UNIVERSITY OF EDUCATION, WINNEBA

DOCUMENTARY FILMS AND SOCIAL DEVELOPMENT IN GHANA:
A STUDY OF JOY NEWS' 'NEXT TO DIE' DOCUMENTARY

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**DOCUMENTARY FILMS AND SOCIAL DEVELOPMENT IN GHANA:
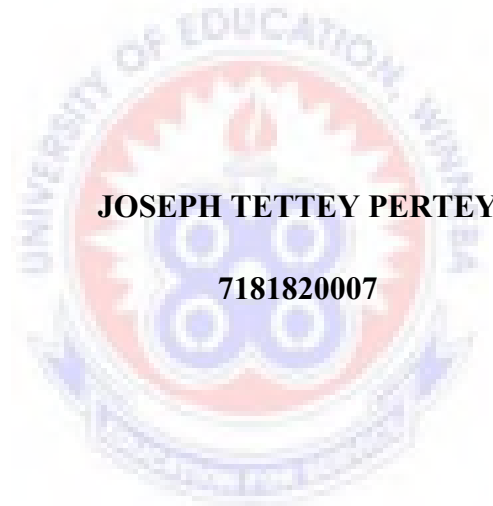A STUDY OF JOY NEWS' 'NEXT TO DIE' DOCUMENTARY**

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**A dissertation in the Department of Communication and Media Studies,
Faculty of Foreign Languages Education and Communication submitted
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FEBRUARY, 2021

DECLARATION

STUDENT'S DECLARATION

I, Joseph Tettey Pertey, declare that this dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE**: ………………………………**

DATE   **: ………………………………**

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this dissertation was supervised in accordance with the guidelines for supervision of dissertation as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR: DR. MICHAEL YAO WODUI SERWORNOO

SIGNATURE**: ………………………………**

DATE   **: ………………………………**

DEDICATION

This research work is dedicated to Mr. Ebenezer Ampaabeng who gave me many challenging opportunities / assignments in my career, my wife Dcns. Mrs. Vida Padikie Pertey, who single-handedly took care of my family while I was away in school and Mr. Seth Kwame Boateng of Joy News, whose documentary film, 'Next to Die' provides the principal text for this research work.

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ABSTRACT

Documentary films have been identified as important contributors to social cultural life and key components of democratic structures. Thus, scholars have argued that documentary films are active vehicles for developmental issues. This study through the lens of reader-response theory and social development theory critically examined the messages embedded in the *'Next to Die'* documentary film. It also explored how the documentary film used the social development components in it to demonstrate systemic societal changes, as well as described the documentary film production techniques embedded in the documentary. The study also examined how the identified documentary film production techniques reinforced the ideals of social development. The study revealed that the *'Next to Die'* documentary was encoded with the following themes to drive its message: congestion, dejection and solicitation. The study also showed that while the documentary highlighted social development themes such as interventionism, productivism and universalism, it employed voice-over, archival footage and interview techniques in bringing to light the severity, authenticity and intelligibility of these ideals of social development in the documentary. Therefore, the study concludes that the *'Next to Die'* documentary reinforced the intensity of the risk experienced in the documentary by using different documentary film techniques to give the viewer a sense of authenticity and to create a relation on the importance of human life with the viewer.

CHAPTER ONE

INTRODUCTION

1.0   Background of the Study

A growing number of studies have indicated that the success of society should be linked to the well-being of each and every citizen (Abuiyada, 2018; Fukuda-Parr, 2011; Nahar, 2014; Pearson, 2010). Citizens must have the opportunity to grow, develop their own skills and contribute to their families and communities in a meaningful way (Nahar, 2014). Thus, Abuiyada (2018) recommends that development must be human centred. Development must demonstrate commitment to individual well-being and create the opportunity for citizens to determine their own needs and to influence decisions that affect them (Abuiyada, 2018; Willis, 2015). According to Abuiyada (2018), any development venture that is human-centred can be broadly termed as social development. Thomas (2014) avers that social development is concerned with processes of change that lead to improvements in human well-being, social relations and social institutions, and that are equitable, sustainable, and compatible with principles of democratic governance and social justice.

The definition of Thomas (2014) emphasizes social relations, institutional arrangements and political processes that are central to efforts to achieve desirable development outcomes. It includes material achievements, such as good health and education, and access to the goods and services necessary for decent living; and social, cultural and political achievements, such as a sense of security, dignity, the ability to be part of a community through social and cultural recognition, and political representation. Recent studies suggest that the mass media play a significant role in social development (Abuiyada, 2018; Chattoo & Jenkins, 2019). For example,

Chattoo and Jenkins (2019) aver that the creation and dissemination of knowledge are key factors in the development process where the media have been instrumental as a means of storing and sharing knowledge from time immemorial. Abuiyada (2018) adds that the mass media are a significant driver of growth in many economies.

The mass media's contribution to development occurs simultaneously along five closely intermingled influences: plurality and transparency; behavioural; infrastructure and platform; economic; and trade (Grusin, 2017; Hu, 2016; Spicer, 2012). Plurality and transparency entail the contributions that a plural media environment makes to good governance, transparency, and the functioning of markets which can be seen as the media's political economy role (Grusin, 2017). The behavioural influences signify the media's contribution to inspiring beneficial changes in the behaviours of individuals, groups, and organizations (Spicer, 2012). The infrastructure and platform influences of media's contribution to development on the other hand, is essential and the main driver of investment in new convergent broadband infrastructure and platforms, which hold the potential for transformational development according to Hu (2016). The economic wing of media's contribution to development suggests that the media provide many jobs, especially in smaller-size enterprises while the trade aspect encapsulates the notion that trade in media, mainly audio-visual products is substantial but unequal, certain trade barriers restrain investments and limit opportunities for developing country exports (Grusin, 2017).

The World Bank report on media plurality in 2018 states that plural media environment – meaning a participatory and a two-way communication process and a range of media provides across an array of content subjects – enables increased access to information and wider diffusion of knowledge within a country. Plural media support informed decision making, increased accountability, responsiveness and

contribute to anti-corruption efforts (World Bank, 2008). They serve as a critical voice and commentary on events and outcomes whereby the governed respond to the governors (UNESCO, 2017; World Bank, 2008). Key components of the plurality and transparency influences on media's contribution to development are that they facilitate informed debate, help correct the natural asymmetry of information (Grusin, 2017), and serves as a watchdog and advocate when the media educates and informs (Ross, 2013). As a result, they promote good governance in both business and government, and improve the functioning of markets (political and economic) with a resultant and measurable development impact (UNESCO, 2017).

One of the media outlets that has in recent years taken an effective role in bringing about social reform and development is documentaries (Grabowski, 2018; Shankardas, 2019). The term 'documentary' was coined by John Grierson, during the review of pioneer documentary filmmaker, Robert Flaherty's second film titled Moana in 1926. Grierson, widely regarded as the father of documentary, defined documentary as the creative treatment of actuality (Grierson, 1926 as cited in Rabiger, 2015). Grierson's definition of documentary falls in line with Rabiger's (2015) position that the documentary approach always concerns real people doing real things in their own real lives. Rabiger's (2015) assertion has also been corroborated by Grabowski (2018) who maintains that documentaries establish their realness by presenting recordings of people and spaces that highlight features that can be recognized as a part of the natural world and by implying that what viewers are watching is a documentation of an observed reality. According to Nichols (2017), documentaries seek to capture reality for purposes of education, information, instruction, and maintaining records of historical events among others.

Faulcon (2012) also states that the vital importance of documentary depends on its ability to transmit authentic experiences interweaved together to create a visual storyline which fascinates and convinces audiences towards a new course of action. The above opinions clearly point to the fact that documentaries are primarily about reality (or something that actually happened), real people and tell stories about what happens in the real world (Faulcon, 2012; Nichols, 2017). The elites and affluent, especially politicians and business moguls use the medium of documentary as a viable platform to persuade and sometimes impose their ideologies on the people for their personal gain (Nichols, 2017). Grabowski (2018) realising the value of using documentaries to promote a sense of participatory citizenship and to support the role in government in confronting the most difficult issues of the day, such as inflation, poverty, and depression concluded that documentaries are one of the most powerful media tools in engineering public consent and support. Grabowski (2018) further postulates that documentary films on the other hand, are even more powerful due to the audio-visual advantage.

1.1   Documentary Films and Social Development

There are two main documentary forms: radio documentary and documentary films (Finneran, 2013; Karlin & Johnson, 2011). Radio documentary is a spoken word radio format devoted to non-fiction narrative. It is broadcast on radio as well as distributed through media such as tapes, compact discs and podcast (Karlin & Johnson, 2011). A radio documentary, or feature, covers a topic in depth from one or more perspectives, often featuring interviews, commentary, and sound pictures (Daley, 2015). A radio feature may include original music compositions and creative sound design or can resemble traditional journalistic radio reporting, but covering an issue in greater depth (Karlin & Johnson, 2011). Documentary films on the other

hand, are non-fictional, motion picture intended to capture reality (Nichols, 2017; Faulcon, 2012). Documentary has been described as "a filmmaking practice, a cinematic tradition, and mode of audience reception that is continually evolving and is without clear boundaries" (Finneran, 2013, p.24). Documentary films were originally called "actuality films", and were one minute, or less, in length (Finneran, 2013, p.26). Social media platforms, such as YouTube, have provided an avenue for the growth of the documentary film genre. These platforms have increased the distribution area and ease-of-accessibility; thereby, enhancing the ability to educate a larger volume of viewers, and broadening the reach of persons who receive that information (Faulcon, 2012).

Studies on documentary films and development indicate that the creation and dissemination of knowledge are key factors in the development process where the documentary films have been instrumental as a means of storing and sharing knowledge from time immemorial (McKane, 2014). For example, Maicibi (2015) cites the effectiveness of documentary films in promoting development in a wide range of different countries, including Afghanistan, Moldova, and Kiribati. The notable functions of the documentary films are to educate and inform where the social and economic contributions of documentary films to development depend on the nature of the content delivered (Oyovbaire, 2011; Ross, 2013). Direct development benefits from educating and informing the general public with entertainment possibly acting as a "hook" (Ross, 2013, p. 22).

Documentary films are a significant driver of growth in many economies (Doyle, 2010). The business of producing content generates substantial income flows and jobs that contribute directly to the economy. Increased access to knowledge spurs higher levels of literacy, which strengthens human capital for higher productivity

(Ross, 2013). Documentary films are also important contributors to social and cultural life and key components of democratic structures. These contributions to development are often deliberately embodied in the documentary film system (Oyovbaire, 2011). It is important to note that the development impact of documentary film content – education, information, entertainment and edutainment – is related to the relevance of the content delivered (Girard, 2013). The relevance requires that content be readily accessible and meaningful to broad segments of society and that the information delivered be adapted and disseminated in formats and languages that diverse social groups can understand and act on (Zulburti, 1993 as cited in Girard, 2013).

A number of studies have also indicated that documentary films can equally produce behavioural change where campaigns occur in developed countries to produce results in developing countries. The '*Make Trade Fair*' campaign which was sponsored by Oxfam International and the child slavery and chocolate production campaign sponsored by Global Exchange are two examples of many change campaigns centred on the developed world that affect developing countries (Hanson & Xiang, 2016). Behavioural change is not only a top-down exercise. The evidence supports the view that documentary films have made a significant contribution to the development process at the behavioural level and also at the top where decision making goes on (Spicer, 2012). Behavioural change is also a way of influencing the responsiveness and accountability of business and political decision makers to customers and citizens (Madamombe, 2015; Spicer, 2012).

Documentary film's development impact at the infrastructure and platform level can be seen in the documentary film's power to compel and drive investments in associated infrastructure as well as digital, increasingly converged, and broadband platforms have a transformational impact on economic development (Hu, 2016). Hu

(2016) maintains that in many countries broadcasting systems are undergoing "digital switchovers" that are replacing analogue broadcasting. These switchovers are the result of deliberate policy decisions and such switchovers will create a spectrum or digital "dividend," (Hu, 2016, p.112) with prospects for many more wireless activities – giving rise to new opportunities and challenges for content producers (Landry, 2010). In this context of convergence, documentary film content is increasingly being produced in digital formats (Hu, 2016). In the contemporary world, media is at the centre stage of access to information creating an opportunity for capital investments in associated infrastructure of documentary film production and media landscape in general (Panos, 2017).

The business of producing documentary film content generates substantial income flows and creates a significant number of jobs, directly contributing to development and poverty reduction in many countries (Grusin, 2017). Producing documentary film content is an economic activity with global gross revenues estimated at $1,620 million in 2016 (Tholons, 2017). There is a large body of evidence on the economic contributions of documentary films (Rammer & Sowden, 2013). The content activities of documentary films can be broken down into pre-production, production, postproduction, distribution (platforms), and archiving (storage for reuse). Production activities can be undertaken in different locations – providing a link to globalization – forming the basic value chain of the sector prior to distribution. Jobs may be above or below-the-line. Above-the-line workers are producers, writers and directors (for audio-visual products), whiles below-the-line workers are generally hired at production sites, and may account for 70-80 percent of the workforce (Grusin, 2017; Rammer & Sowden, 2013).

According to Landry (2000), the economic impact of documentary film content production involves many occupations: ranging from jobs for camera operators, sound and lighting technicians to caterers, plumbers, carpenters, animal trainers, truck drivers, make-up artists, graphic artists, film editors, photographers, set designers, and a host of others. Production budgets are spent on a range of products from hardware to props, draperies to portable dressing rooms, generators to saddle makers, restaurants to hotel rooms. The value chain of the documentary film industry extends to many other sectors of the economy creating a catalytic growth effect (Dagron, 2011; Landry, 2010).

It can be argued that in the digital world, globalization is accelerating in response to increasing connectivity, integration, and interdependence of the international content sector (Grusin, 2017). As a result, trade in content production has also accelerated. It is widely accepted that trade brings benefits to all parties engaged in it (Dongli, 2013). Numerous international organizations and treaties have been established to ensure the free flow of goods, and to some extent services, across frontiers (Hanson & Xiang, 2016). However, Grusin (2017) argues that media content production does not sit easily within the economic analytical framework applied to trade. The media economics of content production provide strong incentives to saturate markets both at home and abroad. This tends to heighten the tensions between global and local media. Furthermore, content distribution channels are generally controlled by businesses in developed countries (Grusin, 2017). A recent research study by James (2017) affirms that the economics of content production facilitates asymmetrical trade patterns that constrain the essential two-way flow of communication and documentary film content. As a result, the prospects for developing countries to project themselves onto the global media space are restricted

in the current model of trade. A vicious circle could develop as local production becomes displaced by international products, further limiting prospects for projecting local onto global (James, 2017).

1.2   The 'Next to Die' Documentary Film

The '*Next to Die*' documentary film is an award winning 51-minute documentary produced by Seth Kwame Boateng of Joy News in March, 2017 focusing on the lack of adequate space and facilities at the Delivery Ward of Komfo Anokye Teaching Hospital (KATH) in the Ashanti Region of Ghana. 'Next to Die' documentary won the 2017 Global Health Contest in the United States of America out of over 600 entries across the world. It has also won the Best Health Report award by West Africa Media Foundation in 2017. 'Next to Die' documentary was also adjudged Ghana Journalists Association (GJA) best documentary in 2018. KATH, established in 1954 by the Government of Ghana, is Ghana's second largest medical facility with a bed capacity of 1200. It also runs Medical and Nursing Training Schools aside the provision of quality health care to the people of Ghana. However, since its establishment in 1954, KATH had only 8 beds at the delivery ward, meaning that anytime a pregnant woman was due to deliver, she would have to wait for as long as a delivery bed became available before being ushered in to have her turn. The staff of the hospital have had to deliver some women of their babies on the bare floor of the hospital due to the urgency of their conditions and unavailability of beds. It was established in the documentary that some of the women sometimes slept on the floor with their fresh babies to receive further medical attention for days, sometimes weeks before being discharged, a situation that obviously exposed mothers and babies to health hazards. The '*Next to Die*' documentary film revealed that all these situations

arose by virtue of the fact that there was not much space and facilities to meet the needs of teeming patrons.

1.3 Sustainable Development Goals (SDGS) 3: Good Health and Well-Being for All

Among the seventeen (17) Sustainable Development Goals (SDGs), set by United Nations member states in 2015 at the United Nations General Assembly intended to be achieved by the year 2030, goal 3 focuses on good health and well-being for all. This signifies the importance the world attaches to good health and well-being especially in the area of maternal and infant health. A woman who delivered a fresh baby and her baby may easily contract any contagious disease or infection if not properly protected from the environment, more so, when they still remain on the bare floor together with other fresh babies with mothers and pregnant women. It is therefore expedient to have adequate facilities and resources at our hospitals to provide quality health care to all, particularly freshly-born babies and their mothers, to protect them from contracting infections or contagious diseases at the point of delivery or thereafter. Reviewing the '*Next to Die*' documentary in the light of SDG 3, this study seeks to explore how documentary can be used as a tool to promote social development, considering the changes that had taken place at KATH and the resultant relief after the broadcast of the documentary on Joy News.

1.4 Statement of the Problem

Documentary is a genre of film that deals with real people and places in their natural environments highlighting the truth of an event or situation (Karlin & Johnson, 2011). Documentary films have been studied extensively as entertainment,

as narrative, and as cultural event, but the study of documentary film as an agent of social development is still in its infancy (Shankardas, 2019). The potential of documentary as a tool for social development has not been exploited (Shankardas, 2019). The empirical exploration of documentary as a subject for research results in the better appreciation of the benefits of this genre of film (Shankardas, 2019).

Even though a number of studies have been carried out over the years on documentaries, their emphasis is on other aspects rather than the social development benefits of the genre (Faulcon, 2012; Lie & Mandler, 2019; Karlin & Johnson, 2011; Shdaimah, 2016). Karlin and Johnson (2011) for example, conducted a study to quantify the influence of documentary film projects and found that documentary films have a tremendous potential to contribute to some of our most urgent social and environmental needs. In their analysis, Karlin and Johnson (2011) revealed that most individuals would accept that documentary films may have a substantial effect on human perceptions and cultural representations, but little research has attempted to quantify these impacts empirically. The use of documentary films as instructional tools by social workers was also analyzed by Shdaimah (2016). Shdaimah (2016) stressed that while documentaries are very effective instruments that can be used to provoke reform, very few studies have been carried out on documentary films in the literature of social work. The stance of Shdaimah (2016) is not far from that of Lie and Mandler (2019), who affirmed in a study on the influence of documentary content on their viewing audience that an awareness-raising documentary highlights specific issues within a broader audience such as global warming, ecology, conservation agriculture, fair trade, human rights, and HIV/AIDS to raise awareness of this issue. Depending on the intent of the documentary, a certain niche audience are usually targeted such as farmers and many other vulnerable groups. Documentary can be

broadcast on television, at public gatherings, in local venues, or across the internet in a number of ways and has the ability to attract more people (Lie & Mandler, 2019). Lie and Mandler (2019) further reiterated that documentary films can serve as a vehicle for change and a means to develop a comprehensive viewpoint. Thus, future researchers could explore the use of documentary as a viable tool in inducing social development with specific focus on selected locally-produced documentaries.

This study analyses critically the Joy News documentary film '*Next to Die*' focusing on the messages embedded in the film, the components of social development highlighted and the use of the techniques in documentary film production to reinforce the components of social development.

1.5   Research Objectives

This study seeks to investigate the role documentary films play in promoting social development with a specific focus on the '*Next to Die*' documentary film. In view of this, the objectives of the study are:

1. To examine the messages embedded in the *'Next to Die'* documentary film.

2. To analyse the components of social development in the *'Next to Die'* documentary film.

3. (i). To identify the techniques in documentary film production employed in the *Next to Die'* documentary

    (ii). To investigate how the techniques in documentary film production

    reinforce the components of social development in '*Next to Die'* documentary.

1.6   Research Questions

This study was guided by the following questions:

1. What are the messages embedded in the *'Next to Die'* documentary film?

2. What are the components of social development in the *'Next to Die'* documentary film?

3. (i). What are the techniques in documentary film production employed in the '*Next to Die'* documentary film?

    (ii). How do the techniques in documentary film production reinforce the components of social development in '*Next to Die'* documentary film?

1.7   Significance of the Study

According to Karlin and Johnson (2011), most people agree that documentary films can significantly impact individual attitudes and cultural groups, but little research has sought to empirically measure these impacts. Putting Karlin and Johnson (2011) revelation into perspective, it is evidently clear that not much has been done in terms of research in the area of documentary, therefore this study is very significant because it will add up to the literature on the genre by providing stakeholders in the film and television industry with relevant information about the importance of documentary as a tool for social development.

The study will also sensitize policymakers, advertisers, communicators, lecturers, business executives, politicians and professionals of various fields on the need to employ documentary as a tool not only to enhance their businesses and careers, but also to advance or promote them. Again, the study will provide additional literature for film and television schools in Ghana and beyond, especially National Film and Television Institute (NAFTI), the premier film and television school in West Africa and other countries as well as students and practitioners who aspire to master

the art and craft of documentary filmmaking. Lastly, this research will further contribute to the literature available on documentary filmmaking and also serve as a point of reference for further research in the film and television industry in Ghana and beyond.

1.8   Delimitation

This study focuses on examining the messages embedded in the *'Next to Die'* documentary film. It involves identifying the components of social development in the *'Next to Die'* documentary film as well as how various techniques in documentary film production were used as a tool to reinforce the notions of social development. The study is confined only to the thirty-five scenes in the *'Next to Die'* documentary film. This study does not take into account any other perspective on the said documentary film other than that of the researcher and other empirical studies reviewed in Chapter two of this study.

1.9   Organisation of the Study

The study is organised into five chapters. The first chapter, being the introductory part, consists of the background of the study, statement of the problem, the objectives, research questions, significance of the study, scope of the study as well as organization of the study. The second chapter reviews related literature and discusses the relevant theoretical frameworks by which the study is underpinned. Chapter three focuses on the processes and procedures adopted in collecting and analysing data. It outlines the totality of the research approach and design, sample and sampling technique, data collection instrument, process of data analysis and the data analysis method. The fourth chapter highlights the findings and analysis of the data

collected in the course of the study. The data collected are categorised into themes and vividly expounded by using the chosen theoretical frameworks and concepts appropriate for the study. Chapter five summarizes the findings of the study, draws sound conclusions and makes recommendations for further studies.

CHAPTER TWO

LITERATURE REVIEW

2.0   Introduction

This chapter reviews related literature on the following concepts: social development; components of social development; documentary films; and techniques of documentary film production. The chapter further discusses the reader-response theory and social development theory as well as their relevance to the study.

2.1   Development as a Contested Discourse

The term development is inherently complex and ambiguous. Thus, some authors have maintained that the concept of development is heavily contested both theoretically and politically (Chambers, 2016; Mohan, 2015; Thomas, 2014). However, even within the individually contested conceptualizations of the term development, authors like Gore (2012) and Mohan (2015) hold the position that the different schools of thought on the concept of development tend to overlap. For instance, Mohan (2015) argues that a critical analysis of the multiplicity of definitional debates on the term development indicates that there is a general consensus between scholars on the view that 'development' implies constant 'change' in a variety of aspects of human society. Relative to the broad scope of the concept of development, Gore (2012) also acknowledges that the definitions of development can be grouped into three distinct views. The first is historical and long-term and recognizes development as a social systemic transition process. The second which is policy-related and evaluative or indicator led, conceptualizes development as a short-to the medium-term outcome of desirable targets – the Millennium Development Goals (MDGs) is a classic example. Then the third, which reflects a post-modernist

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view of development, is inherently ethnocentric and ideologically loaded with Western conceptions of development. Gore (2012) notes that the third view of the concept of development generally sees development as a dominant discourse of Western modernity.

In the first conceptualization of development where development is perceived as a process of structural societal change, Gore (2012) refers to this meaning of development as a process of historical change. According to Gore (2012), this view of development is characterized by structural and long-term transformations of societies and was prevalent during the 1950s and 1960s in particular. Scholars like Maxwell (2016) have affirmed this position by Gore (2012) by averring that although the idea of development was characterized by structural adjustments and long-term transformations of economies in the early 1960s, in contemporary times, one might argue that this definition of development is only emphasized by the academic or research part of the development community and that there is less emphasis on this perspective in the practitioner part of the development community. The main elements of this development analysis are consistent with the first categorization of the concept of development by Gore (2012). This suggests that more often than not, a social change in one dimension, from a rural or agricultural to an urban or industrial-based society, for example, will also lead to a drastic shift in emphasis, especially on development, capital and labour (Thomas, 2014). Thus, development then reflects changes to socio-economic structures – including the organization of production, technology, as well as the institutional structures and laws (Hickey & Mohan, 2013).

Although all societies generally experience some economic growth and societal changes over time, this perspective on development is not necessarily related to intentional or 'good' change. In other words, change is not always good. Indeed, in

some cases development involves decline, crisis and other challenging situations – however, all of this can be accommodated within this wide perspective of socio-economic change (Kanbur, 2016, p.34). Other scholars such as Klugman (2012) and Willis (2015) have equally indicated that the long-term and broad view of development as indicated by Gore (2012) in his first conceptualization of the term development may address the big picture but limited in its capacity to meaningfully guide development practice, such as policy-making, which typically focuses on a shorter period such as a four-to-five-year government term or a three-year cycle in the case of Poverty Reduction Strategy Papers (PRSPs).

In view of the critiques that have been outlined above by Klugman (2012) and Willis (2015), a second viewpoint on growth can be seen. Mohan (2015) characterizes this second approach as a measure of progressive change while Gore (2012) on the other hand relates it to performance assessment. Both Mohan (2015) and Gore (2012) view this second approach as evaluative in nature and an indicator led approach to development. Thomas (2014) also contends that the second perspective on development at its most basic level is simply concerned with development as occurring in terms of a set of short- to medium-term performance indicators – goals or outcomes – which can be measured and compared with targets (for example changes in poverty or income levels). The key feature of this second perspective is focused on the outcomes thus, likely to be favoured by practitioners within the development community notably international development agencies such as the Organization for Economic Cooperation and Development (OECD), Development Assistance Committee (2001), the United Nations Development Programme (UNDP), the World Bank (2000) or the bilateral aid agencies (Agyemang, 2016; Mohan, 2015). Booth (2014) nonetheless, raises questions about this second perspective on development.

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According to him, this approach to development is somewhat problematic because it presupposes a set of goals or objectives which may not necessarily be shared by many of the people who are supposedly benefiting from development. Booth (2014) explains that with this approach to development, there is an assumption as to what is good for the well-being of individuals. In other words, there is an issue over whose objectives and values are expressed within the context of this second approach to development, and whether the articulation of the objectives is in any sense democratic or involves the effective participation of the people in general.

The third conceptualization of development takes a radically different approach. It is based on the premise that the idea of development consists of Western ethnocentric notions of what development ought to be upon the Third World countries (Booth, 2014; Chambers, 2016). Chambers (2016) posits that the third conceptualization of development belongs to the post-modernist era where the notions of development (and poverty) are social constructs. According to Chambers (2016), implicit in the post-modernist view of development is an inherent element of inferiority-superiority relationship. Thus, central to the post-modern critique is that development has been defined as tantamount to modernity which is presented in the discourse as a superior condition (Bevan, 2016). This goes to reinforce the heart of the third conceptualization of development which states that development as discourse is constructed by developed countries (particularly the global north) as modernity and imposed on the Third World countries (Thomas, 2014). Development is then socially constructed and places values on certain assets which the Third World countries do not have. Hence, it is argued that the Third World countries are inferior and therefore need interventions to modernize (Bevan, 2016). Scholars like Clelland (2014) and Reifer (2013) have criticized this approach to defining development as Eurocentric.

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They add that this approach of defining development inflicts a dependency burden on Third World countries. In other words, Third World countries are not developed until they model their socio-economic diplomacies and infrastructural advancement along Western lines. Clelland (2014) and Reifer (2013) have also described this modernization and dependency approaches to defining development as 'the two dominant perspectives on political and social change in the Third World.

2.1.1   The Concept of Social Development and Social Change

A growing number of studies have argued that the well-being of individuals as well as the welfare of societies ought to be the backbone of all development discussions (Gore, 2012; Kanbur, 2016; Thomas, 2014; Willis, 2015). Willis (2015) for example avers that any form of development that demonstrates a commitment to individual well-being and creates the opportunity for citizens to determine their own needs and to influence decisions that affect them can be classified as social development. Social development is a term that has gained greater usage in the past few decades (Nahar, 2014). According to Chattoo and Feldman (2017) social development as a concept was introduced by the United Nations, adopted by developing countries and it is currently gaining momentum all across the world. Until recently, studies on social development had discussed the term along with a set of desirable results – higher incomes, longer life expectancy, lower infant mortality and more education (Appel, Gnambs, Richter & Green, 2015; Cameron, 2015; Cohen, 2016). However, recent emphasis has shifted from the results to the enabling conditions, strategies and public policies for achieving those results – peace, democracy, good governance, social freedoms, equal access, laws, institutions, markets, infrastructure, education and technology (Armstrong, 2019; Moyer-Gusé,

2018). Despite the recent shift from the results to the enabling conditions as alluded to in the above-mentioned studies, some scholars like Schaffer (2016) contend that little attention has been placed on the underlying social process of development that determines how society formulates, adopts, initiates, and organizes such a framework in literature.

Over the last 50 years, Nahar (2014) posits that the concept of social development has emerged as a distinctive field of practice and academic enquiry, but it still lacks a precise definition. Although social development was originally formulated through local community projects, it now characterises a practice at the regional and national levels as well, and its approach has also been adopted by international organizations (Nahar, 2014). Scholars working in different academic fields have applied the term in different ways. Actually, the concept of social development is closely discussed with developmental studies by the scholars of sociology, social work, and social policy (Midgley, 2014). A range of writings has defined social development in the broadest terms as an upward directional movement of society from lesser to greater levels of energy, efficiency, quality, productivity, complexity, choice and accomplishment (Panos, 2017; Tal-Or & Cohen, 2015; Schaffer, 2016). Schaffer (2016) establishes that social development is the promotion of a sustainable society that is worthy of human dignity by empowering marginalised groups, women and men, to undertake their development, to improve their social and economic position and to acquire their rightful place in society. To do so, Schaffer (2016) maintains that human development is an integral part of the process. The process of human development involves enlarging peoples' choices to include the most critical choices such as long and healthy life, access to knowledge and income, assets and employment for a decent standard of living (Panos, 2017). Human

development concerns more than the formation of human capabilities such as improved health or knowledge. It also concerns the use of these capabilities, Panos (2017) adds. The general idea of social development then rests on the premise that the success of a society is linked to the well-being of every citizen (Panos, 2017; Schaffer, 2016).

Although the definitions of social development are varied and many and also differs from author to author, Pawar (2014) has categorized almost all of the definitions of recognized scholars of social development in three categories based on their approach: definitions that focus on systematic planning and thinking and economic development; definitions that focus on structural change; and definitions that focus on realizing the human potential, needs, and quality of life. On definitions that focus on systematic planning and thinking and economic development, Pawar (2014) avers that social development is a process of planned social change designed to promote the well-being of the population as a whole in conjunction with a dynamic process of economic development. The concept of social development is inclusive of economic development but differs from it in the sense that it emphasizes the development of the totality of society in its economic, political, social, and cultural aspects (Pawar, 2014). Social development is planned comprehensive social change designed to improve people's general welfare. The interrelatedness of major social problems requires the economic and cultural efforts of national and international governance structures and society's institutions and all its citizens (Barker, 2013).

On definitions that focus on structural change, Todaro (2014) also agrees that social development is a comprehensive concept which implies major structural changes – political, economic, and cultural which are introduced as part of a deliberate action to transform society. Mohan (2015) equally acknowledges that

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development should be perceived as a multidimensional process involving the re-organisation and reorientation of the entire economic and social system that involves radical changes in institutional, social, and administrative structures as well as in popular attitudes and even customs and beliefs. Mohan (2015) adds that social development is conceptualised as post material process of human-societal transformation that seeks to build identities of people, communities, and nations. Universalisation of equity and justice, on one hand, and annihilation of violence, war and disease, on the other hand, will go a long way to ensure social development's substance, contours and contents (Mohan, 2015).

As illustrated by Pawar (2014), Pandey (2017) and Hollister (2009) in addressing the concept of social development under the third categorization, there are definitions of social development that concentrate on the realization of human potential, needs, and quality of life. Pandey's (2017) study is an example of these concepts, declaring that social development requires change in people's quality of life; equal allocation of resources; broad-based involvement in decision-making processes; and strategic steps that will enable marginal groups and communities to move into the mainstream. Pandey (2017) adds that social development has two interrelated dimensions: the first is the capacity of people to work continuously for their wellbeing and that of society; the second is the alternation or development of a society's institutions so that human needs are met at all levels, especially at the lowest level, through a process of improving the relationships between people and social-economic institutions. Social development is the process of planned institutional change to bring about a better fit between human needs and social policies and programmes (Hollister, 2009). Hollister (2009) identifies a few core skills, such as policy analysis, social planning, community organization, administration, programme evaluation, and social

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advocacy as necessary to engage in the social development process. Social development implies evolution and transformation through which people and societies maximise their opportunities, and become empowered to handle their affairs (Mohan & Sharma, 2001). Social development is a participatory process of planned social change designed to promote the well-being of the people, and which, as such, offers an effective response to the innate needs and aspirations of the whole population for the enhancement of their quality of life (Cox, Gamlath, & Pawar, 2017).

Research has shown that growth and development typically go hand-in-hand, but they remain subjects of numerous phenomena (Appel et al., 2015; Tal-Or & Cohen, 2015). Whiles growth involves an expansion of existing types and forms of activities, development, involves a qualitative enhancement. Social development is therefore driven by the subconscious aspirations of society for advancement (Appel et al., 2015). Often than not, social development is associated with social change (Tal-Or & Cohen, 2015). In many social and communication science literature, social change has been associated with development problems (DeLaure, 2011). The subject of social change is therefore often discussed hand-in-hand with the subconscious aspirations of society for advancement (Appel et al., 2015). Social change is as old as human society and as human society has changed over time, social scientists and social philosophers have propounded several explanations to social change in society (Akujobi & Jackson, 2017). Social change is the alterations in the pattern of the social organization of specific groups within a society or even of the society itself (DeLaure, 2011). Deducing from the definition above, Ekpenyong (2015) posits that alterations in the social organization of a group and or society refer to the development of new norms, the modification of role expectations, a shift to new types of sanctions, the development of different criteria for ranking and the introduction and use of new

production techniques. Anele (2017) further asserts that a change in any part of the society or social organization affects other parts and the society generally at large. Likewise, Akujobi and Jackson (2017) defined social change as the significant alteration in the patterns of social action and interaction, including consequences and manifestations of such structures embodied in norms, values and cultural products and symbols. Both social change and cultural change were emphasized in Akujobi and Jackson's (2017) definition. Although changes in the material and non-material contents of culture also may not be regarded as social changes; however, it is very difficult to separate social changes from cultural change. This is because the two are usually interdependent, social change may usually introduce cultural changes, and vice versa hence the notion of the hybrid known as 'socio-cultural' (Akujobi & Jackson, 2017). From the foregoing analysis, social change summarily may be seen as the transformation at large scale level in the social structure, social institutions, social organization and patterns of social behaviour in a given society or social system (Anele, 2017; Akujobi & Jackson, 2017; DeLaure, 2011; Ekpenyong, 2015).

Some studies have attempted to establish the relationship between social change and social development (Agyemang, 2016; Rammer & Sowden, 2013). To draw out the relationship between the two, Rammer and Sowden (2013) explain that social development takes place within a larger evolutionary context and in that evolutionary context social learning, which is a subconscious seeking (for ethics and values, or even reason and purpose) ultimately leads to conscious knowledge. That is to say that we experience first and understand later. Our mental comprehension perpetually lags behind the physical experience and struggles to catch up with it. Nevertheless, as society advances, development becomes more conscious and more rapid. Rammer and Sowden's (2013) argument is that for social development to take

place within the larger context, there is the need for a transformation at large scale level in the social structure, social institutions, social organization and patterns of social behaviour in a given society or social system as alluded to by scholars like Akujobi and Jackson (2017).

Social movements such as civil societies can also play a pivotal role in promoting change in societies (Hornik, 2002). According to Hornik (2002), civil society organizations refer to the totality of voluntary civic and social organizations or institutions that form the basis of a functioning society as opposed to the force backed structures of a state (regardless of that state's political system). Civil society organisations, particularly those in the social change sector, are strong proponents of social change and development by frequently engaging in public policy discussions and public education. They also seek to effect change through dialogue with others sharing an interest in a social concern (Bryant, Jennings, & Zillmann, 2002). In recent years, the rise of the new communications technologies and the Internet has had a significant effect on public sphere communications. The rapid evolution of the Internet has led many civil society organisations to adopt different software tools and information dissemination techniques to enhance their strategic effectiveness for social change (Bryant et al., 2002; Hornik, 2002).

The media is another key proponent of change and development in societies. The media's role in enabling increased access to information and a wider diffusion of knowledge within a country cannot be overemphasized (Tholons, 2017). The media also facilitate informed debate (Grusin, 2017) and serves as a watchdog and advocate for marginalised groups, women and men as well as, the general improved social conditions (Ross, 2013). As a result, they promote good governance which also ensures social changes and growth (Grusin, 2017; Ross, 2013). The belief in the

media's ability to influence behaviour is evidenced in many scholarly works (Bryant & Zillmann 2012; Hornik, 2012). The media contribute to development and social change by bringing about beneficial changes in the behaviour of individuals, groups, and organizations. Targeted social change campaigns are organized to persuade others to accept, modify, or abandon certain ideas, attitudes, practices, or behaviour (Bryant & Zillmann 2002). One of the media platforms that has in recent years taken a significant lead in bringing about social change and development is documentaries (Shankardas, 2019).

2.1.2   Components of Social Development

Cohen (2016) asserts that social or human development literature frequently proposes a list or collection of things written by multiple writers as quality of life ingredients or as essential human needs, elements of the utility vector, or fundamental human values. Nonetheless, Bryant et al. (2012) question the need to periodically propose a list of things as components of quality of life determinants by some scholars. To Cohen (2016), perhaps these scholars have a hunch that certain professional problems could be addressed more efficiently by use of a 'list'— a simple set of items that jog the memory. Several studies have attempted to categorize essential human needs or elements of well-being on the basis of social or human growth (Agyemang, 2016; Ekpenyong, 2015; Tal-Or & Cohen, 2015). The Chilean professor and activist Ekpenyong (2015) developed a matrix of 10 human needs, for example, as a means of creating a methodology for community exercises in developed and developing countries. Also, in analysing a large study of voices of some selected poor people from 23 developing countries, Tal-Or and Cohen (2015) found that six dimensions of human development emerged as important, in very different ways, to

poor people all over the world. The examples suggested show that researchers have considered it helpful to create a list of various aspects of social or human development in several realistic undertakings, whether they be participatory monitoring or data gathering, constitution building, policy making, or needs assessment.

While there are a broad range of definitions of social development, it is still difficult to identify the components of social development (Bryant et al., 2012). However, Midgley (2014) mentioned eight characteristics of social development in his book *Social Development: Theory & Practice.* First, the concept of social development invokes the notion of the process (Midgley, 2014). Social development is an apprehension of growth and a sense of positive change. The social development process is defined in conceptual terms as having three aspects: first, a pre-existing social condition that social development seeks to change; second, the process of change itself; and finally, the end state in which social development goals are accomplished (Midgley, 2014).

Second, the process of social change in social development is progressive in nature (Midgley, 2014). Although social change has historically been understood as a regressive process, now it is more widely regarded as a process involving steady improvements in social change. In practical terms, social development is concerned with the projects, programmes, policies, and plans that promote progressive change (Midgley, 2014). Third, the social development process forms a part of a larger multifaceted process comprised of economic, social, political, environmental, gender, and other dimensions which are integrated and harmonised. The multifaceted nature of the process of change is encapsulated as the three axioms of social development, such as organisational and institutional arrangements; sustainable economic policies

and programmes; and social policies and programmes focusing on economic development (Midgley, 2014).

Fourth, the process of social development is interventionist in that it requires human agency in the form of projects, programmes, policies, and plans that achieve social development goals (Midgley, 2014). The proponents of social development reject the idea that social development occurs naturally as a result of the workings of the economic market or inevitable historical forces. Instead, they believe that organized efforts are needed to bring about improvements in social welfare. Practice strategies of social development include the livelihoods, community, enterprise, gender, and statist perspectives are informed by normative theories that reflect wider values, beliefs, and ideologies (Midgley, 2014). Fifth, the social development process is productivism inclined, in that the practice of interventions function as investments that contribute positively to economic development. Because they are based on social investment, they generate rates of return to the individuals, households, and communities that benefit from these investments as well as to the wider society (Midgley, 2014).

Sixth, social development is universalistic in scope, being concerned with the population as a whole rather than with impoverished, vulnerable, and needy groups of people. It also seeks to promote people's participation in development. Social development encourages a wider universalistic context of interventions that promote the welfare of all (Midgley, 2014). Seventh, inclusiveness is another required aspect of social development. That is, social development is directed at individuals and households situated within community settings. The principle of universalism also requires that the barriers that prevent social inclusion be addressed and that egalitarian and redistributive policy be adopted. It also reflects wider notions of social rights,

social inclusion, and stake-holding (Midgley, 2014). Finally, the goal of social development is the promotion of social welfare. It is committed to the goal of promoting people's social well-being. Social welfare occurs when social problems are satisfactorily managed, social needs are met, and social opportunities are created. Social development advocates believe that a commitment to achieve social well-being for all can best be realised through a dynamic multifaceted development process that utilises social investments and harnesses the power of economic growth for social ends (Midgley, 2014).

2.1.3   United Nations and Social Development

Although the use of social development is promoted all over the world, access to resources in social development is far short in developing countries than developed ones (Pawar, 2014). The United Nations (UN) plays a vital role in helping to promote the approach towards social development worldwide. In 2014, both conceptual social developmental scholars like Midgley (2014) in his book *Social Development: Theory & Practic*e and Pawar (2014) in his book *Social and Community Development Practice* have affirmed the importance of the UN in promoting human development which is considered a synonym of social development.

The central aim of human development is to extend people's options based on four pillars: equity, growth, competitiveness, and empowerment, according to Haq (1990), the author of the Human Development Index (HDI). In 1990, the United Nations Development Programme (UNDP) has announced that "human development is a process by which people's options are broadened to facilitate equality" (p.3). Therefore, one of the key subjects of human development appears to be expanding the options of individuals. The UN has a long history in promoting social development

through versatile applications such as renaming one of its sections as the Commission for Social Development in 1996; establishing the Research Institute for Social Development; organizing meetings of experts and publishing their work on social planning; supporting the International Labour Organization (ILO) adoption of a basic needs approach in 1976; convening the World Summit on Social Development in 1995; and in 2000, developing the Millennium Development Goals that clearly emphasize human development (UNDP, 2013).

In 2012, the Division for Social Policy and Development (DSPD) of the United Nations Department of Economic and Social Affairs (UN-DESA) launched United Nations Social Development Network (UNSDN) to share knowledge, experience, and best practices in social development from around the world (UNSDN, 2014). The approach to human development is concerned with cultivating people's capacities so that they can choose what they want to do and be (Nussbaum, 2011). In 2000, eight general priorities were included in the Millennium Declaration, such as eliminating hunger, improving school attendance, fostering gender equality, eliminating infant and maternal mortality, and strengthening international collaboration, which is also connected to social development (UN, 2015).

Davis (2004) has captured the historical and contemporary efforts of the World Bank to foster social development through the UN. He recounted the evolving past of the social development network of the World Bank and its influence on social development around the world. Some of them are listed here: an emphasis on persons and communities rather than particular industries or the economy; in-depth country and local awareness that enables adaptation to diverse circumstances; a bottom-up viewpoint that encourages participatory approaches that enable people to solve challenges and empower the poor; a concern with social processes and with fiscal,

social, and political structures and sustainable social development; and support for a strong government role in reducing social barriers and making development more equitable and inclusive.

2.2   Defining Documentary Films

The definition of the term documentary films remains a vexed and controversial issue, not just among film theorists but also among people who make and watch documentaries (Eitzen, 2009). Thus, making documentary films almost impossible to have a universal definition (Shankardas, 2019). Despite the varying perspectives concerning the definition of documentary films, Shankardas (2019) avers that it is important, at least as an academic exercise, "to try to pin down what we mean by the documentary film" (p. 23). Nichols (2017) defined documentary film as a hybrid film genre which attempts to represent the reality in a creative and critical art form. (Jong, Knudsen & Rothwell, 2014) also affirm that documentary films are fundamentally non-fictional; factual works based on a certain aspect of reality. Implicit in the afore-mentioned definitions is the idea that documentary films operate in the realm of "authenticity and genuineness" of information (Jong et al. 2014, p. 45). Hence, they have a profound impact on public consciousness (Jong et al. 2014).

A study conducted by Shankardas (2019) revealed that documentary films shape our notions of reality to a great extent because of the built-in audio-visual feature. The built-in audio-visual feature produces an attention retention advantage among audiences (Harbord, 2017; Pence, 2013). Shankardas (2019) further avers that documentary films unravel and interpret social phenomenon by presenting authentic and organic stories that also tend to produce awareness and behavioural outcomes. In discussing documentary films within the ambit of social awareness and behavioural

outcomes, Chattoo (2018) remarks that documentary films are mediated storytelling genre and communication practice shaped by the creative freedom of scripted entertainment storytelling, alongside aspects of the research, reporting practices, and outputs of journalism.

Documentary films, therefore, are both artistic expressions and products, as well as the reflection of truth (Chattoo, 2018). In this context, documentaries can also be understood as a journalistic practice of providing audiences with "a sneak peek" of what is happening around them (Chattoo, 2018; p. 12). This also implies that documentary films are mechanisms for communication in pursuit of social change and engagement with the public about newsworthy issues (Fulton & Mcintyre, 2013). Rothwell (2017) contends that documentary storytelling ought to be produced by independent journalists who are not limited to the decision-making boundaries of formal media institutions. Rothwell (2017) notes that independence permits often-unseen perspectives to be reflected in the culture and enables community-centred storytellers and collaboration. In order words, when journalists who are not limited to the decision-making boundaries of formal media institutions undertake documentary productions, it allows for marginalized or unpopular views to be factored in the storytelling process (Rothwell, 2017).

More so, due to the documentary's ability to raise awareness and advocate for change on challenging social problems and issues, Sue (2011) has described it as an advocacy communication mechanism. Both Chatterji (2015) and Plantinga (2005) affirm that the evolution of the digital era has impacted documentary production practices and audience accessibility as contemporary audiences can access documentaries in theatres, television, online streaming outlets, and social media channels. It can be well-argued that due to the increased potential for nonfiction

storytelling to actively engage the publics as a result of the digitalization of the media landscape, documentary storytelling plays an influential persuasive role more than ever, in shaping public opinion and spotlighting social issues (Moore, 2012).

2.2.1   Why Documentary Films Matter

Asher (2019) in his work *"Why Documentaries Have the Power to Change the World"* intimated that in today's "post-truth" culture, it is as crucial as ever to educate ourselves about key topics and identify diverse and credible sources of knowledge (p.12). Current events around the world, along with how we get, distribute, and reproduce knowledge of the demands of these events, we step up and look for quality outlets of knowledge about our world and what is going on in it (Asher, 2019). According to Mitchel (2017), whose research centred on the immersive aspect of documentaries, the point is that documentary films are a detailed and informative platform that is a perfect forum for discussion. They act as influential platforms that in a captivating way bring critical topics to the table which often stimulates conversation, and sometimes even social campaigns. Based on the stories of ordinary people, character-driven, feature-length documentaries place a human face on global challenges that may otherwise feel abstract or unrelatable (Mitchel, 2017). Through the committed work of documentary filmmakers, Mitchel (2017) indicated in his study that witnessing and experiencing these true stories allows audiences to put ourselves in others' shoes, creating bridges of understanding in a world that urgently needs our commitment and compassion.

Faulcon (2012) also challenged the role of social media in helping viewers exchange ideas regarding their experiences about a certain documentary. Faulcon (2012) notes that not only do documentaries offer a chance to learn and communicate

with the environment, they are also a perfect place to enjoy with friends and watch and interact with the critical concerns of our day. It is important to watch more documentaries, but it's equally important to talk about them together in person (Faulcon, 2012). It is however instructive to note that we frequently miss out on face-to-face conversations due to our desire to use social media outlets continually, but such conversations are needed. Thus, in watching more documentaries and talking about them together in person with friends and family, reminds us of the real people, the complexities and dynamics of the various situations we live under, and the value of truthful and earnest conversations (Faulcon, 2012). Faulcon (2012) therefore suggests that hosting film clubs are a perfect way to tap into the possibilities of documentary filmmaking. Film clubs bring together real-time discussions with the wonderful tools of documentary film.

The documentary film has evolved dramatically in the past decade (Karlin & Johnson, 2011). Furthermore, the growing popularity of web-based media has created new possibilities for social development documentary (Karlin & Johnson, 2011). In interrogating the evolution of documentaries amidst its uses, Karlin and Johnson (2011) recall that documentaries began as a casual experiment in seeing what happened when you pointed a camera at the things around you. They never caught on in cinemas, and were displaced by fiction. Among many purposes, documentary films recount the tales of history in a way that facilitates contemporary enlightenment (Shankardas, 2019). According to Karlin and Johnson (2011), the roots of documentary are in what can be called *"reality"* (p.23). However, actuality is submitted to the creativity of the filmmaker, who manipulates it through more or less deliberate processes of selection and association, in order to go beyond the boundaries

of direct observation, and to give it a precise, often politically-oriented meaning (Karlin & Johnson, 2011).

Other studies, including that of Lie and Mandler (2019) and Shankardas (2019), discuss education and social reforms as an intrinsic benefit of documentary films. For example, the confidence of Lie and Mandler (2019) in documentary as a medium of socio-political communication aimed at fostering education and ultimately social change processes is supported not only by his arguments, but also by his development of what was called the "documentary film movement" (p.18). On the other hand, Shankardas (2019), in his classification of documentary film typologies, referred to documentary films as the "chronicler" and "compilation" film, which are meant to relay information about historical events and other fields of development, or as the "advocate" mode, which seeks to attract the audience's attention to certain facets of fact that are ignored or misrepresented by the main media, and to facilitate social participation (p. 21). However, Shankardas (2019) reiterates that the documentary's educational function shows basic ambiguities that should be acknowledged and understood.

Kahana (2014) concludes in her study on documentary's educational function that documentary can be seen as a "democratic" type of culture, as it reflects "true" individuals (often belonging to the lower part of society), increases social discourse, discusses all domains of public belonging, and imposes itself as "a form of mass communication" (p.24). According to Kahana (2014), "documentary has always leveled distinctions, challenging traditional oppositions between official and vernacular speech, between high art and mass culture, and between academic knowledge, folk traditions, and popular belief…" (p.25). Documentary is an inherently transformative medium: it brings threads of social reality from one location

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or community or from one time to another, and converts them from a local dialect into a lingua franca as it delivers them (Kahana, 2014). Therefore, the power of documentary film would depend on its capacity to create emotional and intellectual bounds, to such an extent that this would be its most distinctive feature, as confirmed by Chantell (2017) when noting that the audience is engaged as members of a collective who have some right to feel responsible for or involved with the individuals whose story is being told. It is this presumption of the public relevance of individual circumstance that gives documentary its distinctiveness as a genre. Relationships are forged between the members of the audience, who are pushed to feel engaged in a community, as well as between the public and the subjects on screen, also according to the dynamics that the sociologist Boltanski (1987) as cited in Chantell (2017) has labeled "distant suffering", and which consists in the capacity of films to induce emotional effects in the viewers corresponding to the physical struggle that they depict. Indeed, common understanding and common feeling are meant to provoke common practice in documentary films (p. 25).

Since its very beginning, thus, documentary according to Frendl (2017) has been perceived as one of the most appropriate ways for spreading ideas and ideologies, either for or against the mainstream position. This is mainly due to the assumptions that characterize the public's reception of the genre: as Nichols (2017) argues, even when we acknowledge the creative activity that informed the movie, we still tend to consider single shots and sounds as pure documents of a reality that we could have observed ourselves. This oscillation of faith and distrust relies on the close connection the documentary has with certain non-fictional structures that can be called "discourses of sobriety" (Nichols, 2017, p. 20). Nichols (2017) also points out that systems such as science, economics, politics, education or religion are based on

the assumption that they have instrumental power, and that their discourse should affect action and entail consequences in the real world. Nichols (2017) clarifies that sobriety discourses are sobering because they perceive their connection to reality as direct and the immediate as transparent. Power exerts itself into them and also through them, things or events are made to exist. They are vehicles of power and consciousness, domination and knowledge, desire and will (Nichols, 2017). Even if its image-based nature makes it impossible for documentary to be accepted as the equal partner of such discourses, it can still be considered as their very close partner because of its determination to intervene in the historical world by shaping our perception and our understanding of it, as well as our way to act within it (Nichols, 2017).

To Friedrick (2016), most of the power of documentary is a consequence of its double status of source of pleasure and of information. The pleasure that it engenders is not only due to its aesthetic and artistic features, but also to its educational purpose: documentary is appealing because of its capacity to generate what Friedrick (2016) calls "epistephilia", the pleasure of knowledge (p.10). Documentary establishes a process which involves an authoritative agency that possesses knowledge, an artistically refined text that transmits it, and an audience eager to receive it (Friedrick, 2016). Friedrick (2016) therefore stresses that the understanding of the relationships of influence and the socio-psychological mechanisms that decide documentary acceptance is important for the development of an engaged audience. However, without any understanding of the rhetorical or language appeals and substantive film techniques dependent on which documentary is made, such a knowledge cannot be accomplished (Friedrick, 2016). Friedrick (2016) adds that, the increasingly crucial role that the visual media play in our understanding of reality requires us to be deeply

aware of the textual strategies and film techniques which lie at the basis of documentary filmmaking.

2.2.2   Documentary Film Techniques

A documentary film largely centres on the art of using motion pictures to tell stories concerning factual topics about someone or something (Jong, Knudsen & Rothwell, 2014). These films have a variety of aims: to record important events and ideas; to inform viewers; to convey opinions and to create public interest (Bainbridge, 2015). Thus, to achieve the intended aim of a particular documentary film, the producers often carefully examine and select the various ways of carrying out that particular task, especially the execution or performance of the artistic nature or procedure in producing the documentary film. This activity of selecting the various ways of carrying out that particular task has been described by Plantinga (2015) and Nichols (2017) as documentary film techniques. Several common techniques or conventions are used in the production of documentaries. These techniques include voice-over, archival footage, re-enactment, direct and indirect interview, montage, exposition, wallpaper technique and actuality (Bryant & Zillmann 2012; Plantinga, 2015; Nichols, 2017).

Voice-over, according to Plantinga (2015) is a production technique where a voice – that is not part of the narrative – is used in a radio, television production, filmmaking, theatre, or other presentations. The voice-over is read from a script and may be spoken by someone who appears elsewhere in the production or by a specialist voice talent. Similarly, the voice-over in a documentary is a commentary by the filmmaker, spoken while the camera is filming, or added to the soundtrack during postproduction. Through this, the filmmaker can speak directly to the viewer,

offering information, explanations and opinions (Plantinga, 2015). A voice-over does not directly relate to any text that appears on the screen. The narrator does not usually read the text on the screen; however, it is the job of the narration to support what is being viewed (Franco, 2011). Reviewed studies on voice-over as a technique in film production suggest that voice-over has considerable advantages in terms of costs (Franco, 2011; Lambert & Delabastita, 2016; Orero, 2019). It is technically less complex and demanding since there is no need to adapt the translation to fit the movement of the lips, which has led some authors to state that voice-over does not pose any demands for synchrony (Lambert & Delabastita, 2016), and the only requirement is that the length of the translation is relatively similar to that of the original speech (Orero, 2019).

The apparent lack of media constraints has prompted some scholars to describe it as the easiest and most faithful of Audio-Visual Transmission (AVT) modes (Diaz-Cintas & Orero, 2006). However, the fact that the limitations imposed by the audio-visual media are less stringent in voice-over particularly than in subtitling or dubbing does not mean that they do not exist (Diaz-Cintas & Orero, 2006). Given that the translation starts a few seconds after the original and finishes a bit earlier, there tends to be a demand for lexical reduction in the translation so that the oral delivery does not sound rushed and unnatural when recorded, although voice-overs do admit considerable variation in respect of this type of synchrony (Diaz-Cintas & Orero, 2006). Besides time constraints, and given that we are dealing with a polysemantic programme, the translation will also have to pay attention to any possible linkage between text and image in the original. So, when the source language – which is the language that is to be translated – enunciation is supported by visual images, the translation will have to resort to solutions that, as far as possible, also

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recreate the link between the two dimensions at the same point in the programme (Diaz-Cintas & Orero, 2006).

Archival footage is another technique used in documentaries (Bryant & Zillmann 2012; Plantinga, 2015). Archival, or stock footage, is material obtained from a film library or archive and inserted into a documentary to show historical events or to add detail without the need for additional filming (Bryant & Zillmann 2012). It is important to note that, documentary films can and do draw on the past in its use of existing heritage. However, it only does so to give point to a modern argument (Bryant & Zillmann 2012). According to Plantinga (2015), a common way of presenting facts in a documentary is through the use of archival footage. However, archival footage can also be used to stir the emotions of the audience, depending on how it is used. To that effect, Grue (2016) advises that whenever you are working on a documentary film that focuses on the history, or features flashbacks to yesteryear, odds are you will need some archival footage. Thus, prepare yourself to dig through the archives for countless hours to find the perfect shot. It is a struggle every documentary filmmaker goes through, even the best (Grue, 2016). This is because Grue (2016) argues that when archive footage is misused in a new production it gives a misleading picture of the past. Grue (2016) also contends that when archive footage is misused, it can lead to "subjective recontextualization of meanings" (p.132). In the view of Grue (2016), within the realm of filmmaking, a wide range of meanings may be inherent in the context of how the images, narration and other shots are presented. Hence, in using archive footages, it is imperative to consider the context and meanings in order not to distort truths (Grue, 2016).

Similar to archival footages in films is the technique of re-enactment (Nichols, 2017). Re-enactment is a common strategy for reconstructing past events

in filmmaking (Oslo, 2017) and in the last four decades, the technique has gained new critical currency as a way to articulate history and the embodied self (Córdova, 2015). According to film scholars like Bateson (2007), re-enactments occupy a strange status in which they must be recognized as a representation of a prior event while also signalling that they are not a representation of a contemporary event. Bateson (2007) argues that when representations take on a meaning that is not their usual meaning, it may signify a shift from one discursive frame to another, rather than the simple addition of connotations. In other words, a shift in signification changes the name of the game.

The re-enacted event introduces a phantasmatic – using cinema to create an illusory likeness of something – element that an initial representation of the same event lacks. Put simply, history does not repeat itself, except in mediated transformations such as memory, representation, re-enactment, fantasy – categories that coil around each other in complex patterns (Bateson, 2007; Córdova, 2015). Re-enactments or reconstructions are also often used in documentaries (Nichols, 2017). They are artificial scenes of an event which has been reconstructed and acted out on film based on information of the event (Bateson, 2007; Córdova, 2015). Reconstructions generally provide factual information, and give the viewer a sense of realism, as if the event really happened live in front of them. They often indicate that the footage is not real by using techniques such as blurring, distortion, lighting effects, changes in camera angles, and colour enhancement within the footage (Bateson, 2017; Nichols, 2017).

Another technique commonly used in documentary films is direct and indirect interviews (Bryant & Zillmann 2012). Interviews allow people being filmed to speak directly about events, prompted by the questions asked by the filmmaker (Nanton &

Figueroa, 2015). An interview may take place on the screen, or off-screen, on a different set (Nanton & Figueroa, 2015). Interviews in a documentary give the viewer a sense of realism, that the documentary filmmaker's views are mutually shared by another person or source, and thus more valid (Sacchi, 2015). To achieve this much detail from what may be a one-hour interview, clips of only a few minutes are shown. Interviews on opposing sides of an issue may be shown to give the viewer comprehensive information about a topic (Nanton & Figueroa, 2015; Sacchi, 2015). Several scholars have averred that interviews are the main staple in most documentary films and they utilize them to communicate vital information about the story (Bryant & Zillmann 2012; Nanton & Figueroa, 2015; Sacchi, 2015). Through interviews, the various characters of the documentary films have the opportunity to tell their experiences directly to the audience. They are testimonies that provide a strong sense of authenticity in documentary films. In many cases, the interview is a powerful alternative to a more impersonal narration (Bryant & Zillmann 2012; Nanton & Figueroa, 2015). Sacchi (2015) in his study on documentary films and interviews delineated that the moment a documentary film producer decides to film an interview they are confronted with several choices that will strongly impact the style and nature of the documentary.

First, an interview can be formal or informal (Pivo, 2006; Sacchi, 2015). With formal interviews, the interviewee seats or stands at a specific location for the entire duration of the interview. The background is carefully chosen to put the interviewee at ease and to provide a context for the story. For example, we will interview a famous chef in a kitchen or a soldier in front of a tank and not the other way around, unless we are trying to create an awkward or strident image and say something special (Sacchi, 2015). In a formal setup, documentary film producer can often control

lighting with reflectors, screens and lights (Pivo, 2006). A specific lighting style can define the entire mood of the interview and therefore we need to be aware of all its possible implications (Pivo, 2006). The main advantage of a formal interview is that we can control the environment from a stylistic and technical point of view and it also allows us to interview our subjects for an extended period. On the other hand, relying on formal interviews we sometimes run the risk of creating a static and less dynamic documentary (Sacchi, 2015). According to Büttner and Koschate (2013) with informal interviews, the interviewee may move around freely while performing normal daily tasks. For example, you can interview your subject while she is driving, drawing or even fishing. In many cases, we have limited or no control over lighting and the interviewee may not always look into the same direction, therefore sound recording can be very challenging. The result, however, can be very dynamic and engaging (Büttner & Koschate, 2013).

Montage is a filmmaking technique that uses a series of short images, put together to tell a story or part of a story (Schaefer, 2016). This is usually used to advance the plot in some way without showing all the details of what is going on. For example, you might show a series of quick shots in which an inventor is scribbling at his desk, then flipping the pages of a book on a train, then staring intently at a computer screen. Without using any words, the filmmaker shows us that this inventor is working intensely on his latest project (Schaefer, 2016). The term 'montage' is loosely used to mean any sequence which combines images in a way that does not depict continuous action (Cagle, 2012). In documentary filmmaking, a montage is an editing technique in which shots are juxtaposed in an often fast-paced fashion that compresses time and conveys a lot of information in a relatively short period (Cagle, 2012). A montage sequence conveys ideas visually by putting them in a specific order

in the film (Schaefer, 2016). The studies reviewed on montage suggest that there is an infinite number of different types of montages, but three of the most common are: musical montage, narrative montage and photo-montage (Budrich, 2017; McBride, 2016).

In a musical montage, the shots are accompanied by a song that somehow fits with the theme of what is being shown. For example, a montage might show a young couple going through a series of increasingly intimate dates while a romantic song plays in the background (Stierli, 2011). If the montage is not set to music, there might be a character narrating what's going on and that is how narrative montage works. An old cop, for example, might be telling the story of his first year on the force and how his methods were; as he tells the story, the viewer would see a montage of the officer stepping over the line with suspects in various situations (Stierli, 2011). Narrative montages involve the planning of the sequence of shots used to indicate changes in time and place within a film (Stierli, 2011). With photo montage on the other hand, instead of filmed shots, a montage can also be formed out of still images. For example, a character's whole life story could be told by showing a long succession of images, starting from baby photos and ending with a photo of the character as an old man. This technique is also frequently set to music, creating a "musical photo montage" (Stierli, 2011, p. 212). Montages in documentaries are usually linked with words that characters say. This visual representation of the character's thoughts helps position the viewer in the story and helps the viewer to better understand what the character is saying (Schaefer, 2016). It visually presents a progression of ideas on a screen (Schaefer, 2016).

Additionally, in a documentary film, an exposition which occurs at the beginning and introduces the important themes of the film serves a key technique in

the hands of many documentary film producers (Bryant & Zillmann 2012; Plantinga, 2015). According to Bryant and Zillman (2012), the exposition of a story is often placed in the introductory setting, in which the characters, time and place, and basic information are introduced. A lot of films show the exposition by panning over the city or countryside and showing the main character doing something such as walking, working, or waking up. These scenes allow the readers to understand where the story is taking place and who is in it (Bryant & Zillmann 2012). The exposition is important because it creates the viewer's first impression and introduces the viewer to the content (Plantinga, 2015). Dramatic segments of the documentary are specially chosen to catch the viewer's attention. These shots are specifically positioned, such that the montage positions us to believe a certain theme presented in the documentary. The documentary presents its view much more persuasively to the viewer. This acts as a preview to the rest of the documentary (Plantinga, 2015).

Documentaries often need to convey abstract information – usually by voice-over narration (Jones, 2019). Since abstract concepts have no physical existence, they are impossible to record visually. However, because the screen cannot be blank, the film-maker and script-writer must invent visuals that appear plausibly connected to the narration, even if they do not show what is actually being talked about on the soundtrack narration. This type of related visual is called the wallpaper technique (Bryant & Zillmann 2012; Jones, 2019). An example of the wallpaper technique could be: A documentary about a particular country that does not have natural resources or manufacturing industry but has a water transportation and shipping industry, can discuss how they rely, as a nation, on boats for income. This is a topic that cannot be filmed, but clips and/or still pictures of their boats in action can be used to fill the time slot while the narration takes place (Bryant & Zillmann 2012). Actuality as a

technique in documentary production, is used to describe the term for raw film footage of real-life events, places and people. Documentaries are not pure actuality films – rather they combine actuality with explanation, commentary, and perhaps dramatization (Jones, 2019).

2.3 Documentary Films and Social Development

Shankardas (2019) is of the view that documentary films shape our notions of reality chiefly due to the built-in audio-visual feature. The built-in audio-visual feature enhances attention retention advantage among audiences (Harbord, 2017; Pence, 2013). Shankardas (2019) further avers that documentary films unravel and interpret social phenomenon by presenting authentic and organic stories that also tend to produce awareness and behavioural outcomes. In discussing documentary films within the ambit of social awareness and behavioural outcomes, Chattoo (2018) remarks that documentary films are mediated storytelling genre and communication practice shaped by the creative freedom of scripted entertainment storytelling, alongside aspects of the research, reporting practices, and outputs of journalism.

Documentary films, therefore, are both artistic expressions and products, as well as a reflection of truth (Chattoo, 2018). In this context, documentaries can also be understood as a journalistic practice of providing audiences with "a sneak peek" of what is happening around them (Chattoo, 2018; p. 12). This also implies that documentary films are mechanisms for communication in pursuit of social change and engagement with the public about newsworthy issues (Fulton & Mcintyre, 2013). Rothwell (2017) contends that documentary storytelling ought to be produced by independent journalists who are not limited to the decision-making boundaries of formal media institutions. Rothwell (2017) also notes that independence permits

often-unseen perspectives to be reflected in the culture and enables community-cantered storytellers and collaboration. In other words, when journalists who are not limited by the decision-making boundaries of formal media institutions undertake documentary productions, it allows for marginalized or unpopular views to be factored in the storytelling process (Rothwell, 2017). More so, documentary has the ability to raise awareness and advocate for change on challenging social problems and issues. Sue (2011) has described it as an advocacy communication mechanism. Both Chatterji (2015) and Plantinga (2015) affirm that the evolution of the digital era has impacted documentary production practices and audience can access documentaries in theatres, television, online streaming outlets, and social media channels. It can be well-argued that due to the increased potential for nonfiction storytelling to actively engage publics as a result of the digitalization of the media landscape, documentary storytelling plays an influential persuasive role more than ever, in shaping public opinion and spotlighting social issues (Moore, 2012).

To understand and analyse documentary films, Nichols (2017) provides the six modes of documentary representation: expository mode; poetic mode; observational mode; interactive mode; reflexive mode; and performative mode. The first mode, which is the expository mode, is associated with the classic documentary style of illustrating an argument using images. This mode of documentary representation is rhetorical in nature and it is often aimed directly at the viewer, using text titles or phrases to guide the images. The expository mode of documentary representation also emphasizes the idea of objectivity and logical argument. They produce an argument about the occurrences which help resolve an identified problem. A key example of this mode is the socio-ethnographic expedition documentaries (Nichols, 2017).

The poetic mode has its origin linked to the emergence of artistic avant-gardes or editing styles in cinema. It is a mode that has reappeared at different times and which is experiencing a resurgence in many contemporary documentaries (Cock, 2016). It aims at creating a specific mood and tone rather than providing the viewer with information, as is the case with the expository and observational modes. This mode includes the avant-garde of the 1920s and 1930s – the aesthetic objective in documentary film led by Walter Ruttman, Jean Vigo and Joris Ivens – and the films verging on art and neo-realism – the artistic and poetic purpose of the documentary language as embodied by the contributions of Arne Sucksdorf and Bert Haanstra (Nichols, 2017).

The observational mode highlights a direct representation of life as seen through the camera. The observational mode of documentary representation equally allows the director to record reality without becoming involved in what people were doing when they were not explicitly looking into the camera. Here, the filmmaker overtly participates with the subject in the examination of the issue. There is an interaction between the filmmaker and the subject through interviews in the interactive mode (Nichols, 2017). The purpose of the reflexive mode is to raise the audience's awareness of the means of representation itself and the devices that have given it authority. The documentary film is not considered a window on the world, but it is instead considered a construct or representation of it, and it aims for the viewer to adopt a position that is critical of any form of representation (Nichols, 2017).

Nichols (2017) considers reflexive mode to be the most self-critical and self-conscious mode because it arises from the desire to make the conventions of representation more evident, and to put to the test the impression of reality that the other modes usually transmitted without any problem (Nichols, 2017). The final mode

which is termed as performative emphasizes on the emotional impact of documentary films on the audience. Techniques associated with fiction films such as staged events or edited montages are also used in the performative mode of documentary representation. In this mode, the emphasis is shifted to the evocative qualities of the text, rather than its representational capacity. It also focuses on more contemporary artistic avant-gardes. According to various authors, this new mode of representation emerged from the shortcomings or flaws in the classic modes of documentary representations (Chatterji, 2015; Harindranath, 2019).

2.4   Theoretical Review

2.4.1   Reader-Response Theory

Originating in literature, as developed by Norman Holland, Stanley Fish, Wolfgang Iser, Hans-Robert Jauss, Roland Barthes, and others, the reader-response theory focuses mainly on the readers and their relationship with the text to create or generate meaning (Cahil, 2015). The analysis of reader-response theory spans many decades, encompassing school of literary thought that focuses on the reader (or audience) and their experience of literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work (Recibido, 2015). The reader-response theory gained prominence in the 1960s as a critical theory that stresses on the importance of the role the reader (or audience) in constructing the meaning of a work of literature (Recibido, 2015). The reader-response school of thought is based on ideas drawn from phenomenology and hermeneutics (Tompkins, 2017). Phenomenology is derived from two Greek words: *phainómenon* (that which appears) and *lógos* (study). Thus, phenomenology basically entails a study of how people understand the world (Tompkins, 2017). Hermeneutics

on the other hand concerns textual interpretation especially texts dealing with biblical or philosophical expositions (Tompkins, 2017). Drawing ideas from phenomenology and hermeneutics, the reader response approach is based on the assumption that a literary work takes place in a mutual relationship between the reader and the text when the reader demystifies literature and links it to his/her individual experience (Bleich, 1975 as cited in Tompkins, 2017).

A key assumption of the reader-response theory is that the theory rejects the structuralist view that meaning resides solely in the text (Cahil, 2015). Tyson (2016) elaborates that "reader-response theorists share two beliefs: that the role of the reader cannot be omitted from our understanding of literature and that readers do not passively consume the meaning presented to them by an objective literary text; rather they actively make the meaning they find in literature" (p. 170). McManus (2015) adds that the reader is an active participant who imparts "real existence" to the work and completes its meaning through interpretation. Thus, reader-response theorists hold the view that meaning does not reside in the text but in the mind of the reader (McManus, 2015). Reader-response theorists argue that literature is a performativity art and each reading is a performance, analogous to playing or singing a musical work or enacting a drama (Bressler, 2016; Schieble, 2015). Literature exists only when it is read; meaning is an event (Schieble, 2015). The literary text possesses no fixed and final meaning or value; there is no one "correct" meaning. Literary meaning and value are "transactional," "dialogic," created by the interaction of the reader and the text (Schieble, 2015; p. 18).

Various scholars have different perspectives of the reader response approach (Tompkins, 2017). For example, Rosenblatt's (1978) transactional view as cited in Tompkins (2017) affirms that the meaning of text does not solely reside exclusively

within the text or reader. Instead she suggests that the meaning of text occurs as a result of a transaction between the text and the reader. Rosenblatt's (1978) transactional view of the reader response approach as cited in Tompkins (2017) reiterates that readers are experience builders and the text is an activating stimulus and serves as a guide, a regulator, a blueprint, and an avenue for interpretation. Beach (1993) as cited in Tompkins (2017) offers a different perspective to describe the act of reading; first the reader engages in a textual response of a text which holds the correct and universal meaning yet not covered by the reader. Second, the reader has been acculturated into reading, into dealing with creation of meaning, and into unveiling the meaning in the text. Finally, the reader's responses are influenced by the context. In other words, engaging readers in the construction of meaning ensures readers and the contexts surrounding them to become as important as the texts to the literary transaction. The premise behind this theoretical perspective is to acculturate the reader into reading the text with a critical eye for proper interpretation or common judgment (Beach, 1993 as cited in Tompkins, 2017).

In reader response theory, the reader creates meaning from the text from either an aesthetic or efferent stance (Schieble, 2015). Aesthetic responses offer readers a continuum for attending to the experience of reading. The readers are expected to explore a range of possible meanings (Purves, 2013). The term aesthetic was chosen because its Greek source suggests perception through the senses, feelings, and intuition (Denth, 2017). The aesthetic reader pays attention to the "qualities of the feelings, ideas, situations, scenes, personalities, and emotions that are called forth and participates in the tensions, conflicts, and resolutions of the images, ideas and scenes as they unfold" (Schieble, 2015, p. 11). On the other hand, efferent responses offer readers a continuum for creation of meaning. The readers are expected to provide a

clear answer about the meaning of the text (Schieble, 2015). The term efferent designates the kind of reading in which attention is centred predominantly on what is to be extracted and retained after the reading event. Meaning results from abstracting out and analytically structuring the ideas, information, directions, or conclusions to be retained, used, or acted on after the reading event (Schieble, 2015, p. 11). While aesthetic stance is concerned with what readers have experienced, efferent stance is concerned with what readers draw upon in the act of reading (Schieble, 2015).

2.4.1.1 Applying the Reader-Response Theory to Documentary Film Analysis

While reader-response theories began in the field of literature, the application of such theories to film is a natural progression (Piturro, 2018). Yet, while much of the early theorizing in the field began in the 1970s and found its footing in the early 1980s, film theorists have been slow to adopt them (Piturro, 2018). One of the reasons for this may have been timing – film studies came together as a discipline in the late 1960s and early 1970s on the heels of strong structuralist theorizing (Hubard, 2018). Another possible reason is the disconnection between theory and practice in the field of reader-response theories: much of the early years of the conversation were centred on concepts of audience or the limitations of each philosophical perspective (Tompkins, 2017). Theorists such as David Bordwell (from a formalist perspective), Dudley Andrew (phenomenological and formalism), Barbara Klinger, and even Stanley Cavell would change that and start to develop methodologies toward theorizing about film and doing practical criticism (Tompkins, 2017). The final pieces of this theoretical puzzle come from the practical criticism of Richard Maltby and Donald Crafton (Tompkins, 2017). Maltby (1997) analyzes a specific scene from *Casablanca* (1942) to show how Hollywood films presuppose multiple viewpoints, at

multiple textual levels, for their consuming audience. He then looks at the material history of the production and consumption of the film to account for why such Hollywood films offer these multiple viewpoints (Maltby, 1997). Crafton (1996) also examines the reception of The Jazz Singer (1927) in the media and at the box office to show how both reveal different facts about the success of the films in comparison to contemporary silent and sound films. In the contemporary sense, Hubard (2018) used reader response in meaning making in visual arts while Tompkins (2017) termed viewing as action as he examined the audience's response to the films, they watch by comparing Eigenstein's film sense with theory of reader response. In his recent doctoral research, *"The audience and the film: A reader-response analysis of Italian neorealism,"* Piturro (2018) used both the approach and method that further confirmed and strengthened the use and utility of reader response theory in understanding how people construct meaning as they distinguish their observations and assign meaning to what they actively watch. The term text refers to both written texts and images (Piturro, 2018). Thus, audiences of images or motion pictures equally explore a range of possible meanings when they engage an image (Piturro, 2018). In the process of meaning construction, audiences promote thinking skills, experience other cultures, and develop their understanding of them (Oster, 2017).

Kutler (2016) avers that despite the arguments that literature and film provide a "language experience" and insights into cultures, many students today tend to see the study of literature (and even of film) as an essentially purposeless activity reserved for an aesthetically-inclined elite (p. 25). Nonetheless, the reader-response approach and the critical practice founded upon them fortunately offer us a method that can restore a sense of purpose to literature and film studies (Kutler, 2016). This method engages audiences in the analysis of texts and develops their skills as

"readers" not only of the language of the literary text and the verbal and nonverbal signifiers of the film text, but of the ideas, points of view, realities and levels of meaning expressed through them (Kutler, 2016). The advantage this approach offers lies in the critical shift from an emphasis on the text read (and more or less passively consumed) to an emphasis on the reader in the act of reading, actively producing the meaning of a text (Hubard, 2018). By focusing on reading as a reciprocal transaction between reader and text (rather than a one-way transaction in which information flows from the text to the reader), reader-response theory allows media consumers to focus on their active role in reading significance into a text (Hubard, 2018; Kutler, 2016; Piturro, 2018).

The aim of applying the reader-response theory to filmic texts generally, is to make audiences aware of their own roles in producing the meanings of a literary or film text; to get them to recognize how certain texts guide, control, or even manipulate the audience and induce a variety of responses; and to make them cognizant of the extent to which their interpretive responses are dependent on their own emotional/intellectual disposition and their experiences as readers or consumers of texts (Piturro, 2018). More often than not, this approach leads audiences to a new appreciation not only of literature and film but of the critical process itself (Piturro, 2018). Spirovska (2019) outlines a five-pronged approach that enables viewers to apply the Reader-Response Theory to filmic text. The first part is a literal understanding that involves understanding the information provided in a given text (for example, a story). At this point, the audience is only reading and creating clear mental images or awaiting more action. They consider characters in binary and general terms, often as positive or negative or good or bad (Spirovska, 2019). The second aspect of Spirovska's (2019) approach involves compassion, which entails the

personalization of the text, the connection of the text to the lives of readers (or audiences) and the compassion of some of the characters. At this point, Spirovska (2019) argues that readers are interested in characters and character motivation in more nuanced terms, discussing not only acts but also consequences.

Analogy is the next phase of the five-pronged approach to the application of the Reader-Response Theory to filmic text by Spirovska (2019). The process of analogy includes viewers comparing between one thing and another, usually for the purpose of explanation or clarification. Spirovska (2019) affirms that, at the analog phase, audiences learn about their own lives by interacting with characters and forming connections between their own encounters and incidents depicted in texts. Spirovska (2019) suggests that the next step of the adaptation of the Reader-Response Theory to filmic text is a reflection that contributes to a greater comprehension of other individuals and their motivations. According to Spirovska (2019), during the process of reflection, audiences think about the events and actions in the film, while evaluating the characters and the concept of the plot. Last but not the least, in applying the Reader-Response Theory to filmic text, Spirovska (2019) affirms that viewers go through the evaluation stage. The evaluation stage involves seeing the entire filmic text as the construction of the producer. At the same time, this stage involves an analysis of the producer's social and cultural values and a comparison with the values of viewers (Spirovska, 2019).

2.4.2 Social Development Theory

The theory of social development is credited to both the German sociologist Ludwig Stein and American philosopher Leonard Hobhouse who both share the idea that social development attempts to explain qualitative changes in the structure and

framework of society that help the society to better realize aims and objectives (Berndt, 2012). Development can be defined in a manner applicable to all societies at all historical periods as an upward ascending movement featuring greater levels of energy, efficiency, quality, productivity, complexity, comprehension, creativity, mastery, enjoyment and accomplishment (Lorber, 2011). Development can thus, be seen as a process of social change, not merely a set of policies and programmes instituted for some specific results (Konty, 2015; Lorber, 2011). During the last five centuries, this process has picked up in speed and intensity (Lorber, 2011; Konty, 2015).

The basic mechanism driving social change is increasing awareness leading to a better social organization (Okodudu, 2010). When society senses new and better opportunities for progress, it develops new forms of organization to exploit these new openings successfully. The new forms of organization are better able to harness the available social energies and skills and resources to use the opportunities to get the intended results (Okodudu, 2010). Social development is, however, governed by many factors that influence the results of developmental efforts. There must be a motive that drives the social change and essential preconditions for that change to occur (Berndt, 2012). The motive must be powerful enough to overcome obstructions that impede that change from occurring. Social development also requires resources such as capital, technology, and supporting infrastructure (Berndt, 2012). According to Eitzen, Baca-Zinn and Smith (2019), development is the result of society's capacity to organize resources to meet challenges and opportunities.

The theory of social development is premised on the basic assumption that development is people-centred (Berndt, 2012). According to Clarke (2018), development is a human process, in the sense that human beings, not material factors,

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drive development (Jackson, 2017; Pitirim, 2018). The energy and aspiration of people who seek development form the motive force that drives development (Jackson, 2017). People's awareness may decide the direction of development. Their efficiency, productivity, creativity, and organizational capacities determine the level of people's accomplishment and enjoyment (Pitirim, 2018). Development is the outer realization of latent inner potentials (Pitirim, 2018). The level of people's education, the intensity of their aspiration and energies, quality of their attitudes and values, skills and information all affect the extent and pace of development. These factors come into play whether it is the development of the individual, family, community, nation, or the whole world (Clarke, 2018; Pitirim, 2018).

Social development theorists like Clarke (2018) and Pitirim (2018) maintain that human development normally proceeds from experience to comprehension. As society develops over centuries, it accumulates the experience of countless pioneers. The essence of that experience becomes the formula for social accomplishment and success (Clarke, 2018; Pitirim, 2018). The fact that experience precedes knowledge can be taken to mean that development is an unconscious process (Pitirim, 2018). Unconscious refers to activities that people carry out without knowing what the results will be, or where their actions will lead. They carry out the acts without knowing the conditions required for success (Pitirim, 2018). The gathering conscious knowledge of society matures and breaks out on the surface in the form of new ideas which is often espoused by pioneers who also take new initiatives to give expression to those ideas. Eitzen et al. (2019) assert that in many cases people who attempt to introduce new ideas, practices, and habits geared towards changes in the structure and framework of society are initially resisted by conservative elements. If such pioneer's initiatives succeed, it encourages imitation and slow propagation in the rest of the

community. Subsequently, growing successes in challenging the structure and framework of society leads to society assimilating the new practice, and it becomes regularized and institutionalized (Eitzen et al., 2019; Pitirim, 2018; Mawejje, 2019).

In the light of documentary films, the producers of such productions seeking to act as conscious representatives of society as a whole by championing new practice and challenging old ones should be viewed in that light of development, Jackson (2017) establishes. In furtherance, Jackson (2017) explains that though the role of producing social development documentaries, comes up with innovative ideas very often the initial response to such endeavours is one of indifference, ridicule or even outright hostility. Nonetheless, if the producer persists and succeeds in an initiative, that person's efforts may eventually get the endorsement of the public. That endorsement encourages others to reproduce such social endeavours (Jackson, 2017). If they also succeed, news spreads and brings wider acceptance. Conscious efforts to lend organizational support to the new initiative helps to institutionalize the innovation (Jackson, 2017; Mawejje, 2019). It is important to maintain that development comes through improvements in the human capacity for organization. In other words, development comes through the emergence of better organizations that enhance society's capacity to make use of opportunities and face challenges. Thus, when people decide to act as conscious representatives of society as a whole, such actions may birth in its wake the development of better social structures which may come through the formulation of new laws and regulations or new systems.

2.4.2.1 Applying the Social Development Theory to Documentary Film Analysis

In developing policies for social transformation, collaboration is an integral aspect (Hotl, 2011). In fostering social well-being and the quality of human life,

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communication is an inclusive means of reacting to social issues such as gender inequality, stigma, corruption, poverty, among others (Hotl, 2011). Although every media project or story changes some aspect of the world (Fitcher, 2013), documentaries are regarded as one of the effectual media tools in this regard (Fitcher, 2013; Smith, 2017), documentary films, particularly for activism and social mobilization purposes, are potent communication media (Smith, 2017). Documentary films transcend culture; they transcend countries, and being able to have something that can generate global recognition is vital in today's age (Okodudu, 2011). In the past decade, documentary film has advanced substantially, gaining increased interest both at the box office and in the mainstream media (Karlin & Johnson, 2011). Furthermore, the growing popularity of web-based journalism has opened up new possibilities for social impact documentary (Abrash, 2016; Karlin & Johnson, 2011). With websites, Facebook pages, twitter feeds, and online videos, films are now usually released to maximize both reach and effect. This convergence of technology and wider public has given rise to a new era in which documentary films are incorporated into organized multi-media initiatives (Abrash, 2016). Although social development theory has a long tradition of study in the humanities, many scholars across disciplines have acknowledged that there has been minimal research in this field (Cieply, 2011; Madaus & Stufflebeam, 2012). As cited by Barnouw (2016), noted film theorist Winston (2005) commented about 15 years earlier that the implicit premise in most social films that they can serve as agents of transformation and progress is almost never tested using empirical theoretical foundation in social development.

Documentary films have been used throughout their history as a medium to facilitate social reform and growth (Karlin & Johnson, 2011). John Grierson, who

conceived the term "documentary" in 1926, advocated that it should be used in forms once reserved for church and school to shape people's ideas and behaviour (Karlin & Johnson, 2011). The theory of social development thrives on the basic premise that the structure and framework of society aims to ensure that the general well-being of society is best realized through raising awareness of either barriers that prevent change or potential prospects for advancement (Madaus & Stufflebeam, 2012). Madaus and Stufflebeam (2012) propose that in exploring the theory of social development to documentary film research, it is the compelling stories that attract audiences and engage them on the issues as well as explain complex problems in ways that statistics cannot do. Madaus and Stufflebeam (2012) add that social reforms have long been illustrated in documentary films, and many documentary filmmakers and scholars have rightly argued that film can raise public awareness by bringing to light problems and stories that would otherwise have been unknown or not even talked of. This is the degree of influence that has gained the most coverage, according to Madaus and Stufflebeam (2012), as films are mostly mentioned in terms of their 'educational' importance. Therefore, the ability of documentary film to raise awareness of a particular issue remains a central element in integrating the theory of social development in documentary film research, as awareness is a valuable component stone for both individual change and broader social change.

Hughes (2012) affirmed that for documentary film research on social development theory, people-centeredness is equally critical. In particular, she described documentary films as "a creative treatment of actuality" (p.6). Hughes (2012) proposed that three main components constitute documentary films. First, as opposed to being grounded in "unverifiable" scenarios, documentary films recognize and are grounded in "actual" incidents and circumstances that occurred (p. 7).

Documentary films are also about "real" individuals who are not performing roles, although one might argue the nature of "performance" especially when being filmed (Muraskin, 2016; Nichols, 2017). Lastly, drawing from Hughes's (2012) "creative treatment" notion, she proposed that documentary films tell a story and that "the story is a plausible representation of what happened rather than an imaginative interpretation of what might have happened" (p.8). Hughes (2012) therefore suggests that in evaluating the aspect of people-centeredness in documentaries, it is important to objectively examine how the documentary uses actual events and situations as well as non-actor performances or actual persons who do not play predetermined roles in bringing attention to real stories that may otherwise have been unnoticed or not even spoken of.

Barnouw (2016) points out that to appreciate the tenets of social development, it is therefore not enough to stop at simply raising public awareness. There is the need to drive engagement. Engagement indicates a shift from simply being aware of an issue to acting on this awareness (Barnouw, 2016; Johnson & Onwuegbuzie, 2019). Barnouw (2016) indicated that the ultimate purpose of a documentary film with an outreach programme is to be able to respond to the "What do I do?" question and, more significantly, mobilize the people to engage or act. This is where a promotion for documentary films becomes particularly relevant, as transmedia channels such as Facebook, websites, blogs, etc. will draw on the awareness and visibility generated by seeing a film and provide audiences with channels to channel their positive efforts (Barnouw, 2016; Johnson & Onwuegbuzie, 2019).

Hull & Katz (2016) examined the level of impact on issue-based film and averred that the final level of impact and "ultimate goal" of an issue-based film is long-term and systemic social change. While we understand that realizing social

change is often a long and complex process, Hull & Katz (2016) do believe it is possible and that for some projects and issues there are key indicators of success. This can take the form of policy or legislative change, passed through film-based lobbying efforts, or shifts in public dialogue and behaviour. To achieve this, Hull & Katz (2016) indicate that in examining social development in documentaries, as documentary films in particular are effective platforms for mobilizing groups to engage on a particular problem, the researcher must analyse how the filmmaker develops a campaign around the film to support the aims and/or collaborate with existing groups, so that the film can be used as a tool for mobilization and collaboration.

2.5   Conceptual Framework
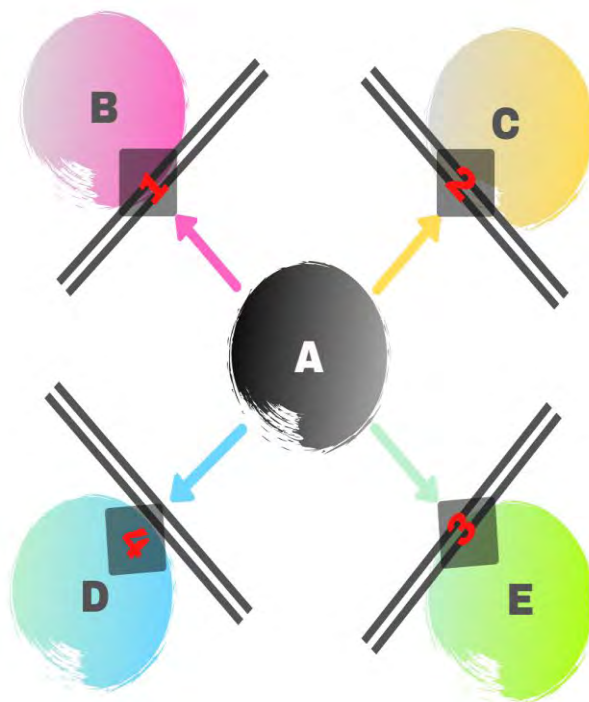
Legend

A – The '*Next to Die*' documentary

B – The Messages in the '*Next to Die*' documentary

C – The components of social development

D – Techniques of documentary film production

E – Techniques of documentary film reinforcing social development

1 – The reader-response theory

2 – Components of social development

3 – Techniques of documentary film production

4 – The social development theory

Figure 1: Conceptual Model (Author's own construct)

The conceptual model shown in Figure 1 illustrates the framework used as the basis of analysis for this study. The centre of the conceptual model labelled A represents the documentary film '*Next to Die.*' The role of the documentary film at the centre of the model emphasizes the idea that the *'Next to Die'* documentary is at the heart of this analysis. Documentaries meet a deep human need to connect (Nichols, 2017) and when this need to connect is fulfilled, it can translate into deep and passionate support for the issue depicted in the documentary (Harbord, 2017; Pence, 2013). Thus, it is evident that documentary film's ability to influence behaviour and engineer changes in how things are done in the society cannot be overstated. However, one of the major developments in film analysis over the last decade has been a growing concern with the role of the viewer in actualizing and creating meaning (Piturro, 2018). The part labelled B represents the messages expressed in the documentary. To examine the messages, the reader-response theory allowed the researcher to analyse and address the question on the messages embedded in the documentary. The two black parallel lines numbered 1 indicate the reader-response theory prism from which the messages were analysed. The reader-response theory offers a critical shift from an emphasis on the media text read (and more or less passively consumed) to an emphasis on the reader in the act of reading, actively producing the meaning of a media text (Hubard, 2018). The reader-response theory therefore aided this study in analysing and answering the research question on the messages embedded in the *'Next to Die'* documentary film.

On the other hand, the part labelled C depicts the components of social development. In order to help analyse the components of social development, the researcher used the philosophical arguments on the components of social development

reviewed in Chapter Two of this study. The two black parallel lines labelled 2 illustrate the philosophical arguments on the components of social development. The portion marked D also portrays the techniques of producing documentary films. However, the two black parallel lines numbered 3 describe how the researcher identified the techniques in documentary film production used in the *'Next to Die'* documentary through the conceptual lens of documentary film techniques reviewed in Chapter Two of this study. In addition to that, the segment named E explains how the techniques in the making of documentary films reinforce the components of social development in the documentary *'Next to Die,'* and the two black parallel lines numbered 4 also reflect the theory of social development. The theory of social development thus, presents key perspectives that help to explore components of social development in the documentary *'Next to Die.'*

2.6   Summary

Documentary films are a significant driver of development in many economies as well as a major contributor to both social and cultural life. Several reasons have accounted for this. One of them is the built-in audio-visual feature of documentary films and its ability to produce an attention retention advantage among audiences. Documentaries are carefully crafted to achieve the intended aim of social change. However, to achieve that intended purpose, the producers often carefully examine and select the various ways of carrying out that particular task. This activity of selecting the various ways of carrying out that particular task has been described as documentary film techniques. These techniques include: voice-over, archival footage, re-enactment, direct and indirect interview. The study also examines the philosophical implications of the reader-response theory to appreciate the messages embedded in a

documentary film. In addition, this study explores the theory of social development and its theoretical underlying principles with regard to documentary film analysis.

CHAPTER THREE

METHODOLOGY

3.0   Introduction

This chapter explains how the study was conducted. It is presented under the following subheadings: research approach, research design, sample and sampling procedure, data collection method, method of data analysis and ethical consideration.

3.1   Research Approach

This study adopts the qualitative research approach. The qualitative approach to research involves understanding a phenomenon in its natural state or settings and making sense of the meanings and perceptions held by people on the phenomenon (Brennen, 2017; Denzin & Lincoln, 2016). The adoption of the qualitative research approach for the conduct of this study is informed by its applicability to a number of concerns relative to this study. First, the qualitative research approach allows the researcher to explore the underlying meanings other than the quantity of events and this is duly corroborated by Patton and Cochran (2017) who argue that qualitative research is not "objective data to be quantified, but meaningful relations to be interpreted" (p.11). Creswell (2017) also argues that qualitative research is mainly concerned with examining or exploring the meanings attached to social phenomenon rather than measuring a situation using predetermined yardsticks. This is due to the argument that social realities are individually constructed based on preconceived thoughts and personal experiences (Lindlof & Taylor, 2002).

Second, since the aim of this study is to examine the content and lived experiences of social actors in the *'Next to Die'* documentary film as they arise naturally in the setting of the social actors (Brennen, 2017), without subjecting it to

quantitative interpretation in an effort to make forecasts, evaluate causal correlations, and/or generalize findings to broader populations, the study adopts a qualitative research approach (Lindlof & Taylor, 2002). Additionally, as the aim of this study is not to generalize findings, a qualitative research enables the researcher to delve deeper into a particular phenomenon in order to conduct an in-depth study. Thus, a qualitative research approach allows the researcher to attain a more intimate and richer view of the phenomenon under study.

3.2   Research Design

A research design is the blueprint or a detailed plan of how a research study will be carried out (Burns & Grove, 2017). Ikart and Ditsa (2018) purport that a well-constructed research design helps to answer research questions "accurately, objectively, and economically" (p.12). In their view, a research design facilitates the giving of a logical order to data collection and analysis, to further enhance the drawing of an effective conclusion from the information to be gathered. This study adopted the case study research design. A case study as defined by Yin (2018) refers to "an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used" (p. 14). The case study design was deemed appropriate because as noted by Yin (2018), it allows the researcher to probe deeper into a particular phenomenon, which enables the researcher gain an in-depth understanding of an area of interest, problem or situation. The design enabled the researcher to examine and gain more insight into the meanings embedded in the *'Next to Die'* documentary film and how they shape social reforms and development.

3.3   Sampling Strategy

Lindelof and Taylor (2002) assert that a sampling strategy helps the researcher in determining what to study and also provides justification for what to study. This way the researcher reduces the possibility of engaging in wasteful efforts because the exact unit or units to be studied are predetermined and well-thought through. For the focus of this study, the purposive sampling strategy was adopted. Purposive sampling, as the name connotes, involves deliberately or purposefully choosing a participant or data to study on the basis that they possess certain qualities and characteristics that are relevant to the research (Kumepkor, 2015; Wimmer & Dominick, 2016). In this study, the *'Next to Die'* documentary film was purposively sampled because the said documentary which has received a number of awards including: CIMG National Marketing Performance 2017 Award and Global Health Reporting 2017 Award for its outstanding contributions to social development within the healthcare sector in Ghana affords this study the opportunity to examine how the issues of social development are presented in documentary films.

3.4   Data Collection Method

According to Spencer and Snape (2015), several techniques of data collection are associated with the qualitative research approach. Data were collected by downloading the *'Next to Die'* documentary and its reviews. Using the analysis of the *'Next to Die'* documentary film which is an audiovisual documentary allowed for gathering of data to address the research objectives for the study.

3.4.1   Document Analysis

Document analysis is particularly suitable for qualitative case studies as a form of data collection since it involves vigorous investigation that produces rich explanations of a phenomenon, occurrence, entity or programme (Yin, 2018). Bowen (2009) as cited in Agboada (2017) defines document analysis as a systematic procedure for reviewing or evaluating documents – both printed and electronic material. Daymon and Holloway (2011) assert that documents consist of words and images that have been recorded without the intervention of a researcher. They are in recorded, broadcast, interactive, visual and sound forms (Daymon & Holloway, 2011). Leavy (2014) also suggests that, owing to its unobtrusive, non-reactive nature, analyzing documents is a valuable method in collecting data for a qualitative case study. As provided above, these arguments by Daymon and Holloway (2011) provide the basis for the use of document analysis for this work, as the researcher did not produce or co-create the electronic document – *'Next to Die'* documentary. This gives the document a built-in degree of authenticity as well (Leavy, 2014).

3.5   Method of Data Analysis

Braun and Clark (2014) argued that data analysis is that task which involves synthesizing all the information a researcher gathers in the field and drawing parallel and logical lines in the data according to the researcher's set of research questions. Creswell (2014) also corroborated these claims when he argued that a good data analysis involves the researcher making sense of the data collected. In this research, the analytical strategy employed is the thematic analysis. According to Lindlof and Taylor (2002) thematic analysis can be described as an "interpretive process, whereby data is systematically searched to identify patterns within the data in order to provide

an illuminating description of the phenomenon" (p.3). What this means is that the researcher in employing the thematic analysis as a technique identified common patterns or themes and offer detailed description of the common patterns or themes.

In this study, the data collected were analyzed with the aim of identifying and reporting the common patterns or themes that run through the data as indicated by Lindlof and Taylor (2002). The researcher initiated the data analysis process by watching the '*Next to Die*' documentary film eight times in all, moving back and forth through the scenes in order to familiarize myself with the scenes and to gain an appreciation of the messages embedded in the documentary film. Then, to answer research question one (RQ1) which sought to ask about the messages embedded in the *'Next to Die'* documentary film, the analysis commenced with assembling all the data from the scenes related to the embedded messages in the documentary. The data was then analyzed inductively, building upon themes that emerged from each scene of the '*Next to Die*' documentary film to themes that traverse across all the scenes. It involved coding and category construction (Creswell, 2014). The researcher therefore ensured that excerpts from the documentary were used to support the detailed descriptions and discussions of the specific research question. The descriptive part of the first research question was however grouped into the following themes: *congestion, dejection and solicitation*. This is in line with the views expressed by Creswell (2017) which indicate that in analyzing data, the researcher needs to sort the information gathered. The impact of this process is to aggregate data into small number of themes.

The data collected for RQ2, RQ3i and RQ3ii were as well grouped into relevant themes. The following themes were developed for RQ2, RQ3i and RQ3ii respectively: *interventionism, productivism and universalism*; *voice-over, archival*

footage, and interview; and *severity, authenticity and intelligibility*. During the interpretative process, the researcher looked out for issues that were raised in the scenes and how these issues related to one another; meanings were then drawn with the aid of the theories underpinning this study. Excerpts from the '*Next to Die*' documentary film were also used to support the analysis and discussions.

3.6   Ethical Considerations

The researcher immersed himself in the ethical dictates prescribed by the University of Education, Winneba for its faculty and students. Hence, this research work first and foremost, was conducted in a fair and objective manner without any attempt to manipulate the data collected. Secondly, the study did not require the involvement of participants since it only involved the researcher content-analyzing all 40 scenes in the '*Next to Die*' documentary film. As such, there was no need to either seek the consent of any participant or disclose the purpose of the study to the participants. Thirdly, this research work fully outlines all the various steps, ways, and means through which the data collection was done and applied. It chronicles in full, the methods and procedures used in the collection and analysis of the data on the messages embedded in the '*Next to Die*' documentary film, the components of social development in the *'Next to Die'* documentary film, the techniques in documentary film production employed in the *Next to Die'* documentary as well as, how those techniques reinforce the components of social development in *Next to Die'* documentary. Similarly, it discusses the principles and assumptions that underpin the methods and procedures and most notably, the rationale behind their selection.

3.7   Validity and Reliability

The interpretations of this study were based solely on immediate insight into the phenomena themselves as suggested by Bertelsen (2015). Secondly, in answering the research questions, the researcher adopted rich and thick descriptions to describe his findings in order to paint a vivid and thorough picture of how the *'Next to Die'* documentary film was used as a tool for social development. By thick descriptions, Creswell (2014) aver that thick descriptions refer to the detailed account of field experiences in which the researcher makes explicit the patterns of cultural and social relationships and puts them in context. According to Creswell (2014), thick description is a way of achieving a type of external validity. By describing a phenomenon in sufficient detail, one can begin to evaluate the extent to which the conclusions drawn are transferable to other times, settings, situations, and people (Creswell, 2014).

3.8   Summary

This chapter outlined the methods used in collecting and analysing data for the study. The researcher adopted qualitative content analysis through a qualitative research approach to investigate the meanings in the '*Next to Die*' documentary film. Through document analysis, data was collected from 40 scenes in the '*Next to Die*' documentary film. Furthermore, rationalisation was provided for each method selected at every stage of the data collection. The two ethical issues that were raised during the study were using rich and thick descriptions and bracketing of biases. Finally, the entire chapter presented along the following outline: research approach, research design, sampling strategy, sample size, data collection methods, method of data analysis, ethical issues and the validity and reliability of the study.

CHAPTER FOUR

FINDINGS AND ANALYSIS

4.0   Introduction

This study examines the messages and the different components of social development in the documentary film *'Next to Die'* focusing on exploration of the techniques of documentary film production and how these techniques were used to illustrate the components of social development using a qualitative content analysis. The researcher employed thematic analysis in data analysis. The first research question was addressed with the use of descriptive statistics that allowed the researcher to present the data in a graphical representation using tables and bar charts. This was followed by the aggregated scenes of the *'Next to Die'* documentary film in a tabular form in order to highlight the thematic categories that were more dominant.

4.1   RQ1. What are the messages encoded in the *'Next to Die'* documentary film?

Documentary films, as all media texts, are encoded with messages (Rose, 2012). The images in documentary films are put together to convey certain messages (Schudson, 2013). Thus, in order to decode and understand the meanings inherent in a documentary, there is the need to watch and examine the different scenes in order to gain an appreciation of the messages embedded in the documentary (Jong et al., 2014). The documentary film *'Next to Die'* is widely praised in Ghana for its excellent contributions to social development within the healthcare sector (Agyepong, 2017). This research question sought to examine the messages found in the *'Next to Die'* documentary film. The coding of all 40 scenes in the documentary film showed

that the messages encoded in the documentary film can be grouped into the following

themes: *congestion, dejection and solicitation.*

Table 1: *Frequency distribution of themes from 'Next to Die' documentary film*

Themes	Frequency	Percentage
Congestion	18	45%
Dejection	14	35%
Solicitation	8	20%
Total	**40**	**100%**

Source: Field data, 2020

Figure 2: *Bar graph distribution of themes from 'Next to Die' documentary film*
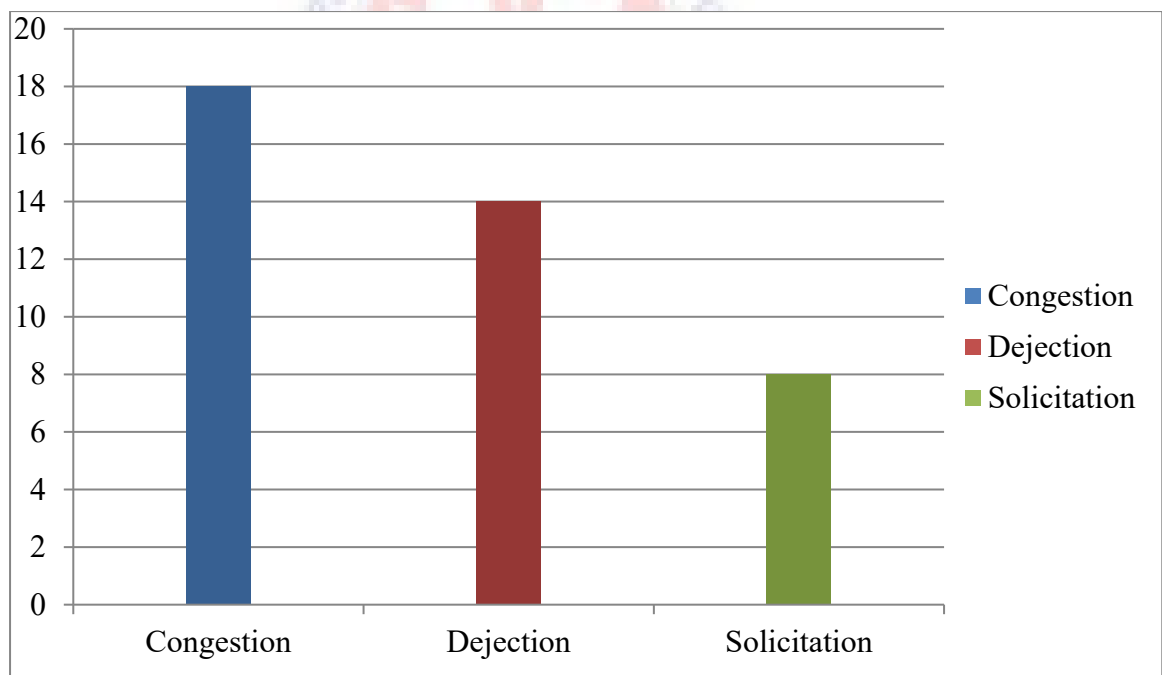
4.1.1   Congestion

Congestion is a state of overcrowding or the presence of more people in a

space than is comfortable, safe, or permissible (Brown & Larson, 2017). The theme of

congestion denotes the messages of overcrowding at the Labour Ward at KATH in the

'Next to Die' documentary. The results of the data as shown in Table 1 and Figure 2 reveal that congestion ranks first on the list of frequency distribution of themes with 18 scenes (45%) depicting messages of overcrowding. Interview scenes and images of newborn babies and mothers that demonstrated a high rate of congestion at KATH were portrayed in the documentary. For example, in an interview with Dr. Adu Appiah-Kubi, an obstetrician gynaecologist at KATH, the director of the *'Next to Die'* asks him about his assessment of the current state of the maternity unit. Dr. Adu Appiah-Kubi elaborates on the state of congestion at the maternity unit. He explains how two pregnant women share a single bed at the maternity unit. According to him,

"*…in other instances, two beds are joined together to accommodate three pregnant women…"*

Figure 3: **Dr. Adu Appiah-Kubi (left) explaining the situation at the delivery room**
(Source: *'Next to Die'* documentary)

The scene in Figure 3 above depicts Dr. Adu Appiah-Kubi with the producer at the delivery room in KATH. In that scene, Dr. Adu Appiah-Kubi also informs the director that the number of pregnant women at KATH far outnumbers the existing labour rooms. Thus, resulting in some pregnant women giving birth on the corridors

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and on the bare floors. These disturbing incidences, according to Dr. Adu Appiah-Kubi, can cause both the newborn babies and the mothers to develop serious post-delivery complications due to the unsafe nature of the delivery process. In another interview with Dr. Gyikua Plange-Rhule, head of the Mother and Baby Unit at KATH, she shares her day-to-day experiences of how pregnant women and newborn babies fare at the unit. She reports that,

> *"...this is the mother and baby unit; it is the unit in Komfo Anokye where babies below two months, are admitted when they fall sick...it's one of the most important units...and right now we have way explored beyond what we can possibly take. As you can see, [she points to the mothers waiting in the corridor] you can see the mothers sitting very uncomfortably all squeezed up together...this are not even all the mothers; there is still another group out there waiting to come and feed their babies..."*
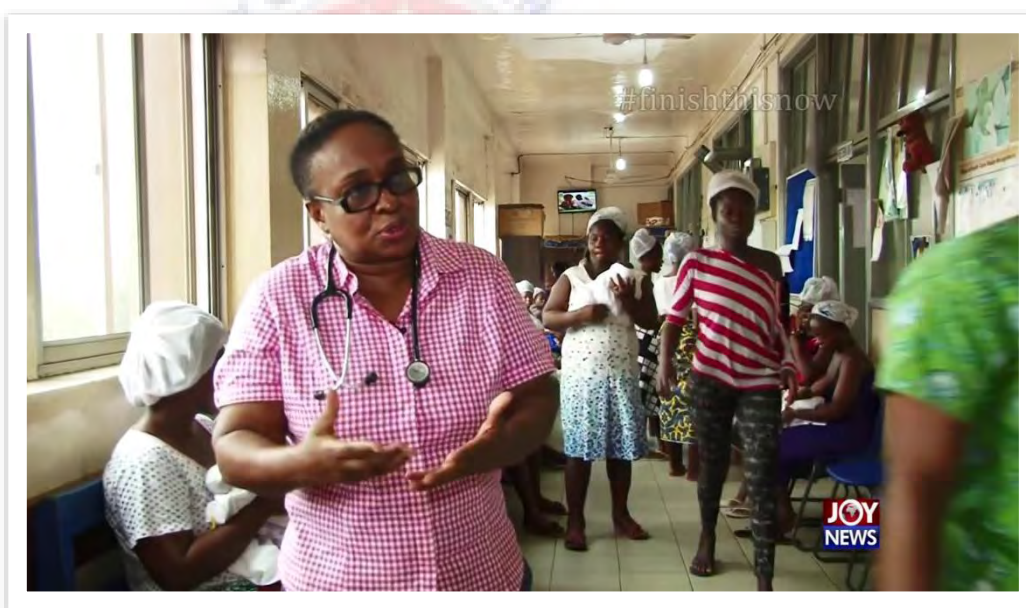
Figure 4: **Dr. Gyikua Plange-Rhule shares her day-to-day experiences**
(Source: *'Next to Die'* documentary)

The narrator of the documentary sheds light on Dr. Gyikua Plange-Rhule's claim of congestion at KATH by highlighting that the Mother and Baby Unit at KATH was originally constructed to accommodate about 60 babies. However, on a regular basis, the unit now houses 100 to 120 sick infants. As the narrator described

the high figures of sick infants at the Mother and Baby Unit, the camera panned around the unit to show new borns lumped together in one cot. Four new born babies shared a cot as well as responsive life-saving devices like incubators in some of the scenes as shown in Figure 5 below.

Figure 5: Four new borns in one cot, instead of one baby per cot.
(Source: *'Next to Die'* documentary)

Professor Emmanuel Addo-Yobo, head of the Department of Child Health at KATH also admits in an interview in the documentary that *"the congestion is real."* He explains that,

> *"...there are not enough units in Ghana looking after new born babies and so many of the cases involving new borns are referred here...Hence, there are too many cases and too many people than the available facilities and space..."*

Congestion of new borns at KATH is not the only overcrowding scenario in the *'Next to Die'* documentary film. In a small room, the mothers of new borns were also grouped together. The narrator contrasts the room allocated to mothers at KATH with that of a jail cell. According to the narrator,

"...the only difference between a prison cell and that space (referring to where the mothers slept) is that prison cells are walled with iron bars and locked up with heavy padlocks to secure the doorways…"

Figure 6: Mothers' room at the Department of Child Health

(Source: *'Next to Die'* documentary)

The scene in Figure 6 illustrates the small space allocated to mothers at the KATH Department of Child Health. The room does not have any beds. Mothers sleep on mattresses on the floor. The mothers sleep very close to each other with their luggage or items all bundled up in that small space due to the severity of congestion in the room. As already mentioned, Professor Emmanuel Addo-Yobo in his interview with the director reiterates that the reason why these units are congested is that they were not originally designed to house so many people. He notes that the only groups required to be housed were the babies in the Child Health Department. However, because the mothers were there to feed the babies, the hospital had to get a room for these mothers.

4.1.2 Dejection

The theme of dejection encapsulates scenes in the documentary *'Next to Die'* that depict the state of suffering and despair due to the lack of sufficient room and facilities at KATH. The theme is the second most dominant in the documentary with 14 scenes (35%) highlighting the portrayal of suffering and despair as seen in Table 1 and Figure 2. In the preliminary scenes of the documentary, Professor Baffour Opoku, a Gynecologist obstetrician consultant at KATH, is seen lamenting the condition of KATH's suffering. According to him,

> *"…There is no reason why any woman should get pregnant, walk into a hospital to deliver and then lose her life. It is pathetic but that is what is happening here……*
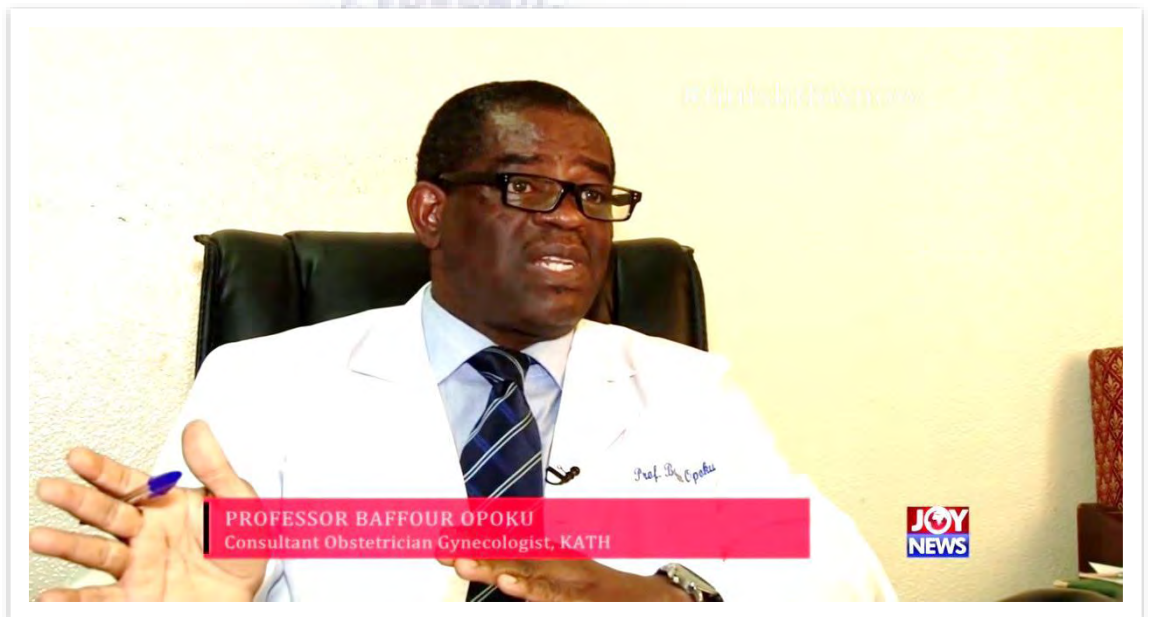
Figure 7: Professor Baffour Opoku laments the challenges of KATH

(Source: *'Next to Die'* documentary)

Following the lamentation of Professor Baffour Opoku, pregnant mothers who had to come to KATH for safe delivery were also seen lined up on the floor because there were no enough beds to accommodate all of them. One of the mothers conveys her desperation by describing the state of the new-born Unit at KATH as

"deplorable." She said they were not only attacked by mosquitoes, but their newborn babies were not spared either. She laments that,

> *"We are very pitiful. When you see one of my triplets, you will be taken aback. There are mosquito bites all over his face and anytime I go to check up on him, I cry…mosquitoes have been biting me and my babies…"*

Figure 8: **A mother expressing her despair**

(Source: *'Next to Die'* documentary)

In providing a background for the scenes involving Professor Baffour Opoku and the mother who described the KATH situation as *"deplorable,"* the narrator notes that,

> *"…all pregnant women desire safe delivery in a well-resourced facility where delivery is safe for both mother and baby…The Komfo Anokye Teaching Hospital provides healthcare particularly to pregnant women living in Ashanti region, the Northern part of Ghana and even some parts of Central and Western regions. However, due to the lack of facilities to support delivery at the hospital, Komfo Anokye Teaching Hospital has become one of the deadliest places to deliver…"*

According to Professor Baffour Opoku,

> *"…it's because our delivery suite has only eight beds and consider that everybody wants to go to Komfo Anokye to deliver and there are times they come and all the beds are occupied…if all the beds are occupied it means you*

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have to be in a queue outside and you're called in as and when beds become available…it's a helpless situation…"

At night, the state of dejection at KATH, as revealed in the documentary, is even more precarious. The documentary shows images of the corridors of the Child Health Department, taken over by new born mothers who were seen asleep on sheets spread out on the bare floor. Others were sleeping on the chairs and under the tables. A cross-section of the Department of Child Health at KATH with new born mothers asleep on the floor and under the tables are shown in Figure 9 below.

Figure 9: **New mothers sleeping on the floor and under tables**
(Source: *'Next to Die'* documentary)

4.1.3   Solicitation

Solicitation refers to the act of asking for or attempting to get or asking someone to do something for you (Jefferson & Strong, 2015). The focus of solicitation with regard to this current study is scenes in the *'Next to Die'* documentary that illustrate the act of asking for or requesting help or support from both the general public and the government. While the solicitation was an underlying message in the documentary film ' *'Next to Die',* ' the producer of the documentary did not pay the greatest attention to it as compared to the issues of congestion and dejection. Thus, out of the 40 scenes, eight of those scenes representing 20% demonstrated the solicitation message as shown in Table 1 and Figure 2.

The documentary *'Next to Die'* draws attention to a facility that has been unattended for more than 40 years. This facility is said to be the solution to the state of abject overcrowding and despair at KATH. The government of Ignatius Kutu Acheampong under the Revolutionary Armed Forces Council started the project in 1974. After nine successive governments since that of Ignatius Kutu Acheampong, this project has not yet been completed. According to the narrator of the documentary, the project comprises three blocks; two 7-storey buildings and a sub-basement, and one 6-storey building with a total capacity of nine hundred and fifty-five (955) beds.

Figure 10: **Cross-section of the abandoned project at KATH**
(Source: *'Next to Die'* documentary)

In an interview with Dr. Richard Selomey, who started a social media campaign on Facebook to draw attention to these abandoned buildings, the documentary director asked him what his motivation was for seeking public interest in the abandoned buildings. According to Dr. Richard Salomey, he saw the congestion in the hospital as a medical practitioner at KATH. He adds that,

> *"...anytime I saw these buildings (pointing to the abandoned project), it struck me that if people got to know about these abandoned buildings that were started some 40 years ago, they may be able to bring some pressure on the appointing authorities to expedite work on them..."*

Figure 11: **Dr. Richard Selomey interviewed at the abandoned project site**

(Source: *'Next to Die'* documentary)

Dr. Richard Selomey points out that the social media campaign had resulted in a number of shares, comments and likes. However, he still wants to use the documentary medium to reach out to the government and to benevolent individuals to come to their aid and help complete the projects. Dr. Gyikua Plange Rhule also by virtue of her role as the head of the Mother and Baby Unit at KATH used her interview with the director in the documentary to appeal to the general public as well as government to help complete the abandoned blocks. According to Dr. Gyikua Plange Rhule she started soliciting for baby cots for the Mother and Baby Unit some years ago. However, she had to stop. She indicates that,

> *"...I had to stop. There is no point soliciting for baby cots anymore ...there is practically no space to put them at the hospital..."*

Dr. Gyikua Plange-Rhule then proceeds to implore the general public and government to come to their aid. In her plea, she specifies that,

> *"...we need those abandoned blocks that have been sitting there for years to be completed. Once they are completed, the pressure here will go down and more lives can be saved...we are using this medium to reach out to everyone; government, benevolent organizations and individuals...help us complete those blocks..."*

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Dr. Joseph Akpaloo, the Chief Executive Officer for KATH also adds his voice to appeal to both the general public as well as government to help complete the abandoned projects. The director of the documentary in an interview asks Dr. Akpaloo about the level of work done so far on the three-block building which begun during the Ignatius Kutu Acheampong's administration in 1974. Dr. Akpaloo reports that the architectural work of the building is about 60 percent completed and that the remaining 40 per cent from figures of an evaluation process conducted in 2014 will require an estimate of USD 70 million to complete the entire project. Professor Baffour Opoku, the consultant obstetrician gynecologist at KATH (shown in Figure 3) was the last person in the documentary to reiterate the need to complete the abandoned buildings. He summed up his point of view by instigating that,

> *"...all of us can become patients at any time, all of us. If it's not you yourself, your wife, your relative, your mother, your sister or daughter can land here at any time. If we can all help to ensure the completion of that block, it will help all of us…"*

Relating the following themes: *dejection, congestion and solicitation* to the Reader-Response Theory which focuses mainly on readers/audiences and their relationship with the text to create or generate meaning (Cahil, 2015), it is evident that the *'Next to Die'* documentary encoded certain meanings or messages into the text of the documentary. With regard to the five-pronged approach of Spirovska (2019), which enables viewers to apply the Reader-Response Theory to filmic text, the researcher first had to obtain a literal understanding of the characters and the details presented in the documentary. Right from the beginning to the end, the researcher's mental representations of the characters and the information portrayed in the documentary were those of sadness and tragedy. The contrast of laudatory wailings of a woman undergoing pregnancy labour at KATH and the innocence of another

pregnant woman whose frantic joy of becoming a mother could not be overshadowed by the apprehension of her imminent admission and delivery of a notoriously dangerous and congested Baby and Mother Care Unit in KATH as shown in the documentary formed the basis for the researcher's first-level response to the documentary. Secondly, the next aspect of Spirovska's (2019) empathic approach made it possible for the researcher to personalize the representations as presented in the documentary by exploring the connection between the text and the researcher's own life. This helped the researcher to develop compassion for some of the characters. For example, the scene seen in Figure 7 showing a mother recounting how mosquitoes assaulted her and her new born babies made it possible for the researcher to personify that representation depicted in the documentary by examining the connection between the text and the researcher's own life. Thus, cultivating sympathy for the mother and her new born babies.

As shown in Figure 3, Figure 4, Figure 7 and Figure 10, a number of interviews were conducted in the documentary '*Next to Die*'. Watching these interviews, the researcher links these interviews to form connections between their explanations and the images depicted in the documentary as a result of the interviews. In an interview with Dr. Adu Appiah-Kubi, for example, he points out the state of congestion at KATH. In the same way, Dr. Gyikua Plange Rhule also points out in another interview how the mother and baby unit at KATH, which was initially built to accommodate about 60 babies, now houses more than 100 to 120 sick children. The link between these two interviews reinforces the issue of congestion at KATH. It also illustrates the process of analogy explained by Spirovskas (2019).Similarly, the depiction of incidents and actions in the *'Next to Die'* documentary film leads to a deeper awareness of the messages and intentions of the documentary film. In order for

the producer of the *'Next to Die'* documentary to illustrate how the completion of the 955-bed capacity project will go a long way to ease the state of congestion at KATH, he projects a series of studies from senior KATH officials talking about the same issue – that the 955-bed capacity project should be completed. Thus, this allows the audience to reflect on the issues presented in order to gain a better understanding of them. Spirovskas (2019) affirms the process of reflection in the adaptation of the Reader-Response Theory to filmic text. Spirovskas (2019) notes that when incidents and actions are portrayed in films, it helps viewers to learn about the events and actions of the story while examining the characters and the concept of the storyline. This usually directs audiences to discover the issues raised in the film.

Last but not least, the advantage of applying Spirovskas' (2019) approach of the Reader-Response Theory to this study lies in the critical shift from an emphasis on the text or images to an emphasis on the researcher's ability to actively produce meaning he finds in the texts. Spirovskas' (2019) approach allows the researcher to analyze and to make judgements on the values and the issues raised in the documentary film. Particularly on the issue of solicitation, the director of the documentary asks why, for more than 40 years, the project initiated by the Revolutionary Armed Forces Council headed by Ignatius Kutu Acheampong in 1974 has remained unattended despite the fact that many governments after Acheampong's government was overthrown had at some point agreed to expedite action. The director also displays on screen the pictures of the dignitaries who have toured and inspected the project after it stalled. They ranged from former heads of state in Ghana to the formal United Nations Secretary General, Late Kofi Annan, the founder of CNN, Ted Turner and His Royal Majesty, the Asantehene. Circumspectly, while the director uses these depictions in the documentary to paint pictures of reality, he also uses them

to invite everyone to get involved, as the eminent persons mentioned above have not done much about the issue. Spirovskas (2019) affirms this stance by affirming that filmmakers use scenes of events and actions in film to draw audiences into the plot in a manner that simply makes them feel part of the storyline.

4.2   RQ2. What are the components of social development in the '*Next to Die*' documentary film?

A variety of writings have conceptualized social development in the broadest sense as an upward directional progression of society from lower to higher levels of efficiency, consistency, and productivity (Schaffer, 2016). However, the idea of social development can be used to reflect commitment to human well-being (Willis, 2015) as well as facilitating circumstances, strategies and public policies for achieving the following outcomes: stability, democracy, good governance, social liberties, fair access, rules, governments, economies, infrastructure, education and technology (Moyer-Gusé, 2018). While in social development, both in theory and practice, there is a rich diversity of ideas, it seems almost impossible to specify the components of social development in a frame (Bryant et al., 2012). However, some scholars in social or human development have put forth the argument that categorizing social development into basic human needs or elements of the utility vector simplifies the ideas of social development and helps develop a methodology for social and human development (Moyer-Gusé, 2018; Schaffer, 2016). This research question therefore interrogates the components of social development in the *'Next to Die'* documentary film. The analysis identified three components of social development in the documentary: *interventionism, productivism and universalism.*

4.2.1 Interventionism

The theme of interventionism refers to activities that require human agency in the form of projects, programmes, policies, and plans that achieve social development goals (Midgley, 2014). The idea of interventionism is highlighted in the *'Next to Die'* documentary, featuring initiatives, strategies and proposals to increase the quality of healthcare delivery at KATH. Interventionism is an important aspect of the documentary, as the producer uses the documentary to draw attention to the lack of sufficient space and services at KATH. The documentary shows the unfinished infrastructure project that started in 1974 under the administration of the then President, General Ignatius Kutu Acheampong. According to the narrator,

> *"This problem of needless maternal and child deaths, the spread of infections, as well as the unimaginable congestion currently being experienced here, were envisaged some 43 years ago…by the then President, General Ignatius Kutu Acheampong…"*

The documentary film's narrator explains the project as a solution to maternal and child mortality in the hospital, as the scenes of the documentary and all the problems it aimed to address were related to the inadequacy and lack of access to the infrastructure required to serve them and ensure the availability of quality healthcare. The narrator also pointed out that every health professional at KATH with whom the documentary filmmaker spoke concerning the deteriorating condition of maternal and child health in the hospital, including experts and physicians, pointed to the completion of the project as a response or solution to the many deaths in the facility. The project, according to Dr. Joseph Akpaloo, the CEO of KATH, is one that all successive governments since General Ignatius Kutu Acheampong, have expressed interest in completing, but nobody has actually put in the work to see it happen. He recounts that, "*every government comes, they want to do it, but they don't do it."*

Below is an image of the blueprint of the project as proposed, and the actual abandoned project.

Figure 12: **A blueprint of the proposed project**
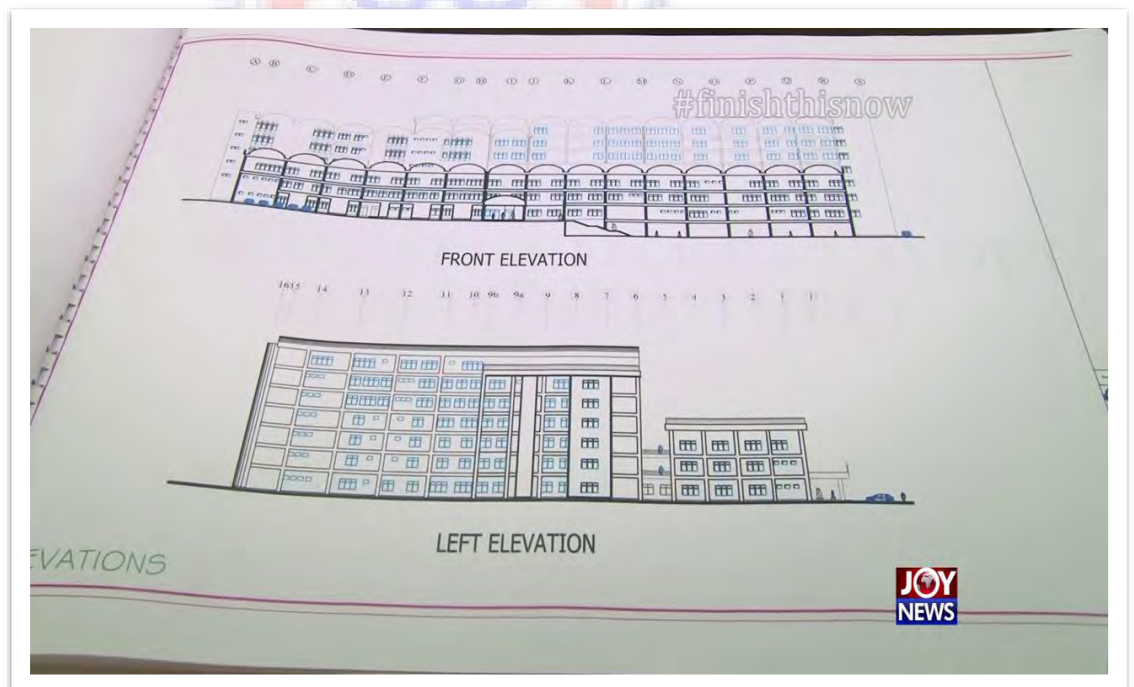
(Source: *'Next to Die'* documentary)

Figure 13: **A blueprint of the proposed project**

(Source: *'Next to Die'* documentary)

The documentary also emphasizes the efforts of Dr. Gyikua Plange-Rhule, Head of the KATH Mother and Baby Unit, to relieve the burden on the amenities currently available at the hospital. She initiated the One Baby, One Cot Campaign. However, the lack of space caused her to push away donations from private bodies and individuals. She points out that,

> "…*we are saying one baby, one cot, but the truth is that, today, if you are to bring me…you know, a friend of mine said, how many cots do you need? And I said no, the issue is actually, when we say one baby, one cot, it is not just about the cots, it is about space to put the cots. Because, if you give me 100 cots today, I won't have anywhere to put them, so I'll have to say thank you very much, I'm very grateful, but you know, I'll put the cots away because there's no…so the key big thing now is about space. It is space, space, space…*"

Dr. Gyikua Plange-Rhule also demonstrates how the completion of the unfinished project would ease the burden on the Mother and Baby Unit when part of the unit will be moved to the new facility. A social media campaign aimed at attracting the attention of the relevant authorities and stakeholders to the abandoned project is another effort initiated by some individuals in the documentary to boost the quality of healthcare delivery at KATH. Dr. Richard Selomey, a maxillofacial surgeon in training at KATH was one of the people who started the social media campaign. Even though he did not work directly with the Mothers and children, he sometimes had to work on cleft children at the hospital. Dr. Richard Selomey told the director of the documentary that,

> "…*I've been walking past this area for almost two and half years now, but then, I just felt the need one day that no, this building has been here for so long, even before I was born. And I believe if people know how the building that takes care of their health has been abandoned by those who have the power and the money to complete this building, I believe that they may bring some pressure to bear on either*

>   *government or they themselves will feel motivated enough to either donate towards this cause or make sure it sees the light of day and that's what motivated me."*

The primary goal of the social media campaign was therefore to raise awareness of the presence of the project and, by doing so, to increase the participation of citizens to ensure that the government does what is needed by completing the project. The completion of the project will go a long way towards drastically reducing the number of maternal and child deaths recorded annually in the hospital. Three stages of development interventions are addressed by Midgley (2014). The first is at the structural level, which requires large social change initiatives. The second level deals with the government. The third level is at the grassroots and it involves projects initiated by individuals who are privately funded and aim to support others in need. Both the second and third stages are more evident in the *'Next to Die'* documentary. The call for support to complete the abandoned maternity block initiated under the regime of Acheampong is a clear example of the second stage of development interventions addressed by Midgley (2014). Dr. Joseph Akpaloo, CEO of KATH, points out that even though the project was introduced by Acheampong's regime, successive governments have failed to complete it. He then asks for the assistance of benevolent individuals and corporate organisations to help complete the project.

Midgley (2014) specifies that at the grassroots or individual stages of development, the focus is primarily on citizen initiatives or private development initiatives. Flechter (2019) adds that citizen initiatives or private development initiatives respond to local needs or shared interests rather than policy directives. Such actions can be described as citizen aid (Flechter, 2019; Midgley, 2014).Dr. Gyikua Plange-Rhule's admission of her friends as well as individual organizations expressing willingness to support the Mother and Baby Unit with baby cots at KATH

can be seen as an indication of citizen aid. A number of researchers have described public health initiatives as instrumental in improving people's health and well-being in large and small communities (Johnson, 2017; Keith, 2018). Interventions in public health play an important role in a community or a nation's general health, survival and growth, as they can enhance the quality of life and reduce human suffering. Thus, to build the healthiest nation possible, the persons and services involved in public health work need to be supported (Keith, 2018). Public health intervention is an important aspect of the *'Next to Die'* documentary, as the director uses the documentary to draw attention to a number of health issues, especially the lack of adequate space and equipment at KATH.

4.2.2 Productivism

Productivism denotes the belief that measurable or observable economic productivity and growth is the purpose of human organization (Nahar, 2014). Productivism therefore encompasses activities and interventions that if enforced, ensure and promote productivity of all people (Nahar, 2014; Tal-Or & Cohen, 2015).In social development discourses, improving the well-being of individuals in society is seen as a core component of productivism (Panos, 2017) and sustainable provision of holistic healthcare is critical in the pursuit of productivism (Cox, Gamlath, & Pawar, 2017). The issues of productivism as presented in the *'Next to Die'* documentary can be broached from two separate perspectives, both geared towards the same end. The first perspective focuses on how efficiency at KATH is compromised as a result of the lack of appropriate space and facilities necessary to ensure efficient and quality healthcare delivery. The second view explores how the restricted space and facilities hinder productive pedagogy as KATH is associated with

the Kwame Nkrumah University of Science and Technology Medical School, where practical training is offered to medical students.

To begin with, during the interview with Professor Baffour Opoku, he admits in the documentary that, due to the lack of adequate facilities and amenities needed to ensure the efficient delivery of healthcare at KATH, the productivity of employees is significantly impeded at several levels. Professor Baffour Opoku, for instance, illustrates how the lack of access to basic facilities, such as bathrooms, can be inexpedient for both patients and hospital officials at KATH. According to him,

> *"the pressure here is unbearable…there is limited space to function…because there is heavy pressure on the bathrooms sometimes we are forced to locked them up…the patients will have to walk to the nearby facilities to use the washrooms there…it is not the best but we are pressed against the wall…we need to decide whether the we open the washrooms for the pressure to break them down or we make sacrifices to keep the staffs at the hospital…The uncertainty and discomfort that accompany this practice cannot be emphasized enough…"*

Professor Baffour Opoku expressed his apprehension that expectant mothers would sometimes *"attempt to cheat nature"* because there is not enough space for all the pregnant women at the delivery room. Hence, some of the expectant mothers would have to intentionally delay the process of childbirth in an effort to wait for their turn. Dr. Appiah-Kubi sheds more light on Professor Baffour Opoku's views. He indicates that KATH has two delivery theatres for expectant mothers and that only one of the theatres was functional at the time the documentary was being filmed. Dr. Appiah-Kubi specifically tells the director of the documentary that,

> *"the reality is that, the delivery theatres are a very busy area…there is not even a minute rest for health workers here…in a month, we can operate on about 300 women here…sadly, pregnant women in need of urgent surgery are made to join a long queue here…we wish we can do something about it but we can't…when you come here and someone is already undergoing delivery, there is nothing we can do than for you to wait…sometimes, those that can't wait end up giving birth on the floor…"*

Dr. Appiah-Kubi highlights that the uncertainty and discomfort that accompany this practice cannot be emphasized enough. An extreme effect of it is the development of complications and even death. Professor Baffour Opoku offers statistics to support this assertion. According to him, in 2012, KATH reported 152 deaths. However, there has been a steady decline in the deaths of expectant mothers who visited KATH for delivery in successive periods. In 2013, 2014, 2015 and 2016, KATH reported 126, 108, 102 and 98 deaths, respectively. In order to put things in context, Professor Baffour Opoku also provides data on the number of deliveries made in KATH since 2012. He points out that more than 12,000 deliveries were registered in the hospital in 2012. The figure fell to 11,188 in 2013. It also decreased to 10, 031 in 2014. In 2015, 9,653 deliveries and 8,884 deliveries were reported at the hospital in 2016. While there has been a decrease in maternal mortality, the figures also show that the number of maternal deliveries at KATH have declined as well. A variety of factors can account for these facts, in Professor Baffour Opoku's opinion. It is likely that some women are now delivering outside of KATH – using district and private hospital facilities to deliver. He reiterates that,

> *"...it is appropriately so because, we don't have the capacity for all these patients…in many occasions, as you have already seen…we are outnumbered by patients…and this has a telling effect on our productivity as a leading hospital in the country…."*

The sanitation of the wards and the hospital in general is also critical, in addition to the quality of the healthcare provided by the caregivers. As there is no space for cleaners to adequately administer their duties, the efficiency of cleaners and janitors is similarly inhibited. In the Mother and Baby Unit at KATH, the situation is direr. The narrator of the *'Next to Die'* documentary warns viewers that *"it will certainly not be a pleasant experience when visiting this Unit...*" He notes that there

are a number of sick babies at the Facility. Dr. Gyikua Plange-Rhule, head of the Mother and Baby Unit at KATH who in her opinion explains that the Mother and Baby Unit is probably the most important unit in KATH, but the overload of work makes it one of the deadliest units. In the narrator's words, *"when I decided to tour the babies ward, I had the shock of my life. New born babies sleeping not in pairs but from 4 onwards in one cot....I am not an expert, but I can deduce, how they have been lumped together is dangerous…"*In a particular scene, Dr. Gyikua Plange-Rhule laments about the problem. She protests that,

> "…*new borns are coming from within their mothers, so many of them are carrying some little infections that the mother might have. And so, it is very important that, you know, each baby is in his or her own cot…So that when you finish handling this baby, you wash your hands nicely then you move on to the next baby. Now currently the situation is such that you have three, four babies in a cot…*"

She adds that,

> "*…in the preterm unit, you'll see several babies in one incubator. Each of these babies is carrying his own set of bacteria and then they are sharing, they are passing them on to one another…So, your baby may come in with one infection and just as he is getting well and getting ready to go home, he picks up another one from his cot mate and sometimes, as I said, babies can die from infections easily…*"

The image in Figure 14 below shows babies sharing incubators.

Figure 14: **Infants sharing incubators**
(Source: *'Next to Die'* documentary)

Additionally, as the name suggests, KATH is a teaching hospital offering medical education and instruction to potential health professionals. In most cases, KATH also provides internship programmes for graduates of medical school to study under a supervising (attending) doctor to better manage treatment. As such, there are medical students in KATH who are there to learn while assisting the various caregivers on the job. The narrator hints that *"crowded nature of the wards serves as a hindrance to effective pedagogy"*. The picture below in Figure 12 depicts medical students grouped together in a hall receiving instruction from a supervising doctor. In one of the scenes, for example, during an interview with Dr. Richard Selomey, a maxillofacial surgeon in training, he recounted how challenging it is to operate in the Wards under the present uncomfortable conditions. He recounted that,

"…*there are times you want to bend and even set a line on a kid and it so hot in there, it is difficult for you to get space, and children are cramped up; four on a bed, three on a bed, five on a bed…*"

Similarly, Professor Emmanuel Addo-Yobo bemoans the quality of education the students are receiving. He notes that,

"…*yes, this is Komfo Anokye Teaching hospital, so it is a teaching hospital, and that is the model for an environment where you train people, pediatricians, to go and look after other people. So, the environment should be exemplary, it should be conducive enough for good teaching and learning, but now we are focusing more on, you know, treating babies and, you know, people learn from the environment as well. And I don't think, it is a good signal for the students even though you try not to compromise on the standards…*"

Figure 15: **Medical students with their supervisor (in white, seated) in KATH**
(Source: *'Next to Die'* documentary)

The provision of sustainable healthcare is a vital ingredient when striving to ensure and promote productivity of all people at all levels (Grinth, 2017). This assertion can be linked to the popular saying, health is wealth. The documentary

under review touches on how often the absence of the requisite equipment and facilities required to effectively ensure the delivery of quality healthcare to KATH patients gets in the way of the job and stifles efficiency. Improving the lives of individuals by ensuring access to quality healthcare is a major element to ensuring productivity as well as social and national development (Cooks, 2016). Having a sound body and mind contributes largely to how productive the individual is or otherwise (Brenth, 2018). It is a generally known fact that, an individual who does not have a sound mind and body cannot perform to their utmost capability (Brenth, 2018). This is why one of the government's biggest priorities should be the welfare of a country's people (Brenth, 2018; Cooks, 2016).

The primary goal of hospitals and clinics is to provide quality healthcare (Frengal, 2016). The *'Next to Die'* documentary shows how expectant mothers who go to the hospital with the intention of delivering their babies safely may not be able to, due to insufficient facilities. As women are forced to sit and await their turn under the circumstances to actually deliver their babies. These concerns are highlighted by the narration of Professor Baffour Opoku and Dr. Appiah-Kubi in an earlier interview. The statistics as stated by Professor Baffour Opoku regarding the ratio of good births to deaths of new borns at the hospital are also enough justification for concern. The accounts of Professor Baffour Opoku and Dr. Appiah-Kubi also give credence to how the absence of the required equipment and facilities at KATH can get in the way of the work of health officials and suppress performance.

Although, as a result of the unavailability of toilet facilities, new born mothers at KATH are forced to resist this impulse. The '*Next to Die'* documentary shows how new born mothers are expected to go down a storey building every morning to access the Accident and Emergency Unit's public bathroom. If there are long queues at the

Accident and Emergency Unit's public bathroom, some of these new born mothers are compelled by the situation, to go to Bantama, the nearest suburb, and plead with people there to allow them enter their homes, use their toilets and bathrooms. In an interview with the Head of Department, Child Health, KATH, Professor Emmanuel Addo-Yobo, he admitted knowledge of the incident and tried to explain it. According to him,

> "…*One concerning part, which we couldn't do much about is the toilet facility, now as…they are not enough, for the number of people, and as they keep using it, of course, they come from different backgrounds, some of them misuse it and it easily blocks. Now when it blocks, what happens? It spills over into the same room and even the scent spills over onto the narrow space that we have in the congested wards…we've had to repair it almost every other day and sometimes…the labour ward is below us, when there is a leakage…it also spills into the labor ward. So tactically, we felt it was good to close it…*"

Healthcare is a key component of every nation's economy (Fitcher, 2017). Several arguments contribute to the idea that health matters for growth and productivity (Dormont, Martins, Pelgrin & Suhrcke, 2016). Better health positively impacts labour supply, notably through a longer life expectancy, and healthier individuals can reasonably be assumed to produce more per hour worked (Dormont et al., 2016).Thus, improving the state of healthcare in any country can change the dynamics of productivity (Fitcher, 2017). Public health institutions like KATH are designed to offer affordable and quality healthcare to all (Drenth, 2015). However, the efforts of KATH to provide accessible and quality healthcare to everyone were undermined by forcing newborn mothers and pregnant women to suffer through the inconvenient situation of having to wait in order to enter bathrooms or resort to nearby suburbs to negotiate with people to allow them to use their bathrooms.

Last but very importantly, KATH is a teaching hospital, meaning that there is a structure to support and a culture of medical education for current and future doctors in Ghana. According to Fiebach (2019), a senior associate and dean for the Stamford Teaching Hospital, new advances in healthcare happen every day. Innovative discoveries, techniques, medications, and treatments make it possible for people to recover more quickly and return to work and family much faster (Fiebach, 2019). To keep up with everything that is new in the world of patient care, physicians need Continuing Medical Education (CME) that teaching hospitals provide (Fiebach, 2019). In surveys around the world, teaching hospitals are widely reputed to provide high-quality care, eliciting very favorable public perceptions (Boscarino, 2019). The teaching of hospitals has been a crucial clinical training place for medical students for much of the last century (Boscarino, 2019). These hospitals expose students and teachers to a wide mix of medical conditions, patient care facilities, and practicing doctors (Boscarino, 2019). However, several interviewees in the 'Next to Die' documentary, including Professor Emmanuel Addo-Yobo and Dr. Richard Selomey, raised concerns about how effective the teaching and learning processes of medical students in KATH are. They pointed out that the crowded nature of the departments is a hindrance to successful pedagogy. The lack of requisite equipment and facilities at KATH and the cramped up condition of the departments go a long way to undermine both KATH's effectiveness and development as a human institution and the country as a whole.

4.2.3   Universalism

The concept of social development is focused on ensuring the mutual well-being of persons within a specific territory (Cromwell, 2017). The principle of universalism is one that upholds equitable access to facilities that can be identified as

transformative since they contribute to the livelihood and well-being of the people concerned (Harindranath, 2019). This definition also highlights collective accountability for ensuring that things are done in the right way, and individuals take responsibility for, and strive to do, and ensure that things are done right (Harindranath, 2019). The theme of universalism which emerged from the literature focuses on two main features of social development. The first is equitable access to social facilities that guarantee and drive growth without prejudice. Instead, all people have fair access to services that contribute to the well-being and growth of persons within a particular jurisdiction. The second focuses on all persons in a given jurisdiction that are collectively responsible for the management and maintenance of facilities that support society.

In the *'Next to Die'* documentary, the director tries to discuss how the problem of infrastructure inadequacy has eroded the idea of equitable access to quality and inclusive healthcare at KATH. This is evident in the documentary director's interview with Dr. Appiah-Kubi who indicates that,

> *"...sometimes we have to prioritize who to attend to...we have only two beds so unfortunately if we have more than two patients delivering at the same time, it means that one person has to deliver elsewhere. At times, we have patients delivering on the floor because the place will be full, the patient will come in second stage and then you need to conduct the delivery on the ground..."*

Prioritizing which pregnant women deserve prompt access to healthcare and who need to wait, has its own implications. When asked about the consequences of not having access to the necessary facilities and having a baby on the floor, he replies,

> *"...the effect is the infection. The baby can be infected, the mother can be infected. Aside that, there could be other complications such as bleeding. When you're delivering, it comes from the vagina, so if the patient squats like that, the baby can just come out and that will cause a lot of problems..."*

The image in Figure 16 reveals the plight of pregnant women who had to endure excruciating pains in an effort to delay the birth of their babies. In an interview with one of the expectant mothers, 25-year-old Hannah Azumah, who was waiting for her turn in a queue, laments to the interviewer how frustrating and unpleasant the wait is, and that if she has her way, she will have her child at that very moment because the pain is unbearable. She notes that,

> *"...it is painful to wait...my body hurts, my abdomen hurts...I don't know what to do now...I don't even know when they will come and take me to the doctor..."*

Figure 16: **Seth Kwame Boateng (Producer) with Hannah Azumah**
(Source: *'Next to Die'* documentary)

Similarly, the *'Next to Die'* documentary reveals how certain people, through their concerted endeavours, ensure that the untold-story of the difficulties doctors and nurses go through, the pain and heartache families endure each passing day just because a maternity block started 43-years ago to help in the safe delivery of pregnant women had been abandoned are resolved. Dr. Richard Selomey, a maxillofacial

surgeon at KATH, initiated a social media campaign to bring the public and the authorities' attention to the presence of such a project, which could dramatically alleviate pressure and enhance the level of healthcare delivered by KATH. According to Dr. Selomey, the uncomfortable conditions patients are subjected to, motivated him to start the social media campaign. He bemoans,

> "…*this building has been here for so long, even before I was born, and I believe that if people got to know how the building that takes care of their health has been abandoned by those who have the power and the money to complete this building, I believe that they may bring some pressure to bear on either government, or they themselves will feel motivated enough to either donate to this cause or make sure it sees the light of day…*"

Though Dr. Selomey's efforts illustrates his aspiration to improve maternal healthcare in KATH, it also underlines Dr. Selomey's faith in the power of public opinion to ensure that the government assumes greater responsibility for improving maternal health in KATH and Ghana in general. Another individual who is portrayed in the *'Next to Die'* documentary to have made conscious efforts single-handedly to strengthen healthcare delivery in KATH is Dr. Gyikua Plange-Rhule, Head of the Mother and Baby Unit at KATH. Dr. Gyikua Plange-Rhule initiated a one-baby, one-cot campaign to solicit for baby cots for the Mother and Baby Unit. She mentioned in her interview with the director of the documentary the readiness of corporate agencies, organisations and individuals to support with the campaign. According to Dr. Gyikua Plange-Rhule,

> "…*people sometimes want to give us equipment, I think two years ago we had a donation from a group East Meets West, you know, and they came and they said, you know, we could give you a lot more but you don't have anywhere to put it…*"

Dr. Gyikua Plange-Rhule's above claim expresses the desire of organizations and individual members of society to contribute to the effective utilization of a public service facility. The above claim also corresponds to one of the key elements of universalism, where the public is concerned with ensuring that facilities intended to cater for the needs of members of the public are in a condition which ensures that the justification for the creation of such facilities are actualized.

One of the fundamental tenets of universalism is to guarantee equitable access to all programmes that are considered necessary to the life and survival of people in a specific context. Nonetheless, the above excerpts in the *'Next to Die'* documentary illustrate how the potential consequences of not getting timely access to the requisite healthcare resources and how healthcare professionals are compelled to discriminate between those that have access to the facilities and those that have to wait in queues. These representations compromise the principle of universalism that upholds equitable access by all without discrimination to all public facilities (Harindranath, 2019). Although everyone should be provided equal care and an equal opportunity to realize full health potential (Babyar, 2019), according to Crethire (2017), it is not enough to treat everyone equal in healthcare. Healthcare providers must understand the underlying inequalities each faces from the start and tailor care toward equal health outcomes. In other to achieve this, health disparities must be identified and targeted (Crethire, 2017). Senior management officials in KATH realize the depths of inequality and discrimination in KATH, nonetheless, due to the prevailing lack of space and facilities tackling discrimination becomes colossal and almost insurmountable.

The basis for discrimination is complex however, health disparity research has shown that, apart from health organizations, governments and policymakers,

individual initiatives have proved to be a sustainable option for combating health disparities and inequality (Threnth, 2015). The '*Next to Die*' documentary also shows how some individuals in their efforts to mitigate the struggles of equitable access to healthcare delivery at KATH roll out social campaigns to ensure that those challenges are resolved. Dr. Selomey and Dr. Gyikua Plange-Rhule are some of the people whose initiatives have contributed to the public interest and support in alleviating the lack of space at KATH.

4.3.1   RQ3i. What are the techniques in documentary film production employed in the '*Next to Die*' documentary?

Documentary films are a category of hybrid films that seek to portray reality in the context of artistic and critical art (Nichols, 2017). These films have a number of purposes, such as capturing important events and ideas; educating viewers; sharing views and creating popular attention (Nichols, 2017). To accomplish these goals, a number of common techniques are used in documentaries (Shankardas, 2019). This research question aimed to identify the various methods used in the production of the film with respect to the '*Next to Die*' documentary. A comprehensive classification of the data gathered from all 40 scenes revealed that *voice-over, archival footage, and interview* comprised the techniques featured in the production of the '*Next to Die*' documentary.

4.3.1.1 Voice-over

Voice-over, according to Plantinga (2015), gives the filmmaker the ability to talk directly to the audience, providing details, interpretations and perspectives. The '*Next to Die*' documentary uses the function of a narrator as a voice-over technique to put the scenes into context. The narrator provides background information on the

opening sequence which ultimately adds to the overall interpretation of proceedings. In the opening scenes of the documentary, there are screams, voices and conversations that denote what happens in a labour ward during delivery in a hospital. With visuals of a deserted building and snapshots of interviews that will be featured later in ensuing scenes, the narrator draws attention to the pain and sufferings of expectant mothers and newborn babies at KATH due to lack of space. With evocative rhythmic guitar chord progressions, lulling audiences with a mixture of images and sound, absorbed in the moment, the narrator recounts,

> *"...who will end these avoidable deaths? Any leader willing to say this project will be completed under my watch? Join me as I tell you more in this documentary titled Next to Die…"*

The narrator uses the opening shots to introduce the audiences to the rest of the documentary. He also sets the tone for the central themes in the documentary, as well as a sense of anticipation in the way these themes roll out. Right after the opening scene, the documentary features Natasha Asare Banjama, a joyful expectant mother who shares her pregnancy experiences (as shown in Figure 17 below). She points out that the thought of bringing another human being into the world gets her very excited.

Figure 17: **Natasha Asare Badjama shares her experiences**

(Source: *'Next to Die'* documentary)

Being overly excited to see her baby, the narrator uses Natasha's cheerful anticipations to illustrate the optimism of expectant mothers during the antenatal period. He explains that,

> *"Pregnancy is a beautiful thing for many women…and all pregnant women like Natasha wish for a safe delivery…they want to be attended to at a well-resourced facility where delivery is safe for both mother and baby…"*

Although there may be a number of public health institutions in Ghana, the narrator nevertheless focuses on the main attention of the documentary: KATH. The narrator reminds viewers of the epicenter role of KATH in medical services for the northern and middle belts of Ghana and even portions of the central and western regions of Ghana. He emphasizes that,

> *"…The Komfo Anokye Teaching Hospital is the best bet for most pregnant women. All complications are referred to this hospital…"*

However, in spite of KATH's all-important role in providing maternal health services, the narrator also points out how the lack of facilities to support delivery at the hospital makes KATH one of the deadliest places to deliver. The narrator further explains how much dedication the health staff at KATH have made to manage the under-resource facility in which they operate. This bit clarifies the idea that deaths are the product of negligence on the part of the health staff. The narrator points out that,

> *"…it is indeed a pathetic situation and there appears to be nothing doctors and nurses here can do about it. They are always compelled to stand on their feet from dawn to dusk in their attempt to ensure the safety of these women and their unborn babies…"*

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To further illustrate the gravity of the situation presented in the documentary, the director of the documentary by means of a voice-over technique introduces a variety of troubling details that appeal to the sentiments and conscience of the viewer. The narrator reveals that,

> *"This is indeed disheartening. Just imagine your pregnant sister, wife or daughter bleeding to death and the surgery needed to urgently save her life is put on hold because the two theatres are full. I guess you're thinking about the consequences. This is not a fiction; it is a reality happening presently at one of Ghana's best teaching hospitals."*

An examination of the use of voice-overs in the *'Next to Die'* documentary confirms the stance of Bryant and Zillman (2012) that voice-overs allow filmmakers the power to paint vibrant imagery in the minds of audiences to send messages and to generate imagery that make the user think. Similarly, Bryant and Zillman (2012) claim that voice-over contributes to the presentation of narratives in documentaries. Manifestly, the *'Next to Die'* documentary utilizes the voice-over technique to shed light as well as place the experiences of the interviewees in the documentary in perspective. For example, after showing various viewpoints on the maternal death rates in KATH, the documentary narrator brings all these views into context and attributes the deaths to the unfinished infrastructural project initiated under the administration of General Ignatius Kutu Acheampong in 1974. As such, the narrator asks, *"...any leader willing to say that this project will be completed under my watch?"*

In the view of Plantinga (2015), voice-overs in a story are often centred on an introductory context in which characters, time and place, and basic facts are presented. Likewise, in documentary films, voice-overs, which takes place at the beginning and addresses significant topics of films, acts as a crucial technique in the

hands of many documentary filmmakers (Plantinga, 2015). In the '*Next to Die'* documentary, while the director used the voice-over technique to introduce characters, time and place, and some essential details, the technique was not only used at the beginning of the documentary as implied by Plantinga (2015) but featured throughout the whole documentary, from start to finish.

4.3.1.2 Archival footage

Archival footage is content taken from a historical library and incorporated into a documentary to illustrate past incidents or add information without the need for additional filming (Bryant & Zillmann 2012). The *'Next to Die'* documentary uses archival footage to illustrate some aspects of the film. For example, in one of the scenes, in a bid to project to the viewer, the relevance of KATH by emphasizing the geographical region for which KATH provides medical attention, the director of the documentary projects a map of Ghana from the library of the Ghana Statistical Service on the screen and highlights to the audience the areas for which KATH provides medical attention. The image in Figure 18 below is snapshots of the administrative map of Ghana as shown in the *'Next to Die'* documentary.

Figure 18:– The administrative map of Ghana

(Source: *'Next to Die'* documentary)

Similarly, the documentary, using archival footage, presents data gathered over the years by KATH officials in December 2016 to illustrate the mortality rate of newborn mothers at KATH. In one of the scenes, the director, as seen in the documentary in Figure 19, shows a table that illustrates the number of mothers who have lost their lives during childbirth. This was done to ensure that the viewer grasps the magnitude of the subject being addressed in the documentary.

Overview (JULY-DECEMBER 2016)

MONTH	ADMISSSIONS	DEATHS	PERCENTAGE DEATH
JULY	417	101	24.2%
AUG	349	85	24.3%
SEPT	394	70	17.8%
OCT	416	67	16.1%
NOV	403	62	15.4%
DEC	301	52	17.3%
TOTAL	2,280	437	19.2%

Figure 19: – Percentage of deaths at KATH

(Source: *'Next to Die'* documentary)

The documentary also uses archival footage to project the construction plans for the unfinished 995-bed capacity project that had been abandoned. The pictures display the proposed project plan as seen in the pictures below.

Figure 20: Blueprint of abandoned project at KATH

(Source: *'Next to Die'* documentary)
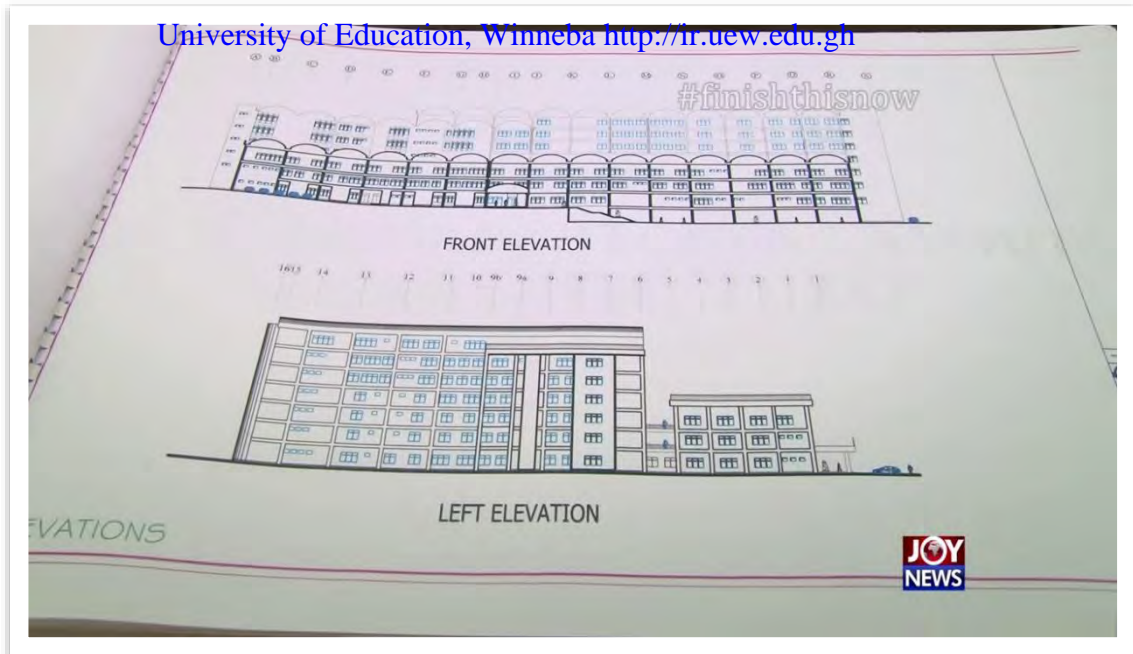
Figure 21: **Blueprint of abandoned project at KATH**

(Source: *'Next to Die'* documentary)

A few other scenes of the documentary also point out the fact that certain dignitaries who visited the hospital were made aware of the existence of the project. The photos of some of these dignitaries as shown below were projected in the documentary to add authenticity to the information presented.

Figure 22: An image of some dignitaries who visited the abandoned project

(Source: *'Next to Die'* documentary)

Shankardas (2019) confirms that if a filmmaker is working on a documentary film that reflects on history, or features flashbacks a year ago, it is possible that he/she will need some archival footage. Bryant and Zillmann (2012) also argue that archival footage provides a background on certain pressing issues in a documentary without the need for additional filming and it only does so to buttress a modern argument. In line with the claims of Shankardas (2019) and Bryant and Zillmann (2012), the *'Next to Die'* documentary uses photographs and details recorded beyond the documentary to illustrate the subject of the completion of the unfinished project and how it would ease the burden on KATH. Grue (2016) is of the impression that a common technique of addressing evidence in a documentary is through the use of an archival footage. However, archival documentation can also be used to stir up the emotions of the viewer, based on how it is used. Grue (2016) also points out that the introduction of new media has now made it possible to substantiate the reality allegations of archival evidences.

In relation to Grue's (2016) stance for archival depictions in the *'Next to Die'* documentary, first, the director focuses these archival facts in the context of the argument that aims to examine why the 995-bed capacity project remains abandoned upon the plethora of dignitaries who had inspected the project over the years. These representations in the sense in which they were used can be reasoned to stimulate the viewer's emotions to believe that the 995-bed capacity project, which according to hospital officials, such as Dr. Joseph Akpaloo, Dr. Gyikua Plange-Rhule and Dr. Richard Selomey, holds the key to easing the problems with congestion in KATH is not a priority for the political authorities. In addition, the narrator indicated the various sources of the archival images used in the documentary. For example, he noted that the statistical evidence provided to explain the mortality rate of newborn

mothers at KATH, as seen in Figure B, were taken from the official KATH records for 2016. Similarly, the narrator added that the construction plans for the unfinished 995-bed capacity project were provided by the Chief Executive Officer (CEO) of KATH, Dr. Joseph Akpaloo. The validation of the origins of these archival footages in the documentary *'Next to Die'* also makes a significant contribution to the authenticity of these archival facts in the era of digital media.

4.3.1.3 Interview

Interviews are techniques used by film makers in documentaries to convey people's experiences directly to the audience (Sacchi, 2015). Interviews are testimonies that provide a strong sense of authenticity to documentary films (Sacchi, 2015). The interview is a powerful alternative to a more impersonal narrative in many situations (Long, 2018). This is because interviews in a documentary give the audience a degree of authenticity, since the documentary maker's opinions are collectively held with another person, and therefore seen as more authentic (Long, 2018). The *'Next to Die'* documentary featured a number of sessions of interviews with different people. For instance, in an interview with Professor Baffour Opoku, an obstetric gynaecologist specialist at KATH, when sharing details on maternal mortality at KATH, Professor Baffour Opoku pointed out that,

> *"...Last year, in 2016, we had 91 women dying as a result of pregnancy and complications in Komfo Anokye here...there's no reason why any woman should get pregnant, walk into a hospital to deliver and then lose her life as a result. It is pathetic..."*

In a similar vein, during an interview with Professor Emmanuel Addo-Yobo, Head of the Department of Child Health at KATH, he lamented that,

> *"If you have the best of skills, but you are overwhelmed with the load*
> *of work, then errors would occur and through that sometimes babies*
> *lose their lives..."*

The aforementioned excerpts provide a professional and emic viewpoint on the depth and seriousness of an important subject under discussion. In the case of Professor Baffour Opoku, the excerpt from his interview offers a professional's viewpoint on the depth and severity of an important issue under discussion at KATH, which is maternal mortality. Likewise, as illustrated in the excerpt above, the stance of Professor Emmanuel Addo-Yobo on the condition of the Department of Child Health at KATH often allows the audience to appreciate what the specialist has to say about the loss of lives in the Department of Child Health at KATH as a result of the congestion that often translates into crippling workload schedules. In effect, both viewpoints, that is that of Professor Baffour Opoku and Professor Emmanuel Addo-Yobo, as illustrated above, shows how the director of the documentary in presenting critical facts, used the interview technique as an impersonal narrative option that led to bringing the subject being discussed into proper context from the expert point of view. It is also important to note that the director equally used the interview technique to shed light on the experiences of patients at KATH. Dorothy Ansah, a newborn mother of triplets at KATH. In an interview with her, she lamented that,

> *"We are very deplorable. When you see one of my triplets, you will be*
> *taken aback. There are mosquito bites all over his face and anytime I*
> *go to check up on him, I cry...mosquitoes have been biting me and my*
> *baby..."*

Direnth (2016) reports that much progress has been made over the last two decades in the overall coverage of births in health facilities around the world; however, decreases in maternal and neonatal mortality remain low. With growing

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numbers of births in health facilities, focus has turned to the standard of treatment, as low quality of care, especially in sub-Saharan Africa, leads to morbidity and mortality. Providing a safe environment remains an important part of maternity care practices for both newborn mothers and new babies (Direnth, 2016). Dorothy's experience represents the untold difficulties of newborn mothers at KATH. It also brings to view the hands-on hardships that newborn mothers at KATH have to endure due to the issue of inadequate resources and a safe environment for both newborn mothers and babies at KATH. Studies have shown that low maternal care quality leads to higher morbidity and mortality (Direnth, 2016; WHO, 2016). Therefore, it was not unexpected that Dr. Gyikua Plange-Rhule, Head of the Mother and Baby Unit at KATH, disclosed that high neonatal mortality results from acute congestion at KATH. Dr. Gyikua Plange-Rhule in her interview, recounted that,

> *"...averagely, a fifth of the babies who come in will end up dying...on a bad day, we can lose six, seven babies, we've had days when we've lost as many as ten in a day..."*

The various interviews in the documentary *'Next to Die'* offer different perspectives. For instance, while the interview with Dr. Gyikua Plange-Rhule and that of Professor Emmanuel Addo-Yobo reflect expert views, the interview with Dorothy expresses the views of newborn mothers at KATH. These diverse viewpoints help the audience to have a better understanding of the issues being discussed. Another key benefit of using interviews as a technique in documentary films is that it improves actuality (Jones, 2019). The concept of actuality as used in documentary films explains raw film footages of real-life events, places and people as opposed to fictional films that use, scripted characters, plots and artificial sets (Jones, 2019). In the case of the *'Next to Die'* documentary, the use of interviews meant that real people

shared their experiences with the audience, which gave the documentary a lot of authenticity.

4.3.1. Music and Sound Effects

Music and sound effects form an integral part of documentary films. Rabiger (2015) holds the view that music and sound effects generate emotional tone that enhances the storytelling structure of documentary films. The emotions of viewers come alive when appropriate music or sound effect is carefully selected and incorporated in a documentary film. The producer of the 'Next to Die' documentary made good use of sound effects and ambience in portions of the film as a technique to drive home his message.

4.3.2   RQ3ii. How do the techniques in documentary film production reinforce the components of social development in *Next to Die'* documentary?

It is a well-worn cliché that "a picture is worth a thousand words" (Shankardas, 2019, p.24). Sometimes, such aphorisms are true, particularly in documentary filmmaking (Shankardas, 2019). One of the foundational pillars of documentary film production is to discover the best technique or mix of techniques that can change a story or drive it forward (Chattoo, 2018). For many researchers, how documentary filmmakers create compelling stories using different film techniques is still a fascinating topic (Barker, 2013; Pawar, 2014). In theory, this current study is not novel to this inquisition. The documentary *'Next to Die'* thrives on fostering positive development (Mensah, 2017). Therefore, to fulfill the goal, it utilizes different film techniques. This research question aimed to investigate how the documentary film production techniques used in the documentary *'Next to Die'* reinforce the social development components in the documentary. The analysis

showed the following respects in which social development was reinforced by the techniques; *severity, authenticity and intelligibility.*

4.3.2.1 Severity

The theme of severity as interpreted from the documentary *'Next to Die'* reflects the vehemence of the state of deprivation and desperation at KATH due to the lack of adequate rooms and facilities. It also highlights how documentary film production techniques have been used to demonstrate the state of deprivation and desperation at KATH. These very bleak and troubling conditions at KATH, as illustrated in the documentary, were expressed mainly through documentary production techniques such as interviews and voice-overs.

Through the various interviews conducted in the documentary, the gravity of the plight of various individuals in KATH were projected. In one of the scenes, in an interview with two newborn mothers, the documentary *'Next to Die'* brought to the attention of audiences the harsh and unpleasant situations these mothers undergo whiles seeking for medical care at KATH.

The first, a newborn mother of two cuddling her baby on her chest complained bitterly about the harsh conditions that newborn mothers are forced to deal with. She also complained about having to deal with unsanitary conditions including the infestation of bedbugs and having to deal with bites from bedbugs. She stated that, the holistic care they expect to receive, they do not get it at KATH and so, she poses the question *"…is going to the hospital worth it to start with…"* The second newborn mother interviewed was a mother of 10. She also lamented about the harsh conditions they have been subjected to. She expressed regret about the newborn

babies and herself being subjected to frequent mosquito bites, showing on camera the bite wounds on her body as well as those on her children.

Figure 23: **An image of the two newborn mothers interviewed**
(*Source: 'Next to Die' documentary*)

Professor Emmanuel Addo-Yobo's interview session followed immediately after the interview with the new mothers. In this interview, Professor Emmanuel Addo-Yobo acknowledged the harsh and unfavourable circumstances put on newborn mothers and infants at KATH. He also tried to justify some of the reasons that contributed to the unsanitary conditions facing patients. According to him, the facility caters for more users than it was initially meant to and, as a result, there is a lot of demand on their facilities. Nevertheless, he highlighted the danger of the absence of sufficient spaces and facilities for patients' welfare. There were other interviews carried out as well. Dr. Richard Selomey is a maxillofacial surgeon in-training at KATH. He demonstrated difficulties carrying out his educational activities in the

wards when interviewed in the documentary. According to him, there are times when going about his duties in the wards are very difficult for him because there are too many children in the wards. He pointed out that *"…it is difficult for you to get space, and children are cramped up; four on a bed, three on a bed, five on a bed…"* The director of the documentary also interviewed Dr. Gyikua Plange-Rhule, who is the head of the Mother and Baby Unit. She also spoke about the congestion condition in the wards. In her estimation, *"…there are just so many people here…so there is much pressure on the facilities…"* She continued that the cleaners are unable to routinely sweep and fumigate the facility due to the crowded nature of the facility. Therefore, the children at the Unit are frequently becoming ill. The various interviews captured, and the manner in which they were arranged next to each other, helped paint a vivid image of the severity of the issue being broached in the documentary.

Similarly, the use of the voiceover technique allowed the director of the documentary to put certain pertinent issues into perspective. For example, in the early scenes of the documentary, after snippets of some interviews with doctors, newborn mothers, department heads, which offer the viewer an indication of what the documentary is about, the voice-over came in to offer those representations some insight by asking the audiences *"…who will stop these avoidable deaths"* The hospital is to be a facility that is designed, equipped and prepared for the assessment of ailment; for the care, both medical and surgical, of the sick and injured; and for their rehabilitation during this process (Hornik, 2012). In the above example, the use of the voice-over technique enables the director to illustrate an extreme situation where one of the leading hospitals in Ghana has become a location for incessant deaths. Death cases were not only illustrated by the use of voice over technique, archival footages were also used to illustrate the same. The director in one of the

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scenes (as shown in Figure 19) projected on screen a table computed in 2016 by officials of KATH to illustrate the number of mothers who lost their lives during childbirth. The table's data showed that out of 301 pregnant women admitted to KATH in December 2016, 52 died, representing 17.3 percent of the total deaths recorded that year. To ensure that the audience appreciate the seriousness of maternal mortality in KATH, the director presented to them this statistical data obtained from the library of KATH.

4.3.2.2 Authenticity

A documentary film primarily reflects on the art of sharing stories on factual details about someone or something by using motion pictures (Jong et al., 2014). The theme of authenticity describes the different production techniques used in the documentary film *'Next to Die'* to illustrate factual details on the status of the delivery ward in KATH. On the status of the delivery ward in KATH in the documentary, various individuals performing distinct roles narrated their respective first-hand experiences. A newborn mother of triplets for example, narrates the harsh circumstances she and her freshly-born triplets are exposed to in the extract below.

> *"We are very deplorable. When you see one of my triplets, you will be taken aback. There are mosquito bites all over his face and anytime I go to check up on him, I cry…mosquitoes have been biting me and my baby…"*

As the newborn mother of triplets recounts her ordeal, the picture below is seen on the screen. Her narrative, which is a personal account of the events at the KATH, offers first-hand knowledge in a manner that adds to the overall authenticity of the documentary film.

Figure 24: **New mothers sleeping on the floor**
(Source: *'Next to Die'* documentary)

Professor Baffour Opoku, a specialist gynaecologist obstetrician at KATH, also shares his experience of the existing conditions affecting newborn mothers and their babies at KATH. The following excerpt reveals the desperation in the admission by Professor Baffour Opoku about how unsanitary conditions at KATH lead to a high mortality rate in the hospital for newborn mothers.

> *"Last year, 2016, we had 91 women dying as a result of pregnancy and complications in Komfo Anokye here…there's no reason why any woman should get pregnant, walk into a hospital to deliver and then lose her life as a result. It is pathetic."*

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Following Professor Baffour Opoku's admission of high mortality rates for newborn mothers, the documentary voice-over highlights the hospital's challenge in fulfilling the United Nations' target as laid out in the Sustainable Development Goal three (3), which states that the *"Global maternal mortality ratio is reduced to less than 70 deaths per 100,000 live births"*. However, as the documentary's voice-over was being heard, an image bearing the World Health Organization (WHO) logo is displayed on the screen to indicate the authenticity of the extract being read by the voice-over as seen in the image below.

Figure 25 : An image bearing the logo of WHO and the Sustainable Development Goal three (3)
(Source: *'Next to Die'* documentary)

The use of the various documentary film techniques as shown above in the documentary *'Next to Die'* has contributed to giving the audience a sense of realism. That the opinions of the documentary maker are held by another person or source, and hence more real. In essence, it adds as much to the reinforcement of the components of social development as the documentary sought to do.

4.3.2.3 Intelligibility

The theme of intelligibility refers to how the *'Next to Die'* documentary presented its messages such that they were easy to comprehend by the audience (Nanton & Figueroa, 2015). The theme of intelligibility also describes how the understanding of the messages conveyed in the documentary *'Next to Die'* reassured the audience of the need for urgent action as they were easily understood. The documentary uses clear and comprehensible expressions. The different mothers, doctors and department heads who were interviewed also presented their issues in a clear manner, using simple language. Even when some of the interviewees used vernacular language in the documentary, a voice-over translation was given. For example, Hannah Azumah was due for delivery, and since the delivery ward was full, she had to wait for her turn. While waiting, she was interviewed. She spoke Twi during the interview. However, an English voice over translation has been given. Through the English voice over translation she indicated that,

> *"…it is painful to wait…my body hurts, my abdomen hurts…I don't know what to do now…I don't even know when they will come and take me to the doctor…"*

Dr. Adu Appiah-Kubi, an obstetric gynaecologist, was interviewed to help clarify why Hannah Azumah had to wait even though she was due for childbirth. In his responses, he gave an easy-to-understand explanation without nuanced medical jargons. The excerpt below summarizes the response of Dr. Adu Appiah-Kubi.

> *"…we have only two beds so unfortunately if we have more than two patients delivering at the same time, it means that one person has to wait. At times, we have patients delivering on the floor because the place is full, the patient will come in second stage and then you need to conduct the delivery on the floor."*

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A critical feature in how the *'Next to Die'* documentary conveyed its messages to the viewer for easier understanding is how the different images were arranged to ensure that the issues presented were simple to decipher. For example, excerpts from a series of interviews were pieced together at the start of the documentary. The way these excerpts were presented contributed to how the viewer perceived the issues raised in the documentary. First, the documentary shows Professor Baffour Opoku lamenting about high mortality rate for newborn babies and mothers in KATH. He bemoans,

> *"It is unacceptable…there's no reason why any woman should get pregnant, walk into a hospital to deliver and then lose her life as a result. It is pathetic."*

Next is an excerpt from an interview with KATH's Head of Department, Child Health, Professor Emmanuel Addo-Yobo. Professor Emmanuel Addo-Yobo, disturbed by the severity of maternal deaths, seeks to offer some rationalization to the tragic events at KATH. He observes that,

> *"…If you have the best of skills, but you are overwhelmed with the load of work, then errors would occur and through that sometimes, loss of lives…"*

Dr. Gyikua Plange-Rhule, Head of the Mother and Baby Unit also reveals that,

> *"…on a bad day, we can lose six, seven babies…we've had days when we've lost as many as ten in a day…"*

Dr. Gyikua Plange-Rhule adds that,

> *"…this Unit is highly gestured…right now we have way exceeded what we can possibly take…newborns are very vulnerable…currently the situation is such that we have several babies sharing incubators…infections are therefore very high here…"*

An examination of the scenes and excerpts as recounted above, reveal that they were purposefully pieced together in order to create a clear image in the viewer's mind; that the situation in KATH is bleak for newborn mothers and infants. It was also portrayed in an easy-to-understand manner, which in turn help to persuade the audience of the need for a call to action. The director of the *'Next to Die'* documentary clearly understood that in order for a viewer to follow a story, certain conventions must be followed. The director of the *'Next to Die'* documentary clearly understood that in order for a viewer to follow a story, certain conventions must be followed. Using interviews with experts are more highly regarded as real, and the film is more highly regarded as real in turn. Also, as discussed earlier on using easy-to-understand explanation without complex expert jargons makes the film easier for the viewer to comprehend. With the above reasons, it is evidently clear that the documentary filmmakers went through the trouble of creating an interview structure for the story. As viewers follow the excerpts from the interview, they then become comfortable with the information being shared, and thus it is more probable that an impact is made both from an emotional and empathetic standpoint.

Examining the following themes: *severity, authenticity and intelligibility*, the director of the *'Next to Die'* documentary employs a range of documentary film techniques to affirm the components of social development in the documentary and also to establish a connection with the audience. The concepts of social development are complex and often vary from author to author (Barker, 2013), but Pawar (2014) suggests that the quality of human life as an indispensable pivot in social development. In the 'Next to Die' documentary, the core message concerns the preventable deaths of mothers and babies due to congestion at KATH. However, the documentary *'Next to Die'* aims to foster quality human life by promoting an end to

these unnatural deaths and seeking funding for the construction of the ultra-modern delivery ward facility that began some 40 years ago. In answering RQ3A, the following film techniques were found to be chiefly inherent in the *'Next to Die'* documentary film: *voice-over, archival footage and interview.* These techniques were employed in different parts of the documentary.

The documentary opens with series of interviews. Since audience have no point of reference regarding the severity, authenticity and intelligibility of the claims in these interviews, the voice-over and archival footage techniques were employed to provide context and clarification to the claims in the interviews. Most of the interviews in the documentary *'Next to Die'* are with experts in areas such as gynaecology, obstetrics and maxillofacial surgery. Their knowledge is viewed as trustworthy by the audience since they are identified as experts. For starters, Dr. Gyikua Plange-Rhule's statement that *"...there are just so many people here...so there is much pressure on the facilities..."* not only confirms the severity of KATH's degree of congestion, yet it also authenticates the images of congestion portrayed. The *'Next to Die'* documentary also interviewed pregnant women who had come to KATH to obtain medical attention in between the expert interviews. Hannah Azumah was an example of a pregnant woman interviewed in the documentary. Nichols (2017) reveals that actual documentary evidence of events, places and people makes a documentary more impactful and reliable. The involvement of non-actors or interviewing actual KATH patients contributes to the documentary's authenticity element.

The use of voice-overs, archival footages and interviews eventually made the documentary *'Next to Die'* plain and simple. It was easy to understand the expressions used during the interviews as well as the sequence of the narrative and the archival

representations in the documentary. For instance, after interviewing Dr. Joseph Akpaloo, KATH CEO, on the construction plans for the unfinished 995-bed capacity project, images were seen from KATH archives showing dignitaries who had once visited the facility (as shown in Figure 19). The narrator normally does not read the text on the screen, but it is the role of the narrative to support what is being seen (Franco, 2011). In the case of the interview with Dr. Joseph Akpaloo on the construction plans for the unfinished project, while the images of the dignitaries who had once visited the facility were seen on the screen, the voice-over technique was used to relate the interview with Dr. Joseph Akpaloo to the images of the dignitaries on the screen as suggested by Franco (2011). The voiceover technique was also used to primarily bring the issues presented in the documentary into context, enabling audiences to better understand the seriousness of the issues portrayed in the documentary.

4.4   Summary

This chapter discussed the findings and analysis of the research questions for the study. The data collected on the research questions were described, explained and analysed using social development theory and reader-response theory. The first research question which sought to examine the messages embedded in the 'Next to Die' documentary revealed three themes: congestion, dejection and solicitation.

The second research question probed into how the *'Next to Die'* documentary interrogates the components of social development and in response to the question, three themes were derived.   These were: interventionism, productivism and universalism. The findings of this research question revealed among other things that, although everyone is entitled to receive equal care and an equal opportunity to realize

full health potential (Babyar, 2019), it is not enough to treat everyone equal in healthcare delivery. In accordance with the social development theory, Fiebach (2019) explains that, innovative discoveries, techniques, medications, and treatments make it possible for people to recover more quickly and return to work and family much faster. It was also revealed that apart from health organizations, governments and policymakers, individual initiatives have proved to be a sustainable option for combating disparities and inequality in health care delivery.

The findings of the third research question also revealed the themes of voice-over, archival footage, interview and sound effects as identified in documentary film production techniques in the 'Next to Die' documentary. The second part of the third research question also revealed the themes of severity, authenticity and intelligibility as how the identified documentary film production techniques reinforced the overall development components in the documentary. The documentary employed these film production techniques to reinforce the gravity of the issues raised in the documentary. In view of the theory of social development, it was concluded, the concepts of social development centred on the quality of human life. Again, the various documentary film techniques were employed to arouse a sense of realism among the audience and to enable them identify with the core values of human life.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0   Introduction

This study examines the role of documentary films in social development in Ghana through the lens of Joy News' 'Next to Die' documentary. The study came out with various findings and analysis regarding how documentary films stimulate social development. This chapter, therefore summarises the salient issues arising from the research study, draws conclusions and makes recommendations on the role of documentary films in social development in Ghana. Additionally, the limitations of the study and areas for further research are also outlined in this chapter.

5.1   Summary

This study focused on the messages embedded in the *'Next to Die'*. documentary film. It also explored how the documentary film used the social development components in it to demonstrate systemic societal changes and described the documentary film production techniques embedded in the *'Next to Die'* documentary. The study also examined how the identified documentary film production techniques reinforced the social development components in the documentary. The relevance of the study was also outlined in this chapter.

Additionally, the extensive review of literature served as a foundation for exploring the following concepts: social development; components of social development; documentary films; and techniques of documentary film. The theories that were used to explicate the data – reader-response theory and social development theory – were also reviewed and situated in filmic context. The research approach and design for this study were qualitative (Creswell, 2014). These afforded the researcher

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the opportunity to explore the embedded meanings of the filmic text. The *'Next to Die'* documentary was selected using the purposive sampling technique (Daymon & Holloway, 2001). The method of data collection was content analysis where the researcher watched the documentary film scene by scene in order gain understanding to answer the research questions that undergirded the study. Finally, to minimally organise and describe the data in rich detail, the researcher thematically analysed the data (Braun & Clark, 2006).

5.2   Main Findings and Conclusions

Upon analysing the data, the key findings that were discovered led to several conclusions. The first research question which sought to examine the messages embedded in the documentary film *'Next to Die'* revealed that the *'Next to Die'* documentary was encoded with the following themes to drive its message: congestion, dejection and solicitation. Drawing from Spirovskas' (2019) approach of the Reader-Response Theory, it was established that filmmakers use scenes of events and actions in film to draw audiences into the plot in a manner that simply makes them feel part of the storyline. It was also established that when incidents and actions are portrayed in films, they help viewers to learn about the events and actions of the story while examining the characters and the concept of the storyline. This usually directs audiences to discover and appreciate the issues raised in the film.

The second research question probed into how the *'Next to Die'* documentary interrogates the components of social development and in response to the question, three themes came up. These were: interventionism, productivism and universalism. The findings of this research question revealed among other things that, although everyone deserves equal care and an equal opportunity to realize full health potential

(Babyar, 2019), it is not enough to treat everyone equal in healthcare. Healthcare providers must understand the underlying inequalities each faces from the start and tailor care toward equal health care outcomes. In order to achieve this, health disparities must be identified and targeted (Crethire, 2017). In accordance with the social development theory, Fiebach (2019) explains that, innovative discoveries, techniques, medications, and treatments make it possible for people to recover more quickly and return to work and family much faster. However, to keep up with everything that is new in the world of patient care, physicians need Continuing Medical Education (CME) that teaching hospitals provide (Fiebach, 2019). That is also because the teaching hospitals have been a crucial clinical training place for medical students for much of the last century (Boscarino, 2019). However, several interviewees in the '*Next to Die'* documentary, including Professor Emmanuel Addo-Yobo and Dr. Richard Selomey, raised concerns about how ineffective the teaching and learning processes of medical students in KATH have become, due to excessive congestion. Additionally, the '*Next to Die'* documentary also revealed that apart from health organizations, governments and policymakers, individual initiatives have proved to be a sustainable option for combating disparities and inequality in health care delivery. Dr. Gyikua Plange-Rhule is an example of the people whose efforts have contributed significantly to the public interest and support in alleviating the lack of space at KATH.

The findings of the third research question also revealed the themes of voice-over, archival footage, interview and sound effects as identified documentary film production techniques in the '*Next to Die'* documentary. The second part of the third research question also revealed the themes of severity, authenticity and intelligibility as how the identified documentary film production techniques reinforced the overall

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development components in the documentary. The documentary employed these film production techniques to reinforce the gravity of the issues raised in the documentary. In view of the theory of social development, it was concluded, the concepts of social development centred on the quality of human life. In the *'Next to Die'* documentary, the use of the various documentary film techniques was employed to give the audience a sense of realism and to establish a connection with the audience on the value of human life.

5.3   Limitations

This study encountered some limitations. First, gaining access to the authorised copy of the *'Next to Die'* documentary film was not a straightforward procedure. The researcher had to first procure an introductory letter from the Department of Communication and Media Studies, which was delivered to the studios of Joy FM, and the producer of the *'Next to Die'* documentary. This was to enable the researcher to get access to the authorised copy of the *'Next to Die'* documentary film. This was to prove that I needed access to the file solely for educational and research purposes. This process spanned over a period of three weeks which involved constant trips to Accra and placing incessant calls to the front desk of Joy FM in an effort to gain access to the file. Since the study is a time-bound project, the researcher finally had to download the copy of the 'Next to Die' documentary on youtube to start work in order to avoid further delays.

Another challenge was the issue of language. Despite the fact that the film was mostly in the English language, there were also scenes in which some of the characters spoke in Twi. This necessitated the need to employ the services of a translator during the process of transcription to make sense of it. However, on all the

occasions that the researcher booked an appointment with the translator, he could not honour his word as he kept postponing our meeting schedule a number of times to the point where I became frustrated and had to depend on the narrator's interpretations. Nevertheless, these limitations did not take away the credibility of the study, as it has implications for further studies.

5.4   Suggestions for Further Research

For further studies, a follow up work can be carried out taking into consideration two documentary films that focus on social development. One produced in the western context and the other produced in Ghana in order to draw out the commonalties and differences in the way documentaries depict issues regarding social development. Similarly, studies can also be carried out taking into consideration two or more documentary films in the same context using a different research approach to interrogate the issues or messages conveyed in the chosen documentaries from the producer's perspective. A similar study can also be done by analysing posts on selected documentary film reactions and comments on social media using the reader response theory.

5.5   Recommendations

Based on the discussions and conclusions of the study, the following recommendations are made: As demonstrated in this study, access to quality holistic healthcare is imperative to the development and proper functioning of any nation. Therefore, government, civil society organisations, healthcare workers and all institutions tasked with ensuring the provision of equal access to quality all-inclusive healthcare need to put measures in place to ensure that the health needs of the citizens are met.

The more the carnage of inadequate access to healthcare and healthcare systems is allowed to fester, the more it highlights inequalities in societies (Novignon, Ofori, Tabiri & Pulok, 2019; Crethire, 2017). The rich almost always have the option of accessing healthcare from alternative healthcare providers such as private practice clinics, maternity homes, specialist clinics and the likes (Crethire, 2017). The services from these alternative healthcare providers are more often expensive and therefore not readily accessible to the poor in society (Novignon et al., 2019). The poor are therefore forced to accept what is available. As witnessed in the *'Next to Die'* documentary, the insufficiency of systems and logistics needed for the proper delivery of healthcare leads to delayed delivery of healthcare, which can result in extreme situations such as the development of complications and even in some cases, loss of lives. This study therefore proposes that the existing infrastructure for healthcare are expanded and adequately equipped to serve the needs of the growing numbers of patrons. It also suggests that policies are put in place to ensure that the processes involved in the commissioning and completion of government projects that ultimately contribute to the development of the nation are devoid of politics. So that even in the case of a change of political power, commissioned developmental projects are completed to ensure the satisfaction of the needs of the citizenry. The completion of abandoned projects such as the one highlighted in the *Next to Die* documentary will result in access to quality healthcare to a lot more people, and also ensure that the pressure on the existing facilities is reduced.

Lastly, one cannot deny the might and power of films, particularly documentary films and their influence on how people around the globe perceive their society and the things that surround them. A number of studies have established that documentary films have the power to influence policies, drive behavioural change and

inspire social consciousness. It is on this basis that I recommend that both civil society organisations and media houses focus on the power of documentary films to tell stories of change and inspire the corresponding actions from both government and citizenry. Since documentary films offer an important insight into the things that surround us, civil society groups, educational institutions and individuals can use documentary films to facilitate local community discussions about politics as well as socioeconomic issues and explore how individual citizens can engage in those issues to promote development.

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