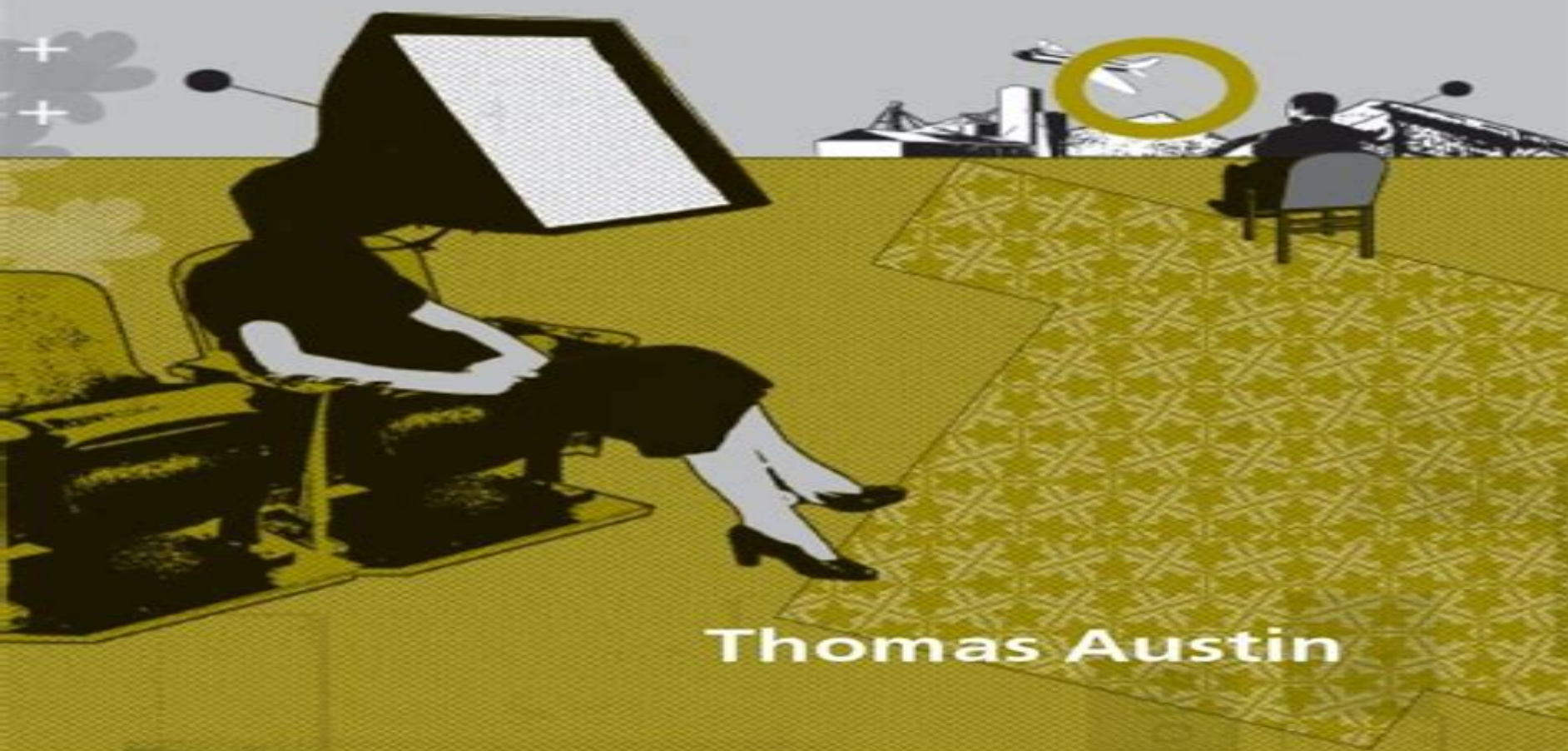


Watching the world

Screen documentary and audiences



Thomas Austin

Watching The World Screen Documentary And Audiences

Claire Monk



Watching The World Screen Documentary And Audiences:

Watching the World Thomas Austin, 2013-07-19 Screen documentary has experienced a marked rise in visibility and popularity in recent years What are the reasons for the so called boom in documentaries at the cinema How has television documentary met the challenge of new formats And how do audiences engage with documentaries on screen Watching the world extends the reach of documentary studies by investigating recent instances of screen documentary and the uses made of them by audiences The book focuses on the interfaces between textual mechanisms promotional tactics and audiences viewing strategies Key topics of inquiry are film and televisual form truth claims and issues of trust the pleasures politics and the ethics of documentary Case studies include Capturing the Friedmans tre et Avoir Paradise Lost Touching the Void and wildlife documentaries on television This compelling and accessible book will be of interest to both students and fans of documentary

The Documentary Film Book Brian Winston, 2019-07-25 Powerfully posing questions of ethics ideology authorship and form documentary film has never been more popular than it is today Edited by one of the leading British authorities in the field The Documentary Film Book is an essential guide to current thinking on documentary film In a series of fascinating essays key international experts discuss the theory of documentary outline current understandings of its history from pre Flaherty to the post Griersonian world of digital i Docs survey documentary production from Africa to Europe and from the Americas to Asia consider documentaries by marginalised minority communities and assess its contribution to other disciplines and arts Brought together here in one volume these scholars offer compelling evidence as to why over the last few decades documentary has come to the centre of screen studies

Justice on Demand Tanya Horeck, 2019-11-11 Explores the proliferation of true crime audiovisual texts across multiple media platforms Justice on Demand True Crime in the Digital Streaming Era offers a theoretical rumination on the question asked in countless blogs and opinion pieces of the last decade Why are we so obsessed with true crime Author Tanya Horeck takes this question further Why is true crime thought to be such a good vehicle for the new modes of viewer listener engagement favored by online streaming and consumption in the twenty first century Examining a range of audiovisual true crime texts from podcasts such as Serial and My Favorite Murders to long form crime documentaries such as The Jinx and Making a Murderer Horeck considers the extent to which the true crime genre has come to epitomize participatory media culture where the listener viewer acts as a desktop detective or internet sleuth While Facebook and Twitter have re invigorated the notion of the armchair detective Horeck questions the rhetoric of interactivity surrounding true crime formats and points to the precarity of justice in the social media era In a cultural moment in which user generated videos of real life violence surface with an alarming frequency Justice on Demand addresses what is at stake in the cultural investment in true crime as packaged mainstream entertainment Paying close attention to the gendered and racialized dimensions of true crime media Horeck examines objects that are not commonly considered true crime including the subgenre of closed circuit television CCTV

elevator assault videos and the popularity of trailers for true crime documentaries on YouTube By analyzing a range of intriguing case studies Horeck explores how the audience is affectively imagined addressed and commodified by contemporary true crime in an on demand mediascape As a fresh investigation of how contemporary variations of true crime raise significant ethical questions regarding what it means to watch listen and witness in a digital era of accessibility immediacy and instantaneity *Justice on Demand* will be of interest to film media and digital studies scholars

The Comics of R. Crumb Daniel Worden, 2021-04-22 Contributions by Jos Alaniz Ian Blechschmidt Paul Fisher Davies Zanne Domoney Lyttle David Huxley Lynn Marie Kutch Julian Lawrence Liliana Milkova Stiliana Milkova Kim A Munson Jason S Polley Paul Sheehan Clarence Burton Sheffield Jr and Daniel Worden From his work on underground comix like Zap and Weirdo to his cultural prominence R Crumb is one of the most renowned comics artists in the medium s history His work beginning in the 1960s ranges provocatively and controversially over major moments tensions and ideas in the late twentieth and early twenty first centuries from the counterculture and the emergence of the modern environmentalist movement to racial politics and sexual liberation While Crumb s early work refined the parodic over the top and sexually explicit styles we associate with underground comix he also pioneered the comics memoir through his own autobiographical and confessional comics as well as in his collaborations More recently Crumb has turned to long form book length works such as his acclaimed *Book of Genesis* and *Kafka* Over the long arc of his career Crumb has shaped the conventions of underground and alternative comics autobiographical comics and the graphic novel And through his involvement in music animation and documentary film projects Crumb is a widely recognized persona an artist who has defined the vocation of the cartoonist in a widely influential way *The Comics of R Crumb* Underground in the Art Museum is a groundbreaking collection on the work of a pioneer of underground comix and a fixture of comics culture Ranging from art history and literary studies to environmental studies and religious history the essays included in this volume cast Crumb s work as formally sophisticated and complex in its representations of gender sexuality race politics and history while also charting Crumb s role in underground comix and the ways in which his work has circulated in the art museum

Heritage Film Audiences Claire Monk, 2011-06-30 The concept of heritage cinema is now firmly established as an influential as well as much debated and contested critical framework for the discussion of period or historical representation in film most prominently with reference to British heritage and post heritage film successes since the 1980s but also to comparable examples from Europe North America and beyond These successes have ranged from Merchant Ivory s *A Room with a View* Maurice Howard s *End and The Remains of the Day* via Jane Austen adaptations such as Ang Lee s *Sense and Sensibility* to post heritage adaptations such as Sally Potter s *Orlando* Yet the very idea of the heritage film has rested on untested assumptions about its audiences This book breaks significant new ground in the scholarship on contemporary period films and makes a distinctive new contribution to the growing field of film audience studies by presenting the first empirically based study of the audiences for quality period films Monk engages

directly with two highly contrasting sections of these audiences surveyed in the UK in the late 1990s to explore their identities their wider patterns of film taste and above all their attitudes and pleasures in relation to the period films they enjoy and on issues central to debates around the heritage film literary adaptation and cultural value with illuminating and unpredicted results

Seeing Fans Lucy Bennett, Paul Booth, 2018-01-25 Split into four sections *Seeing Fans* analyzes the representations of fans in the mass media through a diverse range of perspectives This collection opens with a preface by noted actor and fan Orlando Jones *Sleepy Hollow* whose recent work on fandom appearing with Henry Jenkins at Comic Con and speaking at the Fan Studies Network symposium bridges the worlds of academia and the media industry Section one focuses on the representations of fans in documentaries and news reports and includes an interview with Roger Nygard director of *Trekkies* and *Trekkies 2* The second section then examines fictional representations of fans through analyses of television and film featuring interviews with Emily Perkins of *Supernatural* Robert Burnett director of the film *Free Enterprise* and Luminosity a fan who has been interviewed in the *New York Magazine* for her exemplary work in fandom Section three explores cultural perspectives on fan representations and includes an interview with Laurent Malaquais director of *Bronies The Extremely Unexpected Adult Fans of My Little Pony* Lastly the final section looks at global perspectives on the ways fans have been represented and finishes with an interview with Jeanie Finlay director of the music documentary *Sound it Out* The collection then closes with an afterword by fan studies scholar Professor Matt Hills

Investigating Audiences Andy Ruddock, 2007-08-08 Picking up on some of the themes developed in his critically acclaimed book *Understanding Audiences* SAGE 2000 this new book on audience research focuses on qualitative methods and will draw upon students own media experience The book is divided into chapters that deal with audience research in terms of concepts and topics Regarding concepts *Investigating Audiences* is firmly grounded within interpretive approaches to studying viewers readers and listeners Further to this the book looks at the different ways in which media influence can be accessed and the attendant methodological consequences These issues are then applied to a survey of recent scholarship on a variety of topics such as violence pornography video gaming and children and advertising *Investigating Audiences* will be very useful for undergraduates in media studies mass communications courses containing qualitative research components and dealing with cultural studies themes and approaches to audience studies

Aesthetics of Religion Alexandra K. Grieser, Jay Johnston, 2017-12-18 This volume is the first English language presentation of the innovative approaches developed in the aesthetics of religion The chapters present diverse material and detailed analysis on descriptive methodological and theoretical concepts that together explore the potential of an aesthetic approach for investigating religion as a sensory and mediated practice In dialogue with yet different from other major movements in the field material culture anthropology of the senses for instance it is the specific intent of this approach to create a framework for understanding the interplay between sensory cognitive and socio cultural aspects of world construction The volume

demonstrates that aesthetics as a theory of sensory knowledge offers an elaborate repertoire of concepts that can help to understand religious traditions These approaches take into account contemporary developments in scientific theories of perception neuro aesthetics and cultural studies highlighting the socio cultural and political context informing how humans perceive themselves and the world around them Developing since the 1990s the aesthetic approach has responded to debates in the study of religion in particular striving to overcome biased categories that confined religion either to texts and abstract beliefs or to an indisputable sui generis mode of experience This volume documents what has been achieved to date its significance for the study of religion and for interdisciplinary scholarship

Documenting Gendered Violence Lisa M. Cuklanz, Heather McIntosh, 2016-08-25 Documenting Gendered Violence explores the intersections of documentary and gendered violence Several contributors investigate representations through grounded textual analyses of key films and videos including Sex Crimes Unit 2011 and The Invisible War 2012 and other documentary texts including Youtube photographs and theater Other chapters use analysis and interviews to explore how gender violence issues impact production and how these documentaries become part of collaborations and awareness movements

The Oxford Handbook of Ecocriticism Greg Garrard, 2014 The Oxford Handbook of Ecocriticism provides a broad survey of the longstanding relationship between literature and the environment The moment for such an offering is opportune in many respects multiple environmental crises are increasingly inescapable at both transnational and local levels the role of the humanities in addition to technology and politics is increasingly recognized as central for exploring and finding solutions and the subject of ecocriticism has reached a kind of critical mass both within its Anglo American heartlands and beyond From its origins in the study of American Nature Writing and British Romanticism ecocriticism has developed along numerous theoretical historical cultural and geographical axes the most contemporary and exciting of which will be represented in the Handbook The contributors include eminent founders of the field including Cheryll Glotfelty and Jonathan Bate a number of key second wave ecocritics and the best up and coming scholars Topics covered include Green Shakespeare the Bard's subversive uses of the pastoral John Clare's sacred relationship with the land Thoreau's profound political passion the natural landscape as symbol of postcolonial resistance in works by Lessing Naipaul and Coetzee the relation between feminism and environmentalism language and the concept of biosemiotics and concerns over pollution and toxicity in films like Erin Brockovitch Michael Clayton and Al Gore's An Inconvenient Truth

The arc and the machine Caroline

Bassett, 2013-07-19 The Arc and the machine is a timely and original defence of narrative in an age of information Stressing interpretation and experience alongside affect and sensation it convincingly argues that narrative is key to contemporary forms of cultural production and to the practice of contemporary life Re appraising the prospects for narrative in the digital age it insists on the centrality of narrative to informational culture and provokes a critical re appraisal of how innovations in information technology as a material cultural form can be understood and assessed The book offers a careful exploration of

narrative theory a sophisticated critique of techno cultural writing and a series of tightly focused case studies All of which point the way to a restoration of a critical rather than celebratory approaches to new media The scope and range of this book is broad its argumentation careful and exacting and its conclusions exciting Toward a Philosophy of the Documentarian Dan Geva,2018-04-03 The theme of this book is the documentarian what the documentarian is and how we can understand it as a concept Working from the premise that the documentarian is a special extended sign the book develops a model of a quadruple sign structure for and of the documentarian growing out of enduring traditions in philosophy semiotics psychoanalysis and documentary theory Dan Geva investigates the intellectual premise that allows the documentarian to show itself as an extremely sophisticated creative and purposeful being in the world one that is both embedded in its own history and able to manifest itself throughout its entire documentary life project as a stand alone conceptual phase in the history of ideas Cinema, Television and History Laura Mee,Johnny Walker,2014-10-16 Including essays from established and up and coming scholars Cinema Television and History New Approaches rethinks recontextualises and reviews the relationship between cinema television and history This volume incorporates a wide range of methods to a variety of topics welcoming both empirical and theoretical approaches as well as studies which merge the two It is a book about how historical events are interpreted and adapted across cinema and television as the basis of a story as much as it is about the endeavours of the practising historian through the exploration of the archive Divided into five parts New meanings new methods Re contextualising cinema and television history Rethinking histories of cinema and television Rethinking history through cinema and television and The impact of new technologies the book is knowingly broad and diverse in terms of the case studies featured within it and the means through which these examples are examined explored and utilised in their respective chapters **Film and the Ethical Imagination** Asbjorn Gronstad,2016-11-24 This book provides a comprehensive critical overview of the turn to ethics in literature film and visual culture It discusses the concept of a biovisual ethics offering a new theory of the relation between film and ethics based on the premise that images are capable of generating their own ethical content This ethics operates hermeneutically and materializes in cinema s unique power to show us other modes of being The author considers a wealth of contemporary art films and documentaries that embody ethical issues through the very form of the text The ethical imagination generated by films such as The Nine Muses Post Tenebras Lux Amour and Nostalgia For the Light is crucially defined by openness uncertainty opacity and the refusal of hegemonic practices of visual representation **Handbook of Research Methods and Applications for Social Movements** Laurence Cox,Anna Szolucha,Alberto Arribas Lozano,Sutapa Chattopadhyay,2024-01-18 This cutting edge and authoritative Handbook covers a broad spectrum of social movement research methodologies offering expert analysis and detailed accounts of the ways by which research can effectively be carried out on social movements and popular protests Addressing practice oriented questions this Handbook engages with both theoretical and political considerations unpacking the

multidimensional nature of social movement research *Australian Documentary* Trish FitzSimons, Pat Laughren, Dugald Williamson, 2011-01-31 *Australian Documentary* brings to life over a century of documentary making **Lopsided Schools** Gerard Giordano, 2011-01-16 *Lopsided Schools* introduces readers to the case method and helps the reader to use the case method to examine the scholastic challenges that critics posed from World War I to the present Some critics have stirred up educators with threats to reduce their budgets or fire them Others upset them with disconcerting questions Should parents demand that their children learn speed reading Should teachers emphasize vocational activities Should principals train their own successors Should superintendents award bonuses to teachers Should employers hire the graduates with the highest scores on standardized tests Should politicians assume greater responsibility for schooling Should journalists publicize information about lopsided schools This book examines these and the numerous other questions that critics posed

Relocating Television Jostein Gripsrud, 2012-07-26 For over half a century television has been the most central medium in Western democracies the political social and cultural centrepiece of the public sphere Television has therefore rarely been studied in isolation from its socio cultural and political context there is always something important at stake when the forms and functions of television are on the agenda The digitisation of television concerns the production contents distribution and reception of the medium but also its position in the overall largely digitised media system and public sphere where the internet plays a decisive role The articles in this comprehensive collection are written by some of the world's most prominent scholars in the field of media communication and cultural studies including critical film and television studies *Relocating Television* offers readers an insight into studying television alongside the internet participatory media and other technocultural phenomena such as DVDs user generated content and everyday digital media production It also focuses on more specific programmes and phenomena including *The Wire* MSN amateur footage in TV news Bollywoodization of TV news YouTube fan sites tied to e.g. *Grey's Anatomy* and *X Factor* *Relocating Television* will be highly beneficial to both students and academics across a wide range of undergraduate and postgraduate courses including media communication and cultural studies and television and film studies *Stars and Silhouettes* Joceline Andersen, 2020-10-13 Extensive account of the cameo's production history and how audiences affirm their mastery of celebrity culture *Stars and Silhouettes: The History of the Cameo Role in Hollywood* traces the history of the cameo as it emerged in twentieth century cinema Although the cameo has existed in film culture for over a century Joceline Andersen explains that this role cannot be strictly defined because it exists as a constellation of interactions between duration and recognition dependent on who is watching and when Even audiences of the twenty first century who are inundated by the lives of movie stars and habituated to images of their personal friends on screens continue to find cameos surprising and engaging Cameos reveal the links between our obsession with celebrity and our desire to participate in the powerful cultural industries within contemporary society Chapter 1 begins with the cameo's precedents in visual culture and the portrait in particular from the Vitagraph executives in the 1910s to the

emergence of actors as movie stars shortly after Chapter 2 explores the fan centric desire for behind the scenes visions of Hollywood that accounted for the success of cameo laden Hollywood set films that autocratic studios used to make their glamorous line up of stars as visible as possible Chapter 3 traces the development of the cameo in comedy where cameos began to show not only glimpses of celebrities at their best but also of celebrities at their worst Chapter 4 examines how the television guest spot became an important way for stars and studios to market both their films and stars from other media in trades that reflected an increasingly integrated mediascape In Chapter 5 Andersen examines auteur cameos and the cameo as a sign of authorship Director cameos reaffirm the fan s interest in the film not just as a stage for actors but as a forum for the visibility of the director Cameos create a participatory space for viewers where recognizing those singled out among extras and small roles allows fans to demonstrate their knowledge Stars and Silhouettes belongs on the shelf of every scholar student and reader interested in film history and star studies

Crafting Contemporary Documentaries and Docuseries for Global Screens Phoebe Hart, 2024-01-08 This book explores the industrial and personal challenges faced by filmmakers in bringing the current worldwide craze for documentary films and series to screens small and large Utilizing a number of case studies drawn from in depth interviews with acclaimed documentary directors producers and screenwriters from around the world Phoebe Hart offers a thematic analysis to reveal the risks and opportunities for practitioners Hart examines these themes in the context of current scholarship to provide insight into the modes and methods of making factual screen content as she engages with the documentary form and the marking of it acquisition of mastery and inspiration and specific rituals and habits of practice From the unique vantage point of being a pracademic that is being both a successful documentary filmmaker and a recognized screen researcher and teacher Hart ultimately argues for greater support of filmmakers and pursuit of a deeper understanding of creative processes

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