Hidden Lens-Take Documentaries as an Example

Yanbin Lei[(✉)]

Lingnan University in Hong Kong, Hongkong 999077, China
`leiyanbin2022@163.com`

Abstract. Covert shooting can maximize or even zero distance to put the most real things on the screen, this authenticity is the best to meet the audience's psychological expectations, and thus make the audience get aesthetic pleasure. In the process of covert shooting, special attention should be paid to the shaping of formal beauty, so as to achieve the purpose of highlighting the artistic effect and resonating with the audience, so as to get the attention of the audience and relevant departments, and ultimately safeguard the legitimate interests of the public and promote the progress of society. In the case of diversified production and communication subjects, diversified communication channels, networked socialization, and diversified and enriched content, the images of documentaries involve the legality of collection, the compliance of production, and the rationality of communication. Whether it is organized shooting, hidden shooting, dating shooting, or post-editing, documentary images should follow the principles of autonomy and respect for the interests of the photographed person and the public interest in creative practice,. Through extensive information, reference to relevant literature, this article will explore the aesthetics of documentary filming as an example and the controversy that exists.

Keywords: Documentary · Media fusion · Privacy · Justice · Media Ethics

1 Introduction

With the advent of the era of online audiovisuals, the concept of documentaries based on reality is expanding, and the production of images has expanded from specialized and professional behavior to individual writing and public expression with recording tools. In the context of communication in which everyone has the right to speak, the documentaries discussed in this article do not only include specific varieties broadcast by mainstream media in the traditional sense, but also cover a large number of documentary images in the all-media communication channel. Covert shooting can maximize the reflection of the original ecological phenomenon in society to move the content of the audience's attention to the TV screen, this authenticity can often meet the expectations of the audience, so that the audience can get the beauty of artistic appreciation with the change of the plot, and finally achieve the purpose of vigilance, education, and deterrence. It is not uncommon for documentaries to discuss the authenticity of documents, but

the reasonable and appropriate way in which images are acquired and disseminated indocumentary image production is often overlooked.

In the process of planning, collecting, filming, production, and dissemination, documentaries will be restricted and affected by many factors such as legal provisions, social systems, ethics, value orientations, and communication guidelines. Therefore, as an audiovisual text that records and interprets the vast social reality and history, it is obviously incomplete to measure the documentary only from the aspect of authenticity. Because its production process is invisible relative to the visible image, it is often intentionally or unintentionally ignored, and it is necessary to explore and examine the whole process of recording the production and dissemination of the video. So, it is necessary to be working on the perfection of new rules in creative practice restrained in each process. A new creative practice can allow covert shooting to be widely adopted and used. At the same time, it also brings new changes and opportunities to the film and television media industry. The traditional mainstream industry will be broken.

2   Proposed Image Rationality

The creation and broadcast of traditional documentaries are based on professional groups and mainstream media platforms, which are procedural, stable, and controllable. However, in the new media ecology, problems such as diversified producers, diverse texts, generalization of communication channels, and weakened supervision have put forward new challenges to documentary images.

From the perspective of image production and reception, the rise of self-media, private records, citizen journalists, photographers, etc., marks the expansion of influence producers from a few to a majority, and the scope of social life display continues to expand. Although individual recorders have the right to obtain images of themselves and images of others, this does not mean that they are given the right to disseminate images at will. The consequent problem of lack of media ethics and even the problem of touching the legal bottom line is not uncommon, such as cat abuse incidents in live broadcasts, ethical controversies in private documentaries, and the authenticity of online videos.

From the perspective of image text, some documentaries have transformed the traditional text form in order to meet the user's viewing expectations, subject matter preferences, and narrative methods. In order to cater to the aesthetic psychology of the public, the selective recording of recorders and online violence are often on the cusp of the storm. Coercive moral judgments, and pseudo-justice sentiment incitement, often lack effective censorship and check mechanisms. Under the wrapping of capital and the market, the utilitarian, commercialization, and entertainment of images, as well as the consequent problems of theft and deception, lack of morality, and abuse of power, cannot be ignored.

3   Formal Beauty in Concealed Shooting

In the process of covert shooting, the beauty of form and the content are combined, and influence each other to better express the content of the video. The audience is often able to understand the way of covert shooting, so the content of the covert shooting is more concerned than the form, but the beauty of the form is also important.

3.1 Shooting of the Picture

Television is the art of visual expression, and if the picture is not ideal, it is difficult to make a good program film. When shooting covertly, it is necessary to prepare in advance, such as how to hide the camera so that it can not be detected, so as to achieve the purpose of shooting. In the movie Broken Bridege, in order to make the actors' characters more realistic and natural, the director and videographers used hidden shooting mothods. The cameraman put the camera in the takeaway box, then walked in a takeaway suit and walked in front with the takeaway box on his back, using his back to make a move towards to actors, achieving real effect and good response [1]. Covert shooting can often highlight its authenticity, unconsciously completing the shooting of the video, so its contradictions, conflicts, and the development process of the plot are real. This non-fiction social reality can often arouse the attention and resonance of the audience. At the same time, the nature of the hidden shooting can also highlight the dramatic effect of the video image, this effect is more image and real than the drama. The character image is also more full, prominent, and can be recognized by the audience. The scope of covert shooting is often relatively limited, its scene changes are not obvious, basically locked in a specific space range, so its sense of lens is not particularly strong. However, as its content is dramatic, and the changes often exceed the audience's expectations, its artistic impact is also very strong.

3.2 Processing of Sound

Picture and simultaneous sound are the key points when shooting covertly, the main means to exert their artistic function, and have an important help to attract the attention of the audience. Simultaneous sound is divided into simultaneous language, simultaneous audio, and simultaneous music. The spoken language of the recorder and the recordee is called simultaneous language; the action audio, language audio and ambient audio related to the event are called simultaneous audio; the music and vocal music that appears in the background are called simultaneous music [2]. Especially at present, as an important artistic function of tv programs, the role of simultaneous sound is becoming more and more prominent as the audience attaches importance to the sense of television scene. Simultaneous sound can play a role in shaping the artistic atmosphere and improving the realism of the shooting scene, and has an important supporting role in the expression of content.

4 Rights of the Recorder and the Person Being Photographed

Influence is essentially a discourse, and discourse is power, so the photographer is also the user of power. According to Weber, power is the possibility that "an actor with a certain social relationship will be in the position of carrying out his own will in disregard of and ignoring the basis on which his possibilities are based" [1]. Foucault claimed that A relationship called "discourse" is used in our relationship with the world. Discourse is also not the mediation we usually know, but Foucault defined it as an important human activity essentially." [3]. The ability to produce documentaries is a privilege that is no

less privileged than intuitive money, wealth, or power, and in some way, he surpasses tangible material power. For example, "Kony 2012", which exposed Ugandan warlord Joseph Kony's use of boy scouts and massacres of poor people, attracted the attention of thousands of viewers after the film spread on social networks, denouncing and even taking direct action. For Kony, influence has the power to counteract. Therefore, in what environment to shoot, and how to protect the rights of the person being photographed is particularly important.

4.1   Shooting with Restrictions

From a legal point of view, individuals have the right to obtain images of themselves and others by default, but from an individual perspective, the choice of subjects and shooting environments is not arbitrary. Therefore, in the choice of shooting location, the recorder should follow its principles. The so-called public view is the natural range that the public can see. When people are walking on the street, nobody has the right to be alone, or when they enter any public place. When offenders take portraits of others on the street or in public places, the photos they take do not constitute the cause of infringement. Because the actor's photographic behavior is only equivalent to recording records, they record the behavior of others in entering the public places, and the behavior of others can be freely seen by any other public in this place, Therefore, there is no fundamental difference between photographic behavior and complete written expression [4]. Under this principle, the photographer can photograph anything that comes from a public area, such as people in a park, or even any object, but the range of special perspectives is not included.

4.2   The Photographer's Right to Privacy, Information, Reputation, and Portrait

McLuhan proposed that the extroverted generation peeks into the minds of others through photography and audio recording, film, and video [5]. From the perspective of justice, the right to know, privacy, portrait, and reputation of the photographed should be respected and protected. If the photographer collects the footage without the knowledge of the person being photographed and publishes it publicly, it will cause legal disputes over privacy disputes. For example, the documentary "Wheat Harvest" is suspected of showing pictures that are not recognized by the subject, which has triggered public criticism. And some characters in the documentary "Sisters" have also decided to file a lawsuit against the producer, accusing them of infringement of their own privacy rights. Statistics from the School of Journalism and Communication at the University of Iowa and the Defamation Response Resource Center in the United States show that the loss rate of the US media in defamation infringement lawsuits is about 9%, and the winning rate is 91%, in the past three decades, while China is 31% and 69% [6].

5   Statutes in Creative Practice

The production and propagation constraints for documentary images are intended to guarantee true freedom of expression. Documentary images are composed of two levels

of connotation: authenticity and virtuality [7]. Creation is a process of choice, the question is who is choosing, and what is the tendency to choose? In real life, the filmmakers of documentaries are in a complex social environment, representing the interests of different groups, such as filmmakers and investor The interests of sponsors and even the public. The shooting of images should have boundaries and must not cross the moral and legal bottom line. In any kind of shooting, the photographer should love to avoid problems such as making things out of nothing, arranging at will, and having imbalanced values.

5.1   It Can Be Filmed, but It Cannot Be Maliciously Instigated

In the actual shooting process, even the most documentary will inevitably intervene in the objective facts. In "Heaven's Gate", in order to promote the progress of the storyline, the director intervenes and tries to persuade, resulting in a follow-up father-daughter fight. "Documentary filmmakers are sometimes cruel, often exposing their scars to the audience. The audience loves to watch, but they will be condemned from the heart [8]. If the documentary intervenes in the development of the event for the sake of so-called artistic effects, it will make the image acquisition procedure improper and harm the image justice.

5.2   Shooting Can Be Hidden but Rights and Interests Should Be Protected

According to Bresson, a French director, "the camera is a gun, that is, to capture the reaction of people at the moment of attack" [9]. So when the person being photographed knows that the camera exists, does the director with absolute control go into the shadows which means hiding in dark corners to shoot and become a dark arrow that shoots at the uninformed person? Secret filming is bound to be a breach of privacy, but it is often tolerated in news reports that expose crimes. For example, "Dolphin Bay" and "Moon Bear" with natural ecological themes use unconventional means to shoot their purposes in order to maintain long-term interests. However, there is also a situation in which the consent of the subject is obtained afterwards after the subject is not informed of the most natural image.

5.3   It Can Be Post-processed but Must Respect the Original Appearance of the Event

The legitimacy of post-video editing is also worth paying attention to. The editors of the documentary finally present it to the audience through trimming. Editing not only includes the technical factor of editing, but also emphasizes the creator's creative consciousness, from simple "cut" to editing the lens, so the content is more comprehensive and accurate [10] However, in the later operation, there is often a phenomenon of improper operation. For example, in the 2014 Shenzhen documentary "Come, Child", the picture of the production process was not properly handled, leading to controversy in media ethics. On the contrary, "Emergency Room Story" strictly handles the surgical picture and eliminates the use of stimulating pictures to satisfy the audience's curiosity. Documentary creation satisfies people's need for true stories, which is the basic

respect for logic in the process of image collection. In short, the shaping of the character should avoid extremeization and the restoration event should be presented from multiple perspectives, which must be premised on respecting the original appearance of the facts.

6   Conclusion

In the current media practice, the phenoal irregularities in image justice" is not uncommon, and the reasons for this are both the reasons for pursuing economic interests and the lack of awareness of image producers and disseminators, and the deeper problem lies in the lack of corresponding regulatory mechanisms and laws and regulations. Image justice is not limited to media ethics, but also involves the fields of network ethics, information ethics, and technical valence. Image justice must have both its principles and norms of knowledge legitimacy and practical operability, information production from the selection, collection, production to the dissemination of the whole process of systematic norms, and ultimately how to deal with the photographer's transmission drive, the subject's rights protection and the recipient's right to supervise between the relationship. Documentary video workers should become observers of the social environment, supervisors of power, voices of the public interest and promoters of social justice, so that documentaries can achieve healthy and benign development under the premise of reasonableness, rationality and legality.

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