



A still from Gabrielle Zilkha's (still in progress) documentary *From the Four Corners of the Earth*

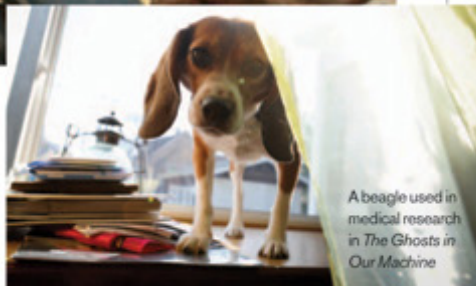


the ARTIST

LIZ MARSHALL on her cinematographic focus.

Marshall's newest documentary—which sold out its premiere at Hot Docs 2013—is a little bit meta: It's a film about a photographer. *The Ghosts in Our Machine* follows Canadian Jo-Anne McArthur as she documents the hidden lives of animals in our world—from fur farms in Europe to the beagles used in medical research. The film is visually arresting: In one memorable sequence, the sun-filled pastures of an animal-rescue centre are contrasted with the near-unwatchable torture of sows under the fluorescent lights of a factory farm. Marshall is a firm believer in the ability of images to communicate narrative. "I'm in love with the craft of filmmaking as much as I am with content—for me, the two go hand in hand. As much as it is about ideas, it's about how it's told—sound and picture and the juxtaposition of images," she says.

Marshall, 44, is a Toronto-based director of two feature-length docs, including Water on the Table (2010), about the crusade to prevent the privatization of water.



A beagle used in medical research in *The Ghosts in Our Machine*

Ann Shin, whose film *The Defector* (2012) is about the people-smugglers who are paid to help North Koreans escape their totalitarian state. (It was a finalist for the 2013 Sheffield Innovation Award at the British Sheffield Doc/Fest.)

This film had a personal pull for the 44-year-old—her own uncle was tortured and killed during the war between North and South Korea. But it's her Canadian identity, she says, that inspired her interest in the world. "Canada has a privileged, cosmopolitan identity, and I'm able to work from my cultural heritage yet I have

the freedom of mind and intellectual curiosity that was cultivated because I grew up here," she says.

Shin, whose background is in television production, has a catalogue of hair-raising experiences from her documentary work, such as crouching in the back of a van with defectors during a harrowing 12-hour drive along a police-patrolled highway. "It made me much more aware of their terror and the courage it must take," she recalls. "If they'd been caught, they would have been tortured."

During the filming of the documentary, Shin said she was both repelled and fascinated by her main character, a people-smuggler (and a defector himself) named Dragon. A charismatic man who undertook considerable risk to help her film, he was also capricious and unpredictable.

"On the one hand, you're a journalist and you don't want to influence the outcome of your story. On the other hand, you're a human being and it's very hard to keep a distance. In fact, I didn't." Shin ultimately felt compelled to intervene when Dragon began intimidating the women ▷

VITAL STATS

\$39,229

Average full-time salary in the Canadian documentary industry

\$370,885

Average cost, per hour of finished film, to make a feature-length Canadian doc

60

Percentage of female members of the Documentary Organization of Canada

Less than 1

Number of films most Canadian documentary filmmakers produce per year

457

Number of Canadian documentaries produced in 2011

Source: Documentary Organization of Canada