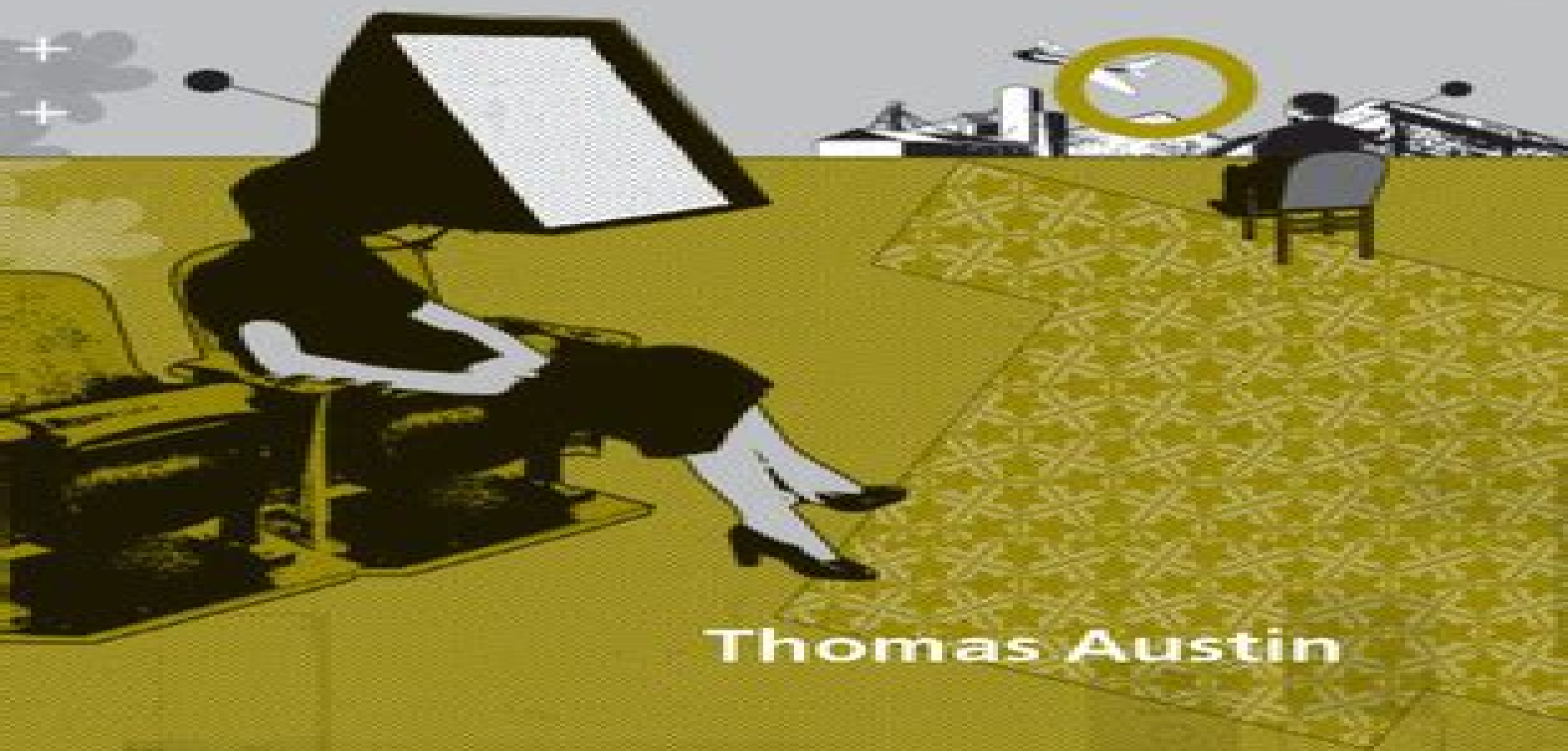


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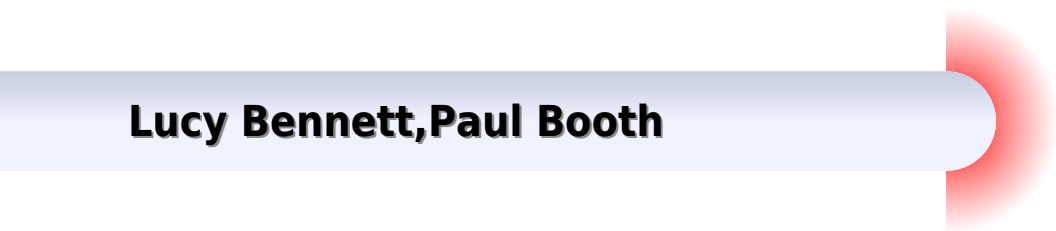
Screen documentary and audiences



Thomas Austin

Watching The World Screen Documentary And Audiences

Lucy Bennett, Paul Booth



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 Serialand My Favorite Murderto long form crime documentaries such as The Jinxand 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 Leslie Marmon Silko and Coetzee, the relation between feminism and environmentalism, language and the concept of biosemiotics, and concerns over pollution and toxicity in films like *Erin Brockovich*, *Michael Clayton* and *Al Gore's An Inconvenient Truth*.

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