"Shadows of Reality" and "Documentary Tools":
An MA Research-Creation Thesis Project on Facing Ethical Dilemmas in
Documentary Filmmaking

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Abstract

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This research-creation explores my interest in documentary-making and the ethical dilemmas that filmmakers face in the process. Though research reveals two main themes related to ethics in filmmaking, truth in documentary films and protocols, there are no adequate pre-made standardized ethical tools to guide protocols and explore the various approaches that filmmakers take to address these dilemmas, such as using guidelines, manifestos, and other more organic approaches. Through self-reflection, critical research, creative video and virtual reality productions, I analysed and approached them. A research-creation process led to the creation of two final interactive video installations: "Shadows of Reality," a 360 Virtual Reality video, and "Documentary Tools," a Stereoscopic 3D (S3D) video installation. These works speak to the ethical challenges in documentary filmmaking and provide a practical self-reflection tool for the independent documentary filmmaking community.

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Woof woof, Taxi, woof woof rrrrrrrrr woof.

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Introduction

My interest and curiosity in the field of documentary-making developed over 15 years ago: first, as a student in the Concordia University's Communications Studies program, and second, as an assistant editor in the professional work world, of IMAX 3D documentaries and later as a post-production supervisor on over 5 feature documentaries ranging in technical complexity. This exposure to the field of documentary-making has illuminated the challenges that creators face, specifically, the decisions that stem from ethical dilemmas. The ethical questions that challenge the filmmaking process may be an aspect that the audience is not aware of.

However, these questions that challenge the filmmakers' probity are crucial and play a significant role in the final product, a documentary that is consumed and possibly internalized as 'knowledge' by the audience.

In exploring the complex and nuanced ethical dilemmas that arise in the documentary filmmaking process, research revealed two main themes related to ethics in filmmaking: truth in documentary films and protocols (Aufderheide, Jaszi & Chandra; Butchart; Hewitt & Vazquez; Nichols; Nickerson; Quinn). The former focuses on honesty, perspective, and the power to manipulate footage to present an accurate version of reality (Butchart; Brown; Hjort). The latter includes values such as legality, integrity, and right/wrong, and explores different approaches to ethical questions in documentary filmmaking (Carlson; Kantilaftis; Deer et al; Nickerson; Sanders; Tailfeathers). However, the literature does not supply adequate pre-made ethical tools to guide protocols. The literature reveals two categories for addressing ethical dilemmas: academic approaches to analyse ethical dilemmas (Aufderheide, Jaszi & Chandra; Carlson; Hjort; Nichols; Rosenthal & Corner; Sanders; Thomas) and field-level approaches for establishing rules and protocols (Adams; Brown; CBC-Radio Canada; Jankovic; Kantilaftis; Tailfeathers; Trier; Yang).

It is important to recognize and understand the complex ethical dilemmas that come up in filmmaking, as these are as varied as the film topics themselves. There are issues of truth, transparency, ownership, representation, respect, consent, and vulnerability of subjects (Aufderheide, Jaszi & Chandra; Carlson; Hewitt & Vazquez; Sanders; Thomas). However, not all filmmakers go into the process hoping to find truth in their subjects, but rather to portray a pre-determined narrative to their audience (Brown; Butchart; Hjort; Rosenthal & Corner). The ways filmmakers approach issues, from varying starting points, are diverse but tend to reveal the use of guidelines (CBC-Radio Canada; Documentary Convention; Nickerson), manifestos (Adams; Brown; Trier; Yang) and other more organic approaches (Carlson; Kantilaftis; Tailfeathers).

Over the MA thesis time period, my methodology was an organically developed approach that married social science and fine arts perspectives, including self-study, critical research and creative productions that contributed to my final MA works– "Shadows of Reality" and "Documentary Filmmaking Tools". These early writing and visual projects provided the testing grounds for how to tackle the two main research questions: (1) What are some of the ethical dilemmas that documentary filmmakers face in the process of creating a documentary film project?, and (2) How can filmmakers analyse and process those dilemmas?

My intention while making this thesis was to unpack the development and creation of my presented works. Section one presents a literature review to establish a foundation and scope to answer the above research questions. The review revealed gaps in field-level approaches to communicating ethical dilemma response mechanisms; overall, the studied literature is not fully accessible to the network of filmmakers grappling with these issues. Highly personalized approaches or, in a similar fashion, restrictive dogmas do little to invite filmmakers to productively create their own ethical tools.

Section two outlines my methodology as a chronological account with a number of different iterations, along with an inductive process that led to a revelation of what direction to take, resulting in my final approach towards this research-creation of two productions. I began my research process by identifying the different aspects of documentary filmmaking to focus on. The methodology for this research-creation thesis uses field notes and self-reflection. Prior to writing the MA thesis, I considered my lived experiences as a crew member, and started with conversations with filmmakers as primary research: from that, I began the secondary research consulting articles, books, video panel discussions. I created two artistic projects to reflect on my findings ("Shadows of Reality" and "Documentary Tools"). Early on in the process of researching and creating the initial projects, I discovered that my approach to research needs to be creative in order to have a practical outcome, useful for the independent documentary filmmaking community. Creating a tool to help documentary filmmakers process ethical dilemmas became my main focus. Using the previous research questions, I underwent several research stages that results in various micro-projects – "VR Mind Tool", "Probity VR", and "Sculpture 360". Each project functioned as a possible creative path. The first path was to take a documentary essay approach. I used past work experience on a film and combined it with an academic analysis of the ethical dilemmas that I observed had happened. This approach lacked the creative aspect and focused on a film studies research method. The next approach was to create a virtual reality project that would function as a research tool. The idea of the project meant that I would need to control the content and create an environment that was interactive. It became evident that to create the content which would be discussed by filmmakers I would need to do research beyond the scope of this thesis. As well, creating an interactive project that could record data would increase the technical challenges beyond the needs of the initial project without there being a creative artistic result. The next project was to simplify the research tool and give the

Participant the option to bring their own dilemmas and scenarios to the project. Using Virtual Reality as an immersive space to influence how the participant felt while thinking was an approach that did not give meaningful results. After seeing that using immersive video projects to create a space for self-reflection did not work for my purposes, I decided to separate the two experiences. On one side, I would create a 360-degree video that would immerse the viewer while showing parallels to documentary filmmaking ("Shadows of Reality"), and I would also create a Stereoscopic 3D (S3D) video that would entice the viewer to use a stand-alone self-reflection tool ("Documentary Tools").

The third section presents the final artworks: "Shadows of Reality", a 360 Virtual Reality video, and "Documentary Tools", a S3D video installation, that speak to the ethical challenges in documentary filmmaking. The project statements dive beyond the practical specifications and description to connect the pieces to their research context, acknowledging the ways they support audience members to reflect on the ethical dilemmas present in documentary film and to explore methods to respond to them. My use of Virtual Reality and S3D Video, in addition to being a self-reflection tool, compels audiences to engage with these two fundamental questions in the context of documentary filmmaking:(1) What are some of the ethical dilemmas that *you may face* in the process of creating a documentary film project? and (2) How can *you* analyse and process those dilemmas? The presented creative productions serve as a means to address research inquiries and as a tool to prompt the audience to engage in introspection in an accessible way.

Literature Review

My over 10-year background as a post-production supervisor and assistant editor in independent documentary films inspired me to seek answers for how to better tackle the ethical dilemmas that arise in the documentary filmmaking process. Ethical dilemmas are not binary, and rarely present only two choices; they are complex and nuanced (Brown; Nichols;

Rosenthal & Corner). Research in this field seeks to guide filmmakers and to create pathways related to ethics in the documentary filmmaking process, but is often limited in scope, highly personal or highly impersonal, or too theoretical to be put into immediate practice. Ethics in filmmaking, according to the literature, is defined through two main themes and perspectives: *truth* in documentary films and *protocols* (Aufderheide, Jaszi & Chandra; Butchart; Hewitt & Vazquez; Nichols; Nickerson; Quinn). In this way, ethics can be a state of being, focused on the end product, or the process of doing, focused on the choices made by the filmmaker. For each there are associated values. Truth is composed of honesty and perspective. While documentary films aim to represent the truth, the way they do so is not always objective. Documentary filmmakers have the power to manipulate their footage, and therefore must be careful not to present a skewed or inaccurate version of reality (Butchart). Butchart also addresses the notion of "real" and "actual" truth, arguing that while there is an objective truth, our perception of it is always filtered through our own biases and perspectives.

The theme of protocols involves values such as legality, integrity and right/wrong. The scope of this research is to further understand the process taken by filmmakers; seeing ethics as a set of choices and actions aligns more closely with the theme of protocols. The literature explores different approaches to ethical questions in documentary filmmaking, though gaps are revealed when attempting to find prefabricated ethical tools to guide protocols. Thus, this research attempts to thematically analyse the research in order to compile different approaches, from varying starting points, that filmmakers take when addressing ethical dilemmas.

The literature revealed two categories for addressing ethical dilemmas: academic approaches to analyse ethical dilemmas (Aufderheide, Jaszi & Chandra; Carlson; Hjort; Nichols; Rosenthal & Corner; Sanders; Thomas) and field-level approaches for establishing rules and protocols (Adams; Brown; CBC-Radio Canada; Jankovic; Kantilaftis; Tailfeathers;

Trier; Yang).

Understanding and recognizing ethical dilemmas is a much more complex task that one would assume, as ethical dilemmas that come up in film are as varied as the film topics themselves. Sanders centers the subjects as critical to the pursuit of truth; they argue that filmmakers have a moral obligation to respect the rights and dignity of their subjects, and to represent them fairly and accurately. Sanders examines the concepts of truth, objectivity, and representation in documentary filmmaking and discusses the tensions between them. As well, the relationship between filmmaker and subject(s) relates to the power dynamics inherent in documentary production that can create ethical issues, which must be carefully considered by filmmakers. Thomas discusses the importance of transparency and honesty in building relationships with documentary subjects and emphasizes the need for filmmakers to recognize and address their own biases and assumptions. In particular, he notes the particular ethical responsibility when portraying vulnerable or marginalized communities. Carlson emphasizes the importance of considering issues of ownership, representation, and respect, a particular perspective built in recognition of her work with Indigenous communities as documentary subjects. Film can be a powerful tool for Indigenous peoples to share their own stories and perspectives, which have historically been excluded or misrepresented in mainstream media. Similarly, a report surveying over 500 documentary filmmakers highlights several key findings, including the fact that documentary filmmakers often grapple with issues of representation, privacy, and consent when working with subjects (Aufderheide, Jaszi & Chandra). Many filmmakers also struggle with the tension between artistic freedom and accuracy, as well as the pressures of funding and distribution (Aufderheide, Jaszi & Chandra). Quinn discusses the ethical challenges of representing complex social issues in documentary films, and the importance of creating nuanced and truthful portraits of the people and communities being documented. He also addresses issues around consent and

privacy, and the need for filmmakers to obtain informed consent from their subjects and to be mindful of their vulnerability and agency.

At this point, the literature focuses heavily on truth as a result of a relationship with human subjects that can tease out an idealized perspective. But not all filmmakers go into the process hoping to find truth in their subjects, but rather to portray a pre-determined narrative to their audience. Mette Hjort examines the phenomenon of guilt-based documentary filmmaking, which she defines as documentaries that aim to elicit a sense of guilt or moral responsibility from the viewer. Hjort argues that guilt-based documentaries are problematic because they often prioritize the emotional impact of the film over its accuracy or complexity, and because they can lead to simplistic and moralistic understandings of complex social issues. Nichols argues that documentaries are a form of social discourse that can shape public opinion and influence public policy. He explores the role of documentary filmmakers in shaping public perception and shaping public debate, emphasizing the importance of the relationship between filmmakers, subjects, and audiences. Nichols also addresses the challenges of creating objective and truthful films while maintaining artistic freedom, exploring the limits of objectivity in documentary filmmaking.

Finally, some research is dedicated not to human subjects, but rather the topics of the documentary themselves. Rosenthal and Corner examine the impact of digital technology, the growth of reality TV, and the rise of participatory and activist filmmaking on the documentary genre. It also addresses the ethical considerations that arise in documentary filmmaking and the challenges faced by filmmakers when dealing with sensitive and controversial subjects.

Butchart advocated for a more nuanced approach to understanding truth in documentary filmmaking, one that acknowledges the complexities of reality and the limitations of our own perception. Similarly, to other theorists, the expectation here of a

nuanced approach then implies a set of protocols in order to achieve the goal of truth. And yet, as indicated by the Aufderheide, Jaszi & Chandra, documentary filmmakers often operate in a gray area when it comes to ethical standards, as there is no universally agreed-upon set of guidelines or best practices. Once the ethical dilemmas are understood, it is possible to then establish a way to respond to them. There is variance in the literature describing different approaches filmmakers take to establish rules or protocols, and the types of formats for establishing these protocols.

The protocols range from specific actions to more comprehensive and over-arching philosophical approaches to ways of collecting and organizing strategies. Specific actions can include such line items as ensuring you receive informed consent from all participants (Hewitt & Vasquez). Leaning philosophically, Carlson describes a collaborative filmmaking project they undertook with Indigenous youth in northern Canada, in which the youth were trained in film production techniques and encouraged to share their own stories. Tailfeathers similarly speaks to a collaborative method with Indigenous subjects, where filmmakers prioritize trust and respect in their process. Other authors also emphasize the importance of a collaborative method, which includes seeking input from subjects and experts throughout the process, being transparent about their methods and intentions, and engaging in ongoing reflection and self-evaluation (Aufderheide, Jaszi & Chandra; Quinn). They argue that collaborative filmmaking can be a powerful means of decolonization, as it allows Indigenous peoples to reclaim their own stories and challenge dominant narratives that have been used to marginalize them. Overall, the article argues that collaborative filmmaking can be an effective tool for promoting Indigenous self-determination and challenging colonial power dynamics. Collaboration can also mean going beyond one person or community, with Hjort recommending approaches that take into account the multiple perspectives and stakeholders involved. Ultimately, though, collaboration will be limited unless the filmmaker has a

capability for empathy and uses a protocol that requires the use of perspective-taking throughout the process (Thomas).

Many authors describe practical formats or even documented guides for approaching ethical dilemmas. The first set of research presented use *guides* (CBC-Radio Canada; Documentary Convention; Nickerson). "Fair Co-Production" is a set of guidelines created by the Documentary Convention, a global network of documentary filmmakers and organizations. The guidelines aim to be an efficient way to promote fair and equitable collaborations between filmmakers and their subjects, particularly in the context of co- production. The "Fair Co-Production" guidelines are intended to serve as a starting point for discussion and reflection among documentary filmmakers and their collaborators, and to promote a more ethical and respectful approach to documentary filmmaking. "On-Screen Protocols & Pathways" (Nickerson) is a guide produced by ImagineNATIVE, a nonprofit organization dedicated to supporting Indigenous media artists. The guide provides best practices and protocols for non-Indigenous filmmakers who are working with Indigenous communities, cultures, concepts, and stories. The guide emphasizes the importance of building relationships with Indigenous communities, seeking consent and input from Indigenous stakeholders, and respecting Indigenous cultural protocols and intellectual property rights. It also provides practical advice on topics such as location scouting, casting, and post-production. Overall, the guide is designed to help non-Indigenous filmmakers approach their work with cultural sensitivity, ethical awareness, and a commitment to fostering meaningful and respectful collaborations with Indigenous communities. This protocol is a comprehensive, a vast resource for filmmakers to create films while working with and about indigenous communities. "Journalistic Standards and Practices" (JSP) is a set of guidelines established by the Canadian Broadcasting Corporation (CBC-Radio Canada) to ensure that its journalism is accurate, impartial, and ethical. The

guidelines cover a range of topics, including the importance of fairness and balance, the need for accuracy in reporting, and the importance of avoiding conflicts of interest. The guidelines also address issues such as privacy and the use of hidden cameras or other forms of subterfuge in reporting. The JSP are regularly reviewed and updated to ensure that they reflect evolving standards of journalistic practice and changing social and political realities. The JSP serves as a framework for CBC journalists and are intended to ensure that CBC journalism is held to the highest standards of integrity and professionalism. Though guidelines are efficient, clear and seem to present a sense of stability, many questions should arise around who has created these protocols and why. As previously noted, documentaries often centers marginalized communities. Few note the importance of ensuring underrepresented groups are involved in the creation of these guides; the panel at TIFF 2020 highlighted the importance of centering Indigenous voices and perspectives in the film industry and the potential of film as a tool for social change and reconciliation (Deer et al.).

The second set of research presents the use of *manifestos*. "Documentary Power: A New Manifesto" (Yang) is a call to action for documentary filmmakers to recognize the power of their work and to use it to effect positive change in the world. The manifesto was created by the International Documentary Association (IDA) and is intended to serve as a guiding framework for documentary filmmakers who want to create socially impactful films. The manifesto consists of ten principles, including the belief that documentary has the power to inspire empathy, to challenge authority, and to amplify marginalized voices. Conversely, individual filmmakers can make personalized manifestos, such as Joshua Oppenheimer (Adams), Michael Moore (Jankovic), and Lars Von Trier (Brown). Oppenheimer's manifesto is a personal statement that documentaries should not simply represent reality but should also actively participate in shaping it, with the goal of creating a more just and equitable society. He advocates for a documentary practice engaged with politics, that embraces

ambiguity and complexity, and that prioritizes the voices of those who are marginalized or silenced. In a keynote address at the 2014 Toronto International Film Festival (TIFF), filmmaker Michael Moore presented a 13-point manifesto for documentary filmmaking (Jankovic). The manifesto includes guidelines such as the importance of the filmmaker being the author of the work, the need for truth and accuracy, and the responsibility of filmmakers to take on subjects that are difficult or taboo. And lastly, Lars Von Trier presents his 9-point Dogme manifesto. His is a very strict manifesto with the intent to define an essentialist method that navigates the filmmaker towards a specific outcome and is defined by purity, objectivity, and credibility (Brown).

Finally, there is research that describes more organic methods used by filmmakers for establishing protocols. Kantilaftis acknowledges that ethical dilemmas may be difficult to resolve and that there are no easy answers, but she encourages filmmakers to engage in ongoing reflection and dialogue with others to ensure that their work is grounded in ethical principles. Across all methods, there is an underlying theme of the role of dialogue and self-reflection as part of the process in establishing a set protocol.

Methodology

The artistic process is an organic one, a truth not dissimilar to the realities of qualitative research. As my engagement with ethical dilemmas in filmmaking grew, the appropriate methodology revealed itself inductively. My research tools integrated social science and fine arts approaches, such as memory collection, thematic analysis of research, and creation/production. In this process, I sought to unite my position as researcher and filmmaker in order to increase the depth of analysis in the context of a concept that is deeply embedded in the power of self-reflection.

The purpose of this project is to answer the following guiding questions: (1) What are some of the ethical dilemmas that documentary filmmakers face in the process of creating a documentary film project? and (2) How can filmmakers analyse and process those dilemmas?

The methodological approach for the project has been organic to gain insight into the lived experience of filmmakers, preliminary research into methods for the creation of protocols, and exploration of creative avenues to create a living research production that encourages the metacognitive action of its audience. As the process was organic, it unfolded through various stages set parallel to the creation process.

Stage One: Self-Reflection and Analysis

Beginning with an approach to narrate my own experiences with documentary, I reflected on my years of experience and connected it to my preliminary research in order to answer my first research question. Through written reflection, I explored memories of prior experiences and noted down the various ethical dilemmas I came across. As part of this organic process of personal story-collection, some memories were brought to the forefront after a conversation with a former co-worker or two, during which I was able to identify my own approach in contrast to their experiences with the same dilemma. I then thematically analysed these stories and memories to outline the dilemmas that I could reference and compare to the literature, as well as an initial reflection on the ways I have approached dilemmas in the past. Through reflection, with honesty, I began to see the gaps in my approaches and the frequent lack of protocol. This writing allowed me to explore the feelings that made me curious about ethical dilemmas in documentary filmmaking and the literature around them. I focused on *cinéma vérité*, a style of filmmaking that focuses on a close depiction of the real, as that was a point of interest for me, and it matched the types of projects I had experience with as post-production supervisor. The next step was to fully commit to the creative process and implement virtual reality as a research tool.

Stage Two: Prototyping and Researching

The next approach was to create a virtual reality project that would function as a

research tool. The idea of the project meant that I would need to control the content and create an environment that was interactive. As part of the research process, I created a Virtual Reality Mind Tool prototype (see Table 1 for media specifications). This interactive virtual reality project was divided into three aspects: (1) Scenario– the participant will get immersed into a part of the filmmaking process with an ethical dilemma, (2) Survey–after watching the scenario from different perspectives, they will be surveyed about the ethical dilemma, (3) Concept Map– the participant will then be asked to create a mind map of the different relationships and connections in documentary filmmaking. The prototype was not fully functional though it provided a proof of concept. The intention of this interactive virtual reality project was to find a way to survey filmmakers about ethical dilemmas. After creating this project, I noted that the scenario creating part of the project was very difficult as I would need to decide what was right and wrong within any scene. As I was doing the creative research, I did not want to be the one identifying and making the ethical decisions about the scenarios. This project showed me that there were two parts to my research: the reflection and the immersive experience. I was not able to use the interactivity in a Virtual Reality project that was sufficiently meaningful to go through the process of creating a complex interactive project. It became evident that to create the content discussed by filmmakers, I would need to do research beyond the scope of this thesis. As well, creating an interactive project that could record data would increase the technical challenges beyond the needs of the initial project without there being a creative artistic result.

Table 1: Media specifications for the Sculpture 360 micro-project.

Name:	Sculpture 360
Format:	360-degree video in 4K (3840x1920), Stereo audio
Visual:	Live-Action
Audio:	voice-over narration.
Tech Notes:	Filmed with Insta 360 pro 1 and Vuze XR

Stage Three: Reinventing and Expanding

Going from an interactive micro-project to one that is mainly a self-reflection, I created the Probity VR 360 video project [see Table 2]. It is an immersive video made up of 3 scenes: (1) Philosophical Realm: A place to have a philosophical discussion where the driving force is to think of things in a best-case scenario, (2) Value Realm: A place to look at the value that can be gained from a situation. Using that as the guiding theme, a business district complex was chosen, and (3) World Realm: This scene shows a place where balance is imperative, which allows for both benefit and detriment to be considered.

Table 2: Media specifications for Probity VR micro-project.

Name:	Probity VR
Format:	360 Degree video in 4K (3840x1920) 4DOF (Degrees of Freedom)
Visual:	Live-Action
Audio:	Stereo, music
Tech Notes:	Filmed with Insta 360 pro 1

Each scene was made to immerse the viewer in a space accompanied by a soundscape that encourages self-reflection. The concept behind the video was to create a space for self-reflection. Using a topic or question that would get used as the guiding idea for the viewers musings as they reflect using the 3 different perspectives. The project showed me that it was

hard to self-reflect while wearing a headset and immersed in a virtual space. The process of

self-reflection on ethical dilemmas in documentary filmmaking was more complex than one

could think of while wearing a headset, with no ability to write things down. The directions

behind each realm were not clear enough to have a strong influence on the way the person

doing the exercise would be using each scene. From this project I started the process of

separating the self-reflection aspect of the creative research and the visual creation. This led

to the creation of "Documentary Tools" as both a set of S3D images and a self-reflection

document.

Stage Four: Exploring Metaphor and Nuance

The Sculpture 360 video project [see Table 3] is an immersive video that gives the

viewer the ability to see a sculpture from multiple perspectives, yet never from a clear one. In

the video the viewer is immersed in a space of shadows and a sculpture made out of chain-

link fencing. The voice-over is of a lecture on the different types of sculptures. The video is

meant to encourage the viewer to analyse the space and try to understand what the object is

they are seeing without ever seeing the object from a conventional point of view. The video

was an attempt at discussing one idea: the viewers' ability to decipher what they are seeing,

while not explicitly telling the viewer how it connects to something like documentary

filmmaking. Using the concept of "deciphering the truth" as the guiding principle for the

Sculpture 360 video project I went on to use that methodology when creating, "Shadows of

Reality".

Table 3: Media specifications for VR Mind Tool micro-project.

Name:	VR Mind Tool (Virtual Reality interactive prototype)
Format:	360 Degree video in 4K (3840x1920) 4DOF (Degrees of Freedom)
Visual:	Live-Action, 3D Animation
Audio:	No audio.

Tech Notes:	Filmed with Insta 360 pro 1, Panasonic GH4, Vuze XR, and Canon C100.

Stage Five: Establishing a Narrative

At this time, I developed a final narrative that would seek to create an experience for viewers building on the ethical concept of "truth" and the notion of reality. Documentary film is a quest for the real. To support a narrative that invited viewers to be part of the filmmaking process, and to interact with it in ways that reveal critical ethical considerations, the medium must support this. Virtual Reality and S3D are two video media that increase a sense of 'real' and bring the viewer closer to reality. These media also create spaces that are immersive, that invite audience members in.

"Shadows of Reality" is a 360-degree virtual reality video [see Table 4] using the INSTA 360 PRO camera and filming at Concordia University's EV Blackbox Theater. The camera uses 6 lenses to capture 360 degrees of action. The Blackbox Theater served as the setting for the dark environment needed to best create the shadows that will immerse the viewer.

Table 4: Media specifications for "Shadows of Reality" project.

Name:	Shadows of Reality
Format:	360 Degree video in 4K (3840x1920) 4DOF (Degrees of Freedom)
Visual:	Live-Action
Audio:	Stereo, music and ambient sounds.
Tech Notes:	Filmed with Insta 360 pro 1 and Panasonic GH4

The target audience for "Shadows of Reality" are documentary filmmakers as they will understand the significance of each scene and will have the right lens to interpret the images they are being presented. Each scene signifies a stage in the documentary filmmaking

process. As documentary filmmakers experience the video, they will know to analyse the images and see how they apply to their own practice.

"Documentary Tools" is a S3D video installation [see Table 5]. It is composed of three components: a S3D video, a physical "Camera Box" installation, and a self-reflection tool, in both digital and analogue forms. The S3D video is presented within the 'camera box' in order to produce an illusion of reality for the viewer.

Table 5: Media specifications for "Documentary Tools.

Name:	Documentary Tools
Format:	S3D HD video displayed inside box
Visual:	Live-Action
Audio:	No audio.
Tech Notes:	Photography with Canon 5D Mark iii using precision slider

Project Statements for the Two Creative Productions

These two artworks function as my findings. Their first purpose is to represent my perspective and style as an independent filmmaker, fusing the use of the magical and the whimsical with notions of reality. Second, they seek to clarify the complex nature of ethical dilemmas in ways that are accessible to a broader audience. Third, they create a practical tool that is immediately useable for filmmakers. In sum, they are both a method of answering the research questions and a method for having those questions flipped and presented to the audience for self-reflection: (1) What are some of the ethical dilemmas that *you may face* in the process of creating a documentary film project? and (2) How can *you* analyse and process those dilemmas?

1. "Shadows of Reality", 360 Virtual Reality Video, 6 minutes

Documentary filmmakers have a set of guiding rules that they use to create their projects. These rules may not be written down or even fully articulated by them, yet they must use them to navigate the process. "Shadows of Reality" is intended to shine a light for the viewer, to reflect on the different stages in the filmmaking process and how these stages relate to the concepts of truth and any resulting ethical dilemmas. The goal of the project is to start the self-reflection process that is then further developed in the documentary installation work, "Documentary Tools." After viewing "Shadows of Reality," the viewer will be able to make the connection between the concept of shadow play and documentary filmmaking.

Based on the guiding idea that documentary films are not mirrors of reality--as one would expect from the documentary genre--but its shadow, films offer only an approximation of reality. Shadows betray the identity of its source without fully revealing it. Like shadows which can be stretched, compressed, and manipulated by controlling position and light, while leaving the source intact, filmmakers can choose how close to reality to approximate. "Shadows of Reality" is divided into 6 scenes, each representing a different stage of the documentary filmmaking process. Before each scene, the viewer hears the title of the scene: Concept, Pre-Production, Production, Post-Production, Distribution, and Impact.

The first scene represents the stage of Concept, where ideas become concepts, and the concepts start the process of becoming a film. The viewer is floating in darkness as they hear the word "concept," and see silhouettes of objects appear floating around them (see fig.1). The objects symbolize the ideas that float around one's head at the beginning of a project. They have not taken complete shape yet since the initial concept is born. The audio that plays is music intended to evoke the feeling of relaxation and focus, immersing the viewer in the

dark space. This audio is meant to represent the soundscape within one's mind while thinking.

Figure 1 Scene one frame, "Concept".

The second scene represents Pre-Production, which can include the writing of a treatment, securing of funding, and gaining access to subjects, among many steps that prepare the filmmaker to begin filming. The viewer is floating in darkness as circular screens surround them. Each screen is a close up shot of an object. Pre-production involves talking and connecting with others to create a film project; the audio for this scene is improvisational singing. The musician creates a beat using their voice. Using voice as the instrument is representative of this stage in production as it goes from the concept to actuality. The circular screens appear and disappear to guide the viewer to turn around and go from object to object. The shots of the objects are clear and in high resolution. The objects are being lined up and arranged the same way as subjects are being lined up and arranged at this stage of the filmmaking process (see fig.2).
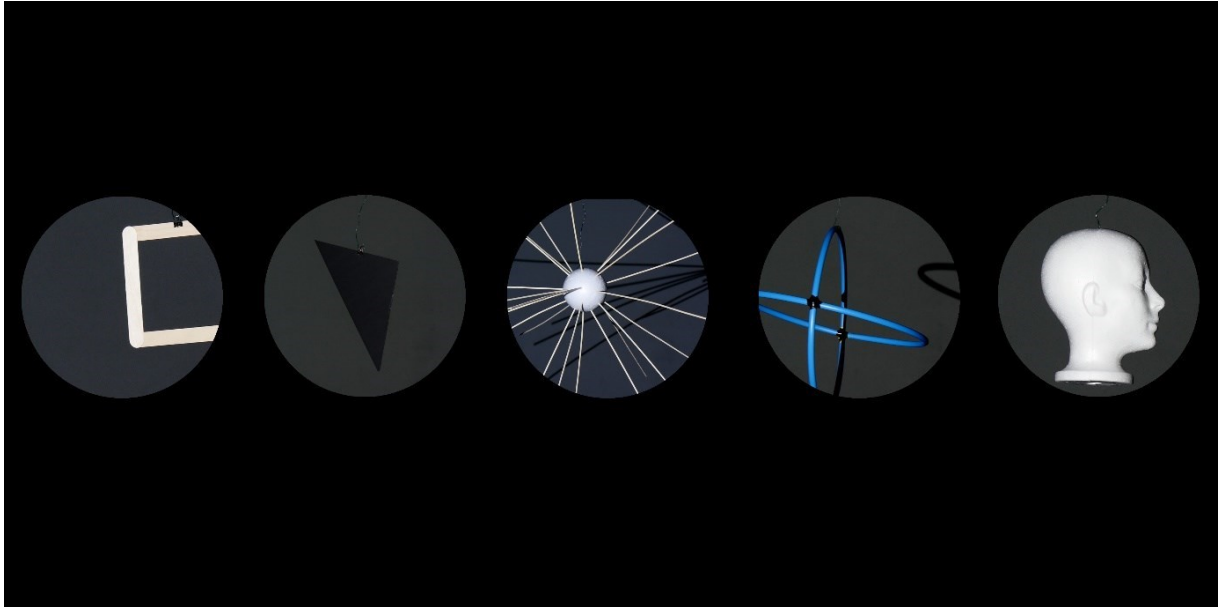
Figure 2 Scene two frame, "Pre-Production".

The third scene represents Production. At this time, the filmmaker assembles a crew to record interviews and other forms of visual and audio material. The viewer is surrounded by 6 individual sources of light (a projector) with an object hanging in front of it. The sound of a projector's fan is heard as the main sound for the space. The objects are lined up around the viewer and are being manipulated by a figure that can be barely seen (see fig.3). The objects are being manipulated in front of the light source: this is meant to show a parallel to subjects being filmed. Production is the stage of filmmaking where the filmmaker is out in the field capturing images and audio. Using the sound of the projectors as the soundscape of the scene is meant to give the viewer the feeling of machinery in motion. The scene is there to evoke the idea that subjects are being put in front of the light and manipulated for the sake of the filmmaking process.

Figure 3 Scene three frame, "Production".

The fourth scene represents Post-Production, the process of editing and finalizing the audio and images for presentation. The viewer is set in the middle of a blackbox theater as the previous scene of objects being in front of a light source is expanded to show the other side of the room (see fig.4). The objects create shadows that have been carefully made with the choice of light intensity and positioning. In this scene, the process of going from the real objects and a light source to the screen demonstrates that this process is similar, or mirrors, the filmmaking process. In the post-production stage of filmmaking, the filmmaker takes all the different recordings of subjects they have and chooses them carefully to create a story. To represent Post-production in the audio of the scene, I used the music made up of different notes being played. The music is not in a finished composed form, and this aligns with the process of post-production, where the filmmaker is composing their film.
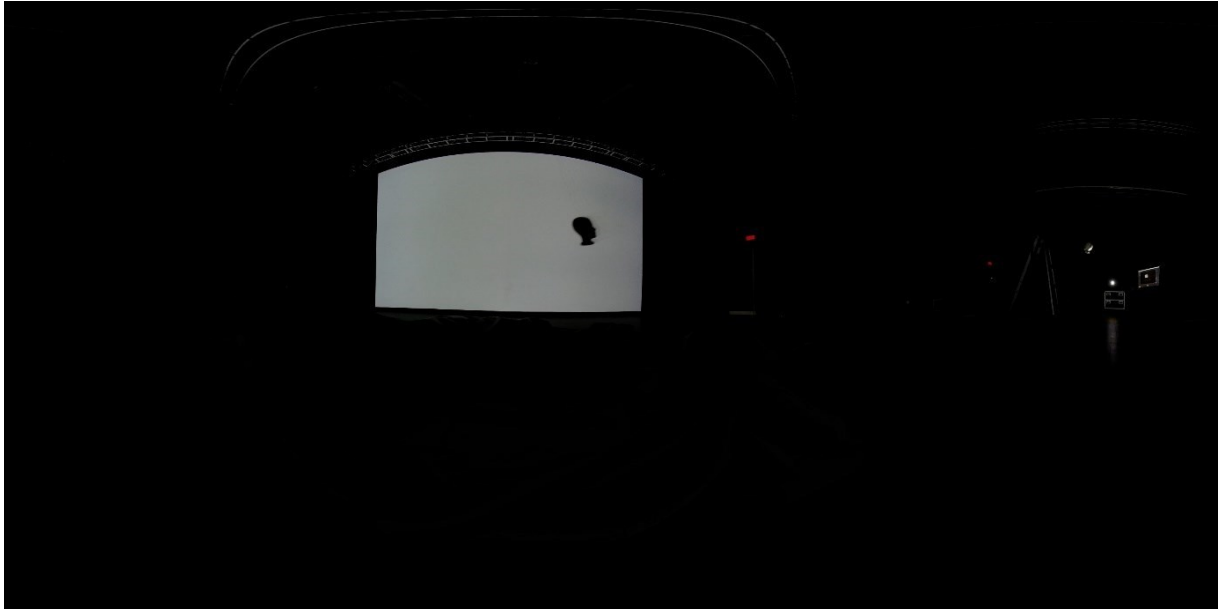
Figure 4 Scene four frame, "Post-Production".

The fifth scene represents Distribution, where the film is presented to the public. The viewer is seated on a chair as more chairs are being setup and the screen is being opened inside the blackbox theater (see fig.5). The sound of the chairs being placed in front of the screen and the curtain being drawn gives the viewer the feeling of being in the space. Next, the viewer hears the sound of a academy leader countdown, which for filmmakers is a very distinctive sound that indicates a film is about to begin. The projection of the video begins with upbeat music, which is complete and polished, and a more detailed video of the shadows. Showing the viewer the creation of the cinema space shows them how contrived and controlled the act of presenting a documentary film is.

Figure 5 Scene five frame, "Distribution".

The sixth scene is Impact: this relates to how the film is received by audiences but also has impact on a social and personal level on audiences and those involved in the film. The viewer is in the same space as the previous scene. The screen space begins to expand and the image blurs, dissolving the space that previously was a blackbox theater (see fig.6). The video being projected disappears as it expands and surrounds the viewer. This stage of the documentary filmmaking process is hard to truly identify as it happens without much control of the filmmaker. The social impact that a documentary film has on society and those involved in it is as abstract as having a blackbox theater collapse around you. The audio for this scene is based on the previous scene as it is the music from the film which begins to be distorted as the image distorts. The music is treated with distortion and reverb to emulate the process of a film going from the screen into the audience's minds. The unique aspect of this stage of film development is that it exists separate from the filmmaker, and that the level of control the filmmaker has during this stage is lessened. There are repercussions for putting the work out into the world. Despite the notion that the filmmaker is disempowered from the impact of the film, in the context of this production and research, it is essential that this stage

be conceived as part of the process within the hands of the filmmaker; their involvement in

the impact stage is increased through the use of self-reflection in the prior stages.
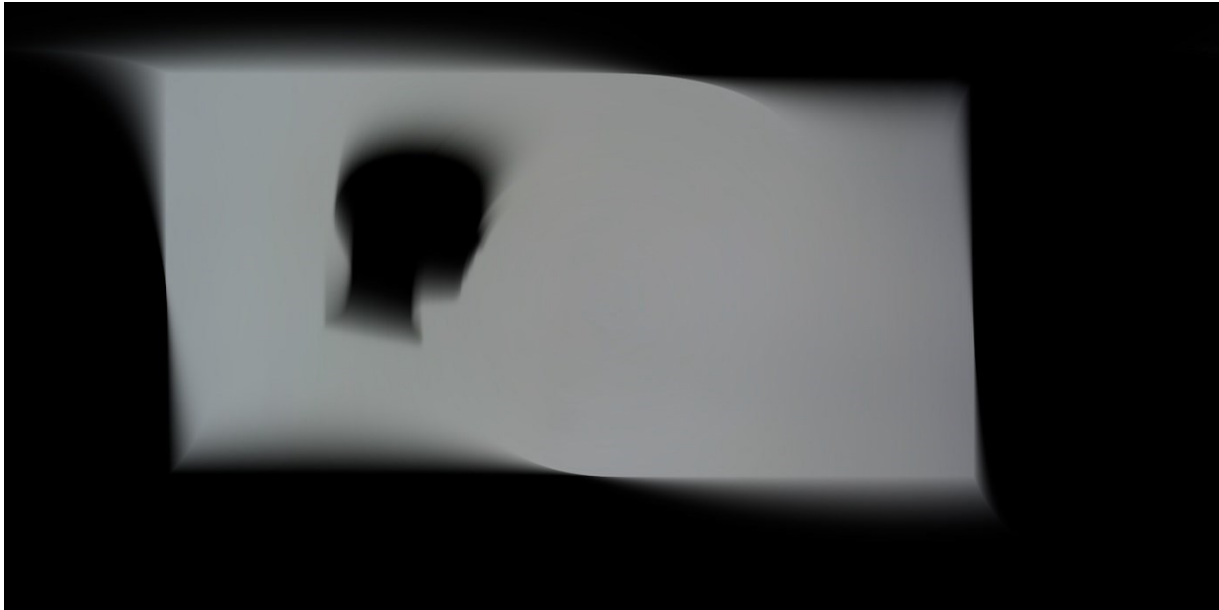

Figure 6 Scene six frame, "Impact".

2. "Documentary Tools", S3D Video Installation, 13-minute loop

Video cameras revolutionised documentary filmmaking by bringing down production

costs and increasing portability. Documentary filmmakers have been interested in what the

latest technology can do to help them make films. Taking that idea of using technology for

improving filmmaking, **"Documentary Tools"** is an installation composed of S3D video, in a

'camera box' installation and accompanied by self-reflection tool for filmmakers, accessed

by QR code to use to process ethical dilemmas in the documentary filmmaking process. A

video is displayed inside a cardboard box that is made to look like a camera would have been

inside it. One side of the box has a S3D monitor that with the use of S3D polarized glasses a

viewer can watch a sequence of S3D photos of video cameras. The video cameras are inside a

Styrofoam box that creates the illusion of the cameras being inside the cardboard box. The

sides of the box have graphic designs that indicate the different brands of video cameras

being displayed and inform the viewer about a self-reflection tool (with a QR code for the

viewers to access). The idea of showing video cameras as the industry evolved and

changed is to present the audience with an example of a documentary tool that is crucial to the process. My intention is to indicate to the documentary filmmakers that as video cameras evolved to adapt to technology and filmmaking needs, so can the way we process ethical dilemmas in the documentary process evolve. The side of the cardboard box has this text:

> Video Cameras revolutionized the way Documentary films were recorded. They brought portability, affordability, and extended recording times. The cameras have been evolving with new formats and features. They are responding to the needs of the filmmakers. It is time for the filmmakers to respond to the needs of their subjects and audiences. Try the new self-reflection tool to discover a path to solving ethical dilemmas that the documentary filmmaking process brings.

This video installation is focused on interacting with documentary filmmakers, using the camera display as a way to create interest in the self-reflection tool. The three components are further described below:

‘Camera Box’ Installation

I have created a cardboard box that has the aesthetic of a 1990’s cardboard box that a video camera or television would come in. The box is 27” by 16” by 16”. Two sides of the box have graphics that indicate the contents of the box and advertise the self-reflection tool (see Appendix A). The front of the box has a cut-out that reveals a monitor. The back of the box obstructed from view.

Video Installation

S3D video is achieved by taking multiple stills at different angles and displaying them simultaneously. Creating the parallax imitates the left and right eye. There are 30 different cameras displayed, ranging from those used in the 1980s to the present day. The cameras vary in resolution capabilities, in recording media format, and in intended uses. I took photos from inside a Styrofoam box to mimic the inside of the cardboard box, creating the illusion that the viewer is looking at a real object (see Appendix B).

Self-reflection Tool:

Whenever a documentary filmmaker is in the documentary filmmaking process, there are thousands of decisions that have to be made. This self-reflection tool is designed as an aid to navigate the possible responses to those decisions (see Appendix C). The goal of this tool is to be part of the toolkit that filmmakers use to create a documentary. As it is a tool, filmmakers must be conscious of when they need to use it and how to get the best results. The Self-Reflection Tool consists of 5 steps and 5 reflection questions, developed through critical research. The tool is intentionally simple and streamlined to encourage its use.

Step 1: Answer the 5 Self-Reflection Questions.
Step 2: Do research (by making use of the available Annotated Bibliography provided with the QR code).
Step 3: Get Feedback (share your answers with someone you trust).
Step 4: Consult with stakeholders.
Step 5: Analyse results and create a plan of action.

The self-reflection questions are broad as the dilemmas faced by filmmakers are also broad. At the end of the self-reflection process, each filmmaker will have to decide how they apply the results of their use of the tool.

1. *What is being reflected on?* Try to focus on what the dilemma is that you are trying to reflect on. Consider how broad or specific your answer to this question is, as it will affect the process results.
2. *Who are the stakeholders?* Not everyone is affected equally by the decision or dilemma being reflected. It should be noted how each person or group is affected differently. Note what your relation is to each of the stakeholders you may have.
3. *Why does this action need to happen?* This question may not have a straightforward answer, and that should be considered as part of the response.
4. *What are the choices for this?* Clearly state what the possible actions that can be taken are and how you would go about doing them.
5. *What are the consequences/repercussions of the possible outcomes (actions)?* Based on the previous answer, try to estimate what the possible outcomes are.

As part of the Documentary Tools, the self-reflection tool can be used by filmmakers in the process of creating a film. The Self-reflection Tool is accompanied by an Annotated

Bibliography meant to guide them in their research within the self-reflection process (see Appendix D).

Conclusion

This research-creation started with me reflecting on my career in documentary filmmaking and discussing my experiences with friends, family, and co-workers. Ethical dilemmas have always presented themselves in my artistic process, and I have consistently been left feeling unresolved in my response to them. At its essence, this research-creation was an artist looking at a problem and creating solutions through an artistic lens.

The research presented acknowledges the complexity and nuances of ethical dilemmas that arise in the documentary filmmaking process. Ethics in filmmaking is defined through two main themes: truth in documentary films and protocols (Aufderheide, Jaszi & Chandra; Butchart; Hewitt & Vazquez; Nichols; Nickerson; Quinn). The literature explores different approaches to ethical questions in documentary filmmaking, and two categories are revealed: academic approaches to analysing ethical dilemmas (Aufderheide, Jaszi & Chandra; Carlson; Hjort; Nichols; Rosenthal & Corner; Sanders; Thomas) and field-level approaches for establishing rules and protocols (Adams; Brown; CBC-Radio Canada; Jankovic; Kantilaftis; Tailfeathers; Trier; Yang). The authors of these works emphasize the importance of respecting the rights and dignity of documentary subjects, being transparent and honest, and recognizing and addressing personal biases and assumptions. The literature also examines issues of ownership, representation, respect, and consent. Ethical dilemmas are also common when documentary filmmakers are dealing with sensitive and controversial subjects (Hewitt & Vazquez; Hjort; Nichols; Rosenthal & Corner).

I set out to aid filmmakers, like myself, to respond critically to ethical dilemmas with the hope of making an impact on the documentary community. The two artworks presented include a 360 Degree Virtual Reality Video, "Shadows of Reality", and a S3D

Video Installation, "Documentary Tools". The first work explores the idea that documentary films are not mirrors of reality--as one would expect from the documentary genre--but its shadow, inviting audience members to immerse themselves into the filmmaking process to unpack the known and unknown aspects from an ethics perspective. The second work explores the various tools for documentary filmmaking, both highly visible and highly invisible, with the goal of providing a space and tool for self-reflection. These works both utilize a whimsical and magical style to explore concepts of truth and reality, and to engage with the complexities of ethical dilemmas in documentary film in ways that are accessible to a broader audience. In this way, the second work presents a self-reflection tool that answers the question of how filmmakers can engage with ethical dilemmas in documentary film. This is a first step towards a proposal of a solution to a problem, which responds to the struggle for both new and seasoned filmmakers to feel confident in their approach to ethical dilemmas. This tool immediately applies to my own practice and has therefore had an impact on one filmmaker already. Future research should build on these ideas with more extensive qualitative research oriented at surveying and interviewing filmmakers, before and after the use of the self-reflection tool.

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Appendix

Appendix A: Camera box digital artwork design for "Documentary Tools" installation, designed using Photoshop and printed on 16x20" gloss paper.

Appendix B: Camera box for "Documentary Tools" installation, front view, S3Dmonitor inside cardboard box with Styrofoam inserts.

Appendix C: Self-reflection Tool full text, as accessed by audiences using QR Code in "Documentary Tools" installation.

Self-Reflection Tool For Decisions and Dilemmas in the Documentary Filmmaking

 Process:
Whenever a documentary filmmaker is in the documentary filmmaking process, there are thousands of decisions that have to be made. This self-reflection tool is designed as an aid to navigate the possible responses to those decisions. The goal of this tool is to be part of the toolkit that filmmakers use to create a documentary. As it is a tool, filmmakers must be conscious of when they need to use it and how to get the best results.

The Self-Reflection Tool consists of 5 steps and 5 reflection questions. The tool is intentionally simple and streamlined to encourage its use. The self-reflection questions are broad as the dilemmas faced by filmmakers are also broad. At the end of the self-reflection process, each filmmaker will have to decide how they apply the results of their use of the tool.

Step 1: Answer the 5 Self-Reflection Questions
Step 2: Do research (make use of the available Annotated Bibliography)
Step 3: Get Feedback (share your answers with someone you trust)
Step 4: Consult with stakeholders.
Step 5: Analyse results and create a plan of action.

Reflexive Questions:

1. **What is being reflected on?** Try to focus on what the dilemma is that you are trying to reflect on. Consider how broad or specific your answer to this question is, as it will affect the process results.
2. **Who are the stakeholders?** Not everyone is affected equally by the decision or dilemma being reflected. It should be noted how each person or group is affected differently. Note what your relation is to each of the stakeholders you may have.
3. **Why does this action need to happen?** This question may not have a straightforward answer, and that should be considered as part of the response.
4. **What are the choices for this?** Clearly state what the possible actions that can be taken are and how you would go about doing them.
5. **What are the consequences/repercussions of the possible outcomes (actions)?** Based on the previous answer, try to estimate what the possible outcomes are.

Appendix D: Annotated Bibliography, full text as accessed by audiences using QR Code in "Documentary Tools" installation.

Annotated Bibliography for Self-Reflection Tool with the Installation "Documentary Tools": Towards Making Decisions and Uncovering the Dilemmas in the Documentary Filmmaking Process

Jorge Andres Zavagno
Concordia University
April 2023

Focus

　　To guide filmmakers and to create pathways for processing ethical questions that arise in the documentary filmmaking process. Ethics in filmmaking is defined through two main themes: "truth" in documentary films and documentary protocols. In the research literature I explored different approaches to ethical questions in documentary filmmaking, and found there are two clear categories:

1. academic approaches to analysing ethical dilemmas, and
2. field approaches for establishing rules and protocols.

The selection of sources is varied to give the reader the opportunity to explore different approaches to ethical questions in documentary filmmaking. My over ten-year background as a post-production supervisor and assistant editor in independent documentary films inspired me to seek answers for how to better tackle the ethical dilemmas that arise in the documentary filmmaking process.

　　This annotated bibliography is part of the Self-Reflection Tool meant to encourage research and to provide a starting point for discovery of the varied approaches along with the clarification of the dilemmas being reviewed within the tool. There are protocols, articles, books, panel discussions, and manifestos in this bibliography. The entries are divided into two categories: Academic Analysis, and Field-Level Rules and Protocols.

Section One: Academic Analysis

　　Entries in this section will give the reader an understanding of ethical dilemmas in documentary filmmaking. This category is comprised of articles, books, and panel discussions.

Aufderheide, Pat, Peter Jaszi, and Mridu Chandra. "Honest Truths: Documentary Filmmakers on Ethical Challenges in Their Work." *Center for Media and Social Impact*. 2009. cmsimpact.org/resource/honest-truths-documentary-filmmakers-on-ethical-challenges-in-their-work/. Accessed August 1, 2021.

　　This report on how filmmakers deal with ethical challenges was written for the Centre for Media and Social Impact. This report surveyed 500 filmmakers and asked what were the ethical challenges that they had to navigate in the documentary filmmaking process. Filmmakers pointed out challenges when it comes to representation, privacy, and

consent when dealing with subjects. Filmmakers were concerned with artistic freedom while still having accuracy depicting reality. Filmmakers also found that there are many ethical challenges when it comes to funding and distribution as those can be influencing factors in decision making. There are no agreed upon universal rules for all filmmakers to follow. The survey found recommendations from filmmakers such as getting input from experts and engaging in personal reflection on issues, which represents overall themes of careful consideration and collaboration in the documentary filmmaking process.

This report is an excellent resource for understanding the ethical challenges documentary filmmakers face. There are great strategies shared in the article that could be of use in specific situations by filmmakers.

Butchart, Garnet C. "On Ethics and Documentary: A Real and Actual Truth." *Communication Theory*, vol. 16, no. 4, 2006, doi.org/10.1111/J.1468-2885.2006.00279.X. Accessed 26 Apr. 2020.

In this article, Butchart argues that filmmakers should adhere to ethical standards when describing factual information and that filmmakers are not always objective in the depiction of the truth or actuality. Filmmakers have the ability to manipulate footage, which means controlling the version of reality that is being presented. He explains the differences between real truth and actual truth, as there's always a bias when it comes to the truth and how it is presented. He proposes that there should be a new approach to filmmaking and recognizes the complexities of dealing with fact, realities, and the truth. He argues that filmmakers have a responsibility to show the truth as accurately as possible and be transparent about their biases.

The article is an in-depth theoretical discussion of ethics within documentary filmmaking. This broad discussion is based on something other than practical analysis but rather a more academic discussion. This is a valuable article if one is searching for a macro perspective on the documentary filmmaking process.

Carlson, Elizabeth, et al. "Decolonization through Collaborative Filmmaking: Sharing Stories from the Heart." *Journal of Indigenous Social Development*, vol. 6, no. 2, 2017. journalhosting.ucalgary.ca/index.php/jisd/article/view/58458. Accessed 26 Apr. 2020.

This article discusses how collaborative filmmaking can contribute to decolonization of Indigenous people. Collaborative filmmaking can be a powerful tool in the way that stories are shared, and perspectives are disseminated. In the article Carlson et al talk about a project in which they go to northern Canada and work with Indigenous youth. They describe how it was a transformative experience for the Indigenous youth to create films and share their stories. With collaborative filmmaking, Indigenous communities can reclaim their stories and challenge stereotypes that are persistent in the media. Filmmakers should engage in ethical considerations relating to ownership, representation and their respect of Indigenous knowledge and traditions. Collaborative filmmaking is an effective tool for Indigenous people to have self determination and to change colonial power dynamics.

This article should be used as preparation for filmmakers seeking to work with Indigenous communities. It can also be used for understanding concepts in collaborative filmmaking.

Deer, Tracey, Chelsea Winstanley, Bird Runningwater, and Lyle Mitchell Corbine Jr., panelists. Panel Discussion. The 45th Toronto International Film Festival, September 19, 2020. www.youtube.com/watch?v=BnH0A70vZ0I. Accessed 11 June 2021.

This panel, presented at the 2020 Toronto International Film Festival, is made-up of filmmakers who are sharing their experiences and perspectives on narrative sovereignty in relation to Indigenous stories. The panelists discuss how there is a need for decolonization of the film industry. They give practical advice for non-Indigenous filmmakers to work with Indigenous filmmakers and communities. They talk about the importance of building relationships, transparency, and collaboration. Centering Indigenous voices and perspectives is a tool for social change and reconciliation.

The discussion in this panel can be used to inform the filmmaker on situations involved in making films with minorities and how to best approach subjects that may not be part of the filmmakers' culture or community.

Hewitt, John, and Gustavo Vazquez. *Documentary Filmmaking: A Contemporary Film Guide*. New York, Oxford University Press, 2010.

This contemporary film guide is meant to be used by both expert and novice filmmakers. Spanning conversations on the history of documentary films and the different types of documentaries, the authors discuss storytelling within documentary filmmaking and also technical aspects of production. It addresses ethical considerations, such as informed consent, objectivity, and representation, through case studies and filmmaker insights. This is a very valuable resource covering a lot of aspects in documentary filmmaking.

This guide is a great overall tool for filmmakers. It covers ethical considerations while giving examples of past films.

Hjort, Mette. "Guilt-Based Filmmaking: Moral Failings, Muddled Activism, and the 'Dogumentary' Get a Life." *Journal of Aesthetics & Culture*, vol. 10, no. 2, 2018, doi.org/10.1080/20004214.2018.1447219. Accessed August 1, 2021.

Guilt-based documentaries are films that are meant to elicit guilt from the viewer. Hjort explains that they are problematic as they focus on emotional impact over accuracy and the complexities of the social issues that they may be covering. These documentaries typically showcase easy solutions to complex issues. Hjort argues that there should be a more nuanced approach to the complex realities covered in documentaries. Hjort suggested there should be a complex guide for documentary ethics and that multiple perspectives should be used that include stakeholders in addition to filmmakers.

This article is a great resource when a filmmaker is at the beginning stages of a film project. It can give illustrate to filmmakers how complex ethics in filmmaking can be.

Nichols, Bill. *Speaking Truths with Film: Evidence, Ethics, Politics in Documentary*. Oakland, University of California Press, 2016.

This comprehensive book on documentary history and current practices looks at the ethical, political, and social implications in documentary filmmaking. Nichols argues that documentary films are a form of social discourse that can influence public opinion and policy. It explores the role of the filmmaker and their relationship with subjects and audiences. Nichols talks about the challenges of creating objective truth in documentary films. Nichols explores the limits of objectivity that can be achieved in documentary films.

This book is a good overall analysis of documentary filmmaking. It should be used as a way of comprehending documentary filmmaking in a detailed way.

Quinn, Gordon. (Interview). "Ethics of Documentary Filmmaking." *Chicago Humanities Festival,* 29 Oct 2013, www.youtube.com/watch?v=_981ZEM99e0. Accessed 25 Apr. 2020.

In this interview, Gordon Quinton is discussing ethics in documentary filmmaking. He emphasizes how filmmakers should be respecting the people and communities they're making a film about and emphasizes the use of collaboration. He speaks for how there is a need for transparency and honesty in documentary filmmaking. There are ethical challenges surrounding complex social issues when making a documentary film. He believes that filmmakers should strive to create nuanced and truthful representations.

This video is a great resource for filmmakers that may not be inclined to consume this analysis in written form. This can be used as a guide to what kind of filmmaker one wishes to be.

Rosenthal, Alan, and John Corner. *New Challenges for Documentary*. Vancouver, Manchester University Press, 2005.

In this book, Rosenthal and Corner examine what the changes have been in "challenges" since they last wrote the first edition of this book in 1991. In this second edition, they look at the impact of digital technology, reality TV shows, and participatory and activist filmmaking. The book describes ethical challenges that filmmakers face when dealing with sensitive or controversial subjects. They use case studies of several documentaries including Bowling for Columbine and Fahrenheit 9/11 by Michael Moore.

This book is for filmmakers who wish to get an insight into documentary films that were very popular. This book looks at documentaries within mainstream media.

Sanders, Willemien. "Documentary Filmmaking and Ethics: Concepts, Responsibilities, and the Need for Empirical Research." *Mass Communication & Society*, vol. 13, no. 5, 2010. doi.org/10.1080/15205431003703319. Accessed 8 Dec. 2022.

This article takes a look at ethical challenges that documentary filmmakers face as they make films about real people in real events. Sanders states that filmmakers have a moral obligation to respect the rights and dignities of those about whom they make films. Sanders introduces the concept of truth, objectivity and representation in documentary and the tension between them. Sanders states that there is a need for more research to understand how audiences' perceptions of documentaries can relate to ethical considerations. Sanders concludes that documentary filmmakers must reflect and think critically about how they create films; they should build in feedback loops with audiences that will allow them to create ethical and socially responsible projects.

This article does an effective job of describing the responsibilities of filmmakers to their subjects. It puts the emphasis on the moral responsibilities of filmmaking.

Tailfeathers, Elle-Máijá. "We Trust Artists like Michelle Latimer to Avoid Harming Indigenous People." *NOW Magazine*, 21 Dec. 2020, nowtoronto.com/movies/michelle-latimer-indigenous-identity-elle-maija-tailfeathers. Accessed 8 Dec. 2022.

In this article Tailfeathers gives her opinion about the controversy surrounding Michelle Latimer's claims of Indigenous identity. Tailfeathers argues the need for truth and respect between filmmakers and the communities they represent. The article explains that there is a need for accountability in the film industry and affirms that Indigenous identity is not to be exploited. Non-Indigenous filmmakers must be respectful and have sensitivity when approaching Indigenous stories. Tailfeathers states that there is a need for greater dialogue and more support for Indigenous voices in the film industry.

This article is very specific to the collaboration between Indigenous and non-Indigenous filmmakers. Even though it is specific to one situation, it can be applied to other situations where someone from one culture wishes to create a film about another culture.

Thomas, Steve. "Upfront Filmmaking: The Ethics of Documentary Relationships." *Metro*, no. 171, 2012, pp. 80–84.

In this article Steve Thomas examines ethical challenges of documentary filmmaking, focusing on the relationship between filmmakers and their subjects. He argues that the power dynamics in the production of documentaries create issues that filmmakers must be careful about. Thomas discusses the importance of transparency and honesty in building relationships with subjects. He emphasizes the need for filmmakers to be aware and address their own biases. The article examines ethical issues involving marginalized communities and the responsibility that filmmakers have when representing these groups. Thomas stresses the importance of a collaborative approach to documentary filmmaking and for filmmakers to be aware of ethical implications of the choices they make throughout the production process.

This is an excellent resource specific to ethical challenges in documentary filmmaking. It gives many examples of ethical challenges in documentary filmmaking.

Section Two: Field-Level Rules and Protocols

Entries for this category will give an understanding of different rules used for documentary filmmaking that can be useful in processing ethical dilemmas. This category is made up of protocols and manifestos (in the form of articles, discussions, and guides).

Adams, Sam. "Joshua Oppenheimer's Documentary Manifesto." *IndieWire*. March 12, 2015. www.indiewire.com/2015/03/joshua-oppenheimers-documentary-manifesto-64187/. Accessed 25 Apr. 2020.

This article presents a manifesto for documentary filmmaking by filmmaker Joshua Oppenheimer. Oppenheimer argues that documentaries should not simply represent reality but should also attempt to shape it with the purpose of creating a more just and equitable society. He promotes documentary processes that are engaged with politics, deal in ambiguity and complexity and that prioritize the voices of those who are marginalized or silenced. Oppenheimer also emphasizes the importance of ethical considerations in documentary filmmaking such as informed consent and reducing risks to subjects. Oppenheimer believes that documentary filmmaking can be a powerful tool for social change but filmmakers have to practice it responsibly and they must commit to social justice.

This article is a good resource for filmmakers wanting to make a documentary film about a subject that is difficult to discuss. Though filmmakers may not be tackling the exact same topic as Oppenheimer, the discussion is relevant for any film about forms of human suffering and this means that they need to take into considerations the methods that are noted in this article, showing that one can make a "tough" film with care.

Brown, Kimberley. "Going to the Dogme." *Realscreen*. 1 Nov. 2002. realscreen.com/2002/11/01/dogus-20021101/. Accessed 9 Dec. 2022.

Kimberly Brown explores the Dogme 95 film movement started in Denmark by Lars Van Trier. The article describes the principles of Dogme 95 which include the rejection of special effects and artificial lighting in preference of the use of handheld cameras and natural sound. Brown discusses the impact of Dogme 95 on the film industry and the challenges faced by filmmakers who participated in making films following Lars Van Trier's manifesto. Brown uses interviews with several filmmakers who created projects following the Dogma 95 manifesto to understand their motivations and experiences making the projects.

This is an excellent example of very strict manifestos created for documentary filmmaking. It may not be as valuable as protocols in practice, but a manifesto can

inspire different approaches to filmmaking.

Von Trier, Lars. "The Documentarist Code For 'Dogumentarism'." European Film Academy
      e.V., vol. 13, no. 7, 2002.

Lars Von Trier created the "Documentarist Code For Dogumentarism", which is a list
of guidelines to be followed within the Dogme 95 manifesto. Some of the guidelines
include the rejection of special effects, artificial lighting, and post-production
modifications.

This manifesto creates very difficult restrictions for actual filmmaking. The meaning
behind the restrictions can be used as an opportunity to reflect on production choices
and the reasoning behind them.

CBC-Radio Canada. "Journalistic Standards and Practices (JSP)." *cbc.radio-canada.ca*,
      cbc.radio-canada.ca/en/vision/governance/journalistic-standards-and-practices.
      Accessed 25 Apr. 2020.

"Journalistic Standards and Practices" (JSP) is a set of guidelines created by the
Canadian Broadcasting Corporation to guide journalists and to make sure that they are
working accurately without bias. The guidelines cover a large range of topics from
accuracy in reporting to privacy of those being reported on. These guidelines are
constantly being reviewed and updated so that the CBC can hold its journalism to a
high standard of integrity.

It should be noted that these guidelines are used for journalism, and that there are
aspects of documentary filmmaking that do not function the same way. This resource
can be used as a way to verify what would be a journalistic approach to different
aspects of documentary filmmaking.

Documentary Convention. "Fair Co-Production." documentary-convention.org/fair-co-
      production/. Accessed 26 July 2022.

"Fair Co-Production" is a set of guidelines created by the documentary convention, a
global network of documentary filmmakers and organizations. The guideline was
created to promote fair and equitable collaborations between filmmakers and their
subjects. It focuses on co-productions. The guidelines encourage good communication
between all parties involved in a co-production as well as the need to respect the rights
and agency of the subjects. The guidelines highlight the importance of acknowledging
and compensating subjects for their work within a project. It gives a guideline on how
to best compensate subjects and discuss the different ways filmmakers can do so. They
also point out the power dynamics at play in a co-production and encourage filmmakers
to consider them when interacting with their subjects. The "Fair Co-Production"
Guidelines are a starting point for discussion and reflection within the documentary
filmmaking industry and they promote a more ethical and respectful approach to

documentary filmmaking.

This protocol is efficient and gets producers to consider many of the problems that seasoned producers have experienced. It has the power to inspire filmmakers to reflect on their power and positionality, and the ways that may impact their approach.

Jankovic, Jovana. "TIFF 2014: Michael Moore's 13-Point Manifesto for Documentary Filmmaking." *NFB Blog*, 9 Sept. 2014. *Blog.nfb.ca*, blog.nfb.ca/blog/2014/09/09/michael-moore-manifesto/. Accessed August 1, 2021.

Michael Moore presented a 13-point manifesto for documentary filmmaking at the 2014 Toronto International Film Festival (TIFF). The manifesto includes ideas such as the importance of authorship for the filmmaker, the need for truth and accuracy, and the responsibility of filmmakers to create films that have subjects that are challenging to the audience. His manifesto emphasizes the role of the documentary filmmaker as an activist and how films can create social change. Some of the criticism of the manifesto was that it limited the creative process and was seen as overly constrictive for filmmakers.

This manifesto is an excellent example of documentary filmmaking that is geared toward the mainstream public. Michael Moore takes an approach that is more focused on impact and emotion compared to other filmmakers.

Kantilaftis, Helen. "How To Deal With Ethical Challenges In Documentary Filmmaking." *New York Film Academy*, 23 Sept. 2014, www.nyfa.edu/student-resources/documentary-filmmaking-how-to-deal-ethical-challenges/. Accessed August 1, 2021.

This article written for the New York film Academy by Helen Kantilaftis was written for documentary filmmakers to navigate ethical challenges in the production process. Kantilaftis discusses transparency with subjects, having informed consent and privacy of subjects in films. She suggests that filmmakers should be aware of the power dynamic between themselves and their subjects. Kantilaftis acknowledges that ethical dilemmas are complex and don't always have a simple resolution. She encourages filmmakers to use self-reflection and feedback from other filmmakers.

This is a great resource for novice filmmakers. This article can be used as an initial guide to build upon.

Nickerson, Marcia. "On-Screen Protocols & Pathways: A Media Production Guide to Working with First Nations, Métis and Inuit Communities, Cultures, Concepts and Stories." *ImagineNATIVE*, 15 May 2019. iso-bea.ca/wp-content/uploads/2021/09/On-Screen-Protocols-Pathways.pdf. Accessed 8 Dec. 2022.

"On-Screen Protocols & Pathways" is a guide produced by ImagineNATIVE, a

nonprofit organization dedicated to supporting Indigenous media artists. This guide was created to provide best practices and protocols for non-Indigenous filmmakers when working with Indigenous communities and stories in the creation of film projects. The guide emphasizes the importance for the filmmaker to build a relationship with the Indigenous community they wish to work with. It also encourages respect for cultural protocols and intellectual property rights. It also provides practical advice for film production from how to do location scouting to post-production. The guide informs how to have meaningful collaborations between Indigenous communities and the filmmakers working to tell their stories.

This protocol is comprehensive --a vast resource for filmmakers to create films while working with and about Indigenous communities. It can be used to work with other minorities or when a filmmaker is working with a community that they do not belong to.

Yang, Chi-Hui. "Documentary Power: A New Manifesto." *International Documentary Association*, 31 Jan. 2019. *www.documentary.org*, www.documentary.org/feature/documentary-power-new-manifesto. Accessed 26 Apr. 2020.

In this article, Chi-Hui Yang describes his Manifesto "Documentary Power". The manifesto is intended to serve as a guiding framework for documentary filmmakers who want to create socially impactful films. The manifesto consists of 10 principles that focus on socially conscious ideas, such as amplifying the voices of those marginalized. The manifesto calls for filmmakers to put integrity and ethics as a top priority in their filmmaking. It encourages collaboration between subjects and filmmakers, and pushes filmmakers to see themselves as agents of change who create social impact.

Chi-Hui Yang's manifesto takes the social justice approach and uses documentary films as a tool for the betterment of society. Taking that approach, his manifesto is helpful to those who are looking to create documentary films being conscious of power relations around the documentary filmmaking process.