

## THE DIRECTOR AS ETHICAL MEDIATOR: INSTITUTIONAL DOCUMENTARY PRACTICE IN RUMAH KEJUJURAN

Wida Kurnianda Djamil<sup>1</sup>  
Petrus Damiami Sitepu<sup>2</sup>

Received Feb. 09, 2026; Revised Feb. 26, 2026; Accepted Mar. 05, 2026.

**Abstract:** *This research explores how the ethics can be preserved in institutional documentary practice by the conception of the director as an ethical intermediary. The research uses a qualitative, practice-based approach and focuses on a collaborative project between UMN and KPK called Rumah Kejujuran on the basis of a documentary. It is the process of creative work that will be the principal object of investigation and the primary source of data. As a practitioner-researcher, the director will have to reflect on ethical considerations during the entire production process. There are all phases of documentary film making that are used to gather data: development until post-production. Such data include audiovisual information, anecdotal commentaries and subjective access to the subject, and institutional records of production limitations. Reflective interpretative analysis of the data is done using thematic interpretation including the tension of ethics, creative negotiation, humanistic representation and institutional constraint. The results demonstrate that the ethical issues are mainly brought about by structural circumstances to define what is possible to be represented, but not through direct interventions. Imaginative bargaining in documentary mode, narrative format, and visual characteristics helps in maintaining morality. The analysis shows that by depicting the subjects as social actors in daily situations, humanistic representation does not allow the decrease of the subjects to the status of institutional symbols. The study redefines institutional documentary practice as a reflective and ethical negotiation space by framing the filmmaking process as an ethical space.*

**Keywords:** *institutional documentary; ethical mediation; documentary ethics*

### Introduction

The documentary film is closely linked to reality because of the basis that it is founded on facts. Ayawaila (2008) argues that documentary storytelling is formed based on actual facts of life, individuals,

events or social circumstances, which are then influenced by the filmmaker (Sasongko et al., 2024). Nichols (2017) however argues that documentaries film cannot be taken as an objective representation of reality. Rather, it is a figurative form created based on the aesthetic of

<sup>1</sup>Wida Kurnianda Djamil is a lecturer at The Faculty of Art and Design Universitas Multimedia Nusantara (UMN) Tangerang.

e-mail : wida.djamil@lecturer.umn.ac.id

<sup>2</sup>Petrus Damiami Sitepu is a lecturer at The Faculty of Art and Design Universitas Multimedia Nusantara (UMN) Tangerang.

e-mail: petrus.sitepu@umn.ac.id

the filmmaker, its storyline, and its interpretation (Mulia & Sitepu, 2024). This in turn, implies that documentary practice contains a component of mediation and therefore, ethical considerations are also part and parcel of the filmmaking process.

When the documentary production is carried out through an institutional context, the ethical issues are increased. Creative films, especially those made in cooperation with government agencies tend to be caught between creative expression and organizational communication (Nichols, 2017). Despite the legitimacy, access, and resources it provides, institutional support also provides narrative restrictions that follow institutional agendas and communicative goals. Under such situations, the filmmaker experiences a major dilemma that he/she must be ethically responsible to both the subject and the audience and at the same time comply with the institutional requirements that establish the limits of representation.

According to Nichols (2017), institutional documentary refers to a type of nonfiction film created in particular institutionalized settings, like a government agency, an educational institution, or a media organization, which shape how it is produced, how it is represented, and what it means. In such situations, there is a greater risk of barring the ideological instrumentalization in case the filmmakers do not remain critically distant to the institutional interests. Winston describes this state as complicity, which eventually places documentary practice in a situation of losing critical autonomy and instead, making institutional legitimacy by means of narrative framing. Consequently, institutional documentary photography raises important inquiries about ethical accountability, representational sincerity and creativity.

These issues are particularly relevant in the case of the Indonesian documen-

tary, in which the cooperation between the educational institutions and the state agencies has become a more common phenomenon (Eryanto et al., 2022). An example is the production of *Rumah Kejujuran* (2022) by Universitas Multimedia Nusantara (UMN) and Corruption Eradication Commission (KPK) as a part of a national anti-gratification educational campaign (Banten Satu, 2022; Sitepu et al., 2024). The film shows a civil servant who is continuously ready to refuse gratuities and makes honesty a value that he is part of his everyday life and not a simple rhetorical motto. In spite of its inspirational story the process of production presents ethical conflicts: the central topic was institutionally chosen, the moral message was caused by campaign goals, and the production was harshly bounded by institutional and temporal conditions. At the same time, the director also tried to remain morally upright and depict the subject as a complex person and not a symbolic projection of institutional message.



Figure 1. Opening title *Rumah Kejujuran*  
(Source: Film *Rumah Kejujuran*, 2022)

This research does not consider *Rumah Kejujuran* as only an institutional product but rather, images the filmmaking process as a reflective space of negotiating ethical decisions. Based on the concept of documentary as a negotiation between fact, ethics, and interpretation proposed by Nichols (2017), the idea of documentary as a performative discourse formed through the interactions between the filmmaker, the subject and the insti-

tution suggested by Bruzzi (2006), this research prefigures the creative process as a key subject of inquiry on ethics. This research will argue that the production of films and especially in institutional setting is a dynamic and reflective location where ethical integrity should be actively bargained upon in the face of the external limitations, rather than assumed. The research aims to show how documentary film makers can carry out representational honesty without incumbent institutional pressures through a practice based inquiry.

In this connection, this research is based on the practice-based approach, making the director a filmmaker and a researcher. The creative activity of Rumah Kejujuran is not only examined as a tool of creating a documentary film but also as a place of consideration of ethical issues, representational tactics, and institutional discourses. The research is structured around the research question which is as follows How can a documentary director act ethically and be factual when he or she is making his or her film in a state institution? This query is further explored in two related fields, to begin with how the director is able to bargain the balance between the institutional requirements and the representational sincerity in documentary practice; and, second, what imaginative technique can be employed to maintain the reflective liberty and a humanistic depiction within the institutional restriction. With this question, this research places institutional documentary as a means of communication and ethical, reflective area in the present-day documentary practice.

## **Methodology**

The qualitative and practice-based research approach was utilized with the documentary filmmaking process being both the location of inquiry as well as the main source of data. As a practitioner-research-

er, the director was in a position to perform reflective analysis continuously as the documentary Rumah Kejujuran was being produced. Such a methodological strategy is quite appropriate to analyze the ethical representation of institutional documentary practice because ethics is implied by creative decision-making, interaction with the subject, and dealing with institutions instead of quantifiable variables (Susanto et al., 2025).

The study was conducted in the context of a project in collaboration between Universitas Multimedia Nusantara (UMN) and the Corruption Eradication Commission (KPK) which was a documentary project. A group of lecturers and students created five documentaries based on a common institutional framework and schedule. Rumah Kejujuran (2022) has been selected as the key object of analysis because it is dedicated to the ethical practice and negotiation at the institutional level. The other four movies provide some contextual comparison as they are more or less of the same production conditions, but they are not the main point.

The main data used in This research was the documentary production process itself gathered throughout the development, pre-production, production and post-production processes. These records were containing audiovisual and other material created in filming and editing, observational records of being involved in production process and notes made by director during and after major production phases. Additional first-hand information was collected in participative interaction with documentary subjects, especially during interviews, and in passing conversations that enlightened narrative construction. Secondary data materials contained institutional reports like project outlines, campaign specifications and coordination files which described the purposes and limitations of the UMN-

KPK partnership.

The analysis of data was done in a reflective thematic approach. Audiovisual sources, contemplative notes and institutional records were thoroughly assessed in order to specify common patterns in ethical conflict, creative negotiation, representational approach, and institutional restraint. All these patterns were divided into thematic categories and these categories make the Results and Discussion section. Through a process of analysis, there was an iterative motion between empirical observation and theoretical interpretation using such concepts of documentary ethics and representation theory as a means of analysis and not as a means of prescription. Such a methodology was necessary to make the analysis consistent with creative practice and critical involvement with pertinent scholarly discourse. This research will allow the audience to assess the suitability of the methodology and the validity of the results by identifying the context of the research, the source of data, methods of data collection, and interpretation of the data. Although the study has no aim of statistical generalisation, the framework of the research methodology allows an analytical replication in the similar institutional documentary setting, specifically in the environment of educational or state-funded production where the same ethical and representational issues may occur.

There were ethical issues involved in the research process and filmmaking practice. Documentary subjects were informed and representational decisions were informed by the desire to maintain dignity, agency and complexity of context. Positionality as a filmmaker and as an academic was reflexively observed, and a clear recognition of how institutional collaboration had to be applied to creative and ethical decisions made in the course of the research.

## **Result and Discussion**

This part contends that the use of creativity in decision-making, maneuvering ethical challenges and negotiating institutional pressures form part of the ethical representation in Rumah Kejujuran beneath the filmmaking process. Instead of representing the results as quantitative data, the study introduces them as reflective substances pegged on such creative and ethical activities. One is based on the practical observations during production, another one on theoretical explanations of documentary ethics and documentary representation.

### **Ethical Dilemmas of Institutional Documentary Practice**

This research establishes that there is a long held ethical conflict in institutional documentary production, especially whereby the filmmaking is incorporated in a state sponsored campaign (Aufderheide, 2011). In Rumah Kejujuran, such tension occurred because the country incorporated it into an anti-gratification program that was spearheaded by a government agency. Institutional intervention affected the thematic focus, choice of subject and moral message, which offered legitimacy, access, and logistical backup and at the same time, it posed ethical limitations with which the director had to grapple continuously.

This case shows that ethical issues in institutional documentary practice lie not necessarily in the open censorship or direct intervention, but structural preconditions of the production process (Aufderheide et al., 2009). An example of how these difficulties occur is in the supply of pre-identified list of possible subjects. People on this list were already in place as good examples that fit the narrative and campaign goals of the institution. As a result, the director was faced with an ethi-

cal dilemma, choosing between making a critical representational inquiry or letting the documentary serve as an institutional validation tool first and foremost (Walsh, 2024).

This situation questions the belief of utter autonomy of documentary directors. Nichols (2017) also argues that documentaries are necessarily associated with decisions that are influenced by power relations and viewpoint. In institutional contexts, the creativity of decisions is also determined by the organisational interests that create a limit to the story (Ishaque, 2025). Hence, the issue of ethics by the director went beyond the selection of subjects to the presentation and humanisation of the preferred institutional narrative.

Rumah Kejujuran had institutional influence that was not based on explicit directives, but on unspoken expectations of moral clarity. Positive representation and campaign alignment are part of film documentary (Maccarone, 2010). This finding confirms the idea of complicity suggested by Winston, where documentary practice becomes deprived of critical autonomy not under the direct pressure, but rather through various subtle and unconscious mechanisms of alignment with stories promoted by the dominant institutions (Winston et al., 2017). Here, ethical compromise is not a single event as such, but a collection of successive creative decisions arising, due to which the final product is formed (Walsh, 2024).

It is in this context that the concept of ethical responsibility is viewed as a dynamic and reflective process as opposed to a fixed moral stance. The director must maintain the ethical consciousness all along the production process, narrative formulation, visual framing, and editorial choice (Rabiger & Hermann, 2020). Ethical negotiation is concerned with decisions on emphasis, omission and the relative

place between institutional ground and individual view point. This observation supports the main thesis of the study ethical integrity in institutional documentary practice does not rely on the kind of resistance to institutional influence but rather on a reflective and critical approach by filmmakers to the impact of institutional influence (Aburghif, 2022). By considering the problem of ethical tension as a structural state, instead of a one-dimensional conflict, the research places institution documentary filmmaking as a process of ongoing negotiation. Here, ethical integrity does not come as the result of neutrality or detachment, but rather as a deliberate and thoughtful involvement with power relations that determine documentary representation.



Figure 2. Rifki Abdilah, the main subject of the film  
(Source: Film *Rumah Kejujuran*, 2022)

### **Creative Negotiation as Ethical Strategy**

The main finding of this research is that creative negotiation is one of the key ethical approaches employed by the director to overcome institutional limitations. The director did not resort to open opposition to institutional intervention or passively accepted the role of a subordinate partner in the process of making the film but maintained the principle of negotiation. This was negotiated at several levels such as narrative design, visuality and the relationship with the subject matter. Ethical integrity is defined in this context not as a principle, but as a practice, which is perpetuated by reflective

decision-making as part of creative work (Ishaque, 2025).

Creative negotiation in Rumah Kejujuran was a pragmatic reaction to documentary production of institutions. The director needed to fulfill the goals of the campaign and at the same time not to lose sincerity and human dimensions. The principles approach did not deny the mandates, but selective involvement. The director chose when to match, reposition or shift to lived experience. This demonstrates that morally upright institutional documentary is not antagonistic but a cautious decision-making process (Nichols, 2017).



Figure 3. Final preview film Rumah Kejujuran  
(Source: Visual documentation author, 2022)

One of the more important types of creative negotiation was the use of observational and participatory modes of documentary. On-the-job sequences allowed the daily life of the subject to progress without such an excessively narrative intrusion as might have been created by a moralizing narrative, focusing on the habitual behavior of the subject and his interactions with others rather than on articulating moral moralities. Foregrounding ordinary habits led to the film opposing reductive moral symbolism, to enable the creation of ethical values to develop naturally out of behaviour. This is in line with (Nichols, 2017) statement that observational practices may establish the ethical space through the reduction of the authoritative framing and portraying subjects as

social actors, but not as the instruments of the story.

Participatory aspects, including the reflective interviews, provided additional dialogue between the director and the subject (Nichols, 2017). The director was not an omniscient storyteller, but a contemporary, active subject. Nichols (2017) observes that the participatory modes emphasize the relationship between the ethical relationship by rendering the interaction visible. Here, in Rumah Kejujuran, this allows the director to have a conversation but not to foist institution rhetoric over them but to balance between directives and exposure.

Ethical negotiation also took place in narrative structure as an important location (Aufderheide et al., 2009). The decision to use the three-act structure indeed gave the narrative coherence without making the institutional message dominant over the narrative (Bordwell et al., 2024). The story development was not about the results of the policy or the success of the institution but on how the individual values of the subject and his or her everyday activities were carried on (Renov, 2004). This formal choice allowed the film to comply with the institutional demands of comprehensibility and availability and also retain interpretive space on behalf of the audience.

Bernard (2016) stresses the notion that ethical narrative in documentary does not just rely on the accuracy of the facts but also on the way narrative formulas influence the ways viewers perceive the information and form meanings. Narrative form was used as an ethical instrument in this case as opposed to a neutral vessel (Bordwell et al., 2024). The director, by centering the film on a personal experience instead of institutional validation made the goals of the campaign congruent with a humanistic form of representation (Rabiger & Hurbis-Cherrier,

2020). Creative negotiation was, therefore, a mediating approach that harmonized institutional intent and ethical responsibility towards the subject (Bernard, 2016; Nichols, 2017).

Combining all these results, it can be concluded that creative negotiation is a proactive ethical approach towards institutional documentary practice. Ethical integrity is not maintained by working to strict adherence to external ideals, but by being contemplative of the limitations and opportunities of the production situation (Ishaque, 2025). Negotiation between modes, structures and relational practices in Rumah Kejujuran helped the director to be representative with institutional requirements and thus, putting documentary filmmaking as an ethical practice based on creative reflexivity.

### **Humanistic Representation and the Rejection of Institutional Symbolism**

One of the important results of this research is a deliberate attempt on the part of the director to show the topic under institutional symbolism (Piotrowska, 2025). The main character facing every challenge and hardship in Rumah Kejujuran is represented once more as a person rather than an ethical role model or a model campaigner, but as a person existing in the context of kinship, workplace, and social life. The film does not focus on institutional acknowledgement or formal success, but rather lays emphasis on ordinary experiences both at home, in day-to-day management and in more casual social environs. This representational approach is based on ethical values that are grounded in daily lived experience as opposed to being based on abstract moral principles that are promoted by institutional discourse.

Such a method shows the ethical lev-

el of faithfulness to the dignity and complexity of the subject (Piotrowska, 2025). Placing the concept of honesty in the context of family life and everyday tasks, the film does not want to turn people into icons of right values. The ethical position of the subject is not depicted as extraordinary or heroic. Rather, it manifests itself as a regular behavior that is the result of individual background, interpersonal obligation, and the social context. The documentary is a re-enactment of integrity more as a condition of experience, a condition of relationship instead of a performative identity that is forced by institutions (Bernard, 2016; Nichols, 2017).



Figure 4. Screenshot of Rifky Abdilah's family  
(Source: Film *Rumah Kejujuran*, 2022)

Visual strategies are main determinants in maintaining this humanistic representation (Rabiger & Hermann, 2020). The film relies on the lighting of nature, the slow pace of the editing rhythm, and the long observing shots. These decisions create a feeling of closeness and allow viewers to interact with the matter without meddling with obtrusive framing. The camera does not emphasize spectacle and drama. Rather, it pursues the subject in the course of normal activity that slowly discloses ethical coherence (Rabiger & Hermann, 2020). Visual restraint is an ethical option that makes the representation not to be exploitative and overestimate the moral importance (Lester et al., 2022).

This approach to the representation is especially pertinent to Bruzzi (2006) conception of documentary as the performative discourse. Bruzzi (2006) explains

that meaning in documentary is created by the interaction of the filmmaker, the subject and the context, and not by the imposition of meaning. The subject of Rumah Kejujuran defines the ethical values based on the behavior and thoughts of the subject as they transpire in the actual context enabling meaning to be created as opposed to imposed. This performative aspect allows the documentary to be open to the audience so that they can interpret its ethical meaning without being guided towards one particular moral answer (Bruzzi, 2006).

The conclusions also indicate that proximity and distance between the subject and the institutional discourse are important factors in ensuring ethical representation in an institutional documentary practice (Piotrowska, 2025). The institutional values are the contextual background, in which there is a larger social meaning of honesty and anti-gratification endeavors. Yet, these values are strategically placed in order to frame the personal story as opposed to owning it. This balance helps the film not to subjugate individual experience to institutional messages thus ensuring representational integrity (Jurriens, 2023).



Figure 5. Screenshot of Rifqi Abdillah taking his child to school  
(Source: Film *Rumah Kejujuran*, 2022)

This approach is consistent with the idea that Nichols (2017) considers the ethical duty toward the represented people and especially the need to not turn social actors into a means of rhetoric persua-

sion. The subject in Rumah Kejujuran continues to be a social actor and its ethical agency is therefore realized in lived practice and not in symbolic capacity. By striving to keep the formal aspects of institutions under wraps, the documentary continues to enjoy critical receptivity and humanistic elegance to show that institutional documentary can retain its ethical acuity when that representation is based on daily human experience (Jong et al., 2013).

### **Institutional Constraints as Sites of Ethical Reflection**

The last conclusion of the research shows that institutional limitations were not only a restraint to creative practice. They also proved to be fruitful spheres of moral thinking during the film production process. In Rumah Kejujuran, the limited production schedules, the need to project the narrative direction and institutional messages as well as the coordination with various stakeholders always determined the representational choices of the director. These limitations were turned into conditions of heightened ethical awareness in every production step, and they should not be perceived as outside barriers only (Walsh, 2024).

Time limitations, especially, made regular creative choices the points of ethical reflection. The scale of production brought the director to the problem of evaluating the elements that could be effectively captured through depicting the life of the subject without falsifying the plausibility of the experience (Nichols, 2017). Inclusion, omission and emphasis choices on narrative became then ethical and technical. In this regard, editing was a reflective process. It demanded a trade-off between the narrative and the danger of oversimplification or even a reduction in morality (Bernard, 2016; Sitepu et al., 2024)

Equally, the necessity to stay consistent with the institutional goals increased the ethical aspect of visual representation and story presentation. Though the institutional requirements emphasised the importance of clarity and positive moral framing, the director was trying to retain the representational openness of the situation by enabling the rise of ethical values out of observation and interaction, instead of the declarative process (Nichols, 2017; Rabiger & Hermann, 2020). Such negotiation repackaged institutional limitations as reasons to consider ethical alternatives, which meant that the director had to be critically interested in intersecting the institutional discourse and personal narrative (Nichols, 2017).

This conclusion overturns the conviction that institutional entanglement always subverts the creative independence. Rather, *Rumah Kejujuran* shows that authorship in institutional documentary practice is reformed as a negotiated process of ethical mediation. The work of a director is transformed to be an ethical agent rather than a free story-teller (Maccarone, 2010). The director works between institutional intention, subject experience and audience interpretation. Here, authorship is not lost, but dispersed in a network of relationship that can shape the results of representations (Nichols, 2017).

This attitude is in line with the modern concepts of documentary ethics as a processual, dynamic practice instead of a rigid moral position (Piotrowska, 2025). The lack of institutional influence does not make ethical integrity. Rather, it is characterized by the ability of the filmmaker to interact with such influence reflectively and critically (Aburghif, 2022). This research supportively declares that institutional documentary can be an ethical and reflective venue, as opposed to an instrumental one, by predetermining the creative process as a form of ethical negotiation (Bernard, 2016; Jurriëns et al., 2026).

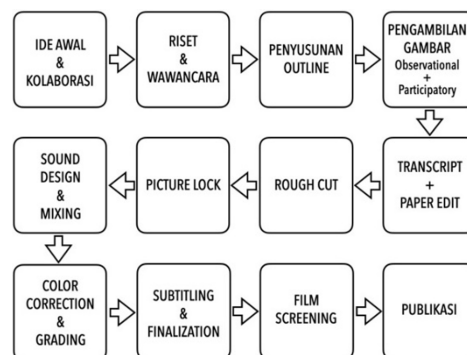


Figure 6. The production process of the film *Rumah Kejujuran*  
(Source: Visual documentation authors)

In this regard, *Rumah Kejujuran* adds to the larger discourse of documentary ethics by demonstrating that the institutional constraints can be fruitfully utilized in the context of practice-based filmmaking. Ethical accountability is not ensured by declining institutionally collaborative practice, but through a deliberate discussion of its effect on representation, narrative form, and relational action (Maccarone, 2010; Piotrowska, 2025) This result answers the main research question of the study. It demonstrates that ethical integrity of institutional documentary practice is maintained on the level of reflective mediation which is incorporated within the creative decision-making.

## Conclusion

The evidence shows that ethical integrity in institutional documentary practice is not the simple abhorrence of any institutional involvement, or the unthinking observation of institutional agendas, but through proactive creative negotiation in the process of filmmaking. Ethical responsibility in *Rumah Kejujuran* is presented as a dynamic reflective undertaking, which is influenced by the decisions in representation, institutional limits and the continued relations with the subjects. According to the study, institutional doc-

umentary production intrinsically creates an ethical friction, especially when the decisions of the narratives are biased by the state agendas.

In Rumah Kejujuran, these tensions were the results of the effect of subtle, structural factors, and not open censorship, which explains that ethical dilemmas are always present and must be noted during the production. This research finds innovation in negotiation to be the primary tactic of maintaining moral honesty in the face of agency requirements. The director could preserve an honest representation without compromising on the expectations by being selective on navigating through institutional demands, i.e. documentary mode, narrative form, and visual style. It is characterised by the use of mixed modes and a three-act format that focuses on lived experience and puts forward ethical values as everyday practices instead of as institutions.

Another, conclusion is the emphasis on humanistic nature of representations in the rejection of reductive institutional symbolism. Rumah Kejujuran proves that ethical representation can be attained through summarizing the subject as a rounded person living in the families, professional, and social settings. Inventory focus on mundane scenes, social flows, day-to-day affairs imparts on the documentary the effect of an attack on turning the subject into either a moral figure or a campaign tool. This way keeps the dignity of the subject and moral requirements toward the individuals being represented in the practice of documentary.

The research also proposes that ethical reflection can be encouraged by institutional constraints. Time, alignment, and stakeholder constraints also pushed the director to think more critically about every decision. In this case, authorship turns into a healthy mediation and the director is placed to negotiate between in-

stitutional intents, subjective experiences and viewpoints. In such a way, creative conditions of reflection determine ethical integrity.

This analysis makes its contribution to the study of documentary by presenting institutional documentary as a place of ethical exploration through foregrounding the filmmaking process and redefining institutional documentary as an ethical and reflective practice. The research confirms that the practice-based filmmaking provided useful information concerning the negotiation of ethics, representation, and the creative responsibility in the actual production conditions. By doing so, Rumah Kejujuran becomes a well-grounded example of how ethically conscious and humanistically representative institutional cooperation can be in place even in the modern documentary practice.

## References

- Aburghif, H. (2022). Ethics Reflexivity in Documentary Film (An i-doc as a model). *Academic Journal of Research and Scientific Publishing*, 4(41), 28–40. <https://doi.org/10.52132/Ajr-sp.e.2022.41.2>
- Aufderheide, P. (2011). Perceived Ethical Conflicts in U.S. Documentary Filmmaking: A Field Report. *New Review of Film and Television Studies*, 10(3). <https://doi.org/10.2139/ssrn.2119981>
- Aufderheide, P., Jaszi, P., & Chandra, M. (2009). HONEST TRUTHS: Documentary Filmmakers on Ethical Challenges in Their Work. School of Communication American University.
- Ayawaila, G. R. (2008). *Dokumenter : Dari Ide Sampai Produksi* (Edisi ke-2). FTV IKJ Press .
- Banten Satu. (2022, August 22). Keren!

- UMN Bikin Film Bareng KPK. Www. Bantensatu.Co.
- Bernard, S. C. (2016). *Documentary Storytelling: Creative Nonfiction on Screen* (fourth edition). Taylor & Francis .
- Bordwell, D., Thompson, K., & Smith, J. (2024). *Film Art An Introduction Thirteenth Edition* (Vol. 13).
- Bruzzi, S. (2006). *New Documentary: A Critical Introduction Second Edition* (2nd ed.). Routledg.
- Eryanto, D., van Eeden Jones, I., & Lasthuizen, K. (2022). The Troubling Impact of Political Interference in Indonesian Public Sector Institutions on Ethical Leadership Credibility. *International Journal of Public Leadership*, 18(4), 319–336. <https://doi.org/10.1108/IJPL-10-2021-0056>
- Ishaque, M. D. (2025). The Ethics of Documentary Filmmaking: Truth vs. Narrative. *Sociology & Cultural Research Review (SCRR)*, 4(1), 1020–1029.
- Jong, W. De, Knudsen, E., & Rothwell, J. (2013). *Creative Documentary ; Theory and Practice*. Routledge.
- Jurriens, E. (2023, June 23). *Filming Female Agency in Environmental Activism*. <https://www.insideindonesia.org/>.
- Jurriëns, E., Purdey, J., & Kurnia, N. (2026). *Film Activism in Contemporary Indonesia: Platforms of Participation and Representation (Asian Visual Cultures)*. Routledge.
- Lester, P. Martin., Martin, S. A. ., & Smith-Rodden, Martin. (2022). *Visual Ethics a Guide for Photographers, Journalists, and Media Makers*. Routledge.
- Maccarone, E. M. (2010). Ethical Responsibilities to Subjects and Documentary Filmmaking. *Journal of Mass Media Ethics*, 25(3), 192–206. <https://doi.org/10.1080/08900523.2010.497025>
- Mulia, L. A., & Sitepu, P. D. (2024). The Application of Narrative Elements in Explaining the Premise of Documentary Film “Perayaan Detik Mengiringi Detak” (pp. 123–135). *Atlantis Press* . [https://doi.org/10.2991/978-94-6463-390-0\\_13](https://doi.org/10.2991/978-94-6463-390-0_13)
- Nichols, B. (2017). *Introduction to Documentary (Third Edition)*. Indiana University Press.
- Piotrowska, Agnieszka. (2025). *The Ethics of Documentary Film : New Approaches*. Edinburgh University Press.
- Rabiger, M., & Hermann, C. (2020). *Directing the Documentary* . Routledge.
- Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing; Film Techniques and Aesthetics*.
- Renov, M. (2004). *Theorizing Documentary*. Univ Of Minnesota Press.
- Sasongko, H., Fitri, D., & Putra, G. F. (2024). Entitas Budaya Minangkabau dan Kearifan Lokal dalam Film Dokumenter Transformasi Bentuk Wayang Kulit Sawahlunto. *Sense: Journal of Film and Television Studies*, 7(2), 167–179. <https://doi.org/10.24821/sense.v7i2.13835>
- Sitepu, P. D., Dewi, S., Djamil, W. K., Krestawan, A. D., & Krismawan, I. (2024). *Produksi Video Edukasi Antigratifikasi: Sebuah Kolaborasi Pengabdian Kepada Masyarakat Antara Universitas dengan Lembaga Negara*. *Abdimas Universal*, 6(1), 194–204. <https://doi.org/10.36277/abdimasuniversal.v6i1.443>
- Susanto, Moh. R., Nasution, U. B., Supriyono, L. A., & F, N. N. (2025). *Metode Penelitian Lanjutan*. Green Pustaka Indonesia .

Walsh, S. (2024). *The Documentary Filmmaker's Intuition Creating Ethical and Impactful Non-fiction Films* (1st Edition). Routledge.

Winston, B., Vanstone, G., & Chi, W. (2017). *The Act of Documenting: Documentary Film in the 21st Century*. Bloomsbury Publishing.