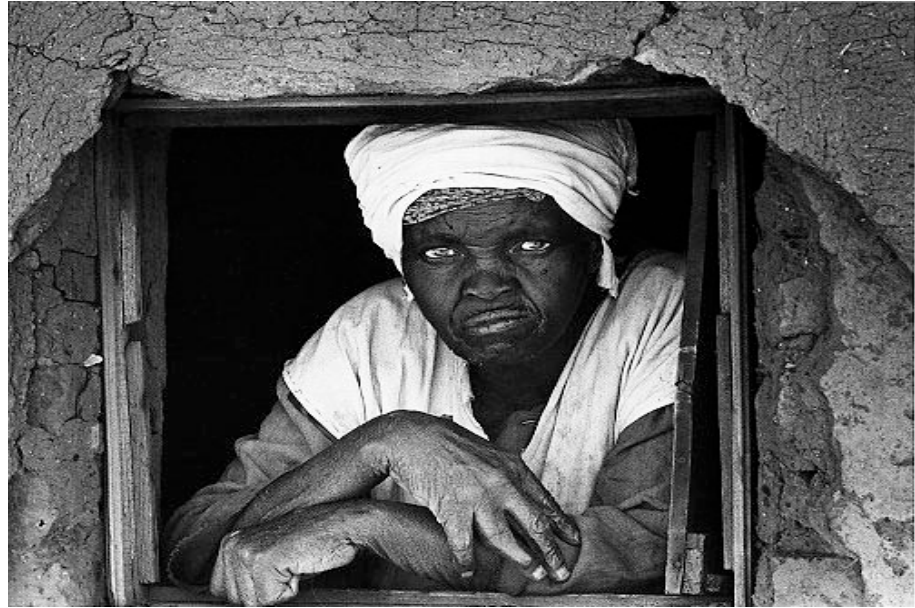


Fig. 12: Peter Magubane.1955. **Boy Seven Pence's Grandmother.** Silver Print.

Alf Khumalo (1930), a self-taught and world-renowned documentary photographer, has witnessed the life and times of a changing South Africa. Khumalo started taking pictures professionally in 1951. Khumalo freelanced for the *Bantu World* as a photojournalist in 1951; he found a fulltime job with *Golden City Post*, in 1956 (Fig.13). He covered big events such as the Rivonia Trial and the rise of the Black Consciousness Movement. Khumalo said “To take a picture is an art form. However, to take pictures of almost all the South African political leaders - from Albert Luthuli to Thabo Mbeki - is a privilege, says Alf Khumalo, a veteran photographer at *The Star*” (Khumalo in Majavu, 2004).

In spite of all the political turmoil in the country, street photography rapidly developed behind the scenes. In KwaZulu-Natal, street photographers such as Lucky Masuku, Bongani Dlomo, Siphso Khoza (Fig.14) and many more were introduced to techniques which were not known to South African street photographers. Street photographers became involved with experimentation in photomontage and double exposure techniques.



Fig. 13: Alf Khumalo. 1973. **Arthur Ash in Soweto.** Black and white Print.



Fig. 14: Sipho Khoza. 1990's. **Double Exposure Portrait.** Colour Print. (special effects filter used).

In the South African context, street photography was perceived as an inferior profession. It was associated with blacks, mainly from disadvantaged backgrounds, and therefore not worthy of the attention of the press and visual art critics/historians. Discussing the concerns of photographers regarding self expression and identity in the new democratic South Africa, Grundlingh (1999:250) said “Vibrant work of street photographers, who number in the region of 40,000, is rich in symbolism, cross-cultural referencing, iconography and language”. This is an acknowledgement by Grundlingh of South African street photography’s unique identity in the visual arts and photographic industry.

Afrapix recognized the existence of talent in South African street photographers and assisted its development in many ways. They mentored and supported individuals who had an interest in photography and in the lives of other people. This was evident in the case of a street photographer Santu Mofokeng (1956). Mofokeng (1999:265) said that he joined the Afrapix collective in 1985 with no work, no equipment and no resources. Afrapix provided him with money to buy a camera and film in order to document Soweto and the rising discontent in the townships.

Mofokeng is a self-taught photographer who started his photographic experience as a street photographer in high school in 1973. Like some members of the *Imvunge* group, he worked his way up through difficult conditions, but because he had passion and purpose, he achieved his goal. In the early 1980s, Mofokeng worked as a freelance photographer while being mentored by David Goldblatt. He joined Afrapix in 1985. He later joined the Department of African Studies at University of Witwatersrand in Johannesburg and started doing research projects.

Mofokeng has done numerous research projects in his capacity as a professional photographer and has received a Mother Jones Award for Africa in recognition of his achievements (Mofokeng 1999:266). He exhibited his work in a major show of photography, titled *Eye Africa*, which was hosted by South Africa in Cape Town in 1988. The exhibition showed photographs from 1940-1998, “tracking the development and changing styles in African photography from the time the camera was introduced to Africa, to the photojournalistic of today” (Meintjies,

1998). Mofokeng (Fig.15) represented photographers who worked in the 1960s, while photographers such as Joseph Agbodjelou of Benin and Antoine Freitas of Congo represented those who worked in the 1940s (Meintjies, 1998).



Fig. 15: Santu Mofokeng. 1996. **Evangels Crossing a Stream.** Black and White print.

Nontsikelelo Veleko (1977) is an internationally renowned street style photographer. Veleko, a graphic design graduate from the Cape Technikon and studied photography at the Market Photography Workshop. The Market Photo Workshop is an informal training institution for photography in Johannesburg. Veleko, a young multi talented South African female artist, surprised the art industry by producing a body of work entitled the Beauty is in the Eyes of the Beholder. Her work documented South African street fashion and commanded a lot of attention and respect internationally. The project captured youths dressed in unique outfits, on the streets of Johannesburg. Veleko has since participated in international exhibition and was nominated for the MTN New Contemporary Artists in Awards in 2003. Her solo exhibition titled Welcome to Paradise was held in 2008 in Spain (Fig.16) (Sealy, 2009).



Fig. 16: Nontsikelelo Veleko. 2006. **Tebogo**. Pigment Print on Cotton paper.

1.3. The history of street photography in KwaZulu-Natal.

The rapid growth of street photography in South Africa gave birth to an informal photographic industry. One hour photographic laboratories (Mini Labs) mushroomed in big shopping malls around the country. Scores of self taught photographers from the disadvantaged communities became self employed through street photography.

In the province of KwaZulu-Natal (KZN), like all other regions, street photography has always been a vibrant business. Street photography constituted a large informal industry in KwaZulu-Natal. Street photographers used small laboratories in shopping centres to process their films. The history of street photography in KwaZulu-Natal dates back to the early 1940s when portrait photographers started to dominate the industry.

They began by taking pictures of people on the street and leaving a card with the subject of the photograph. Later they operated from studios, and diverted business from the main/busy streets of the big towns and cities. This was evident to me walking along West street in Durban in 1972 (Fig.17). The main portrait studios, in the busy areas of Grey Street and Warwick Avenue, were Crown Studio, Bobson Studio and Paramount Studio. Portrait studios would dispatch out assistants to photograph people on the streets to market themselves.



Fig. 17: Photographer unknown. 1972. **Moses Khubisa Walking in West Street Durban.** Black and white Print.

Portrait photographers conducted their studio business professionally; they developed and printed their own black and white films in darkrooms at the back of their shops, or in a separate building. By definition, a studio needs to be in a fixed location. The photographer would rent a shop and divide it into three

different rooms; a waiting room which is also used as an office or reception, a studio/shooting area and a darkroom.

The studio photographers never left their studios except when commissioned to photograph an event such as a wedding or birthday party (Werner,1999:96). Ndimande and Son Studio in KwaZulu-Natal is a typical example of a portrait photographer's studio. Z.J.S. Ndimande started the studio in 1940.

The current owner, Richard Ndimande (Ndimande's son) took over the studio when his father retired from the photographic business in 1968. In the nineteen eighties Richard Ndimande changed from black and white to colour photography (Figs.18a and 18b) (Jolles, 2008).



Fig. 18a: Ndimande and Son Studio. 1970's. **Woman Displaying Back Tie with Hat.** Black and White Print.



Fig. 18b: Ndimande and Son Studio. 1970's. **Woman Displaying *Beads***. Colour Print.

1.4. The history of street photography in Durban

Unfortunately there is very little information on these portrait studios in archives such as those at the Local History Museum in Durban. The reason for the lack of documentation could be that they were located in the apartheid-defined Indian area of Durban and thus not considered important. The first photograph of the candidate, posing in his first pair of long pants, was taken in Paramount Studio in 1968. Crown Studio was highly professional, it specialized in colour photography and a booking had to be made in advance for your portrait to be taken.

After forty years of practice as a portrait photographer in Warwick Avenue Triangle in Durban, Bobson Studio's work (Fig.19) was exhibited in the KZNSA Gallery Durban in 1998 together with the photographs of Lance Slabbert.



Fig. 19: Sudeka Bobson Mohanlall. 1970. **Portrait**. Colour Print.

Slabbert's contemporary photographs, which are large-scale, concentrate on modes of street dress. He set up his studio on the pavement of the busy street, Warwick Avenue, in Durban. Slabbert used a white portable backdrop and posed the subject carefully to give the image a studio feel (Fig.20) (Bobson Studio Portraits c.1970 and Lance Slabbert 1998).

Sudeka Bobson Mohanlall founded the Bobson Studio in Durban, South Africa, in 1961. The Bobson Studio's clientele consisted of mainly Zulus who posed in their own beadwork and traditional costumes for their portraits. They sent their portraits to relatives, friends and loved ones in the rural areas. The Bobson studio became the most well known portrait studio in Durban area and attracted clients countrywide (Bobson Mohanlall CV, 1928 – 2003).

Migrant workers would invite their loved ones to visit compounds, or hostels, with their beadwork costumes and take them to Bobson Studio for portrait photographs. In the late 1960s and early 1970s Bobson Studio began to offer colour portraits, which best captured the vivid dress of their clients.

In the field of African studio photography, a topic of growing interest, Bobson is South Africa's finest example and is apparently the earliest African studio archive in colour. The art historical value of Bobson's archive has become apparent. The archive also forms a unique documentary record of the Ndwandwe beadwork in use at the time, and how tradition coexisted with international and urban style.

After the death of Sudeka Bobson Mohanlall in 2003, Axis Gallery assumed exclusive representation of the estate. The gallery features Bobson's Studio archive in international exhibitions. Bobson Mohanlall's studio work was represented in *Dark Room: an exhibition of South African Photography and New Media 1950* presented in the Virginia Museum of Fine Art, in August-October 2010 and in January 2011. It was also displayed in the Birmingham Museum of Fine Art, Alabama (Bobson Mohanlall CV, 1928 – 2003).



Fig. 20: Lance Slabbert. 1999. **Street Style Portrait**. Colour Print.

In 2002 The KwaZulu-Natal Photographers' Development Association, based in Durban, was established under the leadership of Lucky Masuku. Street photography has played a very important role in the lives of the ordinary and disadvantaged black communities in KwaZulu-Natal. It created jobs for the unemployed photographers and supported their families adequately. The street photographers became entrepreneurs and assumed leadership roles in their respective communities in terms of organizing, documenting and producing images of special events for families.

This is evident in the improvement in my life. I grew up as an orphan, but became a professional photographer and assisted other fellow photographers. The members of the community realized the importance of photographic records of their belongings, from clothes, furniture, cars, and houses to pets. This change of attitude in our communities demanded that street photographers team up, or network, with other service providers such as wedding boutiques, invitation cards printers, designers/decorators and videographers.

Chapter Two: Moses Khubisa

This chapter will discuss my development as a photographer and will analyse a selection of my wedding photographs from 1973 to 2010, in documenting and providing evidence of a growth in photographic skills.

2.1. A personal history

In this section I will document my life history, from childhood to being a young businessman, a professional photographer and a lecturer, in order to provide information regarding the business and photographic skills that I acquired and was able to impart to street photographers. My history in many ways mirrors the histories of the *Imvunge* group of street photographers.

(1969-1975) Primary School, Secondary School and early photographic experience

I was born in 1953 at Nhlankakazi (Shembe's holy mountain) in Ndwedwe district north of Durban. I am the last born in the family of five; three girls and two boys. My mother passed away in 1955. My elder brother, Baphathe had to leave school in Standard Three and look for work after her death. My father was illiterate and had no interest in education. He used to work in Johannesburg as a night watchman, and came home once a year. He would take his leave in spring in order to plough the fields before going back to work.

My father remarried and things started falling apart. My stepmother had no mercy for anyone. My paternal grandmother was a cripple and could not walk. I stayed with her during the day when my sisters were working in the fields. I had to join the herd boys at an early age; I was so young that I could not even identify our cattle. Baphathe found a better job in a construction company in Durban. He rented a room in Clermont Township, west of Durban. He fetched me from the rural areas in 1963, as the living conditions were not favourable for a child of my age in the custody of my stepmother.

My involvement in photography began as an assistant to Malane Mthembu, a co-prefect and a close friend, at Zakhele Higher Primary School in 1969. I assisted

Mthembu with the taking of photos of other pupils during school breaks. I delivered the photographs and collected money for him.

I would take the exposed films to the pharmacy for developing and printing on my way to work on Saturdays. He would give me money for a new film on Fridays and I would also take the camera with me for reloading purposes.

I was soon to learn about the challenges of conducting and managing a street photography business. One day my sister, Cashephi, asked me to take a photograph of her daughter, Zola. I had never taken a picture on my own before. Mthembu instructed me to take the photograph as I always had his Kodak Instamatic compact camera with me over weekends. Mthembu was from a stable family; his father was a traveller, who used to bring a new camera each time he came home after a long trip. After one trip he came back with a 35mm camera (Mthembu, 2010).

When Mthembu passed Standard Six, his father presented him with a new camera. He in turn, presented me with his Box Brownie camera when I passed Standard Five, coming first in my class. Mthembu taught me to take photographs and conduct business, which for me was both a blessing and a triumph. Looking back to the times when I first handled a camera and when I learnt to take a photograph in 1969, I do not remember thinking of photography as a profession. I was in Standard Six when I first got involved in street photography, which helped me make an income and maintain a living. My school career was going to stop in Standard Six, as the money I was earning through part time jobs was not enough to pay for further schooling expenses.

The photograph of my niece Zola marked the start of a photographic journey which helped pay for my secondary school education, which otherwise could not have happened. A part-time job with the Croft family on weekends, in Westville, was my only source of funds to pay for my education.

The combination of generating income through part time work and photography boosted my morale which was important. I could visualize myself as a student in Secondary School. My initial involvement with street photographers was in the

early nineteen seventies at Zakhele Higher Primary School when my school friends, George Shabalala and Patrick Ngidi, joined me in taking photographs. They were ahead of me by one class. Shabalala had already left school due to financial constraints, but could not find a stable job. Shabalala had managed to obtain a camera and he approached me for help. I was still learning the basics of camera usage and only understood the camera I was using. I asked Malane Mthembu to come with me to see Shabalala's camera, and show him how to operate it. Shabalala's camera had no film so he had to learn using my camera (Fig 21).



Fig. 21: George Shabalala. 1970s. **Malane Mthembu (left), Mrs. Shabalala (centre) and Moses Khubisa (right).** Black and White Print.

Patrick Ngidi had won a bursary to go to a boarding school; as a result, he would no longer be able to do part-time jobs on weekends as he used to. I loaned him my spare camera when he went to do his matric at Vukuzakhe High School in 1973. Ngidi and I had started an informal photographic business while we were still together at Ziphathale secondary School, called the League of Light Photo Company.

We invited two friends, Felix Ndlovu and Vusi Khumalo, to join us. Ngidi was the secretary and the treasurer; I was the director of the informal business. The

other two members were not so keen in going up and down the street taking photographs. Ngidi and I were the only active members of the company, so it did not work well and when Ngidi went to a boarding school we closed down the business. I had initially taught all these members how to use a camera, before working with them.

In 1970 I started to earn an income from taking photographs of people in Clermont (Figs. 22a and 22b) and it was apparent that I could manage to finance my Secondary School Education. I decided to continue my education even though the future was not certain and I registered at Ziphathele Secondary School in 1971.



Fig. 22a: Moses Khubisa. 1970s. **Young Couple**. Colour Print.

In 1972 Professor Croft, the Head of the Department of Architecture at Natal University, bought a new camera, a Minolta Trip 35, on my behalf, at Whysalls

Photographic Shop in Point Road, Durban. I used to do gardening for the Croft family on weekends and I paid him back in irregular instalments.

Before getting a second camera, I would load black and white film one day in my Box Brownie camera and colour film on the other day depending on customers' requests. The Box Brownie was a waist-level viewfinder camera, which was challenging when composing a picture. It took a 120mm square film and produced quality images.



Fig. 22b: Moses Khubisa. 1970s. **The Siblings**. Colour Print.

I used colour film more often after getting the Minolta Trip 35mm eye-level viewfinder camera. My photography had improved and I became busier and more in demand. My 35mm camera was semi automatic; if I set the aperture, the

camera would select a relevant shutter speed, or I would set the set the shutter speed and the camera would select the aperture (Figs. 23a and 23b).



Fig. 23a: Moses Khubisa. 1971. **My School Friends**. Colour Print.



Fig. 23b: Moses Khubisa. 1972. **Snack Time**. Colour Print.

The business took shape and became an additional responsibility. My English teacher, Mrs. Msimang, a teacher and mother to me, advised me to record each

and every photograph I took, the deposit paid, and tick off photographs taken, or collected. However Mrs. Msimang warned me to concentrate on my schoolwork; she said I should not be distracted by taking photographs.

At Vukuzakhe High school in 1974, I joined the school choir and also became an official photographer for school functions. An example of this is a photograph I took of the school choir who had won a trophy in a music competition at regional level in Durban in 1975 (Fig.24).



Fig. 24: Moses Khubisa. 1975. **Vukuzakhe High School Choir**. Colour Print.

I rented a room in Umlazi Township and kept the room at Clermont, because I needed to go to work on Saturdays and take photographs there on Sundays. It was going to take some time to get customers and to be able to maintain my life style in Umlazi. I completed my Matric in 1975. After completing Matric I soon found a job at Colour Spectrum, a photographic Laboratory in Durban. They sent me to the Kwamuhle Labour Offices in Ordinance Road with registration forms. At Kwamuhle, the clerk stamped my *Dom Pass* and told me to leave Durban with immediate effect. He gave me twelve hours to leave Durban, after which I would be arrested. I was sent to *Endwedwe* Magistrate District to fetch a work permit

and register as a work seeker. Someone else filled the position at Colour Spectrum Photographic Laboratories and therefore I lost the job.

Business Experience and Teaching Street Photographers (1976-1988)

In January 1976, I joined the Department of Education as a privately paid teacher, at Margot Fonteyn Senior Secondary School in Klaarwater Pinetown. In 1977, at the age of twenty-four, I started a photographic business known as Excellent Photos Studio. The office was opened to the public on May 31, 1977 at Room 13, Clermont Supermarket, 1095 North Road, Clermont Township.

The postal address was PO Box 170 Clernaville 3602. The telephone number was 156 Clernaville.

I printed a brochure to advertise the business (Addendum 1), obtained a business license (Addendum 2), registered as a taxpayer (Addendum 3), printed a Receipt book (Addendum 4) and employed a bookkeeper to produce a Balance Sheet (Addendum 5). Clermont Township was situated close to Phillip Frame, a textile company in New Germany that employed migrant labour. I photographed people who worked there. They would like to be photographed with their newly acquired belongings. For example, some customers would bring their radio cassettes to be photographed with them. Such an example is the girl from Empangeni; everything she was wearing was new (jacket, shirt, skirt and sandals). She was going to send the photograph to her family (Fig. 25a).

My studio was busy mainly on Sundays, when people were coming back from church (Figs. 25b, 25c, 25d and 25e). On Saturdays, I used to be out on location photographing various social events. I had accumulated my clientele while at school so the business grew quickly. Customers had started to notice some improvement in my work; they compared their old photographs to the new ones. They used to say my work was excellent hence the name of the business, Excellent Photos. I kept striving for excellence through reading photography magazines and books.



Fig. 25a: Moses Khubisa. 1977. **A Girl Wearing New Clothes.** Colour Print.



Fig. 25b: Moses Khubisa. 1977. **A Man from Morning Church Service in a New Suite.** Colour Print.



Fig. 25c: Moses Khubisa. 1970s. **A Township Woman: Mantuli.** Colour Print.



Fig. 25d: Moses Khubisa. 1980's. **A Young Lady from Church.** Colour Print.



Fig. 25e: Moses Khubisa. Circa 1980. **Lady in Red.** Colour Print.

When I began to interact with street photographers in 1978, it was purely on a business basis. I had an account with a photographic processing laboratory, Colour Lab (Addendum 6). They would come to Excellent Photos at Room 13, 1095 North Road Clermont to leave undeveloped films, or pick up the processed ones. This dropping off and picking up of their work resulted in the formation of a savings club for the purchase of new equipment, as some of the photographers had small compact cameras. Some street photographers kept complaining about their customers' images being cut off and blamed the Colour Lab for that.

Customers refused to pay for photos if they were not good; the photographers started to ask if they could see the photographs before paying me for their work. I then realized that their bad techniques in taking photographs were going to affect

my business and my account with Colour Lab. I told them that we should discuss our business problems, such as customers refusing to pay.

They agreed to the idea because each of them had encountered difficulty in getting money from some customers. We met on Mondays after the driver from Colour Lab had picked up our films. In these meetings we agreed on charging the same price and we discussed the quality of their work. Customers would not pay for unsharp/out of focus, or under exposed, photographs. Some customers would want to pay in different ways than cash, such as offering you lunch, or organizing customers for you.

Some of the street photographers, whom I had taught in the mid nineteen seventies, were part of this group and had become successful photographers. They were supportive of my ideas; they needed to learn more than just how to operate a camera. Some of the names I can still recall are France Mashaba, Eric Zoleka, Daniel Dube, Siphon Ngubane and June Dlamini. They shot images of me in my studio and on location during those learning sessions (Figs.26a, 26b, and 26c). Mashaba and Zoleka ended up doing photography full-time, while Dube, Ngubane and Dlamini did it on a part-time basis.

This led to the formation of what we could call a camera club. However, because we were in business and had organized ourselves as professional business people, it was referred to as a *Stokvel* (a savings club). We would meet every Monday morning to discuss a range of business problems which could be any kind of problem such as clients' attitudes or behaviour, the payment of a deposit, or balance of money owed.

We would then make contributions to the *Stokvel*; the minimum contribution would be R5,00 and your name and the amount contributed would be recorded in a notebook (Addendum 7). The group last met in 1988 when I told them that I was enrolling to study photography full-time the following year.



Fig. 26a: Daniel Dube. 1980. **Moses Khubisa**. Colour Print. (Dube learning focusing and framing).

The *Stokvel* had already been suspended, as we were no longer making enough money. I attended a number of business seminars that were organized by the Small Business Development Corporation (SBDC) in and around Durban. These seminars played a pivotal role in developing business management skills, which led to the success of my business.

They empowered me with promotional skills and techniques in terms of customer care, such as satisfying clients' needs, quality work and prompt service. If you delivered on promises, customers would see value for money in your service and product.



Fig. 26b: Siphon Ngubane. 1981. **Moses Khubisa**. Colour Print. (Ngubane learning to use his camera).

In one seminar the case study focused on advertising, marketing techniques, service and value for money. The manager of a small company called Just Doughnuts told us how they achieved success through good and quick service. They trained their own staff, and had opened up two shops in the beach front area. The shops were clean with a welcoming display and the assistants were neatly dressed in uniforms. The knowledge I gained from these seminars and workshops was helpful in later training other street photographers in marketing and business techniques.



Fig. 26c: Eric Zoleka. 1984. **Moses Khubisa**. Colour Print.
(Zoleka learning exposure techniques)

As part of marketing Excellent Photo Studio, I would walk from house to house, photographing people in their environment. This system of taking business to the people made me popular, and I was respected as a professional photographer. It was at this time that I developed an interest in people's lives. Photographing black people in their environment was a challenge; the majority of them were tenants. They displayed a great sense of self-esteem; everything in the room would be cleaned and organised for the shoot. This is evident where the one room was used as a bedroom, a kitchen and sitting room. One of the challenges was to be asked to show the whole room in a photograph (Fig.27). In this image it was impossible to show the kitchen section of the room as I was using a small compact camera. It was even worse with a square format (6x6) waist-level view Box Brownie camera.



Fig. 27: Moses Khubisa. 1973. **Migrant Workers**. Colour Print.

The photograph would be sent to their loved ones at home in the rural areas. These people were from diverse cultural backgrounds. Living in a township changed their perspective. Some of them opted for improving their level of education by attending evening classes at Ziphathale High School.

These experiences changed my attitude completely and placed me in a position of an observer. Some traits of leadership emerged. I showed concern for my customers and advised them with social activities that related to my business. I would assist in organizing functions, linking them with good bridal boutiques, catering businesses and professional cameramen for video filming. I referred business to other photographers and members of the savings club could leave photographs at my studio for their customers to collect. I enjoyed a lot of respect from the members of the community and other street photographers.

My business approach changed from commercial photography to a socio-documentary/photo-journalistic type of photography. I was motivated to study photography formally. People used to ask if I had trained for my profession. Some school teachers who knew my background, such as Mr. Zondi of Zakhele Higher Primary School (where I met Mthembu) and Mrs. Msimang of Ziphathale High School, used my services as their family photographer. They commended

my progress and encouraged me to get formal training in photography, or the business side of it. Mr. Zondi, after I had photographed two weddings in his family, told me that photography was a serious business that had had a positive impact on my life.

In 1979 I registered with the Institute of Photography, a Correspondence College in Pretoria (Addendum 8). In reading the first set of lecture notes, it was evident that I was more advanced than their beginners programme. The College sent me a point and shoot Kodak instamatic camera to begin the course. However, I was using a professional camera by then, a Soligor Single Lens Reflex, which took a range of lenses (Fig. 28). I fitted the soligor camera with a wide-angle lens to cover a greater area in a one-room situation shoot, such as in **Migrant Worker's** (Fig. 27).

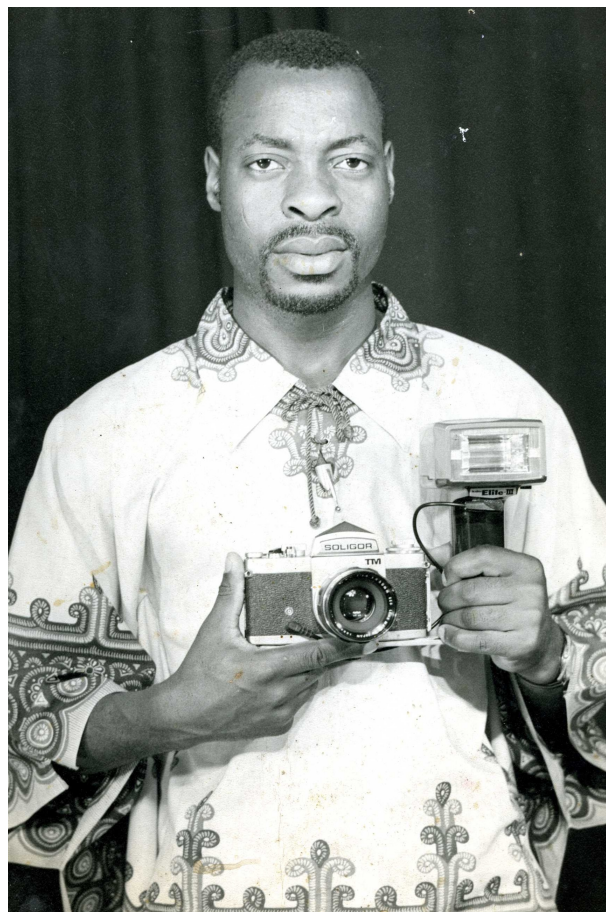


Fig. 28: Studio Sydney. 1977. **Moses Khubisa with a Soligor Single Lens Reflex Camera.** Black and White Print.

My office soon changed and became a photographic studio. I managed to secure room number 14 on condition that the landlord's soccer players received special attention, and the room was used as a studio. Room 13 became a reception area and a waiting room. My landlord owned a soccer club called African Wanderers FC, two supermarkets, a bottle store and a stock farm. A large volume of my business came from his chain of businesses.

One other member of the group, who became remarkably successful, was France Mashaba. He was one of those I had taught to use his camera when he came to sell it to me. Mashaba presented me with a tea set for the positive influence I had made in his life. He bought a piece of land at Matikwe in Inanda, North of Durban. Both of our wives were able to continue their education. His wife who graduated from the Durban University of Technology in 2006 is a senior nursing sister in one of the hospitals in Durban. My former wife is the principal at Botha's Hill Primary School. She graduated with a teaching diploma at Ntuzuma College of Education in 1988. In terms of photographic experimentations, we started using special backgrounds such as collage and double exposures; two images of the same person appearing in one print (Fig 29). There were two ways of doing a double exposure, either by using a set of special effect filters, or by photographing the subject twice without advancing the film. For a double exposure to be done manually, a black background is needed.



Fig. 29: Sipho Khoza. 1990s. **Two Images of the same Person in One print.** ColourPrint.

Eric Zoleka and France Mashaba were the only two members of the *Stokvel* group who improved their photographic skills, as well as their level of education. They attended evening classes at Ziphathele High School. The night school was closed in the mid nineteen eighties when the level of violence made it impossible for ordinary members of the community to move freely at night.

In order to improve our lives, the members of the group decided to build houses for themselves. We could not afford to buy land in Clermont. I bought a small piece of land at Embo reserve, Hillcrest in 1979 (Figs. 30a and 30b).



Fig. 30a: Moses Khubisa. 1981. **My First House at Embo.** ColourPrint.



Fig. 30b: Moses Khubisa. 2008. **My Present House at Embo**. Digital Colour Print.

I joined a camera club in Pinetown in the mid nineteen eighties, the Highway Photographic Society. Alistair Elliott, a lecturer in the Marine Studies Department of Technikon Natal, chaired it. The secretary was Mrs. Melrose. We did assignments and Mr. Lawrence Peacock, the president of the club, would critique our pictures. In the first few sessions my pictures did not find a place in the top ten. I learnt a lot about photographic techniques such as available light, bounced light, reflected light and composition.

I took a close up portrait of a woman with ritual cuts on the sides of her face for a free choice category and got three stars (Fig.31). In this photograph my composition and lighting had improved.

I also learnt how to crop a portrait. I started to enjoy taking photographs of people; I could see beauty in my clients' different dress codes. The photographic society met in the evenings. However, transport became an issue, as the South African National Defense Force and the South African Police were on duty patrolling the streets of the townships and the suburbs, under the State of

Emergency. The political surge of violence in the mid nineteen eighties made it virtually impossible to conduct photographic business in townships.



Fig. 31: Moses Khubisa. 1985. **Ritual Cuts**. Colour Print.

I started to freelance for local and national newspaper companies, but freelancing did not work well, because the newspaper editors would pick one picture out of a roll of a thirty six-exposure film. Covering violence in the townships for newspapers was a huge risk, as one had to choose between the two fighting forces, and each wanted the lens to point to the direction of their enemies only.

I had one option in mind, to get out of this life threatening situations, to get a qualification and be employable. I thought of enrolling for a BA Degree.

Once again, photography never featured in my mind as the career to free me from the prison of orphanhood and the fear of uncertainty. My friend, mentor and business colleague, Cardos Mabatha Lembede, a brother to Anton Lembede of the African National Congress (ANC), questioned the idea of a degree. He advised me to first look at photography as a career and, if possible, do my studies on a part-time basis in one of the schools/colleges in and around Durban. He discouraged the idea of academic study in those days. He was not sure if a degree would be the answer to my situation, as I had already learnt a trade.

I also shared my thoughts with a photographic dealer, Mrs. Cox of Foto 45 in Eagle Building, West Street Durban. I told her about my attempts of studying through a correspondence college, The Institute of Photography, in Pretoria. She mentioned three technical colleges which ran evening classes of photography; Durban College, ML Sultan Technikon and Technikon Natal; and said it would be ideal if I attended one of the short courses offered by Technikon Natal. The first two had already rejected my applications on race/colour grounds. She then made a note to give to Mr. Vic Wait, the then Head of the Department of Photography at Technikon Natal Berea Campus in Durban.

National Diploma: Photography (1989-1991)

In 1989 I enrolled at Technikon Natal, as a self-funded photography student. Studying subjected me to difficult life situations yet again; I lost the support of my family. There was no consistent income; my reserves went dry day by day and the fear of uncertainty haunted me again. I was lonely and miserable.

My studies were coming to an end in first year and I would not obtain a certificate as the course was a three year diploma. Professor Lesley Croft came to my rescue when he heard that I had passed my first year, but was interrupting my study because of financial constraints. He stood surety for a R6,000.00 student loan from Standard Bank for the two remaining years. When I reported to him that I had passed my National Diploma in Photography in 1991, Professor Croft very generously settled the loan with the bank on my behalf. The three years of study at Technikon Natal trained me to be a competent professional photographer. I learned about the theory and practice of photography.

When I joined the department of photography as a first year student, I could use a camera, but I did not know the technical process of producing a photograph. I learned about different types of small camera formats, such as viewfinder and single lens reflex cameras.

The diploma course included instruction on medium and large format cameras; this included items such as film processing, lighting, camera techniques (aperture, depth of field and exposure) as well as style and approach which consisted of composition and perspective. My specialist/major subject was commercial illustrations. My favourite subject was photographing people which later led me to specialize in portraiture at Pine City Portrait Studio.

The knowledge I acquired from formal training gave me the necessary skills and expertise to conduct my business in a professional manner. It also empowered me to assist street photographers such as the *Imvunge* group in developing their business and photographic skills.

Post diploma business experience and interaction with street photographers (1991-1996)

In December 1991 I opened a photographic studio in Hill Street Pinetown, called Pine City Portrait Studio. The studio layout was totally different from that of Excellent Photos Studio in Clermont. The significant difference was in lighting equipment and the studio environment. At Pine City Portrait Studio I built an infinity curve as the main background, which was painted brown with some designs. There was also a blue curtain as an alternative backdrop.

The lighting ratios set on the subject allowed me to create different moods (Figs.32a, 32b, 32c). In professional photographic studios quality lighting equipment is key. A minimum of four lights can allow a photographer to apply his lighting techniques without any limitation. For example, he can make a portrait more three dimensional. The four lights are main light, fill in light, hair light and background light. It is possible to use a white reflector board as fill in light, but it has its limitations.



Fig. 32a: Moses Khubisa.1992. **Sibusiso Mthembu** (Studio Assistant). Colour Print.

At Pine City Portrait Studio I had two studio lights (2 prolinca portable/mono heads); I needed at least two more lights in order to produce a range of portraits required by clients. Clients wanted their portraits to be taken for various reasons, such as displaying it on the wall at home, or for business purposes. The lighting ratio has to relate to its final use. At Excellent Photos I had used one light source, a flash gun mounted on a camera which resulted in a harsh which created a shadow lining (halo effect) on one side of the subject (Fig. 25b). My business was fully registered; the license covered KwaZulu-Natal province (Addendum 9).

I received a letter of congratulations from Mrs. Melrose, the former secretary of the Highway Photographic society, for my achievement in completing a diploma in photography. Mr. Elliot, the former chairperson, had told her about my

achievement (Addendum 10). My old clients from the surrounding townships were excited to see my business in town and through word of mouth customers came in numbers.



Fig. 32b: Moses Khubisa. 1992. **Formal Portrait.**
Colour Print.



Fig. 32c: Moses Khubisa. 1992. **Candid Portrait**. Colour Print.

In 1993 I closed down the business to save my equipment from the divorce settlement, as I was the one who filed the divorce papers. After divorcing my wife, I moved to Harding to manage a one hour photographic laboratory and studio, Hopson Studio, for one year. Working in the photographic laboratory and studio in Harding prepared me for working with the *Imvunge* group. The street photographers who brought in their films at Hopson Studio (Photo Lab) did not know much about the technical aspects of their own cameras.

I used to explain exposure techniques to them, such as the correct combination of aperture and shutter speed used produce a well-lit photograph. For example, when you have set a slow shutter speed on the lens of your camera you need to set a smaller aperture, 1/30 at f22, or 1/60 at f11, depending on the weather. I would

teach them about the disadvantages of a slow shutter speed, which is camera shake or blur.

I advised them to use 1/125 at f11 in clear weather and 1/125 at f5.6 on a cloudy day. Most of the built-in light meters in the cameras were not working. They needed to fix light meters and learn to use them and it would be trial and error until they worked out what aperture and shutter speed to use, and when to use it. I structured a relevant beginners' course for street photographers workshops. I wrote a basic module, which dealt mainly with how a camera works. This can be seen in the course outline below, under the section titled The Camera.

BASIC: PHOTOGRAPHY COURSE FOR STREET PHOTOGRAPHERS

Introduction:-

Preamble: Photography as a medium

1. Communication; medium; culture
2. Code of conduct; ethics
3. Self confidence; self discipline
4. Self esteem; self image
5. Expectation; your self; community; customers or clients
6. Business administration; communication; recording; accounting

The Camera:

1. Camera as a whole; handling; film loading
2. Aperture; its function
3. Shutter speed
4. Film speed
5. Exposure; Light reading; F16 rule

Visual communication:

1. Subject: subject matter; details; contrast; tones; scale; colours
2. Composition: framing; cropping; frame within frame; mood

3. Perspective: angle of view; depth- dimension; Eye level view; bird's eye view; worms eye view

Techniques/tricks:

1. Sharpness; depth-of – field; rule of thirds
2. Panning: pre focus; anticipation
3. Lighting: soft light; harsh light; warm light; cold light; mix lighting
4. Light source: artificial natural/available
5. Painting with light

Assignment:

1. Planning/preparation
2. Shooting
3. Presentation
4. Critique

In January 1994 I returned to Durban and rented an office in Lancet Building in Pinetown, close to the Home Affairs Offices. I took photographs for Identity Documents and freelanced for newspapers. The date for the first democratic elections in our country had been announced. Home Affairs Offices had to speed up the process of issuing identity documents to voters who did not have bar coded Identity Documents. I joined teams of clerical staff from Home Affairs Offices who were sent out to the surrounding townships to process identity documents applications. Sibusiso Mthembu, my former assistant at Pine City Portrait Studio (Fig.32a above), introduced me to Mandla Buthelezi, a former journalist for the South African Broadcasting Corporation (SABC). Buthelezi had formed an organisation for training street photographers in video filming and still photography called the Video and Photography Development Association (VIPHODA). Its head office was in West Walk, Durban and he needed a partner with experience in still photography.

I accepted the invitation and joined Mandla Buthelezi's organisation 1994. We organised a one week workshop covering both still image and moving image in the Highway Area for street photographers. My office was used as a Pinetown office for VIPHODA (Fig. 33).



Fig. 33: Moses Khubisa. 1994. **Buthelezi Addresses Street Photographers.** Colour Print

From left to right: Mr. Ndlovu, Unknown, Vusi Ntuli, Jerry Mchunu also joined the *Imvunge* group in 1999), Unknown and Mr. Gasela.

In our first meeting the street photographers told us what they wanted to learn in still photography as they were already practicing photographers. They told us that they needed to learn basic business administration skills such as charging for jobs and structuring of contract documents. As members of an association we set out to have a standard professional price for functions (Addendum 11). Even though the workshop was mainly about photographic business management skills, addressing the quality and the standard of work was equally important.

In 1994 I joined Hirt and Carter, a printing house in Mayville, Durban, as an assistant photographer to the senior in-house photographer, Jeremy Brown. In 1995 Angela Buckland and Paul Weinberg invited me to join their newly formed organisation, the Durban Centre for Photography. I was given the responsibility of

organizing training workshops for street photographers in and around Durban (Addendum 12). The Durban Metropolitan Council sponsored the workshops I conducted from 1996-1998.

These workshops were in preparation for the annual photographic competition titled Beautiful Durban (Addendum 13). At the beginning of every workshop everyone had to sign an attendance register. I would introduce myself, giving a brief history of my involvement in photography. After they had introduced themselves, I would outline the reasons for running the photographic workshops for practicing street photographers and the importance of visual literacy for individuals working in the visual communication industry.

I introduced them to the idea of freelancing for newspapers as one way of earning extra income. This would lead to an introduction to the photographing of events and photojournalism, which was core to their line of business. The first day would begin with the following content:

Why would people want their photographs taken?

People have different reasons for having pictures taken of themselves. It could be for reflection on moments of joy for a family event such as weddings or birthday parties. These create a history of the family for the next generation, especially when a baby is born. Others would send pictures to their loved ones who are away from home. Photographs can also be used as visual records, the sangomas could hire photographers to record their initiation ceremonies for each and every trainee after completing the course. This would show the whole procedure of rituals followed in that particular camp.

What is expected from photographers?

Customers expect photographers to provide a good service as well as a high standard of work. This would mean that the photographer should have a personal style and approach to his work in terms of composition and lighting of the subject.

Techniques:-

Selection of appropriate aperture and shutter speed through light reading.
The different types of light reading: incidental light reading, measuring the amount of light falling on the subject and reflective light reading.

Equipment:-

The appropriate camera to perform the above functions is a Single Lens Reflex Camera. The camera with built-in light meter is especially good when photographing people. Do not go too close to the subject, children do not want strangers to come too close to them. Stand at an acceptable distance from the child and take a reflective reading. The disadvantage though is when taking a general reading and shooting into the sun, the image becomes a silhouette.

Demonstrations:

I did demonstrations to show the implementation of techniques discussed. I also showed them my images, magazines and tear sheets from the newspapers.

National Higher Diploma in Photography (1996-1997)

I joined the department of photography at Technikon Natal as a graduate assistant in 1996.

I registered for a National Higher Diploma in Photography in 1996 and completed the qualification in 1997 (Addendum 14).

The title for my project was *Environmental Portraiture with Emphasis on Cultural Change in KwaZulu-Natal*. The report was based on my experiences as a neglected child who had to struggle for survival at an early age and the change of culture reflected in the upbringing of children (Fig. 34c).

The Zulu cultural idiom, 'your child is my child' was no longer practised. Some children ran away from their parents and lived on the streets. In the report it was noted that cultural change had a negative impact on urban black youth. The

behaviour pattern of the black youth portrayed a picture of a lack of parental guidance.

In addressing this issue, my intended contribution was to produce role models and build individuals' confidence through forming a photographic society; the premise being that photography is an art that can make a complete person, mentally, physically and spiritually. My sincere hope was that each member of the *Imvunge* group would be a role model in his, or her, community. As such, Bongani Maphumulo is one member of the *Imvunge* group who has managed to send two of his children to university.

The National Higher Diploma empowered me with project management skills and improvement in documentary photography skills. My approach changed and I learnt how to capture the feel, the mood and the uniqueness of the event or situation (Figs.34a, 34b and 34c).

In 1998 I was also involved in an outreach programme with street photographers through the Durban Centre for Photography. Peter McKenzie, the Head of Department of Photojournalism at the Institute for Advancement of Journalism (IAJ) in Johannesburg, had been informed about my involvement with street photographers in the Durban Center for Photography.



Fig. 34a: Moses Khubisa. 2008. **Emotional Farwell Speech.** Digital Print.



Fig. 34b: Moses Khubisa. 2007. **Signing in the Garden.** Digital Print.



Fig. 34c: Moses Khubisa. 1997. **Children Left Alone.** Black and White Print.

In 1998 he invited me to a curriculum development and planning project for ‘Train the Trainer’ workshops that the IAJ was going to host the following year. The curriculum development and planning of the project was completed in 1998. I attended two phases of ‘Train the Trainer’ workshops as a trainee, phase I in 1999 and phase II in 2000 (Addenda 15a, 15b and 15c). The Train the Trainer workshops at IAJ focused mainly on photographic reporting. George Hallet, a professional photographer based at Hout Bay in Cape Town, facilitated the curriculum development discussions. Hallett started the session by highlighting the important role we, the trainers, should play in preparing photojournalists in a free democratic South Africa.

In this workshop I learnt that street photographers had easy access to different structures in their communities from the grass root level to the highest authority in

the area; their approach and attitude needed to be nurtured for professional reporting. We discussed ethical issues in photojournalism such as:

- Visual thinking - the image should present a message to the viewer.
- Ethics in photojournalism - observe dignity and the rights of the subject.
- Photographer's vocabulary - subject matter, Technical quality and impact.

I had the pleasure of meeting the representatives of street photographers' organizations from Southern African Developing Countries (SADC) such as Malawi, Namibia, South Africa, Tanzania, Zambia and Zimbabwe. I met John Fleetwood, the managing director of the Market Photo Workshop in Johannesburg. I also met some of our well known documentary photographers such as Peter McKenzie, Cedric Nunn and Andrew Shabangu. I invited Cedric Nunn to give a talk to third year students in 2007 and 2008, sharing his experience of documentary photography in South Africa.

The IAJ workshops targeted the non-governmental organisations (NGOs) and community projects. The Institute for Advancement of Journalism covered travelling and accommodation expenses. Attending these workshops was a positive experience in terms of continental networking. I later received letters from Mr. Howard Buis of Namibia and Mr. Gonga of Malawi (Addendum16).

It is evident from my personal history that, since my early days, I had gathered a variety of skills that were relevant to working with street photographers. As a teenager, in the early nineteen seventies, I ran an informal business in which I learnt basic financial management skills, business skills and communication skills. In the mid nineteen seventies I started a formal business, Excellent Photos Studio, a fully registered business with a license and a tax number. I designed promotional materials and employed a bookkeeper and one assistant. I learnt more advanced business management skills and communication skills in relation to clients' service. It was impossible to penetrate the professional photography industry without a proven acquisition of skills.

I enrolled for formal training at Technikon Natal, as a self funded student and obtained a National Diploma Certificate in 1991. I learnt advanced technical and

business skills such as photographic business management and professional studio techniques. A research project for the National Higher Diploma qualification produced a third dimension, a conceptual approach in documenting social functions. Some of my images depicted the critical moments of the event such as the mood, feel and the general atmosphere of the occasion. For example, the hand over speech in a cultural wedding aroused emotions and the bride was in tears (Fig. 34a).

In establishing Pine City Portrait Studio, I learnt how to set up a professional portrait studio and interact with clients professionally. I also learnt to observe, and abide by the local municipality's by-laws. I had to interview and hire assistants; I needed to hire a secretary who was fluent in English and isiZulu.

When I interacted with street photographers at Excellent Photos and Hopson Studios, I learnt about their problems. All the above experiences empowered me with the necessary skills to write a basic street photographers' workshop programme and run specific projects with the *Imvunge* group. The formation of the *Imvunge* group of street photographers and an evaluation of their progress will be discussed in Chapter Three.

The next section consists of an analysis of wedding photographs by the candidate from 1973 to 2010 in order to trace the development of my photographic skills.

2.2. An analysis of wedding photographs from 1973 to 2010.

This section will discuss the development of my career as a photographer by analysing selected work produced from the nineteen seventies to date.

When I started taking photographs as a self-taught photographer in 1970, I would approach individuals to take them photographs. In 1972 I noticed a change; people were approaching me to take photographs. After formal training I no longer take individual photographs in the streets of the township, but operated from the studio as a formal professional portrait photographer.

In the 1990s I started specializing in professional wedding photography. From my experience, weddings were almost always consist of the same structure; the bride

leaving home, the service at the church, the couple posing in garden, at lunch and the reception.

I developed a personal approach to wedding photography. I do not normally pose the couples, but attempt to capture them in relaxed positions. In a natural environment like a park, I lead them to a spot and allow them to relax while observing their interaction. It could be anything they do that relates to the event for the day; kissing or, chatting intimately, and making some kind of *Imvunge* (humming noise). I then quickly capture that special moment. This is not easy, or always possible. The first wedding photograph I took as a street photographer with a Kodak Box Brownie camera was in 1973. At that time I was guided by the matron of honour, the couple themselves, or other people attending the wedding.

The first wedding photograph I shot was **Mr. and Mrs. Mngadi** in (1973) (Fig.35a); I was still at Ziphathele High school. The technical limitations of the Box Brownie camera meant I had to use a landscape format. As it was a waist-level view medium format camera only one angle of view could be used.



Fig. 35a: Moses Khubisa. 1973. **Mr. and Mrs. Mngadi**. (First Wedding Photograph). Colour Print. Box Brownie camera (6x6) colour film.

The image was inverted from left to right. The camera used 120 roll film and produced good quality images. This photograph was taken outside the groom's

house after a wedding at a church in Nkandla, Zululand. It was part of the wedding package that included photographs taken during and after the church service. The clients ordered an enlargement of this particular photograph. The car in the background was the vehicle that brought them from church. This was a Christian wedding in a remote rural area, with no traditional rituals.

There is a very strong rural feel to it because of the landscape which identifies the groom with his homestead. The pose is very stiff and unrelaxed, like a traditional wedding portrait, due to the photographer's inexperience and inability to relax his subjects. In later photographs, it is evident that the bridal couples are more relaxed. However in this photograph there is an old fashioned dignity apparent in the pose, which is related to the rural environment.

In terms of composition there are a number of errors such as the tree growing out of the groom's shoulder, which is distracting. The car is a distraction as it interferes with the focus of the photograph, the bridal couple. The late afternoon natural light creates a calm mood. The angle of view is good; the sun is low, causing the shadows to fall to the side. In terms of pose, the holding of hands is symbolic of a strong bonding of their relationship. The traditional style of dress, white gloves and a pocket-handkerchief, gives the feeling of a traditional wedding ceremony in a rural African setting.

In 1974 when I was still at school, I did photographic shoots on weekends , mainly of weddings and other functions. In the photograph titled **Mr. and Mrs. Shabalala, (1974) (Fig.35b)** the use of a semi automatic camera made it easier to produce a technically improved portrait. With the Minolta trip35 it was easy to use a portrait format, compared to the Box Brownie. The couple is young and the photograph gives the feeling of a relaxed moment.. However, the gloves and dress of the bride and groom reflect a more conservative attitude. The choice of the park and the building as a background reflects an urban and sophisticated environment

There are a number of visual weaknesses in the photograph which include the photographer's and groom's shadows. The angle of view is incorrect; if the couple had been photographed from below facing the sun directly, the composition would have been better.



Fig. 35b: Moses Khubisa. 1974. **Mr. and Mrs. Shabalala.** Colour Print. Minolta trip35 semi automatic camera and 35colourfilm.

The time of day, late afternoon, was ideal for natural lighting. However, the image is slightly over exposed because of an incorrect light reading.

The details in the highlight areas are blown out which displays my ignorance in terms of using the light meter on a semi automatic camera. The couple's strong bond and intimacy is symbolized by their intertwined arms with hands closely tucked against their bodies and is shown by their smiles and tilt of the groom's body towards the bride.

This pose often shows the stiffness of a traditional wedding pose, as seen in the previous photograph. This demonstrates an increased confidence by me in interacting with wedding couples and capturing the critical moment.

In 1978 I was running a business, Excellent Photos Studio, in Clermont; photographing functions, parties and weddings. **A Domestic Worker's Wedding** (1978) (Fig.35c) is a wedding portrait of a domestic worker from Westville who was married in Clermont Township. This photograph of the bride with her flower girls and a pageboy (the children of her employer) was taken with a Minolta trip 35, in the morning at her employer's house, before she left for church. The central composition is in a portrait format. The bridal team is in a traditional pose. The dark doorway frames the bride's veiled head. The bride's face is visible through the veil.



Fig. 35c: Moses Khubisa. 1978. **A Domestic Worker's wedding**. Colour Print. Minolta trip 35 semi automatic cameras and 35mm film.

The whole pose is framed by the stone pillars and the stairways. Only natural early morning light was used. I set the aperture and focus manually.

The powerful thing about this photograph is that ‘the servant’ is being served by her employer’s children. This role reversal was a radical idea in South Africa in 1978. In the mid nineteen eighties I joined the Highway Photographic Society and acquired various new photographic skills such as composition, exposure (meter reading), lighting (using artificial) and the use of long focal length lenses. My photography improved and I experienced greater demand for wedding photography.

In 1985 I began to attend workshops at the Pinetown Photographic Society and my photographic skills improved. The photograph titled the **Wedding Portrait** (1985) (Fig. 35d), was taken in the New Japanese Garden in Pinetown. It was taken in dappled light, avoiding the harsh midday light.



Fig. 35d: Moses Khubisa. 1985. **Wedding Portrait**. Colour Print. MinoltaXE-5 Single Lens Reflex camera. 100mm telephoto lens and colour film.

I managed to avoid dappled light on the subjects except on the groom's shoulder. The pose shows my ability to interact with the subjects in achieving a relaxed pose. The bride was instructed to take off her left glove to expose the ring finger. The tight cropping exaggerates the closeness of the pose. The natural setting enhances, rather than distracts from the subject. The use of a telephoto lens made it possible to zoom in on the couple.

In 2005 I began to use a digital camera. Digital technology has changed the history of visual image capture. Once the camera is programmed, it performs all technological functions such as focusing, light reading and shutter speed setting. The captured information can be manipulated in photoshop to enhance the overall image.

In the photograph titled **Mthoko and Sane Zungu** (2005) (Fig. 35e), the use of a digital camera assisted me in making a precise light reading which resulted in accurate colour reproduction. In addition I was learning the requirements of a traditional wedding portrait. This is one of many photographs from a wedding package. It was taken after the service, outside the church at Amanzimtoti.

The photograph is cropped to exclude the bottom half of the subjects and attention is thus drawn to the bridal couple and their interaction. The couple is relaxed, confident and highly sophisticated. They are looking straight at the camera from an angle.

It is apparent that there is a good interaction between the photographer and his subjects. The red of the flower arrangement is used to good effect as a focal point and the overall impression of the photograph is of a relaxed, gentle intimacy between a sophisticated couple. The natural light is crisp, producing well-defined details. It is apparent that I was totally in control of the process.

Thulani and Dudu Shezi (2005) (Fig. 35f) is a print from the couple's wedding package. It was taken in a garden setting in Hillcrest after the service and natural midday lighting was used. However, because the shadows fell on their faces, I

used fill-in flash to lighten dark areas, for example the groom's face. The wedding dress reflected light onto bride's face creating a highlight.



Fig. 35e: Moses Khubisa. 2005. **Mthoko and Sane Zungu.**
Digital Print Cannon 350D Digital Camera. Standard Lens.

This image demonstrates an improvement in technical skill and the ability of the photographer to capture a playful moment. The strong diagonals of the path, lead the eye of the viewer into the composition. The image communicates a relaxed bride and groom playing with water in the midday heat and demonstrates the creative use of a natural setting by the photographer.



Fig. 35f: Moses Khubisa. 2007. **Thulani and Dudu Shezi**. Digital Print. Cannon 350D Digital Camera. Standard Lens.

Mr. and Mrs. Mhlongo (2009) (Fig. 35g) was taken at Botha's Hill railway station after the church service in the Kearsney College chapel, and before the reception at a wedding events venue in Botha's Hill. This provides another example of relaxed intimacy between the bridal couple. Interaction between myself and his subjects led to this composition and pose, which was basically a team effort. The photograph demonstrates my confidence in using both my photographic and people skills. It was an overcast day. Flash lighting was not used; a slow shutter speed (1/30 of a second) was used this brought out the subtlety of colours.



Fig. 35g: Moses Khubisa. 2009. **Mr. and Mrs. Mhlongo.** Digital Print. Cannon 350D Digital Camera. Standard Lens.

The portrait of **Matsi and Phiwe Mhlongo** (2010) (Fig. 35h) was taken at a wedding events venue after the church service at the Roman Catholic Church in Hillcrest. The wedding was well organised except for the time management of the different events. At the church the groom was tense, but later relaxed. The natural lighting was good, but the time of day was not right, as it was midday. While waiting for my instructions, they started talking and the photograph was taken while they were in this relaxed position. Eye contact between the couple indicates intimacy. They are framed by the stone pillars and there is good contrast between the soft texture of their clothes and the hard textures of the stones.

This **Glamour Portrait** (2009) (Fig. 35i) was taken in Slie Hlela's home in Umlazi township, V section. The details of the accessories and the design of the beads on her wedding dress are shown very well. The balance in the contrast

between the black head gear and the white dress was maintained due to the technology of a digital camera.



Fig. 35h: Moses Khubisa. 2010. **Matsi and Phiwe Mhlongo.** Digital Print. Cannon 350D Digital Camera. Standard Lens.

I took this portrait shot during the make-up session. The make-up artist was standing behind me and slightly to the left; he told her to look towards him and I captured the moment. I shot it from a low angle to give her an elegant look. I had told her to ignore me while I was kneeling on the floor. Everything was perfectly shown; the lip-gloss, make up, eyebrows and hair style. The photograph displays the bride as being calm and relaxed before the start of the wedding.



Fig. 35i: Moses Khubisa. 2009. **Glamour Portrait**. Digital Print. Cannon 350D Digital Camera. Standard Lens.

In the photograph titled **Table 8**, (2009) (Fig. 35j) the guests were enjoying cool drink at Slie and Mlu Hlela's wedding in Greyville Durban. As I was focusing on the couple, I kept looking out for special moments, where people, or a person, could be captured in a natural situation. The guests drank while concentrating on the wedding ceremony.

They stand out distinctly in a diagonal line. I took the shot from a slightly higher angle and cropped it tightly to minimise the busy background. The foreground is slightly over exposed and the main subject (the guests) are isolated through lighting as a result, the people in the background are dark and out of focus.



Fig. 35j: Moses Khubisa. 2009. **Table 8**. Digital Print. Cannon 350D Digital Camera. Standard Lens.

The Bridal Team in Traditional Attire (2007) (Fig. 35k), was taken at the groom's home where the cultural rituals of handing over gifts and the reception of the bride were performed. This was Busi and Malusi Xolo's wedding (2007). The bride (with a white head gear) looked perplexed when the groom's father gave a welcoming speech. When the bride's mother gave a hand over speech, she told her counterparts that Busi was brought up like any other African girl in the homestead and that she was confident that Busi would fit in well with her chosen family; the bride could not hold back tears (Fig. 34a).

This photograph (Fig. 35k) shows diverse reactions from the bridal team. The two bride's maids are smiling at the camera, but the bride and the matron of honour (in black) were seriously listening intently to the talk. I captured the situation as it was. It was an overcast day, the light was slightly soft and the shadows were weak which softened the image. I did not use flash fill in, even though the time of

day (mid morning) was not right for capturing details of garment. The right time would have been either early in the morning, or late in the afternoon, when the sun is lower than 30 degrees angle, moody and soft. The tones are subtle and white is not blown out.



Fig. 35k: Moses Khubisa. 2007. **The bridal Team in Traditional Attire.** Digital Print. Cannon 350D Digital Camera. Standard Lens.

In the photograph titled Mother's last Words to Busi (2007) (Fig. 35l) the bride's mother changed the atmosphere with words of wisdom to her daughter, to love and make her husband her first friend. In this photograph the contrast is excellent. I shot it from a lower angle, using fill in flash to give a sparkle in the eyes. The details of the texture on the garment were enhanced by natural light coming from the left. and the glow on her right chick is amazing.

The diagonal line created by the tilt of her body and the garment enhanced a dynamic composition.



Fig. 35l: Moses Khubisa. 2007. **The Mother's Last Words to Busi**. Digital Print. Cannon 350D Digital Camera. Standard Lens.

An analysis of the wedding portraits taken by me between 1973 and 2010 provides clear evidence of an improvement in my photographic and people skills. In terms of photographic skills the photographs show how the formal, higher education qualifications provided me with advanced technical skills and a professional approach to photography.

This is most apparent when I upgraded my camera equipment. In terms of people skills the photographs also show how I developed greater self confidence in the ability to relax the bridal couples and capture that critical moment; a happy relaxed pose.

Chapter Three

The *Imvunge* Group of Street Photographers

This chapter will document the formation of the *Imvunge* group of street photographers' group, the partnership between the *Imvunge* group and the Durban Art Gallery, the *Imvunge* exhibitions and projects and the history of selected members of the *Imvunge* group. An analysis of their work will provide evidence of an improvement in their photographic skills and their development from street photographers to professional photographers.

3.1: The formation of the *Imvunge* group of street photographers

This section will document my involvement in the formation of the *Imvunge* street photographers' group.

In 1999 I conducted a street photographers' workshop for the Shuttle '99 X-scape exhibition, which formed part of a Cultural Exchange project between South Africa and Finland (Addenda 17 and 18). This workshop was organized by the Durban Centre for Photography (DCP) and was sponsored by McCarthy Retail. This was the last workshop under the auspices of the DCP due to lack of funds.

This had also been the case with other workshops. I had conducted a number of workshops for the Communications Department of the Durban Metropolitan Council and we could not finish the programmes because of budget limitations. I reminded the photographers attending that morning that in most of the workshops we had done, because of lack of time and lack of continuity, we have never reached the stage of analyzing and critiquing our work, or linking the technical theory we had learnt to our practical work. This meant that the group members were not acquiring new knowledge of photography.

I suggested that the only way for them to advance in photography would be to form an organizational structure that could run workshops. This would provide the opportunity to invite local professional photographers to come and give demonstrations in a more organized manner. They accepted my idea and the first meeting of the *Imvunge* group was held in March 1999, outside Tourist Junction

in Durban, as we could no longer use the Tourist Junction workshop venue inside the building because of lack of funds.

The names of the people who participated in the first meeting, a brainstorming session for the way forward, were:

Moses Khubisa (Chairman)

Themba Shandu

Mr. Paulos Nkomo

Petros Zulu

Jerry Mchunu

Patrick Ngwenya

Julius Simbine

Blossom

Tobias Ndlela

Bhekithemba Ndlovu

Mr. Bhekabehlulwayo Mkhize.

Most of our early meetings were very informal and held in the open air, mainly in front of the Durban City Hall. I was a member of the organization The Friends of the Durban Art Gallery at the time. In a meeting of this organisation I brought up the problem of a venue for meetings of the newly formed group of street photographers called *Imvunge*; the members were impressed with the name and applauded me for the effort.

The Friends of the Durban Art Gallery gave the *Imvunge* group permission to hold meetings in the Art Gallery. Carol Brown, the Director of Durban Art Gallery, arranged a meeting to introduce me to Musa Mncwabe, the Education Officer in the Durban Art Gallery.

The name of the group, *Imvunge*, was chosen from a list of names that had been drawn up in the first meeting. The word *Imvunge* translated from isiZulu means humming. The name was chosen because the humming was associated with the buzzing noise made by people attending the meeting in approval of the organisation.

The word *Imvunge* is also associated with the noise of approval made by a viewer looking at an image. The members who were in the meeting asked me to be part of the group in order to guide them. I participated as project manager in the

Imvunge group. In a follow up meeting held at Technikon Natal in March 1999, I formally introduced the members of the *Imvunge* street photographers' group to two professional photographers, Joakim Eskildsen and Clive Hardwick. Hardwick was the project manager for the Durban Centre for Photography and a former lecturer in the Fine Art Department at Technikon Natal. Joakim Eskildsen was a visiting photography student from Helsinki University, Finland (Fig. 36). He was in the country to do a book project on the lives of ordinary Black South African Communities, in the new, democratic South Africa. I guided his Tour throughout KwaZulu-Natal rural areas and interpreted for him.

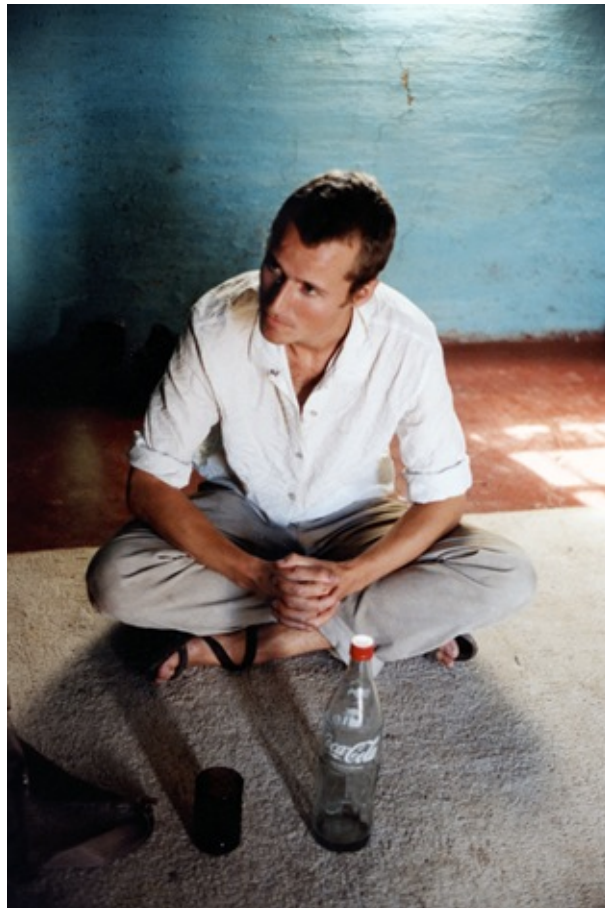


Fig. 36: Moses Khubisa. 1998. **Joakim Eskildsen in Bergville, KwaZuluNatal.** Colour Print.

These founding members of the *Imvunge* group of street photographers' group were photographed in 1999 at Technikon Natal (Fig. 37). They did not have any knowledge of a photographic darkroom and the process of developing a black and white film. They were impressed with the facilities. This was their first visit to a formal photographic institution to see the infrastructure necessary for photography training. It was also the first visit of an informal photographic community group to the Department of Photography.



Fig. 37: Photographer Unknown. 1999. Imvunge Street Photographers Group at Technikon Natal. Colour Print.

Back row from left to right: Moses Khubisa; Paulos Nkomo; (Non member); Joakim Eskildsen (Student photographer from Helsinki University Finland); Julius Simbine; (Non member); Jerry Mchunu.

Middle row from left to right: Clive Hardwick (from the DCP office); Rev. Tobias Ndlela; Petros Zulu; Blossom; (Non member); Bhekabehlulwayo Mkhize; (Non member); Patrick Ngwenya.

Front row from left to right: (Non member); Bhekithemba Ndlovu; Themba Shandu; (Non member).

3.2. The partnership between the *Imvunge* group of street photographers and the Durban Art Gallery.

The beginning of a fruitful partnership started when the director of the Durban Art Gallery (DAG), Carol Brown introduced me to Musa Mncwabe, the Education Officer for DAG. The *Imvunge* street photographers found a home and a person to work with on a full time basis; it became an outreach project for the DAG. The *Imvunge* met in the DAG every Thursday morning.

In our first meeting with Mncwabe, I explained the aims and objectives of the *Imvunge* group. The first aim was to help them improve their photographic and business skills through training workshops. Through the workshops, my aim was to develop their level of visual literacy and introduce them to documentary photography. They also needed help with the business side of photography. We also discussed the membership of the group, and it was agreed that members should pay an annual membership fee of R60.00. When we started our programmes the organisation was able to buy stationery and some refreshments for guest speakers and presenters. One important item on the agenda was the election of the committee.

Four members were elected as the first committee for the group: They were:

Mr. Julius Simbine:	Chairperson
Mr. Bongani Maphumulo:	Secretary
Mr. Paulos Nkomo:	Vice Secretary
Mr. Bhekabehlulwayo Mkhize:	Treasurer

The committee assumed its administrative duties immediately. The first thing they had to do was the scheduling of projects. The projects were planned as part of the workshop the group attended at Tourist Junction. They were then able to apply the technical theory learnt in the workshop. Mncwabe provided a list of historical sites to be documented. He also organized transport for the group to access those sites earmarked for our first assignments. I received a letter of congratulations from Val Copping-Shaw, the Chairperson of the Friends of the Durban Art Gallery Committee, for the role I had played in the formation of the *Imvunge* Photographers' group (Addendum 19a).

At a remarkable meeting held on 27 May 1999, important issues were discussed such as the aims and objectives of the organization, visits to selected sites, funding proposals, opening of a bank account and extra classes for new members to put them on a par with longer serving members. I attended to the provision of extra classes immediately.

The list of historical sites to be visited were:

ULundi and Eshowe	2 days
Kranskop	1 day
UMsinga	1 day
Umkhomazi	1 day
Cato Manor	1 day

The visiting of sites started in June and took place for two weeks in June (14-28 and 21-25) and two weeks in July (28-02 and 12-16) in 1999. The group was escorted by a person who knew the place. Themba Shandu was selected as organizer of the trip to Eshowe and Sikhumbuzo Mzila for the trip to UMsinga. A relative of iSilo (King Goodwill Zwelithini) assisted by showing us heritage sites and organizing accommodation.

3.3. The *Imvunge* group of street photographers' projects and exhibitions

The *Imvunge* group commenced its proposed projects without delay and kept to the structured schedule as far as possible. The first project the *Imvunge* group was involved in was a documentation of selected historical sites in KwaZulu-Natal.

The first three historical sites documented were Cato Manor, the informal settlement South of Durban **uMkhumbane Slums** (Fig. 38a), **Fishing in a Pond: uMkhumbane** (Fig. 38b), **Itshenkombe** at uMkhomazi (Fig. 38c) the **Zulu Royal Kraal**, the home of King Cetshwayo in Zululand (Fig. 38d) and **The Kings' Kraal** (Fig. 38e).



Fig. 38a: Sihle Nzimande. 1999. **uMkhumbane Slums**. Colour Print.



Fig. 38b: Julius Simbine. 1999. **Fishing in a Pond: Mkhumbane**. Colour Print.



Fig. 38c: Paulos Nkomo. 1999. **Itshenkombe**. Colour Print.



Fig. 38d: Sikhumbuzo Mzila. 1999. **The Zulu Royal Kraal**. Colour Print.



Fig. 38e: Themba Shandu. 1999. **The King's Kraal**. Colour Print.

The second project of the *Imvunge* group, titled Visual Humming (Fig. 38f), was exhibited in the Durban Art Gallery in conjunction with the exhibition titled *Positive Lives* during the World AIDS Conference, in Durban in 2000. The image on the front cover of the catalogue was taken by Patrick Ngwenya and an accompanying article, *Messages through sunrays* was written by Julius Simbine (Fig. 38f).

The *Imvunge* photographers addressed the issue of HIV/AIDS in and around Durban. The exhibition was characterized by emotional images of people living with HIV/ADS that supported an article by Mncwabe titled *Seeing is Believing*. The images and articles in this catalogue speak volumes about the development of their photographic skills.

Petros Zulu, (2000) in his article titled *Isibindi ngoba Ilanga Seliphumile* (Fig. 38g) said that he was confident because he had seen the light. In *Imvunge* he had learnt photographic techniques: he saw growth in his photographic skills. Regardless of his poor equipment, he submitted images with a strong message for the project. The photograph on the back cover, a burning candle with a red ribbon, was taken by Julius Simbine (Fig. 38g).

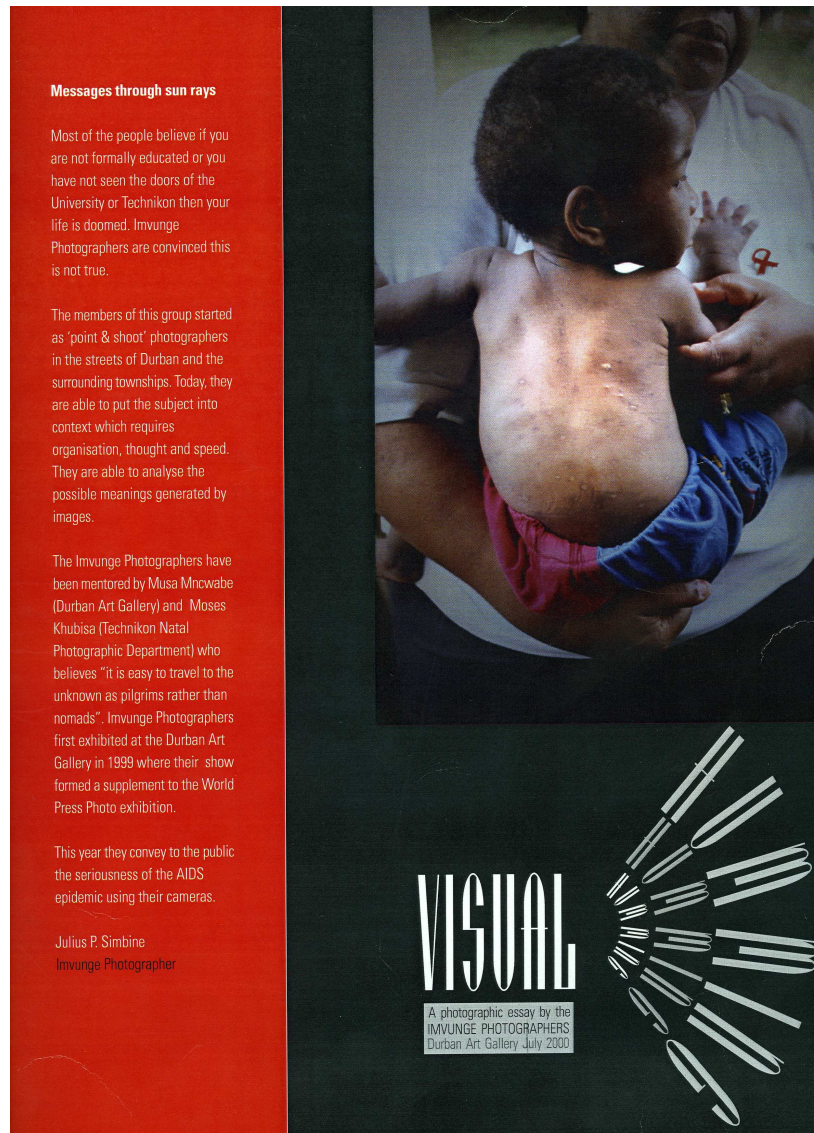


Fig. 38f: Visual Humming: Exhibition Catalogue 2000 (Front Cover)

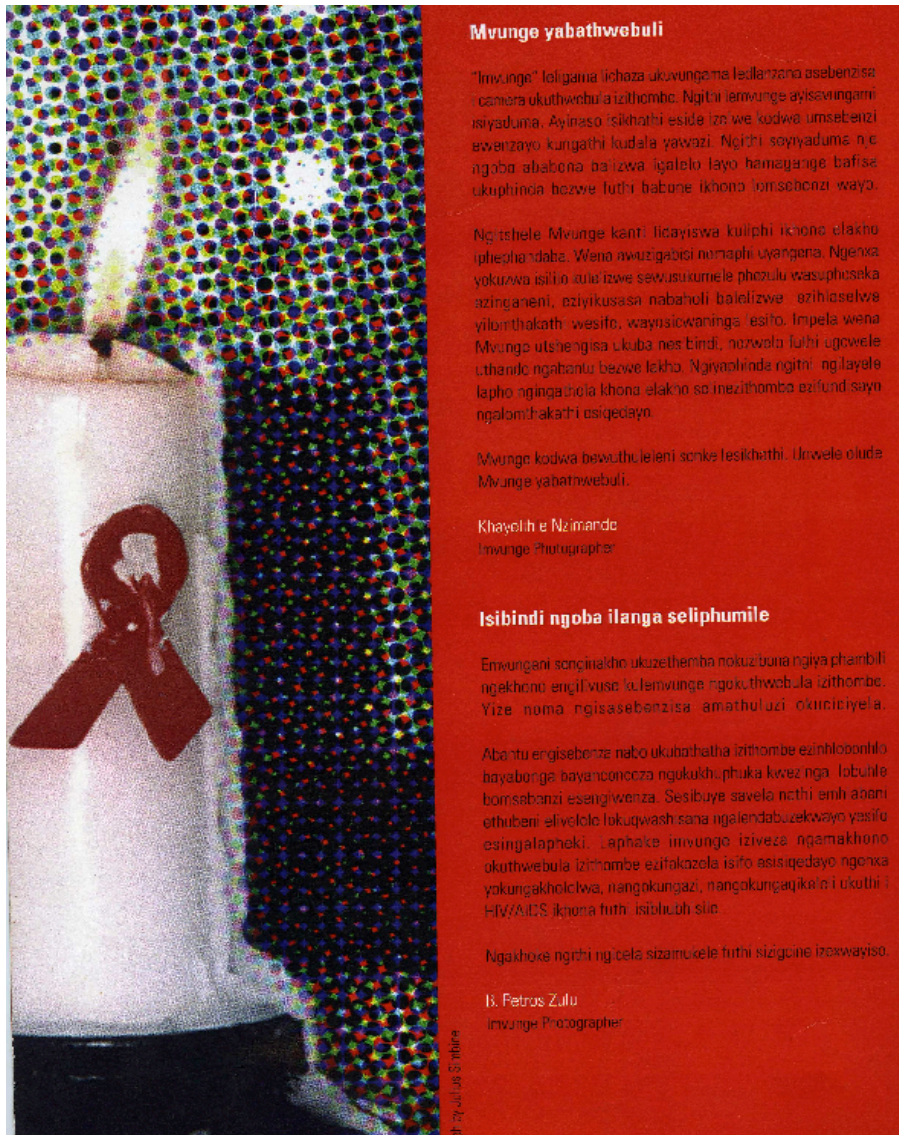


Fig. 38g: **Visual Humming: Exhibition Catalogue 2000 (Backcover).**

The ongoing partnership between the *Imvunge* photographers and the Durban Art Gallery was extended to include the Local History Museum. This led to a fruitful relationship between the KwaZulu-Natal Heritage Department and the *Imvunge* photographers; all parties involved gained knowledge of the abilities of both organisations and an insight into how formal institutions could work alongside projects driven by communities such as the *Imvunge* photographers (Brown, 2002:6). The third exhibition project undertaken by the *Imvunge* group titled *Ngithathungibeke; Taxis and Business in Durban* (Figs. 38h, 38i and 38j), which

was exhibited in the Durban Art Gallery in 2002, was the first project the group had undertaken and exhibited on its own.



Fig. 38h: Musa Mncwabe. 2002. **West Street: Competition between Durban Transport bus and the Indian Owned bus.** Black and White Print.



Fig. 38i: Paulos Nkomo. 2001. **Passengers Seated on a Bus.** Black and White Print.



Fig. 38j: Thembinkosi Shandu. 2001. **Passengers Boarding a Taxi in Pine Street.** Black and White Print

Imvunge photographers were practically involved in the process of preparing the whole project. A series of workshops tailor-made for the project were conducted. The local History Museums' Technical Department offered darkroom and technical assistance. Mlungisi Shangase, a Photographic Technician in the Local History Museums' Technical Department, facilitated the workshops (Addendum19b- project report). The Local History Museum further organised a workshop on running a Photographic Business, which dealt specifically with entrepreneurial skills such as customer care, quality of work and presentation. Mr. George Tadden, who owns a black and white photographic printing studio in Durban, facilitated this workshop (Shangase, 2002:8). In spite of starting as an independent nonprofit making organisation, the group achieved a great deal. The candidate received a letter from The Director of Local History Museums, Roksana Omar thanking him for the part he played in the *Imvunge* group organisation (Addendum19c).

The *Imvunge* group has participated in many photographic competitions and exhibitions. Some of the members of the group received top prizes in these competitions. According to Mncwabe, winning prizes in a number of competitions is the evidence that the group members are no longer just so-called

street photographers, but are a group of dedicated individuals who have invested their lives in the use of the camera as a major weapon to fight unemployment, driven by the love of visual expression (Mncwabe, 2002;7). The *Imvunge* group secured the commission work to document the changes of street names in Durban. The group participated in this project as an independent company and got paid for the part they played in the execution of the project. The *Imvunge* group developed a visual research project and analysed their photographic findings under the supervision of Brenton Maart of the KZNSA Gallery, in the Nivea Gallery at KZNSA.

The exhibition titled *No Longer at this Address* (Fig. 38k), which was the outcome of the above project, was exhibited at the Durban Art Gallery in 2007 and demonstrated the degree of growth in terms of photographic and business project management skills in the *Imvunge* group.

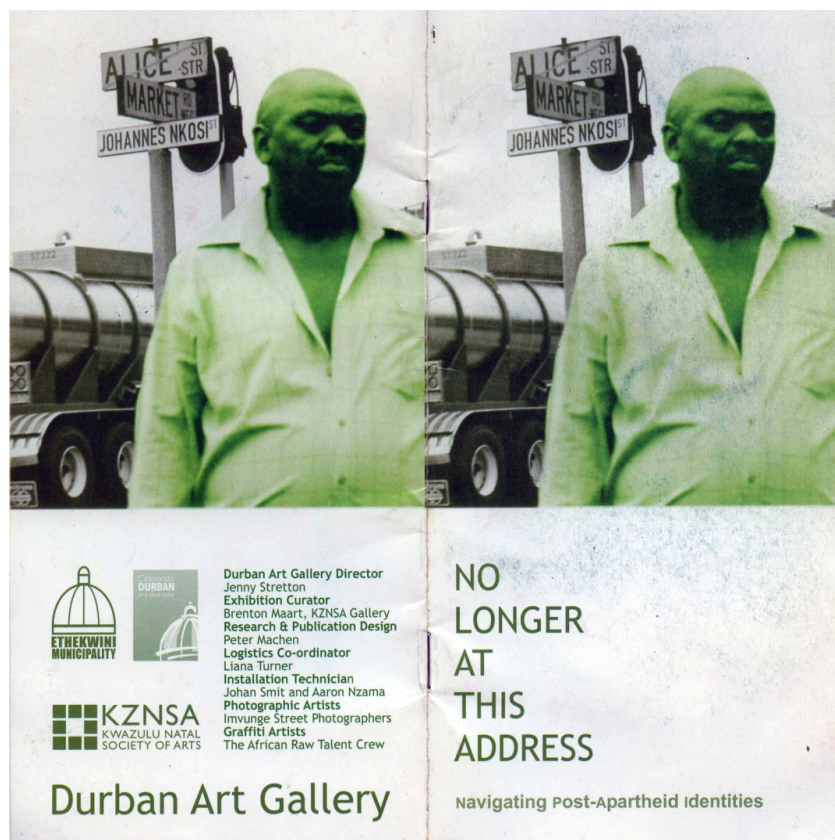


Fig. 38k: *No longer at This Address: Exhibition Catalogue* (2002).

The fact that the *Imvunge* group was awarded this contract signifies that the group had won the confidence, trust and recognition of the visual arts community in KwaZulu-Natal. The *Imvunge* photographers group has been very active since its formation in 1999. In spite of organisational problems, *Imvunge* has managed to organise training workshops and presentations by a number of internationally renowned professional photographers in the country.

In July 2006 the *Imvunge* group invited Peter Magubane to give an address on his book about Dr Nelson Mandela's life, titled *Madiba Man of Destiny and Ubuntu*. An invitation was extended to other street photographers in and around Durban to come and listen to Peter Magubane's talk. Musa Mncwabe was on stand by to respond to enquiries (Mncwabe, 2009).

Germaine Horowitz, from the Market Photo Workshop facilitated a project on architectural photography for the *Imvunge* photographers. She guided them on how to document architecture, a genre the group was not familiar with. The results of that project were exhibited at the Durban Art Gallery on September 21 2008 (Mkhize 2010)

3.4. The history of selected members of the *Imvunge* group of street photographers.

This section will discuss the history of selected members of the *Imvunge* group, how and when they became street photographers, their involvement with the *Imvunge* group, and resulting achievements and progress made in their lives. In addition it will include an analysis of their work to provide evidence of an improvement in their skills, as a result of attending photographic workshops organised by the *Imvunge* group. The selected members were:

1. Paulos Nkomo
2. Bongani Maphumulo
3. Bhekabehlulwayo Mkhize
4. Jerry Mchunu
5. Julius Simbine
6. Musa Mncwabe (Education Officer-DAG)

In most cases, the reason for these men becoming street photographers was unemployment. If one has a steady job, street photography is done on a part-time basis. But for some, it is the only way to earn a living. The majority of these men are not educated; even if they had some experience in a particular trade, cheap labour practice by big companies forced them to stay in their job. It was not easy to find a better paying job, as they were recruited from the homelands, which made it difficult to change jobs. This was evident in the case of Mr. Nkomo who worked for Frame Tex for many years. He had been taking photos on a part-time basis. He resigned and became a street photographer and made a better income in less time than he did working for twelve hours a day for five days. Mr. Nkomo was also doing video filming; he was one of the busiest street photographers in Clermont Township.

In a similar situation, Mr. Mkhize decided to pursue street photography as a means of earning a living after retrenchment from Dolby Marine; he also had been doing photography as a hobby while working there. Their businesses were not registered which meant they were not paying tax. In the early stages they were registered as work seekers with the labour office. After their Unemployment Insurance Fund payment finished, they concentrated on their photography businesses.

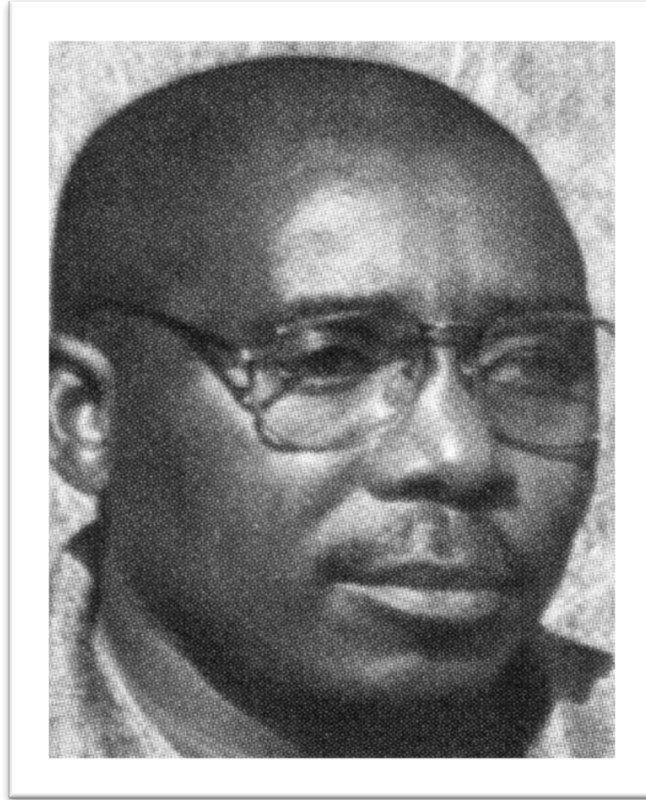


Fig. 39: 1999. **Paulos Nkomo**. Scanned Print.

Paulos Delani Nkomo (1958-2009)

Paulos Nkomo (1958-2009), who was chairperson of the *Imvunge Photo Art Co-operative*, passed way in December 2009 at his home in *Mzinto*, after a long illness. I visited his younger brother Zenzele Nicholas Nkomo, in June 2010, at the Mgai area in *Mzinto*, with the aim of sourcing his early photographic work and confirming dates. He was not married and had five children, three boys and two girls from different women. Mr. Nkomo passed his Standard Six in 1973, but he had to leave school because his mother could not afford to pay the fees for High School level. Mr. Nkomo joined the Philip Frame Group of Textile Companies (Frame Tex) in 1974.

In the 1980s he was elected to a position in the workers' Union local branch office. In this position he gained experience in organisational management skills. Mr. Nkomo was a disciplined and organised person. In 1995 he resigned from

Frame Tex and started his own street photography business in 1996 at Clermont, covering social events in townships. Mr. Nkomo was nominated as Chairperson of the *Imvunge Photo Art Co-operative* in 2006; he had been the vice secretary of the original *Imvunge* group's strategic committee in 1999.

In 2003 Mr. Khaya Nxumalo, the Manager of *Isivivane* Tourism, an organisation based in Clermont, approached Nkomo and Khubisa to design basic and intermediate photographic courses aimed at equipping a group of local residents with skills to communicate photographically (Fig. 40a). The long-term aim was to open a permanent photographic school in Clermont.

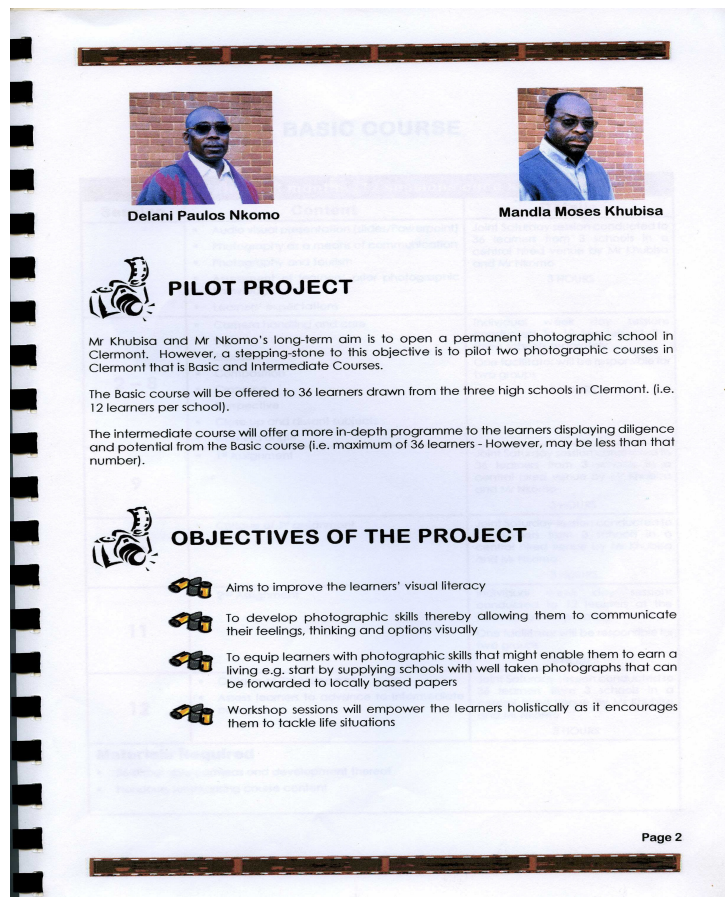


Fig. 40a: Clermont Township Schools Pilot Project.

I had known Mr. Nkomo for along time as a street photographer in Clermont. He started taking photos while he was working for the Philip Frame Group of Textile

Companies (Frame Tex). He worked closely with *Isivivane* Tourism Manager, Khaya Nxumlo. Mr. Nkomo was a self-taught photographer based in Clermont Township and operating throughout KwaZulu-Natal. His business included photography at weddings, social events, for newspapers and magazines as well as video productions. Mr. Nkomo advanced his skills by attending the workshops organised by film manufacturing companies such as Kodak South Africa, and those facilitated by the candidate between 1996 and 1999. His work was selected for a number of exhibitions such as the International Press Exhibition at the Durban Art Gallery in 1999; the Shuttle '99 X-scape Exhibition, a cultural exchange project sponsored by the Scandinavian Countries at the KZNSA Gallery. The Positive Lives (People Living with AIDS) Exhibition, at the Durban Art Gallery in 2000. The Transport Systems (Taxis and Buses in Durban) Exhibition at the Durban Art Gallery in 2002 and the Durban Streets Name Change Exhibition at the Durban Art Gallery in 2007. He won a photographic competition sponsored by *Ilanga* Newspapers and Foto45 a photographic laboratory in Durban. (*Isivivane* Tourism and Development Projects Proposal, 2003).

Musa Mncwabe (2010), the Education Officer in Durban Art Gallery, and the mentor of the *Imvunge* group, said that the passing away of Paulos Nkomo was a loss to the *Imvunge* Street Photographers' organisation. Mr. Nkomo had a very strong personality. His big voice supported his character, nothing was impossible with him. Mr. Nkomo was a disciplined community leader. As a deputy secretary of *Imvunge* group and a chairperson of *Imvunge* Photo Art Cooperative, he used to resolve conflict within the *Imvunge* group meetings. He would make sure that meetings started on time and projects were implemented as discussed in meetings. Mr. Nkomo had been involved in local community development structures in Clermont. The *Imvunge* Photo Art Co-operative office was closed early in 2009 while he was still sick (Mncwabe, 2010).

In terms of business and photographic skills, Nkomo had reached a level of professionalism in his business skills and photographic techniques. This is evident in his use of promotional handbills, price list (Addendum 15a and 15b) and the photograph titled **Itshenkombe** (1999) (Fig. 38c). He used his 35mm Nikon FM2

camera, with a Standard lens and Colour film. This photograph was taken as part of the *Imvunge* group's projects introducing the documentary of historical sites in the South Coast. In this image the composition is powerful, dominated by the off centre image of the rock (rule of thirds). It is made visually interesting by the use of diagonals, horizontals and curves. There is a strong sense of depth in the landscape. The clear light and sharp focus has produced strong details on the rock in terms of colour and texture. The rock is important in local history as a musician (*maskandi*) used to play his guitar on the rock every day. One day he did not return home. This image communicates a feeling of this mystery.



Fig. 38c: Paulos Nkomo. 1999. **Itshenkombe**. Colour Print.

The comparison between his photograph he took before participating in the *Imvunge* group projects, titled **School ID Portrait** (1990c) (Fig. 40b) and his last work proves the development of his skills. This photograph was taken for identification purposes. The composition is good but cropping was too tight; the school name and a badge are not shown. The lighting was harsh, this is shown by hot spots on his face; the dark shadow on the neck and the slight distortion on the boy's chin.



Fig. 40b: Paulos Nkomo. Circa 1996. **School ID Portrait.** Colour Print. Nikon 35mm. Standard Lens. Colour film.

An example of his late work is the portrait of a **Catholic Bishop** at a christening service at St Clerment in Clermont Township (2009) (Fig. 40c). This image provides evidence that Nkomo had reached a high level of professionalism in his career as a photographer. The lighting is good allowing for crisp details. The composition is excellent. It was shot from a low angle of view, giving the priest the status of authority. The cross of the window, headgear and the neckband provide more interest. The image of the bishop is cropped and positioned off centre; Nkomo has captured the gentle quality of his features.



Fig. 40c: Paulos Nkomo. 2009. **Catholic Bishop**. Digital Print. Nikon FM2 standard lens. 35mm colour film.

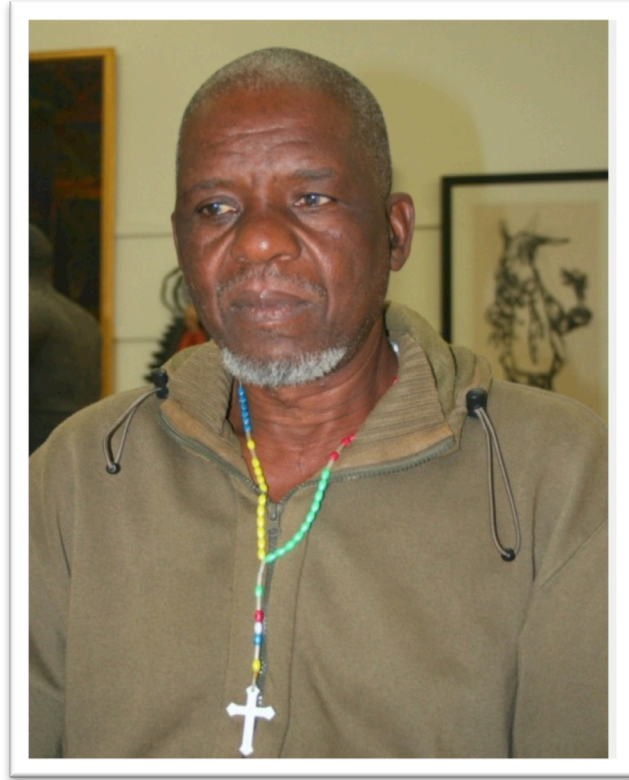


Fig. 41: Moses Khubisa. 2009. **Bhekabehlulwayo Mkhize**. Digital Print.

Bhekabehlulwayo Mkhize (1945)

Mkhize the treasurer, and oldest, most loyal member, of the *Imvunge* group was born in 1945 in *Ezimbokodweni*. He is married with four children and three grand children. He currently lives in 4611, Stop 8, Inanda Township north of Durban. His postal address is PO Box 43455 Inanda 4310. Mkhize has never been to school; when he was young he was a herd boy. The education he has obtained was through the help of a woman in his homestead who taught him to read and write in IsiZulu.

In 1961 he further attended evening literacy classes for eighteen months, with Mr. William Nzuzza, an ex-teacher in upper Glenwood, where he worked at the time. In my interview with him, Mkhize (2009) rated his level of education as being equivalent to Standard One. Mkhize worked for Defy Foundry from 1964-1971.

In 1971 he was arrested and sentenced to six months imprisonment for participating in a faction fight that erupted in his homestead, and he lost his job.

In 1972 he found a job in Owen Livingstone Construction and was retrenched in 1975 when the construction company closed down. In 1975 Dolby Marine employed him, where he did rigging in the repair department. In 1983 there was a big strike at Dolby Marine, which lasted for six months. The workers lost the case and their jobs. In 1983 Mkhize decided to pursue street photography as a means of earning a living, as he was passionate about photography.

In the interview, Mkhize (2009) stated that he bought his first camera out of a love for it, as an ornament, not for business purposes. His first camera was a Kodak Color Burst, an instant camera, which he did not know how to use properly. The people in his neighborhood would approach him for photographs when they saw him carrying the camera. That was when he realized that a camera was a business tool. Mkhize's photographic career took off in 1983 when he bought a 35mm Single Lens Reflex (SLR) Yashica camera. His passion and talent was acknowledged when he won top prizes in photographic competitions in Durban. Mkhize attended almost all the photographic workshops, which were conducted by the candidate between 1996 and 1998. He also attended some photographic training lessons, which were organised by small photographic processing laboratories (minilabs) in Durban. Lucky Masuku, the founder of The KwaZulu-Natal Photographers' Development Association (KZNPDA) based in Durban, facilitated those lessons.

Mkhize has been the highlight of the *Imvunge* group's success in achieving its objectives of photographic skills training. Mkhize has since participated in many photographic competitions in Durban. In the 1997 Durban Photo Awards, Mkhize won the first prize, a 35mm Fuji Camera, in the street photographers' category; and in the 1998 Durban Photo Expo, he won the second prize, a 35mm single lens reflex camera Pentax MZ250.

Mkhize has been the treasurer of the *Imvunge* group since its formation in 1999. He is the only committee member of the *Imvunge* group that is remaining and who is working hard to re open the office. Mkhize is not fully involved in running

his photography business as his eyesight is giving him problems, but he is seeing the eye specialist on a regular basis. I therefore could not document him working and I could not interview his customers.

An early photograph titled **A Lady in black and White** (1996) (Fig. 42a), shows evidence that Mkhize had mastered the use of flashlight as additional or fill-in light, even on a sunny day, because his camera had a built-in metering system. The photograph displays technical proficiency; it is sharply focused and the light is good.

The photograph was taken on an overcast day. Mkhize used a flashlight to enhance contrast. However, it caused a rim of shadow (halo effect) on the right side of the subject. If the subject had been positioned at least two meters away from the wall, the shadow would fall behind. It was photographed from above, which caused unnecessary distortion of the lower part of the body. The pose is not showing the true shape or built of the lady/subject.

The photograph titled **uMkhumbane River** (1999) (Fig. 42b), displays the extent of his development in photographic skills. The photograph displays technical proficiency. This photograph was taken as part of the UMkhumbane (Cato Manor) documentary project in 1999. The image was well composed in a portrait format, which emphasizes the perspective of the river. The diagonals of the foliage and the horizontal of the bridge add visual interest.

The exposure challenged him on highlight areas, as he did not include light areas when he took the light reading. The sky is slightly over exposed, with no details on the clouds. The lens reflection on the image, a third in from the top, is a distraction. The image is sharply focused. Colours are neutral and clearly defined; this can be seen in the details in the foreground. The documentary image communicates a feeling of peace and the preservation of natural vegetation in an urban setting.



Fig. 42a: Bhekabehlulwayo Mkhize. 1996. **A Lady in Black and White**. Colour Print. Pentax MZ250. Standard Lens. Colour Film.



Fig. 42b: Bhekabehluwayo Mkhize.1999.
UMkhumbane River. Colour Print.

The photograph of **A Female Labourer** (2006) (Fig. 42c), was from a weekly assignment given to *Imvunge* members to capture an interesting moment when walking in the streets. Mkhize chose to photograph a woman digging a trench, which is normally a man's work. It was taken on an overcast day. There are no shadows, but good contrast. The photograph was taken from a raised viewpoint. It captures good details, such as the woman's facial expression with *Ibomvu*, make-up, (most African women use it when working in the sun). The strong diagonal of the pipe and pick is stopped by the curve of the pick head shows movement very well. The detail in the sand is crisp.



Fig. 42c: Bhekabehlulwayo Mkhize. 2006. **A Female Labourer**. Colour Print. Camera Pentax MZ250. 35mm colour film.



Fig. 43: Moses Khubisa. 2010. **Bongani Maphumulo**. Digital Print.

Bongani Percival Maphumulo (1972).

Bongani Maphumulo, a self taught street photographer, was born in the *uMzinyathi* area, *Ndwedwe* district, north of Durban in 1972. His postal and residential address is C 388 Mhlanga Road KwaMashu 4360. He matriculated in 1992 at *Mqhawe* High School in Inanda, north of Durban. Maphumulo is from a poor family; his father could not manage to finance Maphumulo's high school education. Maphumulo would do piecework as a golf caddy at the Durban Country Club on weekends to pay for his high school education.

At Durban Country Club golfers would choose experienced, or regular caddies, so income was not guaranteed. For Maphumulo, to be a regular caddy at Durban Country Club meant being absent from school. Maphumulo met Siggino Thusi, also a caddy, who also took photographs at *Umlazi* Township, south of Durban, on weekends. Thusi told Maphumulo that he was making more money with his camera on weekends at Umlazi, than in his caddying job. Maphumulo, inspired by

Sigcino, bought a compact Sonny camera and started learning to take photographs. It was not easy for Maphumulo to get into the street photography industry; his customers complained about the quality of his photographs.

He lacked experience in taking photographs, and the camera he was using was too small to produce good photographs to be sold to customers. Maphumulo focused photography, but it interfered with his schoolwork. He stopped taking photographs in 1990 and continued with caddy piecework at the country club. He resumed his photography business in 1992 and passed Grade Twelve that year.

In 1993 Maphumulo decided to become a street photographer. He expanded his business and applied for a stand in Warwick Avenue Triangle, one of the busiest areas in Durban. Maphumulo had always been concerned about his level of education, so he kept attending relevant photography short courses and workshops while going ahead with his photography business. Maphumulo has four certificates in visual media production and a National Diploma in Office Management from the following institutions in Durban.

1. Unischool (2008): Project Management
2. Durban Motion Pictures (2007): Editing
3. PC College: Open Window Network (1997)
4. Mangosuthu Technikon (2006): Office Management
5. Video and Photography Development Association VIPODA (1995):
Video filming and Photography

Bongani Maphumulo was a regular attendant in workshops prior to the formation of the *Imvunge* group. In 1998 he took a picture of myself conducting a workshop in Durban City Hall (Fig. 44a). Maphumulo was the co-founder member of the *Imvunge* group and the secretary of its Strategic Committee. Maphumulo participated in almost all the workshops, projects and exhibitions the *Imvunge* group has organised (Fig. 43b, Zulu Land Project).



Fig. 44a: Bongani Maphumulo. 1998. **Moses Khubisa Conducting a Workshop.** Colour Print.



Fig. 44b: Bongani Maphumulo.1999. **Security Cubicle at the King's Kraal.** Colour print.

On June 2010 I accompanied Maphumulo to a cultural function in Inanda, North of Durban, with the aim of interviewing his customer. It was a belated cultural version of a 21st birthday celebration (*umemulo*) for Miss Sithokozile Maphumulo, a teacher by profession. In an interview session, Ms. Maphumulo (2010) said that Maphumulo's photography is good. She has seen Maphumulo at

different friends' weddings and other functions, such as birthday parties, and schools functions. She said that his work was professional; the photographs he took were clear, sharp and clearly document the event covered. Ms. Sithokozile also said that Maphumulo's services were good; they liked his work and admired the way he conducted his business. Most of her friends used him as their family photographer (Fig. 44c).



Fig. 44c: Bongani Maphumulo. 2009. **Umhlonyane** (Puberty Ritual). Colour Print.

In an interview with Khubisa, Maphumulo (2009) said that being a member of the *Imvunge* had benefited him in many ways. His photographic skills had improved and he had learnt a lot about project management, which led to the improvement of his business skills. Sharing a stage with professional photographers such as the candidate and Mlungisi Shangase, a technician at the Local Museum Technical Department, and taking part in different exhibitions contributed to changing his

life. He has realized the importance of gathering skills as he progresses with the struggle to earn a living. Maphumulo said that he acknowledges the confidence and trust the *Imvunge* group has in him and that humbles him. He will do all in his power for the reopening of the office.

After obtaining a certificate from the Video and Photography Development Association (VIPHODA) in 1995 (Fig. 44d) Maphumulo started a photographic business, BP Studio Video and Photography, at 505 Bigden House Smith Street Durban. This marked his transition from a street photographer to a professional photographer. He was located centrally and easily accessible to all his customers.

To promote his business, Maphumulo produced well designed, and detailed business cards (Addendums 16). This is the result of acquiring business skills after attending workshops organised by the *Imvunge* group. His business developed and administration skills became an issue as computer technology had taken over office administration. After learning some basics in photographic business management skills from the workshops that I conducted, Maphumulo decided to go for a full-time course in Office Management at Mangosuthu University of Technology in 2004. He stopped taking photographs on a daily basis at the studio, but continued to photograph social functions on weekends.

When I was selecting images to demonstrate Mr. Maphumulo's progress, it was apparent that his equipment, an old Nikkomat camera and flash gun, were partly to blame for overexposure, as the camera did not have a built-in light metering system. The flashgun is fully manual; it does not have a sensor for assessing and controlling the amount of light reflected from the subject; after he has chosen aperture. Maphumulo bought himself a digital SLR camera in 2010 that will help correct technical deficiencies. Maphumulo has done many weddings as a street photographer, using his old single lens reflex (SLR) Nikkomat camera mounted with a standard lens and a flashgun. His work has improved when compared to his early photographs before joining the *Imvunge* group. This is evident in the photograph of a school in Ndwedwe area, titled **Mofi LP School** (1996) (Fig. 44d) he took before joining the *Imvunge* group and a recent photograph titled

Zanele and Collen (2008) (Fig. 44e), which demonstrates a professional approach.



Fig. 44d: Bongani Maphumulo.1996. **Mofi LP School**.
Colour Print. Nikkomat 35mm. Standard Lens 35mm
Colour Film.

After a meeting with sponsors who had built the school, he was required to take a photograph of the school as a record. The image of the school is off centre and in the top third of the photograph. The foreground occupies two thirds of the composition with a wide and empty yard in the foreground, showing room for more classes to be built, or a playground for the children. The school is on the top of a mountain; a hilly landscape, misty horizon and empty sky shows its small scale and isolated position. Filling the frame with the image of the school and children would have provided a better definition. The exposure was based on the building, which renders the children underexposed. The time of day, midday, was not right for shooting. Maphumulo's recent work titled **Zanele and Collen** (2008)

(Fig. 44e), demonstrates a professional approach. The cropping and framing of the image is good. The photograph is sharply focused. The couple is relaxed; the tilt of the groom's left shoulder demonstrates intimacy and the bond of the relationship. The image projects a feel of joy. The flashlight was slightly harsh; the details of the bouquet and the white dress are blown out, but it does not kill the image. The bride's hairstyle was captured well, the highlights on the waves separates it from black background even though the make-up was almost blown out.



Fig. 44e: Bongani Maphumulo. 2008. **Zanele and Collen**. Colour Print. Nikkomat 35mm. Standard Lens. Colour 35mm film.

The Nikkomat camera lens is old, and has surface damage that causes a lot of flare. This can be seen in his print of **Mr. and Mrs. Hlophe** (2009) (Fig. 44f);

even when printed darker, the white areas become blurred. The composition is good with the couple positioned centrally. The groom is positioned side on to the camera while the bride is in a full frontal pose and that adds interest. The bride's tiara is disappearing into the background. The flashlight is harsh and has created a hot spot on the bride's forehead. The flare altered the colour of the groom's black suit, which is black, but looks navy blue in the image. There is little evidence of strong contrast.



Fig. 44f: Bongani Maphumulo. 2009. **Mr. and Mrs. Hlophe**. Colour Print. Nikkomat 35mm. Standard Lens. Colour 35mm film.

Maphumulo has successfully developed his business and photographic skills. He occasionally asks me to do still photography at function, and he would do video filming of the function. Maphumulo edits his DVDs). He is working for an IT company in Pretoria, and does photography business on weekends.



Fig. 45: Moses Khubisa.1 2010. **Jerry Mchunu**. Digital Print.

Bhabha Jerry Mchunu (1953)

Mchunu was born in 1953 at *Mangwaneni* in Bergville. Mchunu, a self-taught photographer, came to work in Durban. Like all other street photographers who decided to become self-employed, he had difficulty in finding a stable job. He survived on part-time jobs. The main issue with him was the work permit; each time he found a new job, he had to go back to Bergville for a new work permit and be registered as a work seeker; there was a possibility that he might not get the same job, as better jobs were reserved for urban dwellers. This was the case with all migrant workers. Mchunu had an artisan certificate for painting; for him finding a better paying job was not a problem but changing employers was an issue. In an interview, Mchunu (2010) told me that in 1975 his work permit expired and he had to apply for the renewal of it at Bergville.

At home there was camera, a 120mm Halina, which his brother had bought, but never used. He taught himself to use this camera through trial and error. After losing yet another job through the expiry of his work permit in 1979, Mchunu decided to learn photographic techniques for taking good photographs, such as

aperture, focus and shutter speed. Even though he had decided to start his photographic business in 1980, his images were not that good.

Mchunu said it was very difficult for him to learn photography. The first camera he used was a compact one and it had no provision for technical adjustments. Towards the end of 1980 he bought an advanced 35mm Yashica camera, but could not operate it properly.

He met Mr. Ngubane, another street photographer at Modico Photo Lab in Beatrice Street Durban, who told him about focusing, alignment and other features he did not utilize. Ngubane was a very busy person; Mchunu could not get further advice and so he worked out by himself how to use the camera. From then on, he took it upon himself to find more information relating to taking good photographic images. For example, he found out about three important apertures when taking photographs; F11, F8 and F5.6. The camera through its metering system did not determine these apertures. The use of each of them depended on weather conditions; for example he would use F11 on a bright sunny day, F8 on a cloudy day and F 5.6 on an overcast day. His photography improved.

In 1994 Mchunu attended a photographic workshop organized by Video and Photography Development Association (VIPHODA) in Pinetown west of Durban. The workshop was divided into two sections, conducted by Mandla Buthelezi and Moses Khubisa respectively. Buthelezi facilitated the videography section and Khubisa (the candidate) facilitated the still photography section.

In an interview with the candidate in 2010, Mchunu said he benefited from the VIPHODA workshop by being exposed to photographic techniques such as Lighting meter reading and the proper use of F-stops. Mchunu gained confidence and his photography business prospered. Jerry Mchunu participated in the Shuttle '99 X scape street photographers' educational workshop at Tourist Junction in Durban. He was also a founder member of the *Imvunge* group; he attended all the meetings leading to its formation. Mchunu participated in the first projects and exhibited in the group's first exhibition in the Durban Art Gallery in 1999. In response to a question about the current status of his business, he said that since he had acquired advance skills in photography, his business has gone down. The

reason for this contradiction was that the market where his business is located (Kranzkloof hostels in KwaDabeka Township) is composed of people who do not understand photographic quality. They cannot afford to pay for the quality of work he produces and he is not prepared to compromise the quality of his work. Advertising the business would therefore be a waste of money. Mchunu's early photograph before joining the *Imvunge* group titled **Pageboy and Flowergirl** (1997) (Fig. 45a) shows that he chose a small aperture. Everything is sharply focused but the skin tones are under exposed and the image is contrasty. The details on the white dress are missing; the pageboy's suite and shoes have the details, but colour saturation from bad exposure kills the image. The reason could be the camera he was using, the point and shoot camera without a metering system. The cropping was too tight. The subjects are not relaxed and the background too close. The image is busy; everything is cramped together and there is no point of interest. It would look better if the children were sitting down.



Fig. 45a: Jerry Mchunu.1997. **The Pageboy and Flowergirl**.
Colour Print. Nikkomat 35mm fitted with a standard lens.

The image of a night scene from one of the assignments projects; Durban at Night (1999) (Fig. 44b) is compositionally well handled. It is not sharply focused and renders streetlights as circles of confusion; but is a pleasing image to look at. The colours from different types of streetlights, the green from florescent and orange from tungsten lights, create a visually abstract image.



Fig. 44b: Jerry Mchunu. 1999. **Durban at Night**. Colour Print. Nikon F3 fitted with zoom lens 35-135mm. 35mm Colour film.



Fig. 44c: Jerry Mchunu. 1999. **Second Democratic Elections.**
Colour Print. Nikon F3 fitted with zoom lens 35-135mm.

Mchunu is a multi-talented businessperson and a role model; in an interview he said that he also practices traditional healing but in a small scale. He has added yet another dimension to business career, that of a dressmaker. He does alterations mainly for male hostel dwellers and this keeps his workshop open seven days a week. Mchunu does photography on part time basis and only social functions. He is still using a Nikon F3, and is contemplating the purchase of a compact digital camera since he is passionate about photography. Mchunu enjoys respect from Kranzkloof Hostels and KwaDabeka community for his leadership character.



Fig. 45: Moses Khubisa. 2010. **Julius Simbine**. Digital Print.

Julius Paulino Simbine (1953)

Julius Simbine was born in 1953 at *Phongola* in Northern KwaZulu-Natal. He obtained his JC certificate in 1973 at *Dwaleni* High School *Pongola*. Julius went into exile in Zambia and matriculated at Evelyn Hone College in Lusaka. After obtaining a Diploma Certificate in Journalism from Evelyn School of Journalism in Lusaka in 1990, he freelanced for Zambia National Broadcasting Corporation (ZNBC) and print companies such as Africa Business, Africa Events, and Africa Preview based in London (Simbine Curriculum Vitae, 2010).

When Simbine returned to South Africa, he concentrated on developing himself academically. He completed a number of courses relating to adult education. Simbine did photography as part of his journalism diploma and he was passionate about it. He had an autofocus Minolta Single Lens Reflex (SLR) camera that he used to document social functions and he attended all the workshops that preceded the formation of the group in 1999.

Simbine wanted to know more about technical aspects of photography than just a point and shoot technique. In an interview with me on June 2010 in Durban, Simbine (2010) said that, before attending the training workshops under *Imvunge* street photographers group, he took photos randomly but after being involved in these classes there was a marked improvement in his work. He has developed a personal style work that is different from other photographers (Simbine (2010)).

Simbine said that the last project he participated in as an *Imvunge* member was Taxis and Buses in Durban; he learnt how to process and print a black and white (B/W) film. Simbine also said that he understands the challenges of producing a good photograph in the darkroom, in terms of exposure and handling sensitive material. The work he submitted for *NGITHATHUNGIBEKE* exhibition at Durban Art Gallery in 2002, he printed himself. Simbine was elected the first chairperson of the *Imvunge* group in 1999. During his tenure of office, he facilitated the drafting of the constitution of the organisation. He participated in almost all the projects and exhibitions of the *Imvunge* group. Simbine has done some commission work in his capacity as a professional photographer (Fig. 46a) Simbine would invite the candidate to some of the shoots, as a mentor; for example, I took a picture of him on assignment as a professional.

In 2001 he was commissioned by the KwaZulu-Natal Department of Transport to cover the presentations of the Emerging Contractors after completing the series of workshops (Fig. 46b). He also had a contract with South African Petroleum Refineries (SAPREF) to cover all their functions and supply pictures for their monthly magazine and yearly report. After obtaining a Bachelor of Arts Honours Degree in Anthropology in 2006 from the University of KwaZulu-Natal (UKZN), the University appointed him to a tutoring position. At present Simbine is the head of the Provincial Research Unit in the KwaZulu-Natal Legislature. He does photography on a part-time basis.



Fig. 46a: Moses Khubisa. 2001. **Simbine as a Professional Photographer.** Colour Print.



Fig. 46b: Julius Simbine. 2001. **Presentations by Mr. Chris Hlabisa** (Regional director KZN Dept. of Transport). Colour Print.

Before joining Imvunge as a member, Simbine was a journalist; he was taking documentary photographs of social conditions as a commentary about life in the street. He did not know much about camera techniques and he was using an automatic Minolta camera.

As a journalist Simbine was very observant of news worthy images, such as the photograph titled **Durban Life Scene** (Fig. 46c) (1997). This photograph has a strong perspective from the curving line, which leads the eye into the image. This image captures very well the condition of people living and selling on the street in a busy African City.



Fig. 46c: Julius Simbine. 1997. **Durban Life Scene**. Colour Print. Minolta 35mm automatic. 28-70mm lens. Colour film.

The photograph titled **Cooking on Fire** (2001) (Fig. 46d) captures the difficulties of people living in rural areas without electricity. The mother and child are framed by poles and corrugated iron used to block the wind when cooking. The focal point is the glowing coals with the steam rising from the pot. This captures the simplicity and difficulties of rural life and indicates a mother and daughter bonding.

After *Imvunge* training workshops, members were given a task of capturing any news worthy situation/moment they encountered as they went about their business.



Fig. 46d: Julius Simbine. 2001. **Cooking on Fire**. Colour Print. Minolta 35mm Automatic. 28-70mm lens. Colour film.

The image titled **Transport System** (2001) (Fig. 46e) was taken in the *Manguzi* area of northern KwaZulu-Natal and is a social commentary on poverty in rural areas. The photograph shows the difficulties that rural communities have in reaching a destination to purchase goods. It displays a contrast between textures of thorn trees and the sand of the road. It gives a very strong feeling of the rural location.

The selected members of the *Imvunge* group have similar life experiences and backgrounds except for Julius Simbine who went into exile and did a diploma in

journalism. They all started by doing other jobs with photography as part-time, activity but all ended up doing photography as a full time job to earn a living.



Fig. 46e: Julius Simbine. 2001. **Transport System**. Colour print. Minolta 35mm automatic. 28-70mm lens. Colour film.

The analysis of selected member's work; before, during and after *Imvunge* workshops, demonstrates how members have benefited by the improvement of their photographic, technical business and marketing skills. There is also evidence of a greater understanding of the value of documentary photography learnt in the projects and assignments.

3.5. The *Imvunge* group of street photographers as a co-operative

While the *Imvunge* street photographers group was busy with projects, its members were working hard to find ways of earning a decent income as an established organisation. They decided to form a co-operative. With the help of Musa Mncwabe, the organisation was registered as *Imvunge* Photo Art Co-operative Limited, in 2006. Mncwabe presented the certificate of registration to the committee on the 31st of August 2006.

The nominated signatories of the co-operative were:

- Paulos Nkomo – Chairperson
- Bongani Lukhele – Secretary
- Bhekabehlulwayo Mkhize –Treasurer

The *Imvunge* Photo Art Co-operative Limited has since written its own business plan (Addendum 22a), a constitution (Addendum 22b) and created a letterhead and logo (Addendum 22c). It operated from its own office in Fenton House (4th floor, Room 409, Fenton Road, Durban, 4000).

The *Imvunge* Photo Art Co-operative went through a difficult phase in its history as an organisation. Most of the elected members of the committee did not have skills in office management. The committee decided to invite members of the organisation, who had some expertise in information technology and office management skills, to join the committee as additional members. The committee would source the commissions and delegate members to complete the commissions. The client would be invoiced and the money deposited into the co-operative's bank account. The chairperson of the co-operative, Mr. Delani Paulos Nkomo, fell sick in 2007 and the malfunctioning of administration in the co-operative office surfaced in 2008. A corrupt committee member, with computer skills, had abused the system. He used the facilities of the organisation for his own personal interest. He gave quotes and did jobs in his personal capacity.

Bongani Maphumulo, a member of the group, who has a diploma in Office Management, from Mangosuthu Technikon, joined the committee to assist in the administration of the office. Maphumulo queried the accounting system, exposed the corruption and the extent of the damage that had been caused to the organisation. The organisation fell behind with rent and general overheads. The co-operative could not meet its expectations and short-term business goals. The office had to be closed (Mkhize, 2009).

Conclusion

The conclusion will present findings from this research project and include a proposal for future areas of research. According to the literature reviewed for this study, the depiction of people in everyday life was initially documented by artists. Fine artists produced visual images of events for journalists and authors. The discovery of the photographic process in the 19th century created challenges and opportunities for the visual art fraternity. The photographic documentation of events was easier, cheaper and faster. In the early days of its invention, conservative artists did not approve of photography as a true art form.

There were three distinct phases in the development of the history of street photography. The first was that of the invention of reliable photographic processes, (the calotype and the daguerreotype) in 1839 which promoted street photography.

The second phase was characterised by the world wide emergence of small photographic businesses in the form of studios and by small portable cameras (Box Brownie, Leica) which made photography easily accessible to everyone.

The American street photographers in the third phase formed an organization called the Modern Era Movement that changed the visual art industry and pioneered the recognition of photography as an art form in the 20th century.

On the African continent, photography was imported through colonisation and was accepted and practiced unconditionally. This led to the emergence of professional African photographers such as Joseph Agbodjelou, Antoine Freitas and Mamma Cassatt.

In South Africa, the development of photography was restricted to whites. Blacks were barred from practicing photography in white areas by apartheid regime rules as a result Black photographic organisations, such as the Black Photographic Forum and Afrapix were formed. My autobiography revealed that my background mirrored that of other street photographers documented in this research project. I started as a street photographer and through the help of people such as Malane Mthembu (a friend), Professor Lesley Croft my mentor), Mrs.

Msimang (my school teacher) and others, developed into the professional I am today. Through the *Imvunge* group of street photographers, I contributed to the improvement of the business and photographic skills.

My professional development and interaction with people, changed my personality as an introvert. I learnt to embrace people, which then led to the development of my passion to work with them. After my formal training I started a formal business. This meant that I was no longer operating as a street photographer, but as a professional photographer. The formation of the *Imvunge* group resulted in a series of training workshops, projects and exhibitions. The knowledge and skills that I imparted to the group resulted in the *Imvunge* group becoming a business entity in the form of a Co-operative.

The analysis of the *Imvunge* groups's photographs, together with information from interviews supports the claim that they have acquired knowledge and skills. The candidate conducted interviews with John Fleetwood (the director of the Market Photo Workshop) and Rory Bester (Art History writer). The Market Photo Workshop operates as a training institution and resource centre for photography in Johannesburg and caters mainly for previously disadvantaged communities. Bester (2007:44-47) said that the graduates from the Market Photo Workshop bear testimony to the immeasurable contribution this informal institution has made to the communities of greater Johannesburg and its surrounding townships.

The candidate recommends that a basic formal training structure for street photographers be established in the Durban University of Technology's Department of Visual Communication Design, based on the Market Photo Workshop's programme. The University would issue a certificate for a one year course. The candidate has focused on a small group of street photographers in the Durban area, but there is need for future research into the history of street photography in South Africa. looking at a broader scope in KwaZulu-Natal.

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ADDENDA

EXCELLENT PHOTOS
BY MOSES KHUBISA

FOR YOUR
★
PORTRAITS
★
PARTIES
★
WEDDINGS
★
ALL
SOCIAL
OCCASIONS



FOR YOUR
★
PHOTO ALBUMS
★
HIRING
OF
WEDDING
GOWNS
★
DEVELOPING &
PROCESSING
OF FILMS

MOSES KHUBISA

WE GO ANYWHERE
Call us or Come to us
☎ PHONE 156 CLERNAVILLE ☎

P.O. BOX 170
CLERNAVILLE
3602

ROOM 13
1095 NORTH RD
CLERMONT SUPERMARKET
CLERMONT T/SHIP

..... PRINTED BY * J. MASENYA * 1268-23rd AVE., CLERMONT T/SHIP *

Addendum 1: Excellent Photos Brochure (1977)

BOROUGH OF PINETOWN / BUSINESS / OCCUPATIONAL LICENCE (Licences Ordinance, 1973) Licensee No. MUNISIPALITEIT PINETOWN / BESIGHEIDS- / BEROEPSLISENSIE (Ordonnansie op Lisensies, 1973) Lisensienommer No. LICENCE YEAR 19 78 LISENSIEJAAR		E40040 40040																	
PAYABLE TO THE TOWN TREASURER CIVIC CENTRE PINETOWN P.O. BOX 49 TELEPHONE 722447	EXCELLENT PHOTOS P.O. BOX 170 CLERNAVILLE 3602	MANDLA BHEKA MOSES KHUBISA PREMISES LICENSED / GELISENSIEERDE BESIGHEIDSPERSEEL LOTS 1095/98 NORTH ROAD, CLERMONT T/SHIP																	
	<table border="1"> <thead> <tr> <th>LICENCE / LISENSIE</th> <th>AMOUNT / BEDRAG</th> </tr> </thead> <tbody> <tr> <td>1. PHOTOGRAPHER (LICENSING AREA OF PINETOWN)</td> <td>12,50</td> </tr> <tr> <td>2.</td> <td></td> </tr> <tr> <td>3.</td> <td></td> </tr> <tr> <td>4.</td> <td></td> </tr> <tr> <td>5.</td> <td></td> </tr> <tr> <td>6.</td> <td></td> </tr> <tr> <td>7.</td> <td></td> </tr> <tr> <td>8.</td> <td></td> </tr> </tbody> </table>		LICENCE / LISENSIE	AMOUNT / BEDRAG	1. PHOTOGRAPHER (LICENSING AREA OF PINETOWN)	12,50	2.		3.		4.		5.		6.		7.		8.
LICENCE / LISENSIE	AMOUNT / BEDRAG																		
1. PHOTOGRAPHER (LICENSING AREA OF PINETOWN)	12,50																		
2.																			
3.																			
4.																			
5.																			
6.																			
7.																			
8.																			
BETAALBAAR AAN (½-year fee 1978) DIE STADTESOURIER BURGERSENTRUM PINETOWN POSBUS 49 TELEFOON 722447		TOTAL AMOUNT DUE / TOTALE BEDRAG VERSKULDIG R 12,50																	
Directors and/or Partners/Direkteure en/of Venote M. B. M. KHUBISA																			
<div style="border: 2px solid purple; padding: 5px; text-align: center;"> PINETOWN 16 NOV 1978 MUNICIPALITY </div>																			
BANKURE: MAANDAG tot VRYDAG 8.30 nm tot 1.00 nm 2.00 nm tot 3.30 nm	1. This is not valid as a licence unless imprinted with the dash register figures and facsimile signature of the Town Treasurer. 2. When writing or calling, always quote the licensee number. 3. Final date for payment: 31st January.	1. Nie as lisensie geldig nie tensy die kasregistersyfers en faksimielehandtekening van die Stadtesourier hierop algedruk is. 2. Wanneer u met hierdie kantoor in verbinding tree, haal altyd die lisensienommer aan. 3. Finale betaaldatum: 31 Januarie.																	
*IMPORTANT		*BELANGRIK																	
1. DECLARATIONS, IF APPLICABLE, MUST BE COMPLETED AND SIGNED OVERLEAF. 2. CLAIMS FOR EXEMPTION, IF APPLICABLE, MUST BE COMPLETED ON RIGHT-HAND SIDE OF THIS FORM.		1. VERKLARINGS, INDIEN VAN TOEPASSING, MOET OP DIE KEERSY GEKOMPLEET EN GETEKEN WORD. 2. EISE OP TOESTELLING, INDIEN VAN TOEPASSING, MOET AAN REGTERKANT VAN HIERDIE VORM INGEVUL WORD.																	

Receipt No. 23437 - R12.50 - 5/12/77

Addendum 2: Excellent Photos Business License (1978).

PART DEEL 1 REPUBLIC OF SOUTH AFRICA DEPARTMENT OF FINANCE INLAND REVENUE SALES TAX

REPUBLIC VAN SUID-AFRIKA DEPARTEMENT VAN FINANSIES BINNELANDSE INKOMSTE VERKOOPBELASTING

The Hon. Prof. Dr., Rev., Mr., Messrs., Mrs., Miss, The Public Officer, Sy Ed., Prof., Dr., Ds., Mnr., Mvre., Mv., Mej., Die Openbare Beampte.

Reference No./Verwysingsnommer
 8090 | 028 | 20 | 3
 Return for the/Opgawe vir die Period/Tydperk
 0685

Excellent Photos

RETURN FOR REMITTANCE OF SALES TAX (Sales Tax Act, 1978)
 Consult the "Sales Tax Guide" when completing this return

OPGAWE VIR BETALING VAN VERKOOPBELASTING
 Verkoopbelasting
 Returneering op Verkoopbelasting (Suidwese Wet 106 van 1978)
 Opgawe Inval.

NOT FOR DATA

CALCULATION OF TAXABLE VALUE/BEREKENING VAN BELASBARE WAARDE

1. Sales tax remittance for the tax period and/or
 Betaling van verkoopbelasting vir die belastingtydperk geëindig: 19

2. TOTAL (A) OVERLEAF (enter the amount in rands only)
 TOTAAL (A) AGTEROP (skryf die bedrag slegs in rand) R

3. ADD: TOTAL (B) OVERLEAF (enter the amount in rands only)
 TEL BY: TOTAAL (B) AGTEROP (skryf die bedrag slegs in rand) +R

GROSS/BRUTO R

4. DEDUCT: TOTAL (C) OVERLEAF (enter the amount in rands only)
 TERK AF: TOTAAL (C) AGTEROP (skryf die bedrag slegs in rand) -R

* TAXABLE VALUE
 BELASBARE WAARDE R

FORMULA: $\left(\frac{6}{106}\right) \times$ Taxable value
 FORMULE: $\left(\frac{6}{106}\right) \times$ Belasbare waarde (R) = TAX PAYABLE
 BELASTING BETAALBAAR

5	R	c
	35	00
6		
7		
8		
9	35	00

Penalty at the rate of 10% per month or part of a month is payable on tax paid after the twentieth day of a month. (See notes 5 and 6 overleaf.)
 Boete teen 10% per maand of gedeelte van 'n maand is betaalbaar op enige belasting wat na die twintigste dag van 'n maand betaal word. (Kyk notas 5 en 6 agterop.)

I certify that the particulars in this return are correct. Ek sertifiseer dat die besonderhede in hierdie opgawe korrek is.

Date/Datum Capacity/hoedanigheid Signature/Handtekening

SALES TAX PART DEEL 2 VERKOOPBELASTING VB 5

The Hon. Prof. Dr., Rev., Mr., Messrs., Mrs., Miss, The Public Officer, Sy Ed., Prof., Dr., Ds., Mnr., Mvre., Mv., Mej., Die Openbare Beampte.

See notes overleaf/Kyk notas agterop

Always quote this reference number in correspondence and interviews
 8090 | 028 | 20 | 3
 Vermeld altyd hierdie verwysingsnommer in briefwisseling en tydens onderhoude

Hours for receipt of cash: Mondays to Fridays: 08h00-13h00 Saturdays: CLOSED
 Ure vir ontvangs van kontant: Maandae tot Vrydae: 08h00-13h00 Saterdag: GESLUIT

CASH REGISTER RECEIPT KASREGISTERKUITANSIE

N.B. In offices where Cash Register Machines are not used, the receipts must be issued on form VB 17.
 L.W. Kantore wat nie oor Kasregistermasjiene beskik nie, moet kwitansies op vorm VB 17 uitreik.

RETURN FOR THE/OPGAWE VIR DIE

June '85

This receipt is not valid unless printed in Cash Register figures. Hierdie kwitansie is nie geldig nie tensy in Kasregistercifres gedruk.

PART/DEEL 3

Tax Belasting	R	c
	35	00
Add: Penalty/Interest Tel By: Boete/Rente		
TOTAL/TOTAAL	35	00

Ref. No./Verw. Nr. Period/Tydperk Trade Name/Handelsnaam
 8090 | 028 | 20 | 3 | 0685 | *Excellent Photos*

Exakta 2764 1983 Remittance received on

Addendum 3: Excellent Photos Tax Return Form (1985).



EXCELLENT PHOTOS

By Moses Khubisa

Receipt No.

2495

1095 NORTH ROAD
P.O. BOX 170

ROOM 13
PHONE 156

CLERMONT SUPERMARKET
CLERNAVILLE 3602

Received from Moko Malalosa 8-4-1979

Amount.....

Deposit.....

Balance 50.00 hand

For.....

Signature.....

WEDDINGS

*

PARTIES

*

ALL

SOCIAL

OCCASIONS

THANK YOU * COME AGAIN

JMAS.1268

*



EXCELLENT PHOTOS

By Moses Khubisa

Receipt No.

2496

1095 NORTH ROAD
P.O. BOX 170

ROOM 13
PHONE 156

CLERMONT SUPERMARKET
CLERNAVILLE 3602

Received from Patrick 8-4-1979

Amount.....

Deposit R 100 hand

Balance R 100 hand

For.....

Signature.....

WEDDINGS

*

PARTIES

*

ALL

SOCIAL

OCCASIONS

THANK YOU * COME AGAIN

JMAS.1268

*

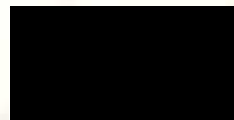
Addendum 4: Excellent Photos Transaction Receipt (1979).

M.B.M. KHUBISA
TRADING AS EXCELLENT PHOTOS
BALANCE SHEET AS AT 28 FEBRUARY 1982

Owner's Equity		<u>R2 834.49</u>
Capital	2 211.89	
<u>Add: Net Profit</u>	<u>1 083.60</u>	
		3 295.49
<u>Less: Drawings</u>		<u>461.00</u>
 REPRESENTED BY :		
<u>FIXED ASSETS</u>		339.40
Furniture & Fittings	300.00	
<u>Less: Provision for Depreciation</u> @ 2½% per annum	<u>28.99</u>	
		271.01
Equipment	97.16	
<u>Less: Provision for Depreciation</u> @ 2½% per annum	<u>28.77</u>	
		<u>68.39</u>
<u>CURRENT ASSETS</u>		2 495.09
Sundry Debtors		566.55
Stock		400.00
Cash at Bank		77.43
Cash on Hand		<u>1 451.11</u>
		<u>R2 834.49</u>

In my opinion the foregoing financial statements fairly present the financial position of the business as at 28 February 1982.

PINETOWN.



M.B.M. KHUBISA
 PROPRIETOR

Addendum 5: Excellent Photos Balance Sheet (1982).

France Mashaba	R10.00	Eric Zoleka	R10.00
Daniel Dube	R10.00		
Johannes Mollou	R40.00 *	18/7/83	
Eric Zoleka	R20.00	Michael Mngadi	R40.00
<u>7-3-83</u>		18/12/83	R40.00
Michael Mngadi	R5.00 *	MICHAEL MNGADI	R40.00
Eric Zoleka	R10.00 *	18/12/83	R40.00
France Mashaba	R10.00 *	MICHAEL MNGADI	R45.00
Ephraim Hadebe	R35.00 *		
Moses Khubisa	R25.00 *		
<u>11/4/83 Bhungane</u>		29/12/83	
Michael Mngadi	R40.00 *	J. DUBE	R50.00
Dan Dube	R20.00	E. BHUNGANE	R5.00
ERIC Zoleka	R30.00 *	D. MTHEMBU	R15.00
<u>18-4-83</u>		M. KHUBISA	R15.00
Michael Mngadi	R5.00	9/1/84	
<u>2-5-83</u>		FRANCE MASHABA	R10.00
Michael Mngadi	R35.00	10/1/84	
		EPHRAIM HADEBE	R5.
		30/4/84 E. HADEBE	R5.

Addendum 7: Stokvel Collection: Note Book (1984).

THE INSTITUTE OF PHOTOGRAPHY

P.O. BOX 2115
PRETORIA 0001

THE CORRESPONDENCE COLLEGE SPECIALIZING IN EXPERT PHOTOGRAPHY FOR PLEASURE AND PROFIT

MEMBERSHIP



REGISTERED

Mr. M. Khubisa

STUDENT NO. P140478

CONFIRMATION OF RECEIPT

The last amount shown on the statement below was received as a part payment on your fee for our famous correspondence course in photography. We thank you very much.

STATEMENT		DATE: 12-6-79
THIS STATEMENT INCLUDES ONLY PAYMENTS RECEIVED BEFORE THE ABOVE DATE ▲		
THE COMPLETE FEE FOR THIS COURSE IS: R 28.00		
▼ SHOWING BELOW IS WHAT YOU HAVE PAID BEFORE THE ABOVE DATE ▼		
14-4-78	11-6-79	
R10.00	R18.00	
THIS IS THE AMOUNT STILL OUTSTANDING ON THE DATE OF THIS STATEMENT		► FULLY PAID

Immediately on completion of the fee the complete course in expert photography plus the camera and film will be despatched to enable you to commence with the study.

Important: To avoid loss and delay, please write clearly and carefully. Postal orders must be made payable to the Institute of Photography. For your own protection and quickest reply send your remittance only together with this remittance slip in the same registered envelope. Keep the registration receipt to act as proof should anything get lost. Please remember: If you write to us always quote your student number!

The road to your success is now wide open! We trust that you will benefit from this excellent course and wish you plenty of fun and much success in the future.

DO NOT WAIT

TOMORROW MAY BE TOO LATE

WE HELP YOU

PLEASE TEAR OF HERE

IMPORTANT! WHEN WRITING
TO US ALWAYS STATE OUR
STUDENT NUMBER

REMITTANCE SLIP

PLEASE KEEP THIS REMITTANCE SLIP AND RETURN IT ONLY TOGETHER WITH A PAYMENT
PLEASE PRINT CLEARLY AND CAREFULLY IN CAPITAL BLOCK LETTERS

YOUR FULL NAME (MR., MRS., MISS):

YOUR EXACT POSTAL ADDRESS:

Your Student Number:

P 140478

WHAT IS THE PAYMENT WITH THIS REMITTANCE SLIP?

DATE: SIGNATURE:

Addendum 8: The Institute of Photography: M. Khubisa Number P140478 (1978).



BOROUGH OF PINETOWN/MUNISIPALITEIT PINETOWN

P.O. BOX/POSBUS 49, PINETOWN


BUSINESS/OCCUPATIONAL LICENCE – BESIGHEIDS-/BEROEPSLISENSIE

LICENCES AND BUSINESS HOURS ORDINANCE No. 11, 1973
LISENSIES EN BESIGHEIDSURE ORDONNANSIE Nr. 11, 1973

PAGE
BLADSY 1

LICENCE No.
LISENSIE Nr. P0752
YEAR/JAAR 1992

BUSINESS NAME AND ADDRESS/BESIGHEIDS NAAM EN ADRES	PREMISES LICENSED GELISENSIEERDE BESIGHEIDSPERSEEL
PINECITY PORTRAIT STUDIO P.O. BOX 170 CLERNAVILLE 3602	LOT 6864 PINETOWN SHOP 35A PINE CITY CENTRE HILL STREET PINETOWN

CLASS OF LICENCE/TIPE VAN LISENSIE	AMOUNT BEDRAG	VOTE KODE
PHOTOGRAPHER	R c	
FOR THE PROVINCE OF NATAL	N/C	005
	N/C	008
		
PENALTIES/BOETES		
<small>THE ABOVE LICENCES EXPIRE ON 31st DECEMBER DIE BOEDENGENSE LISENSIES VERVAL OP 31 DESEMBER</small> 1992	TOTAL AMOUNT PAID TOTALE BEDRAG BETAAL	N/C

LICENSEE (COMPANY, PARTNERS, INDIVIDUAL DIRECTORS) LISENSIEHOÛER (MAATSKAPPY, VENNOTE, INDIVIDU) DIREKTEUR
MANDLAB MOSES KHUTISA 5301265540085
<small>N.B. IDENTITY NUMBERS SHOULD FOLLOW NAMES - PLEASE INSERT OR CHECK FOR ACCURACY / LW. IDENTITEITSNUMMERS DEHOORT NAME TE VOLG - GAAN ASB. NA VIR PESIESHEID EN VOLTOOI INDIEN NODIG</small>

- When writing or calling, always quote the Licence Number.
 - This Licence or True Copy, certified as such by a Commissioner of Oaths, shall at all times be kept readily available for inspection on the business premises, or in the case of a Cartage Contractor, Driving School, Passenger Transport Undertaking and Receiving Depot be kept in or on every vehicle used in carrying on the business.
 - IMPORTANT NOTE** – This Licence relates to the premises and licensee. If either of these are to change, enquiries must be made to The Licensing Office before any changes take place. This Licence may not be lent, rented, hired or sold to any person.
- Wanneer u met hierdie kantoor in verbinding tree, heel altyd die Lisensienommer aan.
 - Hierdie Lisensie of Ware afskrif gesertifiseer deur 'n Kommissaris van Ede, moet ten alle tye byderhand gehou word vir inspeksie op die besigheidsperseel, of in die geval van 'n Vervoer Kontrakteur, Bestuur Skool, Passasiers Vervoer Onderneming en Ontvangsdepot, in of op elke voertuig wat gebruik word vir die Besigheid.
 - BELANGRIKE NOTA** – Hierdie Lisensie hou verband met die perseel en die gelisensieerde. As enige van hierdie verander, moet navraag gesoen word by die lisensie kantoor voordat die verandering kan plaasvind. Hierdie Lisensie mag nie uitgeleen, verhuur of verkoop word aan enige persoon nie.

Addendum 9: Pine City Portrait Studio Business License (1992).

55 Elm Road,
Sarnia
3610

24/05/92

Dear Mr. Khuleisa,

Alasdair Elliott phoned me
the other evening to tell me that you had
just gained your National Diploma in
Photography.

I was so pleased to hear it and
would like to congratulate you on your
achievement. It must have been very
hard work.

I used to visit Pine Studio when
Mr. Stevenson owned it and I wish you every
success now that you own the studio.

Yours sincerely,

Joyce Melrose (Mrs)

(former Secretary, Highway
Photographic Society)

Addendum 10: A Letter from the Former Secretary of the Highway Photographic Society (1992).

PINETOWN
**VIDEO AND PHOTOGRAPHERS DEVELOPMENT
 ASSOCIATION (VIPHODA)**



211/212 LANCET BUILDING
 44 HILL STREET
 PINETOWN
 3600

TEL: 031-720258 (B)
 031-7075322 (H)
 0325-710107 (H)

- UHLELO LWEMISHADO YAMAPHOTOGRAPHER: UHLELO LWEMISHADO YE-VIDEO**
- | | |
|--|---|
| <p>A. UMSHADO OSUKA EKHAYA UYE ESONTWENI,
 UYE EPAKI UPHINDELE EKHAYA BESE
 UYAPHELA. UBIZA KANJE
 R550-00 IDIPHOZI R300-00.</p> <p>B. LONA OWESIBILI UFANA NAWO LONA
 OWOKUQALA KODWA LONA UNERECEPTION.
 UBIZA KANJENA WONA
 R600-00 IDIPHOZI R300-00.</p> <p>C. LONA OWESITHATHU UNO-MABO
 UBIZA KANJE.
 R750-00 IDIPHOZI R400-00.</p> <p>D. UMSHADO WOKUYA-KOBHALA KUPHELA.
 UBIZA KANJE
 R300-00 IDIPHOZI R250-00</p> | <p>A. HMSHADO OSUKA EKHAYA UYE ESONTWENI,
 UYE EPAKI UPHINDELE EKHAYA BESE
 UYAPHELA UBIZA KANJE
 R500-00 IDIPHOZI R250-00</p> <p>B. LONA OWESIBILI UFANA NAWO LONA
 KODWA WONA UNERECEPTION
 R550-00 IDIPHOZI R300-00</p> <p>C. LONA OWESITHATHU UNO-MABO
 UBIZA KANJE WONA
 R650-00 IDIPHOZI R350-00</p> <p>D. UMSHADO WOKUYA KOBHALA KUPHELA
 UBIZA KANJE
 R250-00</p> |
|--|---|

- | | |
|---|--|
| <p>A. I TWENTY FIRST YONA IBIZA .
 R250-00 IDIPHOZI R200-00</p> <p>B. UMEMULO WESIZULU NESILUNGU
 UHLANGENE UBIZA
 R600-00 IDIPHOZI R300-00</p> <p>C. BIRTH-DAY PARTY YASEMINI.
 R150-00 IDIPHOZI R100-00</p> | <p>PARTY</p> <p>A. I-TWENTY FIRST YONA IBIZA
 R250-00 IDIPHOZI R200-00</p> <p>B. UMEMULO WESIZULU NESILUNGU KUHLANGENE
 UBIZA
 R500-00 IDIPHOZI R300-00</p> <p>C. BIRTHDAY PARTY YASEMINI
 R250-00 IDIPHOZI R200-00</p> |
|---|--|

- | | |
|--|---|
| <p>UKUMBULWA KWETSHE</p> <p>UKWEMBULWA KWETSHE KUBIZA
 R250-00 IDIPHOZI R200-00</p> | <p>UKWEMBULWA KWETSHE KUBIZA
 R350-00</p> |
|--|---|

- | | |
|---|--|
| <p>UMNGCWABO</p> <p>UMNGCWABO UBIZA KANJE
 R650-00 IDIPHOZI R500-00.</p> | <p>UMNGCWABO
 UMNGCWABO UBIZA KANJE
 R450-00</p> |
|---|--|

- UMEMBESO**
- UMEMBESO WONA UBIZA KANJE
 R250-00 IDIPHOZI R200-00.

(Chairman) R. BHENGU, (Treasurer) D. MLABA, (Secretary) V. NTULI.

**Addendum 11: Video and Photography Development Association
 (VIPHODA) Price List for Different Social Functions (1994).**

For Attention: Moses Khubisa - Photography
Fax From: Masha du Toit for the DCP
Number of Pages: 3

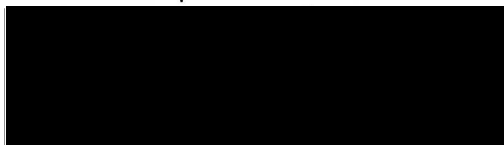
Dear Moses

Here is a rough draft for the funding proposal for your project. I have put all the information that I was unsure about in brackets for example, the time period that the course would cover, the contents of the course and the number of students.

I also include a copy of Jeeva's course plan for his Photo One course for beginners. As you can see a large portion of this course covers darkroom work: developing and printing. I presume that, at least for your beginners street photography class, you would not be teaching darkroom work - so you might want to revise this course programme considerably.

At the end of the proposal is a list of the costs involved. You could work out a fee for yourself as a teacher, including transport costs, and costs for photocopying notes, hiring a projector for slides, hiring a venue, or whatever else you feel is necessary. Please contact me with this information, and anything else you feel is appropriate to include in this funding proposal - maybe you have a photograph we could include, or something else you wish to add.

Thank you for your time
Yours sincerely



Masha du Toit

**Addendum 12: A Message from the Durban Centre for Photography
(DCP) Office.**

**COMMUNICATIONS AND PUBLIC RELATIONS
Durban Metropolitan Council**



10 JUNE 1998

Dear Moses,

On behalf of our director Peter Bendheim and our department, I would like to take this opportunity to thank you for the time and effort you put into the workshops held for street photographers in April and May this year.

Despite there being few entries to the Expo from street photographers, the work carried out in those workshops was, I believe, still valuable to those who attended. Coming from the backgrounds they do, I think the photographers you reached are appreciative of any technical assistance and advice they have access to. As you said on the telephone, we need to remember that these photographers have most probably not had any formal training. Their entries to the Expo made it quite clear that it is not imagination but technical skills they lack.

Thank you again for your efforts. I look forward to working with you again Moses.



Suite 2002
20th floor Old Mutual Centre
303 West Street
Durban 4001

P O Box 5588
Durban 4000

Tel: (031) 300 6194
Fax: (031) 306 4603
e-mail: commdept@iafrica.com
Website-<http://www.durban.org.za>

Addendum 13: Letter from the Durban Metropolitan Council Publicity Officer (1998).



NATIONAL HIGHER DIPLOMA PHOTOGRAPHY

Awarded to

MANDLA BHEKA MOSES KHUBISA

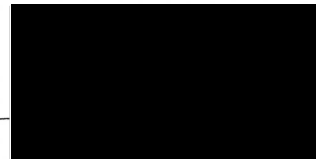
5301265540085

With effect from

28 November 1997



TECHNIKON
Vice-Chancellor and Principal



Régistrar: Academic

**TECHNIKON
NATAL**

No. 00090E

Issued with the approval of the Certification Council for Technikon Education (SERTEC) in terms of section 9 of the Certification Council for Technikon Education Act, 1986 (Act 88 of 1986).

Addendum 14: National Higher Diploma Certificate (1998).

PHOTOJOURNALISM

TRAINING THE TRAINER

Planning Workshop Report

[29 June - 1 July 1998]

Contents

Introduction
Background
Participants
Objectives
Workshop programme
Resource list
Conclusions
Recommendations

Appendices

1. Background of participants
2. Programme for the train-the-trainer planning workshop
3. Objectives and origins of the workshop
4. Durban Centre of Photography
5. Photography Centre of Namibia
6. Education skills
7. Timetable for Phase One Train-the-trainer workshop
8. Timetable for Phase Two Train-the-trainer workshop
9. Resource list
10. Contact list of participants

Post-it [®] Fax Pad 7551	Page: _____ of _____
To: MOSES Khubisa	From: Peter Mckenzie
Co.	Co. IAS
Dept.	Phone No. (011) 484 1765
Fax No. 031 216 775	Fax No. 011 484 2282

1

Addendum 15a: Train the Trainer Planning Workshop Report (1998).

Visual Thinking

A photograph is as good as the thinking that goes into it. The photographer should first decide what s/he is trying to say or convey to the reader.

A photograph should

1. Present information or facts
2. Create emotional impact
3. Provide aesthetic satisfaction

A good photograph can do one of the above - a great photograph does all three.

IAJ Photojournalism Department

Addendum 15b: **Programme Content:- Visual Thinking: IAJ Photojournalism Department (1999).**



THE INSTITUTE FOR THE ADVANCEMENT OF JOURNALISM

9 Jubilee Road, Parktown, Johannesburg 2193, South Africa

Certificate of Attendance

Moses Khubisa

has completed a course on

Train the trainer

in Johannesburg, 23 March - 1 April 1999

Hugh Lewin
Director: IAJ

Peter McKenzie
Head: Photojournalism Dept.

Addendum 15c: **Certificate of Attendance: Train the Trainer Course (2000).**

4/6 College of Medicine
P/Bag 360
Blantyre 3
Malawi
9-04-99.

Dear Moses,

We had a safe journey back home and found the family in good health, hopefully you too. I will be happy to hear more from you.

Writing you soon after my arrival, part of time management I hope it's important especially after meeting on such unusual training. I personally am grateful for good time we had had with you, on training and after training hours. Many thanks for being friendly.

Moses, I remember having asked you about working with you in Durban and your response positive was I need to find out more. I would like to work in a challenging institution especially the field I believe I can without disappointing you at the same time I am willing to learn areas I never exposed.

I have never worked outside my country apart from country of training. If the chance is there inform me and advise me what to do or meet ^{formal} requirements. Sorry for asking too much.

Lastly greetings to the family, the junior Moses and all good friends. More in the next mail.

Yours truly,
F. A. Gongga

Addendum 16: A Letter from Mr. Gongga from Malawi (1999).



Nordic Council of Ministers



SHUTTLE 99

A NORDIC -
SOUTH AFRICAN
CULTURAL EXCHANGE

The Secretary General of the Nordic Council of Ministers,
Mr Søren Christensen

has pleasure in inviting

Mr Moses Khubisa
Photographer
202 3744

to a reception celebrating of Shuttle 99,
the two year cultural exchange programme between the nordic
countries Denmark, Finland, Iceland, Norway and Sweden, and
South Africa,

**and the launch of a photographic book created by Joakim
Eskildsen and Cia Rinnie, with Moses Khubisa**

Guests of Honour
Mrs Brigitte Mabandla,
Deputy Minister of Arts, Culture, Science and Technology
- the South African patron of Shuttle 99 -
and
Mr Björn Bjarnason,
Minister of Education, Science and Culture for Iceland, and
Chairman of the Nordic Council of Ministers for Cultural Affairs

Date: September 21, 1999

Time: 17h30 for 18h00

Venue: The NSA Gallery, 166 Bulwer Road,
Durban

Dress: Smart casual

RSVP by September 16, 1999 to the Durban Centre for Photography on
Tel: (031) 202 5852 and Fax: (031) 202 3744

2023686/7/8

PLEASE PHONE NATHI AT THE N.S.A.

Thank you

nsa



Working For The Visual Arts In KwaZulu Natal

Addendum 17: The Formal Invitation to the Shuttle '99 Xscape Exhibition (1999).

SHUTTLE '99



X-scape



*Shuttle '99 is at
The Granary,
11 Buitenkant Street
from 1 to 16 October*

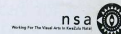
The Durban Centre for Photography at the NSA Gallery, in partnership with the Finnish Museum of Photography, co-ordinated X-Scape, the photographic component of Shuttle '99. Shuttle '99 is a cultural exchange programme initiated by the Nordic Council of Ministers which includes music, dance, drama, visual art, video and photography. The exciting photography programme, X-Scape, included four workshops, three in South Africa, and one in Helsinki, Finland as well as indoor, gallery based, and outdoor exhibitions.

Photographs on the exhibition were selected from the following sources:

1. The Shuttle '99 workshops
2. South African street photography educational projects.
3. Invited artists, including David Goldblatt, Jo Ractliffe, Santu Mofokeng and Bobby Bobson.
4. Sponsored commissioned photographers Lance Slabbert, Guy Tillim, Adam Welz, Graeme Williams and Enos Mhlongo.
5. Nordic photographers who facilitated the workshops included Joakim Eskildsen, Stefan Bremer and Jan Svenungsson.

The curators were Jeremy Wafer, Angie Buckland, Paul Weinberg, Bren Brophy, Moses Khubisa from South Africa and Stefan Bremer from Finland

Photographs: Enos Mhlongo (left) and Adam Welz (right)



Friends of the Durban Art Gallery
c/o Durban Art Gallery
City Hall
DURBAN
4001

11 April 2001

Mr M Khubisa
c/o Photography Department
Technikon Natal
Box 953
DURBAN
4000

Dear Moses


INVUNGE PROGRAMME

On behalf of the Friends of the Durban Art Gallery I wish to extend our congratulations on the success of the above venture.

Your time, hard work and the efforts put into the programme are greatly appreciated and have gone a long way, I am sure, in providing encouragement and goals for the participants.

Many thanks.

Yours sincerely



VAL COPPIN-SHAW
CHAIRMAN

Addendum 19a: A Letter from Val Coppin-Shaw Chairman of the Friends of the Durban Art Gallery Committee (2001).

The Local History Museums' Technical Department's Role in the Outreach Project *Mlungisi Shangase* Photographic Technician, Local History Museums

The Local History Museums' photographic collection includes fascinating photographs depicting modes of public transport over the years. The museums felt a need to expand this theme so as to capture contemporary images of the public transport system. Discussions were entered into with the Durban Art gallery and the Imvunge Street Photographers and a joint photographic project was initiated, with the theme "Taxis and Buses - Public Transportation in Durban".

In the early stages of the project the Local History Museums ran a series of workshops with the Imvunge photographers. The photographers were introduced to the Local History Museums' photographic collection and were instructed on the documentation, care and storage of archival photographs and negatives. The Local History Museums also arranged for a workshop on "Running a Photographic Business" which was facilitated by Mr George Tadden who runs his own black and white printing studio. Mr Tadden presented his experiences with regard to customer care and quality of work and other aspects of entrepreneurial skills.

A briefing session was held where the objectives of the project were revisited and agreement reached on the areas to be covered. The photographers were provided with film and note-books to record captions and then took to the road to document images of taxis and buses. More than 800 images were captured for adding to the Local History Museums' collections.

A workshop on photographic development was also run with the Imvunge photographers, in which they were introduced to the techniques of processing and printing black and white images. Each photographer was given an opportunity to develop two prints of their work so as to enable them to learn some of the processes involved. The photographers were also given an opportunity to evaluate the prints produced.

Finally, the photographers participated in the planning of the exhibition layout and design as well as in the framing of the photographs and aspects of the installation.

The partnership with the Imvunge Photographers has been a useful learning venture for the museums as well as the photographers.

Addendum 19b: The Role of the Local Museums' Technical Department in the Durban Transport Project. (Facilitators: Shangase and Tadden).



THE LOCAL HISTORY MUSEUMS
IZINQOLOBANE ZEZOMLANDO WESIFUNDA

Old Court House Museum,
Aliwal Street, Durban, 4001, South Africa.
Telephone: (031) 311 2223, Fax: (031) 311 2224.
e-mail: lynnec@crsu.durban.gov.za

09 May 2001

Mr Moses Khubisa
Technikon Natal
Photography Department
Box 953
Durban
4000

Dear Mr Khubisa

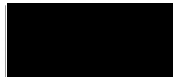
OUR REF: *Mlungisi Shangase, Photographic Technician, Local History Museums*

The Local History Museums wish to thank you for your participation during the Imvunge Street Photographers Workshop. The workshop would not have run smoothly without your assistance, and thank you very much for lending us your equipment.

We hope to develop a sustain relationship with your department as we hold an important Historical Photographic Collection and hopefully your department would assist us with any problem we may encounter as one of the institutions that has accumulated experience with photography as broad.

Once again thank you very much for your input.

Yours Sincerely



ROKSANA OMAR
DIRECTOR: LOCAL HISTORY MUSEUMS
LETTERS/Khubisa

Museums managed by
the Local History
Museums:

◆
Old House Museum,
31 St Andrews Street,
Durban.
Telephone: 311 2261

◆
Old Court House
Museum, Aliwal Street,
Durban.
Telephone: 311 2229

◆
Port Natal Maritime
Museum, Maritime
Place, Durban.
Telephone: 311 2230

◆
Kwa Muhle Museum,
130 Ordance Road,
Durban.
Telephone:
311 2223,
Fax: 311 2224

Website: www.durban.gov.za/museums/localhistory/

Addendum 19c: A letter from Roksana Omar. The Director of the Local History Museums (2001)

**WEDDING & FUNCTIONS
PRICE LIST**

PACKAGE NO. 1

PHOTOS	=	}	R1500
VIDEO TAPE	=		
ENLARGEMENT	=		

PACKAGE NO. 2

PHOTOS	=	}	R2480
VIDEO TAPE	=		
ENLARGEMENT	=		

PACKAGE NO. 3

PHOTOS		}	R3660
VIDEO / DVD	=		
ENLARGEMENT	=		

PRICE CAN CHANGE PENDING ON TIME SPENT
(NEGOTIABLE)

Album is excluded from the above price list.

Addendum 20a: P. Nkomo's Price List for Different Package Deals.

NKOMO PRODUCTIONS

PHOTO & VIDEO FILMING

3158 Clermont Road

Cell:082 405 8949



The Principal

Request To Work With Your School

This Is A List Of Jobs That We Can Do:

Student Cards	R15-00
School Reports (With Photo)	R4-50
School Reports (Plain)	R3-00
For Class Photos & Portraits To Choose From	
Samples Will Be Given To You	

N.B. Sports Photos, School Magazine, I.D. Photos, Individual Photos, School Parties, Graduations, Weddings etc. Prices Are Negotiable.

We Do Enlargements And Framing All Sizes Photos & Certificates.

10% Of The Amount Collected From The School Will Be Left With The School To Thank You For The Job That Was Done With Your School
A Deposit Of 50% Is Required To Start The Job.

A		B	
5 X 7 CLASS	} R18-00	8 X 12 CLASS	} R30-00
1 JUMBO HALF		6 X 8 HALF	
1 - 4 UP		1 - 4 UP	
C			
8 X 12 CLASS	} R35-00		
8 X 12 HALF			
1 - 4 UP			

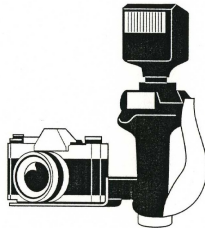
Addendum 20b: P. Nomo's Business Promotional Artifact

B P STUDIO

VIDEO & PHOTOGRAPHY

Specialists in....

- WEDDINGS
- FUNCTIONS
- SCHOOLS
- PARTIES
- GRADUATIONS
- CLIPBOARDS
- I D PHOTOS
- STUDIO PHOTOS
- ENLARGEMENTS & FRAMING



**505 BIGDEN HOUSE
ROOM 7 GROUND FLOOR
SMITH STREET, DURBAN**

**W/H : PHONE AUTOPAGE (031)
2072000 ASK CODE N101394
RES: 5034295**

B P STUDIO

VIDEO & PHOTOGRAPHY



**W/H : PHONE AUTOPAGE (031)
2072000 ASK CODE N101394
RES: 5034295**

Addendum 21: B. Maphumulo's Business Cards.



Imvunge Business Plan

- 1.1 Suggested names : *Imvunge Photo Art - co op*
 Imvunge photographers and Video Co-op
 Imvunge photographers and Video Filming co op



Logo -

- 1.2 Contact person A. Musa Mncwabe (education Officer)
 Durban Art Gallery
 Paulos Nkomo (Chairperson)
 1.3 Street Address Durban Art Gallery City Hall Smith Street
 1.4 Postal Address P O Box 4085 Durban 4001
 1.5 E-mail musadag@mweb.co.za
 1.6 Tel Number 031 3112275 / 073 203 6164

2. Executive summary

Imvunge co-op is formed by a number of street photographers from within and around Durban. They work together in taking still photographs and video filming in the following :

1. **What the Business is all about**

- * Individuals photographs, ID and passport photographs,
- * special occasions :- weddings, graduation and birthday parties, funerals and unveiling.
- * Functions like ; sports, church gatherings music concert and festivals,
- * Official gatherings, seminars, conferences and community gatherings
- * School photos :- Student cards, individual photos, class photos, school report with photos. school magazines.
- * Developing skills : Workshops based on aspects of photography and filming

2.2 **What qualifies the group to do this business.**

We have experienced photographers.
 Group members are full time photographers
 Some members are qualified photographers
 Group have developed contacts and relation ships with art institutions around Durban.

Knowledge interaction achievement

Copyright of this material vests with Imvunge Photo Art

1.

Imvunge Constitution

1.

1.1 Name : Imvunge Photographers Organisation

1.2 Its shortened name is : Imvunge

1.3 Body Corporate

Imvunge photographers shall:

- . exist in its own right, separately from its members
- . Continue to exist even when its membership changes and there are different office bearers.
- . Be able to own property and other possession.
- . Be able to sue and be sued in its own name.

2. Objectives

2.1

The premise of our operations is based on total emancipation focusing in all aspects of photography as means for self expression and survival.

This can only be carried out if we have the commitment of the people themselves. Our government and all the relevant institutions should pledge support for these development programmes.

Imvunge is acting as liaising body to facilitate sharing of knowledge and implementation of skills transfer programmes relevant to photography.

2.2

“ The best way to develop a people is by educating them through programmes of knowledge and skills impartation and transfer. We can build the people’s capacity by providing them direct and relevant information so as to empower them to take informed decisions. It therefore stands to reason to deduce that information delivered through education programmes has the potential to develop the Nation to unprecedented levels of growth and awareness. As a result our people will subsequently play a meaningful role in the development of our country.”

3. Income and property

3.1 Imvunge Photographers organisation will keep a record of everything it own.

3.2 Imvunge Photographers organisation may not give any of its money or property to its members or office bearers. The only time it can do this is when it pays for work that a member or office bearer has done for the organisation. The payment must be a reasonable amount for the work that has been done.

Addendum 22b: *Imvunge Constitution.*



603 Fenton House
Office No 9 4th Floor
Fenton lane Durban

WE SPECIALISE IN PHOTOGRAPHY
AND
VIDEO FILMING

Imvunge Photo Art Co Operative Limited

Contact : Chairperson : DP Nkomo 082 405 8949
: BH Lukhele 083 5965 906
: B Mkhize 082 795 4437

Addendum 22c: *Imvunge* Letterhead and Logo