

## Case Study 9: Short Film - *Time and the Seashell*

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The short film *Kii Nche Ndutsa* (Itandehui Jansen, Mexico 2020), English title: *Time and the Seashell*, explores indigenous reflections on the environment and landscape. Presented through a monologue in Mixtec (an indigenous language spoken in Mexico which is currently under threat), *Kii Nche Ndutsa* relates the protection of Indigenous cultural heritage, and the revitalisation of threatened languages, to the protection of landscape and environment. It is the result of practice-based research into environmental cinema and was created using a combination of approaches aimed at limiting the carbon footprint of filmmaking.

As the short film touched upon environmental subject matter, it was appropriate to recur to a variety of sustainable approaches in the film making process with regards to travel, equipment, props and other aspects of production.

### Equipment

The short film was shot with a pre-used Bolex D16 camera with internal batteries and internal hard drive. No additional batteries or drives were added and filming was thus limited to the camera's storage capacities and battery life. As the Bolex D16 allows the use of vintage 16-mm cinema lenses, this production employed second hand Kern Paillard Switar lenses from the 1960's. The equipment furthermore consisted of an on camera Rode microphone powered by the camera. All equipment continues to be in use. The film was shot with available light and no additional lighting or rigging equipment was used. The sustainable approach hence consisted in this case of limiting the equipment to the bare essentials and working with second hand equipment.

### Logistics

Limiting the cast and crew for the production of this film allowed to limit the requirement of logistical operations that have a negative environmental impact.

The crew for the short film was kept very small on purpose to avoid additional carbon footprint through travel or catering. The crew consisted of one person as the director operated the camera and recorded sound with an on-camera microphone. The cast consisted of three people who were all already present at the different locations, in order to limit additional travel, accommodation and catering which would negatively impact the locations. No packaging for

catering purposes was used as cast and crew consumed local products in small family owned restaurants in the different locations.

### Props and Sets

The short film was shot entirely on existing locations and no materials were used to built or alter sets. All costumes and props were already at the locations or in possession of the filmmakers. Hence no waste was produced through the fabrication or purchase of props or costumes. Consequently also no props or costumes were discarded after the production,

### Travel and Locations

Filming took place while the filmmakers were presenting a feature drama film at different University campuses in the state of Oaxaca, Mexico. Travel to and within Mexico was therefore organised by the State University of Oaxaca, SUNEEO.

The filmmakers filmed in their hometown Santa Maria Apazco and in locations visited during the screening of the film In Times of Rain at SUNEEO. No additional travel took place for the filming. No interventions were made by the filmmakers at these locations that would alter or interfere with the natural landscape.

### Outreach

The film was presented among others at the IMPAKT Film Festival – Zero Carbon Footprint, the Climate Crisis Film Festival, the COP26 Resilience Hub and was nominated for both an Ocean Bottle Award as well as a RIFA Award for Best Climate Emergency Film.

