

**A critical reflection on the production of *this deadly air we breathe* (2023)
and the use of participatory and expository modes of representation in
documentary films with lessons from *Unearthed* (2014).**

[Patrick Monamoleli Mohane _ MHNPAT002]

A minor dissertation submitted in partial fulfillment of the requirements for the award of
the degree of

Masters of Arts: Documentary Arts

Faculty of the Humanities

University of Cape Town

2023

COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree.
It is my own work. Each significant contribution to, and quotation in, this dissertation from
the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:

Signed by candidate

Date: 24 JULY 2023

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

ABSTRACT

Self-reflection is a critical component of both the creative and research related processes. In addition to learning through the practical process, there could also be learning about, and from the undertaken practical process itself as part of inquiry. This study accompanies the research documentary film that I have produced titled, *this deadly air we breathe* (2023). The analysis attempts to deliberate and answer the question of the importance and the role of the documentary modes of representation towards the realisation of any envisaged documentary film. I am analysing the use of these modes of representation against filmmaking pre-production and post-production activities such as the creation of a story outline, scripting and editing respectively. Furthermore, related to this is the filming approach and amendments thereof, that are influenced by location, space, and time. Thus, bearing in mind the changes that may occur and their implication on the final film outcomes, including future practice development and improvement for myself. The goal being to consider the learning outcomes from the process, and to reflect on how activities were undertaken, or perhaps, ought to have been undertaken in the development of my short documentary film. This study contemplates the lessons incorporated at the initial film development stages, sourced through the reference feature length documentary film *Unearthed* (Minnaar, 2014). Impact filmmaking is relayed as part of the resulted learning considerations added with the analysis of *this deadly air we breathe* film development from a film creation perspective. With the focus on context of film production from a mode perspective, a self-questioning on mode application and timing of their incorporation is also discussed. By exploring the filmmaker's testimony about the self-reflection elements, the study discerns the prospect of impact filmmaking through the lessons implied. By way of conclusion, this explication makes concession through the identification of existing impact film components, possible future opportunities for *this deadly air we breathe* film along those lines, and within the body of climate and environmental films.

Keywords: Filmmaking, documentary modes, reflection, air-pollution, climate change, fracking, coal, environment.

TABLE OF CONTENTS:

| | Page |
|--|------|
| 1. INTRODUCTION | 04 |
| 2. AIR POLLUTION, THE ENVIRONMENT AND HEALTH | 06 |
| 3. THE DOCUMENTARY FILMS | 07 |
| 4. MODE, STRUCTURE AND PROCESS | 09 |
| 5. ANALYSING THE FILMS | 11 |
| i. The production outline and film treatment | 11 |
| ii. The modes of representation in the films | 13 |
| 6. USING FILM TO INSPIRE CHANGE - IMPACT | 17 |
| 7. CONCLUSION | 22 |

FILMOGRAPHY

REFERENCES

1. INTRODUCTION

The eastern part of Mpumalanga province is the main provider of electricity power that feeds South Africa's energy grid and some of our neighboring countries. The province also houses most of the country's power generating stations to that effect. The activity of coal mining is largely commercially driven and contributes immensely to the greenhouse emissions in the Highveld region that covers the Mpumalanga and Gauteng provinces. There are various mediums that distribute environmental messages and communication, such as print media in the form of newspapers and magazines and online media that could include social networks. Additionally, there are news and current affairs stories that relay related messages, by addressing environmental issues and climate change to the public as and when such related news break. To the greater effect, the necessity of messages related to air pollution and its causes, cannot be disputed. Most of my family members and I suffer from various illnesses and challenges brought about by conditions relating to poor air quality and pollution, such as allergies and eyes infections. This we experience further due to our residency being in the affected region of the Highveld. The increased warning messages that have been released by the department of environmental affairs and the provincial weather services, have been highlighting the importance of the required heightened care by those suffering from resulting illnesses. This has been happening over several years and the air pollution continues to exacerbate.

My documentary film titled *this deadly air we breathe* (2023), which this explication accompanies, is structured around the daily life and community livelihoods, within the filming and story locations. This is while addressing the challenging realities that I, the director of the film is also encountering that has resulted in the development of the mentioned film project. The world is facing an apocalyptic environmental crisis which needs to be addressed globally and cooperatively. Fossil fuel emissions, specifically coal burning, is negatively affecting the air quality. "Air pollution emission standards in South Africa are incredibly weak, even when compared to other developing countries. South Africa's ambient air quality standards are significantly weaker than the World Health Organisational guidelines" (Holland, 2018:10). This catastrophe has a negative impact on communities living near the coal mines and power stations tremendously I can attest. This is also evidenced in the mentioned film. Furthermore, flora and fauna are greatly affected as well. The future generations are bound to inherit an unlivable earth due to these man-made hazards. My close observation of the air quality monitors since 2021 has revealed that the Gauteng province, which I reside in, has been experiencing increasingly harmful air pollution. This according to the Gauteng weather services is a result of elevated pollution levels brought about by the Sulphur stench that is coming from the Mpumalanga province. This mentioned factor propelled me to develop a project that will contribute towards addressing some of these climate challenges through documentary filmmaking. Specifically, the issue of air pollution affects me directly, as I reside in the Highveld belt. Although the matter of air pollution is a historic issue, my aim is to

further demonstrate how this problem is presently affecting people in the Highveld region. While working on this short documentary, I took the approach of working with those who share a common concern and interest in order to drive messages and highlight the importance of the 'activist' within that space. Thereby identifying shared goals and objectives with those who contribute towards the current and future development of the film. Reflecting on my production process in this explication, I aimed at establishing and identifying my areas of weakness and possible improvements for the future. This goes further in aiding my prospective efficiencies in the documentary film production cycle and processes, particularly when I embark on environmental film projects.

In this explication, I further explore how documentary films contain various modes of representation. Furthermore, how various scene requirements, filmic processes and outcomes can lead to a particular mode result, although that mode might not have formed part of the initial film development aspects. This is what the mode, structure and process chapter reveals through the analysis of my short film, *this deadly air we breathe*. I had planned to use the expository mode aided by interviews and cut-away footage. However, in the end, different situations required that I film in other modes as well. Within this context, I understood that my film will be leaning towards the expository mode of representation. However, in retrospect, I realise that the final film also contains other modes of representation. These outcomes, as further analysed in the 'modes of representation in the films' sub-section, were a result of the production execution on location though unplanned for, and thus the indirect result. Furthermore, this explication explores a filmmaking self-reflection aligned to the processes that I undertook in completing the short documentary and its outcomes, as mentioned.

The analysis investigates the contribution that film documentary can provide towards various social issues and challenges as a form as well. The so-called 'impact' film's approaches and benefits for communities and individuals as structured around artistic interventions, social activism, and filmmaking insights are shared in the 'using film to inspire change' chapter. Nash and Corner (2016:13) indicate that "impact documentary offers light on non-mainstream media practices outside the sphere of official politics, while working to achieve socio-political change'. The previously mentioned element of 'using film to inspire change' pays attention to the film titled *Unearthed* (2014), produced and directed by Jolynn Minnaar. "This film project is a research collaboration that Minnaar undertook, whereby in the process, she worked alongside other researchers and communities" (Unearthed Impact Report [UIR], 2015:06). In my opinion, the process of making a film in the context of these two films provided in the research statement, is a means of filmmaking that combines research and the dissemination of gathered views for the target audience. In the pre-production process of my short documentary film, *Unearthed* aided as the main reference film for that component as well as for the purpose of learning. The film is referenced and discussed because I have identified it as the most relevant one to the process I have used, and for additional reasons contained in the upcoming section. In the 'films analysis' chapter, the discussion is further

centered on the self-reflection of the film development journey, as duly focused on the production of *this deadly air we breathe*. This is further done through the exploration of the modes of representation in documentary production and the film's potential to impact communities. Additional emphasis is being put therefore on the lessons obtained from *Unearthed* as a reference film, and how the lessons obtained contributed towards the completion of *this deadly air we breathe*.

2. AIR POLLUTION, THE ENVIRONMENT AND HEALTH

Air pollution due to mining activities generally affects South Africa in its entirety and this also goes beyond the country's borders. The Highveld region in particular experiences this to an extreme level. "Dust from mine haul roads contributes to an estimated forty-nine percent of the nitrogen dioxide in the Highveld air pollution priority area" (Centre for Environmental Rights, 2018:08). The health effects of this concentrated production are corroborated by participants in this *deadly air we breathe*, which is focused on the Highveld area. The South African National Department of Environmental Affairs declared the 'Highveld, a Priority Area' (HPA) in 2007. According to the HPA report this 31,106 square kilometre area that includes parts of Gauteng, "is associated with poor air quality, and elevated concentrations of criteria pollutants. This occurs due to the concentration of industrial and non-industrial sources" (Department of Environmental Affairs [DEA], 2006:12). Such pollutants thereby referring to coal mining companies in this instance. To that extent, "in order to achieve and maintain compliance with the ambient air standards across the HPA" (Department of Environmental Affairs, 2006:12), the assessment that was completed within the HPA areas gave light to the issues that needed attention and immediate action. This is also covered in my documentary film, as it is specifically and directly linked to the idea development of *this deadly air we breathe*, being to expose matters brought about by the air pollution that affects communities in this area.

It is true that "highlighting the geographical areas of concern with the HPA is important, as it indicates where dedicated air quality management interventions should be focused on" (DEA, 2011:19). There is another side to the story though, as "Many people in the coal affected communities do not anticipate the end of coal, and those who do, see it as a catastrophe" (Hallowes & Mannik, 2020:177). This is mainly because they fear it will lead to high unemployment and crime rates and that it may create very difficult conditions for the youth especially within these particular regions. As in most cases, ordinary citizens continue with their lives, occupied by the most critical goal of creating a living for themselves. The documentary film, *Unearthed*, deals with shale gas extraction or 'fracking'. Notwithstanding, the issue of air pollution brought forth in *this deadly air we breathe* is rather historic and global in every sense. Some people might not notice the issue or choose to continue with their lives unbothered. For others, the said issues become a priority in their everyday living regardless of the current and future repercussions.

3. THE DOCUMENTARY FILMS

Inspired by the need to deal with both aspects of the environmental impact and health matters that affect communities negatively as a result of coal mining. The posture of my film is that of creating awareness and to highlight the impact of air pollution on ordinary citizens. *This deadly air we breathe* is a short documentary that focuses on the air pollution challenge brought about as a result of fossil fuel emissions. Specifically, the story highlights the negative impact of the mining and burning of coal in the Mpumalanga region with its effect on most parts of South Africa, as elaborated above. The film further navigates the plight of the impacted community in a section of Emalaheni through the eyes of an activist called Promise Mabilo. This happens as she highlights the challenges and strides undertaken by *Groundwork* - a group of concerned organisations, which she forms part of, that aims to achieve an era of zero coal usage in the country. Promise exposes the challenges faced by the community while also emphasising the grassroots activations by herself and her organisation in advocating for change. This extends to displaying the health hazards experienced within her own family and other community members. All these while she fights for the shift away from the use of fossil fuels by the electricity energy supply industry. She is surrounded by other activists within the same space as they challenge the authorities and demand accountability in a greater effort to curb the negative impact that the polluted air has on families and communities at large.

The reference film *Unearthed* (Minnaar, 2014), uses the participatory mode of representation together with expository elements. The film is investigative through participation and takes a direct involvement approach by the producer and director Jolynn Minnaar. *Unearthed* "is an award-winning independent South African feature documentary that investigates shale gas fracking in the United States, which is the technology's place of origin" (stage5films, 2015). In investigating shale gas fracking, the producer takes this approach "in order to understand what this new technology could mean for the semi-arid Karoo region" (stage5films, 2015). Keeping in mind that her findings could also assist other countries who may be considering this route, with sights of implementing this technology as well. "The film covers the extensive journey that this Karoo born director took" (Unearthed, 2014). "This is composed of eighteen months of research and over four hundred interviews while traveling across South Africa, the United States, Canada, and the United Kingdom" (stage5films, 2015). The journey sees her "battling gag orders and no trespassing zones, losing cameras to extreme heat and sub-zero temperatures, and further suffering first hand chemical exposure from drilling sites, in order to get to the bottom of this controversial matter" (21 icons South Africa [21Icons], 2018). Minnaar's film is driven from an investigative angle, which I visually referenced in the pre-production stage of my own film's development. This is due to the common areas covered such as the environment, nature, and health related hazards caused by mining activities. Secondly, the film also contains elements of the expository mode of representation such as cut-aways for emphasis and sit down interviews, that is the main mode used in my own film. In acquiring knowledge and expertise through the analysis of *Unearthed*, it equipped me in

my own production process. The enhancement is also aided by the said modes of representation as well as the observational approach that both films tend to contain in addition.

In my media activism and social contribution scenario, documentary film comes as an added benefit for engagement that is presented by impact filmmaking and dealing with the challenges through discussions and education. Furthermore, it is necessary to understand and gain a full comprehension of a story and its social condition or how challenges affect people, if we are to appreciate what the narrative is about. “By expanding our debates beyond written media, we can engage equitably with a plurality of knowledge-holders to resolve development challenges” (Orbach, Rain & Contreras, 2015:478). By bringing lived realities into the forms of media, it could assist in a broader framework of involving society and viewers at large into the aspects of socio-economic challenges and spark a direct and indirect call to action. Particularly in ensuring that the creative work is impactful and achieves certain goals that are aligned to national and global imperatives, the theme in this case being – ‘the environment’. Documentary offers knowledge, information, and imagination as a means for individuals to engage with opportunities and challenges. The access and exposure further offer an option for people to respond to the external world that they are exposed to and tackle its challenges. That refers to “social-realist film text that strives to challenge political authority, corruption, human suffering, injustices and exploitation” (Orlando, 2007:68). This could potentially also assist masses of people with a form of factual narrative that comes as an alternative view and a contributor to other forms of media and for greater message dissemination.

“Documentary filmmaking has a long tradition of drawing attention to stories and issues that are otherwise unknown to dominant mainstream audiences”, maintains Stille (2011:101). Through engagements with the public via the media we can shape and transform individuals’ and communities’ perspectives and commentaries. This could therefore result in the subsequent betterment of their social conditions. These further offer “an appreciation of the importance of relationships in documentary production and a sense that it is possible to engage sensitively and reflexively to tell the stories of others” (Nash, 2011:238). As a non-fiction form, one of the objectives of documentary filmmaking can be to add perspective on matters by gathering various information and opinions. In the resulting process, building and advancing knowledge about issues of public concern and in some instances, mobilising the people around them. Influenced by their nature of being factual, I submit that documentary narratives could assist in changing the world, changing behaviours, attitudes and to create a spark of action and a sense of purpose. Documentary filmmaking requires a rigorous process of planning and recording audio-visual material that encompasses a careful decision-making process. In the process, I witness my own creativity and intellectualism added with practical labour. This adds to the reasons why I wish to reflect on such processes and outcomes. “These filmic representations depict the human as part of nature, typified by the casting of actions around his/her environment” (Berry, 1988:43). I would thus offer that reflection on decision-making

and actions could be worth considering when engaged in the cycle of documentary filmmaking for the betterment of one's practice. Also as in my case, I'm able to improve my work in becoming a better filmmaker and thereby possibly advance future film projects developments. Both *Unearthed* and *this deadly air we breathe* harness the power of visuals by making the injustices visible. *Unearthed* contains pieces or images that could be perceived as authentic representations of critical social matters affecting the subjects such as the likely negative impact that fracking will have on the water conditions and the environment. In my discussion of the film in the following chapters, I will further showcase how this film was imperative to my development of *this deadly air we breathe* and the learning outcomes through the reflection thereof.

4. MODE, STRUCTURE AND PROCESS

In a research article titled, 'Modes of documentary films produced by the future generation of 'scientists-as-filmmakers', Angelone, Soriguer and Melendo (2019:287) indicate that, "knowledge of documentary modes is fundamental for understanding the language of documentary films in general". The related learning is derived from author, Bill Nichols as he describes the six documentary 'modes of representation' in the book *'Introduction to Documentary'* (2001). For the sake of this paper, the focus will be on four modes, being the two main driving modes of the films under discussion, namely 'expository' and 'participatory' and to a degree, the 'observational' and 'reflexive' modes of representation. "The **expository mode** addresses the viewer directly, with titles or voices that propose a perspective, advance an argument, or recount history" (Nichols, 2001:105). This mode may use narrations or interviews that represent oral commentaries that enhances the message while accompanying the footage that is seen. I did not employ the use of a conventional narration in my film, but rather explored this mode in a few different ways. For example, the twitter text snippets in the opening sequence of *this deadly air we breathe*, provide parts of the research component in the form of people's testimonies and expressions of worry and concern with regards to air pollution. I have constructed the snippets and news articles in order to inform and share broader public experiences in addition to the ones presented by the film subjects verbally. "The mode relies heavily on an informing logic brought about by the spoken word. In a reversal of the traditional emphasis in film, images serve a supporting role" (Nichols, 2001:107). Furthermore, the short documentary engages with the community and non-governmental groups that are featured as well as featured characters by presenting their voices through meetings and workshops. The collated footage represented mostly by cut-aways in the film, support and strengthens the spoken words of the community participants and the film subjects. This while we see the dense pollution as well as the smoke coming out of the cooling towers and exhaust stacks at the power plants.

Meanwhile, the **participatory mode** incorporates investigative approaches. The filmmaker raises questions based on the evidence they have obtained. In that process they can explore a controversial issue. Progressively through the film, the audience is able to engage with the

subject matter and its various dynamics, challenges and hidden aspects related to the matter as they are actively exposed by the filmmaker. Jolynn Minnaar does this quite often in *Unearthed*. We see her challenging an executive of an oil corporation that is pursuing the prospects of fracking in his office. “The interview allows the filmmaker to address people who appear in the film formally rather than address the audience through voice-over commentary”, further says Nichols (2001:121). Minnaar is front of the camera in several instances while engaging individuals who are affected by this gas exploration in countries that have already implemented it. Rather than tightly controlled and direct interviews of community members and non-governmental organisations’ (NGO) representatives, I have captured community engagement moments such as home visits and clinics without interfering with the discussions. In these instances participants are aware of the camera presence, and similarly, I capture the moments with the understanding that I am not giving any direction of activity to the scenario being captured. This resembles elements of the **observational mode**. According to Nash (2011:228) “the observational mode is the relational mode of documentary; it is relational in that it depends on the nature and quality of the relationships among the filmmaker, participant, and spectator”. In this mode, the filmmaker provides exposure of the situation and scenarios without comment or involvement directly to it. Observational documentary filmmakers actively film those whom they have identified to feature in their project as participants over a particular period. This may provide for the development of good relationships between the filmmaker and the subject, which is essential in that regard. The key offering is that “the filmmaker’s retirement to the position of observer calls on the viewer to take a more active role in determining the significance of what is said and done” (Nichols, 2001:126).

With the **reflexive mode**, one of its components is that the filmmaker may become part of the film from the perspective of being in front of the camera intentionally among others. “This mode addresses the issues of realism” (Nichols, 2001:126). Minnaar makes us aware, as an audience, of her film process as well as the challenges she had faced in the progress. One being an incident of her camera overheating due to the weather conditions while she is filming. We see her going through this debacle in the film itself. This element highlights her filmmaking process to us as an audience. This further showcases inter-relational elements between this mode and the participatory mode as also exemplified earlier. To this effect, film directors “require a keen awareness of documentary modes if they are to produce compelling films using the appropriate mode, or the message they wish to convey, for their target audience” (Angelone et al, 2019:293). These definitions affirm the importance to determine an approach the filmmaker takes in undertaking the production due to that activity’s impact on the filmmaking outcomes. This is largely driven by the question of when or at what point a filmmaker is supposed to have thought through and chosen their intended mode of representation for a documentary project that they are embarking on. This forms part of my argument. Furthermore, this element contributes towards a major part of my explication and as a reflective learning outcome of this study. I argue that it is important to adjust the form of a film in alignment to the content obtained, the subjects and the topical matter while also considering and acknowledging the viewpoints of the filmmaker and the subjects in the film.

5. ANALYSING THE FILMS

In reflecting on my process, I question whether I should have set out the specific documentary modes of representation as part of the project planning, at the point of the pre-production development for the film. Meaning, should I have made pre-determinations about the modes that I would be using during production, then? In this section, I further reflect on particular scenarios of the existing and completed footage and film. This is with regards to how perhaps those particular scenes that are discussed, would have been presented differently had my planning contained a fixed and predetermined mode of representation. This is an important learning outcome for me as my preposition is always to indicate that, 'I'm filming a documentary with set objectives, an outline, script and a filming plan or schedule' as the end goal only.

i. **The production outline and film treatment**

The development and production of *this deadly air we breathe* could have perhaps spent more time with the main subject Promise, and captured more footage of her activism. This could have taken place while she was conducting community visits and consultations with the mining groups as well as authorities in the area among other activities. The driving force behind Promise's activism is to realise change that is brought about by the reduction and elimination of coal mining in her area due to the health risks that comes with it. Therefore, the elements mentioned would have leaned towards an observational mode from the perspective of me following my film's subject (Promise). I do not imply that the observational mode would have been the best mode for this type of project, but rather that, this intentional approach was one of the goals of this documentary's production treatment.

Although I do not reside in the same area as my film's subject, we however do share the same objective on this matter of air pollution. Showcasing her active participation while pursuing her goals, would resonate with audiences that want to realise the same goals and to further enlighten those that might not be exposed to the detrimental conditions. A question might be posed, why is this matter an issue of reflection? Due to the fact that as a filmmaker, I have the liberty to amend whatever elements that I'm not satisfied with through processes such as editing. The opportunity, which is a learning curve, offers best and improved practices for the future as some of the issues outlined as part of self-reflection can only be analysed in retrospect. "All film has the potential to generate iconic imagery, as documentary film records real people, places, and events taking on an additional dimension predicated on the historical past" (Isserow, 2020:104). Therefore, in addition, planned access to archive film material could also be a resource for my consideration of future developments as an effort to amend instances that may seem to be lacking or needing further redirection. Another mechanism could also be the formation of collaborations with other filmmakers and creators of audio-visual content, who are practicing within the same space of these specific, or related themes henceforth.

TITLE: DEADLY AIR
YEAR: 2022
DURATION: 24 MINUTES
FORMAT: SHORT DOCUMENTARY
TARGET: Activists, Environmentalists, Government, General Public

| Opening Sequence | Train Wagons Loaded with Coal | Air and Sky | Environment, Habitat and the People (Vox Pop) | Industry - Cities |
|--|--|---|---|---|
| | INTERCHANGE – 2 Minutes | | | |
| SEGMENT 1 Exposition and Introduction / Main Character | 1. Promise – at Gov consultation meeting 2. YouTube – Outside court (air Case) 2 Minutes | 1. Other Attendee Comments | 1. Promise at the Office 1 Minute | 1. Graphics – Stats Generic Voiceover 1 Minute |
| SEGMENT 3A Other characters Issues, Challenges | Nelisiwe Street Intro 1. Coming home (Cut Away) 2. Dishes inside (cut away) 30 Seconds | Lwandle Element 1. Home 2. Meeting Themba & Ntombi 1 Minute | Promise & Others 1. Clinic workshop 2. Heavily on issues 1 Minute | 2. Graphics – Stats Emalahleni Specific Voiceover 1 Minute |
| SEGMENT 3B All characters Issue Conflict | Michelle (attorney) 1. Background and coalition efforts | NELI 1. Home 2. Riverside 3. Family Members | PROMISE 1. Fieldside 2. Home | LWANDLE 1. Her challenges 2. In the streets |

Figure 1. An extract of the original filming treatment outline that I developed to guide the production.

Film treatment and outline scripts are constantly developing documents. Some of the elements contained in either of the documents are reworked as the story comes together in both the pre and post production processes. “Treatment requires extensive research, which will help to gain a deeper understanding of the subject matter, and identify key events that must be included” (Piree, 2023). An extract of the film development outline script in Figure 1 above is what ultimately resulted from continuous amendments and as an outcome of the filming shots that the production activity was able to gather. My attempt from a filmmaking perspective is to draw the audience towards a emotional connection with the film subjects. Here I refer to “the particular language of filmmaking, with its emphasis on drama, storytelling, and drawing the viewer into the intimate experience of one or several characters”, that Orbach et al (2015:483) attest to. The featuring of dramatic elements is therefore dependent on the actual, undirected activities during the filming scenarios, especially in an approach that has got no re-enactments incorporated that could perhaps offer such in return. Here I’m referring to missed moments and the aspect of making up for them. This could be instances whereby Promise’s child was experiencing difficulties with breathing at their home. Another scenario could have been when she was directly in conflict with authorities of government or mining companies. Yes, this could also be accomplished through animation and other visual effects in addition to re-enactments, however the allusion is about learning outcomes as related to betterment of the process in the future. This would have been in order to attain some of the elements, such as dramatic events or scenes. This in my view provides compositions that illustrate direct conflict and would have strengthened some specific elements of the film to make the existence of tension a bit literal. In reviewing the film after completing the edit, I realized that this could have provided emotional context and created connectedness with the audience. This is in order to ensure an enhancement of empathy for the viewer, and the grasp of the challenges experienced by the subjects.

ii. The modes of representation in the films

Observational documentaries, in their form, tend to show life or events in a particular place and time as they might occur as if the filmmaker nor the camera are present. This key factor stresses the aspect of no intended interruption towards the space and characters. “Increasingly, the social actors depicted in observational documentary are placed within the context of their indirect relationship with the filmmaker” (Nash, 2011:229). This by implication, would also provide less interference by the filmmaker on the scene outcomes. Subsequently, in my film, the filming elements lean towards the dominance of the expository mode. Participatory and expository documentary engagement in a meaningful collaborative or partnership filmmaking work is essential. In a further description of the learning and analysis derived from the referenced film, *Unearthed*, we hear Minnaar’s voice, she narrates her film. The first character we experience when watching the film is herself, the first voice that speaks to us, is hers. The film depicts several modes of representation in addition to those already mentioned, as there are elements of observational and reflexive modes as well. This is in addition to the participatory mode that is analysed and as provided by the research statement of this paper. We experience the reflexive mode as she poses questions to participants, and we see one of the cameras that she is sitting next to while interviewing the oil company executive.

Although the participatory mode provides action that is interactive between the filmmaker and those that are being filmed, the expository mode takes construction that is researched and aimed at informing or persuading without necessarily seeing the filmmaker on the screen. My filming process had a deliberate strategy of using diegetic voices, that being voices of those we see on the screen. I undertook the process of foregrounding the experiences and opinions of the main subjects in the form of Promise and Nelisiwe. Other commentaries are derived from activists through demonstrations and protests, as well as during community engagements and workshops. Their voices offer the expository mode element following a process whereby I interpret and shape the narrative through the editing process and the sifting of relevant messaging in alignment with the film’s topic. The goal of which from my perspective is to seek emotional connection. To show the effects of pollution on human life through those who are affected. Instead of a scripted voice over, I use their own voices to project how they feel, and most importantly what they are doing about their situation. This is because the participants have lived experiences related to the subject matter and represent a genuine critical mass of knowledge coupled with a direct experience that is critical for the cause and objectives of the film. All these are beneficial for the subjects and the life of the story, as well as the filming project itself. Engaging and partnering with the public through the creation of media forms shapes and transforms individuals and communities via the shared goals with the creator. This thereby bears resemblance to the social world and offers access to a shared, historical, current, and future construct.



Figure 2A, left and **2B**. Interviews typical of expository mode approach contained in *this deadly air we breathe*.

An example that relates to the expository mode as captured in *this deadly air we breathe* can be seen above. The character is in front of the camera and is engaged in an interview typical of the expository mode in most of the scenarios that capture her in the film as illustrated in Figure 2 above. This interview approach made possible through the mode mentioned, allows for halting and amendment of scenes while filming, and for different camera angles to be incorporated by the director during the filming process. Moreover, the process allows for the correction of mistakes and errors on the spot, or during the actual filming. This is in contrast with a mode such as observational which cannot take such an approach as in its nature, it factors no interruption to the events. The mistakes that I am referring to are matters like technicalities of lighting, sound, and other external distractions, or just a pure dissatisfaction with the outcome of the interview content. The question-and-answer approach that I took with the main character Promise meant that I would be able to change questions that I'm posing to her, and to some extent control the content phrasing during filming or in post-production. However, in the case of the observational approach, I would have limited contribution toward the direction the engagement takes, and the amendment of any commentary could only be realized during the editing process. The lesson that I am drawing here is that my film planning perspective was the expository mode from the context of knowing that I have a main subject whom I will be interviewing and capturing on camera. Notwithstanding, these scenes were indeed originally envisaged per provisions of the film treatment, but the intention was to have such an approach, that of sitting interviews at a minimal from a film direction perspective.



Figure 3. My view behind the camera, observes and captures the engagement that is taking place in *this deadly air we breathe*. The image also carries POV of an attendee.

The limited observational components contained within the current project, show activists talking while also juxtaposed with the audiences that they are addressing as showcased in Figure 3 above. These scenes would have been more powerful had they also contained more footage that showcased how people are affected by air pollution on a daily basis and their struggles as a result thereof.

In her predominantly participatory documentary, *Unearthed*, Minnaar further works with participants and gains their trust and cooperation as exposed in the *Unearthed* Impact Report. “Inclusion is a long process which involves learning new roles and new ways of doing things for all those involved” (Hakak & Holmes, 2017:221). Furthermore, the process involved getting people from all backgrounds to a common understanding and comprehension of their circumstances, and imparting knowledge on fracking. “Sound and images can be understood by all generations and by people more or less formally educated, enabling any group to strategically organize and produce representations of themselves” (Orbach et al, 2015:483). This highlights a cooperative approach driven by a common understanding. This is key in realizing the conditions of people on the ground, and their priorities, as we are witnessing through the prior research, engagement, and impact study that was conducted by the *Unearthed* team. Additionally, this trend continues through the film screenings that take place post the film’s release. Hence the film content incorporates the very elements of the prior impact studies resulting in a double impact of community involvement and reflections. This is also a great way to drive the community to realize the extent to which their willingness to participate has borne fruit.



Pictures sourced from: *Unearthed* film trailer.

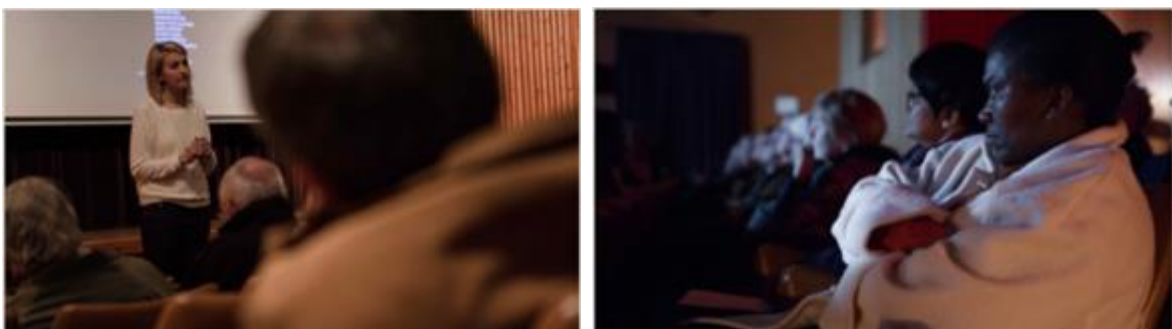
Figure 4. Inserts into the production of *Unearthed* that were captured as part of the impact study as well.

“Ethically, the expository documentary focuses on the responsibilities of speaking on behalf of others by placing them within the documentary’s argumentative structure” (Nash, 2011:227). The illustration in Figure 4 above are images that are brought forward in *Unearthed* of people protesting through the film one may say. The images speak through the film as the ‘people voices’ although brought about by Minnaar’s composition. This element further touches on the expository elements contained in the film although the film is largely participatory. Scenes of this approach do not see persons standing on the podium or speaking directly to the lens as with my main subject *Promise* in *this deadly air we breathe*, but they bare similar weight as far as messaging is concerned. As provisioned by expository, this is “Characterized by the dominance of its rhetorical stance and direct address to the audience” Nash (2011:227). The illustration in (Figure 4) might be a result of an off-camera direction and influence on messaging placards outlook wise, but it may also be a coordinated expression of the subjects’ feelings and opinions.

Delving further into the question of, 'what is the starting point to determine a mode of representation that one will follow or incorporate in the creation process?' Maccarone (2010: 195) states that "it is plain that just trying to tell a true story in a film does not make it a documentary". Similarly, in the process I followed, at the initial stages of story development, I know for certain that I am creating a documentary film from a holistic perspective in that regard. A process that contains extensive research over time. The gathering of different perspectives and opinions that are both for and against my point of view and those of different characters as seen in the introduction of my film. It is important to bring up this factor in my reflection as I find it is one of the most imperative components of the film medium's creative process and the determination of modes of representation. The point of internal contention is, whether the process of such determination would have rendered the outcome of my project different? Using the example of a scene in Figure 5 below, I have to start by declaring that I was not aware that this particular event would occur. Smail (2021:12) mentions that "Indeed an observational or 'fly on the wall' style of documentary makes arguments by showing events as they occur and crafting a narrative". The presenter in (Figure 5A) is conducting a community outreach interaction. In this scene derived from *this deadly air we breathe*, an unintentional contrast sees the capturing of what could be termed 'community impact' through an activity that is conducted by an independent organisation.



Figure 5A and 5B. A scene in *this deadly air we breathe* shows a Groundwork member conducting a community information session, while the community members in attendance are paying attention.



Pictures sourced from: Unearthed Impact Report.

Figure 6A, left. *Unearthed* film producer Jolynn Minnaar is sharing information through a question-and-answer session at one of the film screenings.

Figure 6B, right. Attendees at the film screening.

"The distinct and specific meaning of an event or phenomenon can never be fully known in the here and now. Although it can be informative, the meaning of the 'now' moment retains

an unknowable element that may gain signification” Isserow (2020:102). Within the parameters of factual narrative settings, the producer film may have no idea of what would transpire from an event or activity. In this case, I attended an event that drew on a theme that is related to the film project, and my attendance was purely based on that, however resulting in the image outcome provided in (Figure 5). To emphasize the former point of ‘contrast’, I refer to *Unearthed*, as provided in Figure 6 above. To this effect, further relaying that the film also serves as the main reference film for the production of my own film.

The scenes indicated above may have been planned for as part of the impact study and community engagement. To put it simply, the impact and advocacy find themselves naturally within the film. In my case, the observational mode outcome was not planned, but rather a result of an unexpected event. This resulted in me setting up a camera and recording the engagements as they unfolded. Minnaar does both, she is captured by the lens in the research process, engagements, and during the screenings. Minnaar is fully engaged in the topic, and she drives the narrative on and off the camera, as further referenced in Figure 6 above. Thus finding that her film contains three modes of representation as the main drivers, namely, participatory, observational, and the expository mode to some degree, with reflexive quite minimally. Moreover, it would be difficult to fully and completely control the mode of representation that will occur within documentary production. However, the lesson drawn is that, I should be more intentional in outlining the project outlook and the direction the film will take and try to keep to it in aligning with the film’s goals. Capturing additional material that presents itself in scenarios is another dimension. In this case, the additional footage will cater as an option for any changes in the editing outcomes that may offer a different direction or consistency. Figures 3 and 5 are further used as examples of scenes that attest to this expression and are contained within my film. Nonetheless, the scenes do not bring forward repetitive messaging but rather that, I have captured scenes and events that appear to be similar and therefore not providing a good depth, and a dimensional balance of perspectives that could benefit the viewer.

6. USING FILM TO INSPIRE CHANGE - IMPACT

The learning research that I conducted on the film *Unearthed* and my engagements with some of the affected communities in Emalahleni during the production of *this deadly air we breathe* exposed the need for impact filmmaking. Lessons from *Unearthed* coincide with the broader goal of creating and enabling greater impact through the film. This will further ensure that my film is experienced by the affected groups in a way that could potentially result in beneficial change. Some of the initial goals of *Unearthed* involved “to take the film and its supporting materials to the people who need it most. The Karoo residents were in desperate need of accurate, accessible firsthand information” (*Unearthed Impact Report*, 2015:06). Furthermore, the approach was to help people understand through engagement and discussions, the implications of what was being proposed in their area. These initiatives were

combined with film screenings that were coordinated by the *Unearthed* team. The interactive component of the screenings included question-and-answer sessions with the affected communities among other measures. Forming of partnerships and working with communities “goes beyond the ability to promote social change or communicate more broadly the concerns of experts through experience to policymakers and politicians or governments” (Hakak & Holmes, 2017:218). As demonstrated in the impact report, the *Unearthed* screenings and discussion processes had a direct empowerment effect on the participating individuals across racial lines and class. This method also incorporated questionnaires that provided an opportunity to measure people’s knowledge regarding fracking and their standpoint surrounding the matter. The outreach further used consultations and group discussions among other components, and film screenings as seen in Figures 7A and 7B below. The combined engagement and research process allowed for outcomes that indicated that people are not in favour of fracking.



Pictures sourced from: Unearthed Impact Report and (B) *Unearthed* film trailer.

Figure 7A, left. Community members in the Karoo are watching the screening of *Unearthed*.

Figure 7B, right. A member of the community featured in the film is voicing his views on fracking.

They are opposed to the idea due to various negative effects that could result. They further indicated, according to the report that, “they were not consulted by the government and authorities regarding this matter and that they do not entrust foreign companies” (Unearthed Impact Report, 2015:41). To date, South Africa faces a great challenge with electricity blackouts while simultaneously there is a dire need for job creation. Given such dynamics, fracking may be welcomed, and communities may be open to it, with the promise of job opportunities. For this reason, the approach Minnaar took in the film and the outreach campaign had a greater focus on sharing accurate information on the matter, with a focus on a better future. “We want activists for life, not for the day after they’ve watched the movie” concludes Minnaar in (Unearthed Impact Report, 2015:104). On a progressive note though, people indicated that they now have a better understanding of fracking and its impact on their livelihoods. Secondly, that they would prefer the use of renewable energy in the Karoo. The film screenings and the showcasing of other materials, and the educational elements of the engagement aided the community, as according to this report’s feedback. It is stated in the Unearthed Impact Report, that the project was “one of the first in the country to research fracking in so much

detail”, and that “the commitment to inform and inspire has been at the heart of the project” (Unearthed Impact Report, 2015:104).



Figure 8A, left. Promise is leading a community blitz that includes home visits in the Emalahleni area
Figure 8B, right. Community engagement that was captured in *this deadly air we breathe*. both images are indicative of observational representation undertaken and contained in *this deadly air we breathe*.

Regarding the theme focus of *this deadly air we breathe*, the effects of air pollution are experienced widely in the Highveld, as already explained in the earlier chapters of this explication. Figure 8 above provides context of the observational filming mode scenario as was carried in the film. The images further provide a vision and outlook of the community outreach aspects that are indirectly contained in the film. I hope that by conducting and engaging in a social impact effort through the film, *this deadly air we breathe*, I could aid the affected communities in ways that the film efforts and activities will benefit them. As a form of community and audience engagements, a prospect for the future life of the film would be embarked on in such a way that would then incorporate filmmaking impact. But also, to understand people’s involvement and possible level of advocacy and interventions that may be needed in addition to capturing their stories. Table 1 below guides the strategic plans that will make up the impact film initiative as centred around the mentioned theme.

Table 1: Impact Strategic Plan

| <i>this deadly air we breathe</i> - Impact strategic plan | | | |
|---|--|--|---|
| MY FILM’S MESSAGE | IMPACT GOALS | KEY AGENTS | IMPACT TASKS |
| Our breathing air is impacted negatively as a result of coal mining and burning emissions. There are activists and advocates who are fighting this cause. | The enhancement of policies aimed at a cleaner air and more activists and individuals joining the related campaigns. | NGO’s in the climate and environmental sector, Government, as well as communities that are largely affected by this challenge. | Develop partnerships with NGOs and activists that are working on the ground as well as other media practitioners. |

Source: *The Doc Society*

The following aspects are an addition and further elaboration on the strategic plans and goals that are derived as part of the future plans, and as achieved through this learning process and reflection. Conducting film screenings could provide first-hand 'audio-visual' evidence for community members to enhance their actions and activism. As presented in the *filmmaker Magazine* by Driver and Childress (2022), "we should use film to spark new understanding among audiences that are already in community with others who have a commitment to the intended change". This could merge with the approach that has been taken in making the film through the posture of promoting and profiling activists and activism. Individuals would be encouraged and thereby gain the understanding that they too can get involved directly to bring about change to address the problems that they are facing. "This is because when people have the opportunity to turn new ideas over and examine them in relationships, it is a more reliable and sustainable way to ensure those ideas become more and more embodied" (Driver and Childress, 2022). Retrospectively in this regard, I could have conducted and gathered film specific research information within the communities or a selected unit for analysis while also filming the documentary. The collation of research could provide an opportunity to understand people's orientation regarding air pollution. "The research would further provide 'new knowledge' about this topic, social issue or situation that has engulfed a community through the making of the film," (Kerrigan & Callaghan, 2018:239). However, this will be incorporated into the future plans and strategies for the project. All the intended efforts are while noting that more public consultations continue to take place as conducted by the Presidential Climate Commission. Additionally, the Department of Environment, Forestry, Fisheries, and the Parliament of South Africa are also conducting climate and air pollution related consultations.

South Africa is a country with significant illiteracy rates. In as much as there is a lot of information and material on various climate related topics available in print, on social media and other mediums, there are also great challenges with accessibility. "Changes brought by the impact paradigm include a more nuanced consideration of a film's target audience, who they are, and how they will be engaged and motivated" (Smaill, 2021:02). "Thirty-three percent of South Africans live in rural settings with limited access to resources that can aid them with information and educational knowledge", according to Statistics South Africa (2015:54). As is the case with *Unearthed*, "research films that disseminate research findings are powerful and are usually successful in reaching a wide audience" (Kerrigan & Callaghan, 2018:231). The level of education and experience acquired, family background, religion, social interactions, upbringing, and cultural norms, all influence how viewers project stories in their minds and ultimately through film. "In developed countries such as the United States or European countries, a more direct, anti-fracking approach would be justified as the average person in the audience would have the luxury of understanding complexities around energy and economic security far more than in South Africa" (Unearthed Impact Report, 2015:104).

Documentary production may intend to change ideas and mindsets, or at the very least, it may assist in confirming particular suspicions and opinions that the audience members may

have already had. One of the goals of *this deadly air we breathe* is to put a spotlight on the activist on the ground regarding climate and air pollution issues. Aided by the impact strategies and goals that are aligned with “changing minds, changing behaviours and building communities” (Doc Society, 2023). Providing a spotlight that showcases the importance of such people within communities, and to create a realization in the viewers minds that they too can and should act on these kinds of socio-economic issues that affect their livelihoods. This goal is preceded by the filmmaker also seeing himself as a social activist weaponized with a camera. This therefore resulting in the meeting of two worlds with a common goal. The action campaigns for films such as *Unearthed* have done so because of the knowledge imparted through the film. “As such, these texts are a technology embedded in social, economic, and the production of the quotidian life” (Mano, Knorpp & Agina, 2017:45). Being a filmmaker, this is a concept and action that I will embark on as part of future plans for my film, in an effort to grow the filmic project from different angles. “The temptation might be to return to the notion that documentary films achieve their influence through mass education and perhaps even mass mobilization of the general public”, Nisbet and Aufderheide (2009:455) imparts. I have learned through *Unearthed’s* education and mobilisation tactics, the importance of individual community member’s participation in shaping the effects of activist documentary films. This I have learned as well through the evaluation details provided in the film’s impact report.

Furthermore on the future prospects, I intend for my film to add to public engagements but also spark action that “shift from simply being aware of an issue to acting on this awareness” (Karlin & Johnson, 2011:05) by the people. For it to be considered as a material for learning where possible, as well as into community groups’ research, guided by the principles of impact filmmaking. “In terms of describing impact, it can be helpful to consider the question ‘what changed?’, If the change cannot be described, then the impact may be limited” (Kerrigan & Callaghan, 2018:238). This element is clear and achievable within the confines of Minnaar’s film. The future considerations for *this deadly air we breathe* will thus be how we create a better impact through the project, and possibly further develop the film for markets and additional viewings. Beyond just having a film, the identification of an end goal is an important factor, an end goal such as reducing coal burning. Given the circumstances and the current situation, there should be other considerations such as the impact on job losses which needs to be factored in during interventions. Maccarone (2010:194) suggests that “documentary filmmaking is not meant to be balanced, but rather, image-makers may persuade audiences to adopt a viewpoint”. Nonetheless, with a clear intention to impact communities, the targeted result should be an increase in the work of activists involved in the fight for the reduction of coal burning as indicated in Table 1. To inspire conversations on the topic and offering perspective. These are certainly some of the final objectives that directly inspired the production of *this deadly air we breathe*.

7. CONCLUSION

As a filmmaker, I view my art as a social commentary to enlighten myself and other people regarding the contexts of my, and hopefully their experiences too. This explication serves especially as a retrospective gaze of the work that I have completed. The experience is evidenced through critical reflection on what I have endured and learned as a developing filmmaker. This further demonstrates my future undertakings in socio-economic participation as well as the observational perspectives brought into the film development process. Moreover, Rogstad (2014: 98) points out in line with the themes undertaken in the films discussed that “political commentary is a hallmark of political vibrance and artists or practitioners who ‘comment’ and interpret politics might have different approaches in these various respects”. The themes covered by both films indeed have strong political, socio-economic, and personal connotations. Another aspect is that, the development of *this deadly air we breathe* did not have impact in mind initially, but I have learned that the film can be developed further to incorporate this aspect, and to be revised and repurposed to that effect.

This study focused on common themes related to research films while considering their minimal genre disparities and similarities within factual filmmaking. The discussed films are different in their filming approach and production execution. The intention is to submit that documentary modes of representation and approaches in documentary filmmaking can contain other additional elements than originally envisioned and proposed. This refers to the undetermined modes found within the films themselves, as compared to prior intention and production undertakings. This notion is limited to *this deadly air we breathe* film. This is done while also exposing my film development lessons from *Unearthed* and simultaneously self-critiquing. Filmmaking in an academic context is learning in itself, the process I was involved in was cognitive in its entirety and includes the execution of my creative processes and the film production.

However, as my writing is focused on the creative work I had undertaken, which this research paper accompanies, it would have been impossible to complete the written piece before the completion of the creative piece. This is due to the obvious fact that this paper is an accompaniment of the creative project as stated, and thus the reflection had to be in that regard, hindsight. In an academic filmmaking context, does one navigate within a negotiated paradigm advanced by creating films to satisfy self? Or the academic expectations and curriculum outcomes structured within the institution? Or individual aspirations of how one wishes for the end product or project to look? The project development process required me to think about how my film and the messages embedded in it could create tensions with antagonists or to create beneficial outcomes for protagonists, those it features and represents as well as myself. In this paper, I took this angle of reflection mainly because I am intrigued by documentary modes of representation, and it is part of my future endeavours to gain a better understanding thereof, whilst improving my filming input. This is in order to further make creative determinations

more intensively while exploring ways in which they can enhance and assist in my filmmaking journey and to also have a positive social impact.

FILMOGRAPHY

Unearthed. 2014. Jolynn Minnaar, South Africa, Stage 5 Films, 93 min.

This deadly air we breathe. 2023. Patrick Mohane, South Africa, unreleased, 27 min.

REFERENCES

Angelone, S. Soriguer, R. and Melendo, A. (2019). Modes of documentary films produced by the future generation of 'scientists-as-filmmakers' in *International Journal of Science Education*, Part B, 9:4, 285-295, DOI: 10.1080/21548455.2019.1657251.

Berry, T. (1988). *The dream of The Earth*. San Francisco: Sierra Club Books.

Centre for Environmental Rights. (2018). *Zero hour, Coal Kills, Research and dialogue for a just transition*: CER.

<https://cer.org.za/reports> Accessed. 30 July 2022.

Department of Environmental Affairs. (2011). *Highveld priority area air quality management plan, executive summary: Department of environmental affairs*. Available: https://screening.environment.gov.za/ScreeningDownloads/DevelopmentZones/HIGHVELD_PRIORITY_AREA_AQMP.pdf, Accessed. 31 August 2022.

Driver, S. and Childress, S. (2022). The evolution of impact: the future of social change and nonfiction storytelling in *Filmmaker Magazine* online.

Available: <https://filmmakermagazine.com/116071-the-evolution-of-documentary-impact/#.ZHclBi8Roe0>

Accessed. 29 April 2023.

Hakak, Y. and Holmes, K. (2017) Life at the other end: participatory film-making, power and the 'common third' in *Social Work Education*, 36:2, 217-222, DOI: 10.1080/02615479.2017.1296988.

Hallowes, D. and Mannik, V. (2020). *The Groundwork report 2020: The elites don't care, people in the frontline of coal, covid and the climate crisis; South Africa*: Groundwork.

<https://groundwork.org.za/wp-content/uploads/2022/07/The-Elites.pdf>

Accessed. 28 June 2022.

Holland, M. (2018). *Health impacts of coal fired power plants in SA, Coal Kills, Research and dialogue for a just transition*: Life After Coal.

https://lifeaftercoal.org.za/wp-content/uploads/2018/10/Coal_Kills.pdf

Accessed. 08 August 2022.

Isserow, J. (2020) Retroactive subjectivity in documentary film in *Studies in Documentary Film*, 14:2,99-113, DOI: 10.1080/17503280.2019.1633600.

Karlin, B. and Johnson, J. (2011). Measuring impact: The importance of evaluation for documentary film campaigns, *m/c journal*: University of California.

Kerrigan, S. and Callaghan, J. (2018). The impact of filmmaking research in *Media Practice and Education*, 19:3, 229-242, DOI: 10.1080/25741136.2018.1472466.

Maccarone, E. (2010). Ethical responsibilities to subjects and documentary filmmaking in *Journal of Mass Media Ethics*, 25:3, 192-206, DOI:10.1080/08900523.2010.497025.

Mano, W. Knorpp, B. and Agina, A. (2017). *African Film Cultures: Contexts of Creation and Circulation*. Newcastle upon Tyne: Cambridge Scholars Publishing.

Nash, K. (2011). Documentary for the other: relationships, ethics and (observational) documentary in *Journal of Mass Media Ethics*, 26:3, 224-239, DOI:10.1080/08900523.2011.581971.

Nash, K. and Corner, J. (2016). Strategic impact documentary: contexts of production and social intervention in *European Journal of Communication*, 31 (3). pp. 227-242. ISSN 0267-3231

Nichols, B. (2001). *Introduction to documentary*. Bloomington & Indianapolis: Indiana University Press.

Nisbet, M. and Aufderheide, P. (2009). Documentary film: towards a research agenda on forms, functions, and impacts, *Mass Communication and Society*, 12:4,450-456, DOI: 10.1080/15205430903276863.

Orbach, A. Rain, J. and Contreras, R. (2015). Community filmmaking as research: (re)considering knowledge production through the camera's lens, *Development in Practice*, 25:4, 478-489, DOI:10.1080/09614524.2015.1029437.

Orlando, V. (2007). Voices of African Filmmakers: Contemporary Issues in Francophone West African Filmmaking: *Quarterly Review of Film and Video*, 24:5, 445-461, DOI: 10.1080/10509200500536439.

Piree, R. (2023). What is a film treatment?, www.robinpiree.com.

<https://robinpiree.com/blog/film-treatment>

Accessed. 03 July 2023.

Rogstad, I. (2014). Political News Journalists in social media, *Journalism Practice*, 8:6, 688-703.

Smaill, B. (2021). Understanding environmentalism as a feminist media concern: documentary filmmaking, argumentation, advocacy and industry, *Feminist Media Studies*, DOI: 10.1080/14680777.2021.1979072.

Smith, N. and Rock, J. (2014). Documentary as a statement: defining old genre in a new age, *Journal of Media Practice*, 15:1, 58-62, DOI:10.1080/14682753.2014.892698.

Stage5films, (2015). Available: <https://stage5films.com/s5-originals/>

Accessed. 04 May 2023.

Statistics South Africa, (2015). *Living conditions of households in South Africa*. Available:

<https://www.statssa.gov.za/publications/P0310/P03102014.pdf>

Accessed. 03 February 2023.

Stille, S. (2011). Framing Representations: Documentary Filmmaking as participatory approach to research inquiry in *Journal of Curriculum and Pedagogy*, 8:2, 101-108, DOI: 10.1080/15505170.2011.624922.

The Doc Society, (2023). The impact field guide & toolkit.

https://impactguide.org/static/library/IFG_Worksheet.pdf

Accessed. 07 July 2023

21 Icons South Africa Season 3, Promise of freedom, a filmmaker: Jolynn Minnaar. (2018).

Available: <http://21icons.com/jolynn-minnaar/>