

End Of The Line Documentary

Interest in documentary filmmaking has never been greater. There are more documentaries now playing in mainstream cinemas than ever before. The Documentary Masterclass offers an engaging insight into the techniques of ten leading documentary directors.

Bringing together an expansive range of writing by scholars, critics, historians, and filmmakers, The Documentary Film Reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary. Each of the book's seven sections covers a distinct period in the history of documentary, collecting both contemporary and retrospective views of filmmaking in the era. And each section is prefaced by an introductory essay that explains its design and provides critical context. Painstakingly selected from the archives of more than a hundred years of cinema practice and theory, the essays, reviews, interviews, manifestos, and ephemera gathered in this volume suit the needs and interests of the beginning student, the advanced scholar, the casual reader, and the working documentarian.

This work probes the restaging, representation, and reimagining of historical violence and atrocity in contemporary Chinese fiction, film, and popular culture. It examines five historical moments including the Musha Incident (1930) and the February 28 Incident

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(1947).

The British Film Industry in 25 Careers tells the history of the British film industry from an unusual perspective - that of various mavericks, visionaries and outsiders who, often against considerable odds, have become successful producers, distributors, writers, directors, editors, props masters, publicists, special effects technicians, talent scouts, stars and, sometimes, even moguls. Some, such as Richard Attenborough and David Puttnam, are well-known names. Others, such as the screenwriter and editor Alma Reville, also known as Mrs Alfred Hitchcock; Constance Smith, the 'lost star' of British cinema, or the producer Betty Box and her director sister Muriel, are far less well known. What they all have in common, though, is that they found their own pathways into the British film business, overcoming barriers of nationality, race, class and gender to do so. Counterpointing the essays on historical figures are interviews with contemporaries including the director Amma Asante, the writer and filmmaker Julian Fellowes, artist and director Isaac Julien, novelist and screenwriter Hanif Kureishi, and media entrepreneur Efe Cakarel, founder of the online film platform MUBI, who've come into today's industry, adjusting to an era in which production and releasing models are changing – and in which films are distributed digitally as well as theatrically.

This collection brings together leading international scholars and filmmakers focusing on Latin American cinema. Themes discussed include subjectivity, history, memory, representations of reality, cinema's relation to the public sphere, and issues of

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production, distribution and marketing.

The must-have guide traditional and emerging TV funding models and the creative new funding methods that are being developed and exploited by social media-savvy documentary filmmakers. Each chapter covers a different form of funding and combines advice from industry insiders - producers, buyers, specialist media agencies and corporate funding bodies - and entertaining case studies that illustrate the benefits and pitfalls of each method. With practical tips, case studies and advice it reveals what grantors, brands and NGOs are looking for in a pitch (they all have different needs and expectations), and the cultural differences that can trip up the unwary producer.

Funding examples range from blue-chip TV documentaries, such as Planet Earth, which was co-funded by the BBC, Discovery NHK and CBC to The TV Book Club (More 4), which is funded by Specsavers opticians; from Lemonade Movie, which harnessed the power of Twitter to source free equipment and post-production resources etc.

Readers discover: 1. The difference between co-productions, pre-sales and acquisitions; 2. How to develop and pitch advertiser funded programming; 3. The new rules on UK product placement 4. Where to hunt for foundation and grant funding and how to fill in those fiendish application forms; 5. The power of crowd-funding and how to harness the internet to help you fundraise; 6. How to sniff out grants and funds held in non-film focused organisations such as the Wellcome Trust; 7. Why corporations are keen to fund your documentary and how to get them to part with their money without

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giving up your editorial control;

Collects every movie review written by the author from January 2008 through July 2010, more than 500 total, along with interviews, essays, tributes, journal entries and Q&As. Original.

Ever since John Grierson popularized the term 'documentary,' British non-fiction film has been renowned, sometimes reviled, but seldom properly appreciated. '100 British Documentaries' provides a uniquely accessible, occasionally provocative introduction to a rich and surprisingly varied tradition by considering 100 examples taken from across a century's worth of output. The 100 films range from the Victorian period to the present day. Alongside such classics as 'Night Mail' and 'Touching the Void' are documentaries that illustrate the many uses to which it has been put from pro-gram-filler to political propaganda to classroom teaching aid and the many styles and viewpoints it has embraced. While the focus is on the documentary 'film,' several television productions are included, indicating how the genre has developed on the small screen.

This edition of Herzog on Herzog presents a completely new set of interviews in which Werner Herzog discusses his career from its very beginnings to his most recent productions. Herzog was once hailed by Francois Truffaut as the most important director alive. Famous for his frequent collaborations with mercurial actor Klaus Kinski - including the epics, Aguirre, the Wrath of God and Fitzcarraldo, and the terrifying Nosferatu - and more recently with documentaries

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such as Grizzly Man, Cave of Forgotten Dreams and Into the Abyss, Herzog has built a body of work that is one of the most vital in post-war German cinema. The only film critic to win the Pulitzer Prize, Roger Ebert collects his reviews from the last 30 months in Roger Ebert's Movie Yearbook 2012. Forbes Magazine described Ebert as the "most powerful pundit in America." In January 2011, he and his wife, Chaz, launched Ebert Presents at the Movies, a weekly public television program in the tradition that he and Gene Siskel began 35 years earlier. Since 1986, each edition of Roger Ebert's Movie Yearbook has presented full-length movie reviews, with interviews, essays, tributes, journal entries, and "Questions for the Movie Answer Man," and new entries in his popular Movie Glossary. Inside Roger Ebert's Movie Yearbook 2012, readers can expect to find every movie review Ebert has written from January 2009 to July 2011, including The Social Network, Waiting for Superman, Inception, The King's Speech, My Dog Tulip, The Human Centipede, and more. Also included in the Yearbook are:

- * In-depth interviews with newsmakers and celebrities, such as John Waters and Justin Timberlake.
- * Memorial tributes to those in the film industry who have passed away, such as Blake Edwards, Tony Curtis, and Arthur Penn.
- * Essays on the Oscars and reports from the Cannes and Toronto Film Festivals.

Documentary has never attracted such audiences, never been produced with

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such ease from so many corners of the globe, never embraced such variety of expression. The very distinctions between the filmed, the filmer and the spectator are being dissolved. The Act of Documenting addresses what this means for documentary's 21st century position as a genus in the “class” cinema; for its foundations as, primarily, a scientific, eurocentric and patriarchal discourse; for its future in a world where assumptions of photographic image integrity cannot be sustained. Unpacked are distinctions between performance and performativity and between different levels of interaction, linearity and hypertextuality, engagement and impact, ethics and conditions of reception. Winston, Vanstone and Wang Chi explore and celebrate documentary's potentials in the digital age.

Documentary filmmaker Peter Pepe and historical archaeologist Joseph W. Zarzynski provide a concise guide to filmmaking designed to help archaeologists navigate the unfamiliar world of documentary film. They offer a step-by-step description of the process of making a documentary, everything from initial pitches to production companies to final cuts in the editing. Using examples from their own award-winning documentaries, they focus on the needs of the archaeologist: Where do you fit in the project? What is expected of you? How can you help your documentarian partner? The authors provide guidance on finding funding, establishing budgets, writing scripts, interviewing, and numerous other

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tasks required to produce and distribute a film. Whether you intend to sell a special to National Geographic or churn out a brief clip to run at the local museum, read this book before you start.

Though movies have remained our foremost cultural pastime for over 100 years, many of us still know very little about the tools used to create them. In this groundbreaking new book, Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema: using 50 landmark films spanning the history of the medium, LoBrutto illustrates such important concepts as editing, production design, cinematography, sound, screen acting, narrative structure, and various genres, nationalities, and film eras. Each concept is illustrated by the selection of a film that epitomizes its use, so that readers will learn about film authorship in *Citizen Kane*, multiplot narrative in *Nashville*, widescreen filmmaking in *Rebel without a Cause*, and screen violence in *The Wild Bunch*. Explaining the various tricks of the moviemaking trade, *Becoming Film Literate* offers a crash course in cinema, one designed to give even the novice reader a solid introduction to this complex and multifaceted medium. Though movies have remained our foremost cultural pastime for over 100 years, many of us still know very little about the tools used to create them. In this groundbreaking new book, Vincent LoBrutto provides an enjoyable and accessible education in the art of

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Cinema and nationalism are two fundamentally modern phenomena, but how have films shaped our understanding of the creation -the 'imagining' - of Central-Asian nations? Here, Rico Isaacs uses cinema as an analytical lens to explore how the Kazakh national identity has been constructed and contested. Drawing on an analysis of Kazakh films from the last century, and featuring new interviews with directors and critics involved in the Central Asian film industry, his book traces the construction of nationalism within Kazakh cinema from the country's inception as a Soviet Republic to a modern independent nation. Isaacs identifies

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four narratives since the collapse of the Soviet Union: a warrior-like 'ethnic' narrative rooted in the 18th Century struggles against the Mongolian Oirat tribes; a 'civic' inspired narrative cemented in the Stalinist deportations of the 1930s and 40s; a religious narrative founded within the mystic and philosophical religion of Tengrism and the cult of the Sky God; and a socio-economic narrative which roots Kazakh nationhood and identity in contemporary social divisions, the lived day-to-day experiences of ordinary citizens and the struggles they face with authority. These last two tropes demonstrate how cinema has emerged as a site of dissent against the country's authoritarian regime under President Nazarbayev. *Film and Identity in Kazakhstan* advances our understanding of Kazakhstan and nationalism by demonstrating the multiple and inessential character of each, and illustrates the important role of cinema in contesting political power in the post-Soviet space.

This history of documentary film concentrates mainly on the output of the film industries in the US, the UK and Canada. The authors outline the origins of the form and trace its development over the next several decades. Each chapter concludes with a list of the key documentaries in that time period or genre. Eco-disasters such as coal-mining accidents, oil spills, and food-borne diseases appear regularly in the news, making them seem nearly commonplace. These

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ecological crises highlight the continual tensions between human needs and the environmental impact these needs produce. Contemporary documentaries and feature films explore environmental-human conflicts by depicting the consequences of our overconsumption and dependence on nonrenewable energy. *Film and Everyday Eco-disasters* examines changing perspectives toward everyday eco-disasters as reflected in the work of filmmakers from the silent era forward, with an emphasis on recent films such as *Dead Ahead*, an HBO dramatization of the Exxon Valdez disaster; *Total Recall*, a science fiction action film highlighting oxygen as a commodity; *The Devil Wears Prada*, a comment on the fashion industry; and *Food, Inc.*, a documentary interrogation of the food industry. The authors evaluate not only the success of these films as rhetorical arguments but also their rhetorical strategies. This interdisciplinary approach to film studies fuses cultural, economic, and literary critiques in articulating an approach to ecology that points to sustainable development as an alternative to resource exploitations and their associated everyday eco-disasters. Through detailed analyses of key contemporary documentary titles, this book reveals the ways in which independent films probe, question and challenge the dominant ideas and narratives circulating in China's state-sanctioned media.

Truth or Dare is the innovative product of a Whitechapel Gallery conference, bringing

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together renowned artists, filmmakers, writers and curators. Truth or Dare examines the clash between the authenticity claimed by documentaries and their association with imagination and experimental contemporary art.

The authoritative guide to Japanese film, completely revised and updated. Now available in paperback for the first time, *A Hundred Years of Japanese Film* by Donald Richie, the foremost Western expert on Japanese film, gives us an incisive, detailed, and fully illustrated history of the country's cinema. Called "the dean of Japan's arts critics" by Time magazine, Richie takes us from the inception of Japanese cinema at the end of the nineteenth century, through the achievements of Kurosawa, Mizoguchi, and Ozu, then on to the notable works of contemporary filmmakers. This revised edition includes analyses of the latest trends in Japanese cinema, such as the revival of the horror genre, and introduces today's up-and-coming directors and their works. As Paul Schrader writes in his perceptive foreword, Richie's accounting of the Japanese film "retains his sensitivity to the actual circumstances of film production (something filmmakers know very well but historians often overlook) . . . and shows the interweave of filmmaking—the contributions of directors, writers, cinematographers, actors, musicians, art directors, as well as financiers." Of primary interest to those who would like to watch the works introduced in these pages, Richie has provided capsule reviews of the major subtitled Japanese films commercially available in DVD and VHS formats. This guide has been updated to include not only the best new movie releases, but also

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classic films available in these formats for the first time.

As Alan Rosenthal states in the preface to this new edition of his acclaimed resource for filmmakers, *Writing, Directing, and Producing Documentary Films and Videos* is “a book about storytelling—how to tell great and moving stories about fascinating people, whether they be villains or heroes.” In response to technological advances and the growth of the documentary hybrid in the past five years, Rosenthal reconsiders how one approaches documentary filmmaking in the twenty-first century. Simply and clearly, he explains how to tackle day-to-day problems, from initial concept through distribution. He demonstrates his ideas throughout the book with examples from key filmmakers’ work. New aspects of this fourth edition include a vital new chapter titled “Making Your First Film,” and a considerable enlargement of the section for producers, “Staying Alive,” which includes an extensive discussion of financing, marketing, festivals, and distribution. This new edition offers a revised chapter on nonlinear editing, more examples of precise and exacting proposals, and the addition of a complex budget example with explanation of the budgeting process. Discussion of documentary hybrids, with suggestions for mastering changes and challenges, has also been expanded, while the “Family Films” chapter includes updated information that addresses rapid expansion in this genre.

In *Eating the Ocean* Elspeth Probyn investigates the profound importance of the ocean and the future of fish and human entanglement. On her ethnographic journey around

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the world's oceans and fisheries, she finds that the ocean is being simplified in a food politics that is overwhelmingly land based and preoccupied with buzzwords like "local" and "sustainable." Developing a conceptual tack that combines critical analysis and embodied ethnography, she dives into the lucrative and endangered bluefin tuna market, the gendered politics of "sustainability," the ghoulish business of producing fish meal and fish oil for animals and humans, and the long history of encounters between humans and oysters. Seeing the ocean as the site of the entanglement of multiple species—which are all implicated in the interactions of technology, culture, politics, and the market—enables us to think about ways to develop a reflexive ethics of taste and place based in the realization that we cannot escape the food politics of the human-fish relationship.

Film has always played a crucial role in the imagination of disaster. The earthquake, especially, transforms our understanding of the limits and possibilities of cinema, as well as of life itself. After major quakes in countries as dissimilar as Japan, Chile, Iran and New Zealand, film-makers have responded with films that challenge ingrained social, political, ethical and philosophical categories of thinking and being in the world. Film on the Faultline explores the fractious relationship between cinema and seismic experience and addresses the important role that cinema can play in the wake of such events.

'Soul of the Documentary' offers a ground-breaking new approach to understanding

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documentary cinema. Working against current thinking, Ilona Hongisto argues that the documentary does more than merely represent what is - by capturing actual people, places, and events - but also expresses realities to come. She makes a case for the form as one that is not bound by predetermined ideas or rules, and through close readings of a heterogeneous body of films, she imbues the tradition with a new sense of urgency and vitality.

Imre Horvath, producer of 60 Minutes, was asked how to get to talk to inaccessible people: "People that are busy...are scheduled tight...it's at 5:00 and 6:00 that they're back in their office to unwind...there's a kind of resonance or sympathy that springs up. "Oh, you're still in your office too?" Twenty-two interviews feature the producers or creators of Mister Rogers, Highway Patrol, Sea Hunt, The Cisco Kid, The Tonight Show, Rockford Files, Falcon Crest, Gunsmoke, Family Feud, and Roots, among others. These people offer opinions on the producer's role, the creation and packaging of different program genres, getting the best from the production team, tips for success, and of course personalities and personal moments. Honest and intelligent, these interviews give the reader a fascinating view of the industry.

"The Internet" provides the utmost diversity of information.

The third edition of Bill Nichols's best-selling text provides an up-to-date introduction to the most important issues in documentary history and criticism. A new chapter, "I Want to Make a Documentary: Where Do I Start?" guides readers

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through the steps of planning and preproduction and includes an example of a project proposal for a film that went on to win awards at major festivals. Designed for students in any field that makes use of visual evidence and persuasive strategies, Introduction to Documentary identifies the genre's distinguishing qualities and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary filmmaking?" Here Nichols has fully rewritten each chapter for greater clarity and ease of use, including revised discussions of earlier films and new commentary on dozens of recent films from The Cove to The Act of Killing and from Gasland to Restrepo. The post-war period in Australian cultural history sparked critical debate over notions of nation-building, multiculturalism and internationalization. Australian Post-War Documentary Film tackles all these issues in a considered and wide-ranging analysis of government, institutional and also radical documentaries. On one level, the book is a selective history of Australian documentary film in the immediate post-war years. It also charts the rise of a progressive film culture. As a whole it is a thorough study of the international flows of film culture. Williams illustrates these themes by critiquing the key films of the era, including the seminal The Back of Beyond, often cited as the greatest Australian film of all

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time. Australian Post-War Documentary Film retells film history by reading these documentaries as part of a nexus of international, and particularly Australian filmic, written and dramatic texts, with close attention to textual analysis. The book will appeal to anyone interested in international cinema, the way that it theorizes the period and offers a host of international comparisons, widening its ideas to the fabric of cultural production that surrounds all art works.

This is a fully international reference work on the history of the documentary film from the Lumiere brothers' Workers Leaving the Lumiere Factory (1885) to Michael Moore's Fahrenheit 911 (2004). Previously published in three volumes, entries have been edited and updated for the new, concise edition and three new entries have been added on: India, China and Africa. Bringing together all aspects of documentary film, this edition provides an invaluable resource for both scholars and students. With film stills from key films, this resource provides the decisive entry point into the history of an art form.

Presents a history of the documentary film

Providing a comprehensive introduction to the culture, technologies, history and theories of new media, this book considers the ways in which they really are new, assesses whether a media and technological revolution is under way and formulates ways for media studies to respond to new technologies.

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Tourism is the world's fastest growing industry, and impacts globally upon ecology, economies, peoples, cultures and the built environment. Development, therefore, must be sustainable and sympathetic in order to preserve the environment and culture it exploits. Despite sustainable tourism being an area of considerable recent interest, there has been no synthesis of the diverse considerations of sustainable tourism, and the language and terms particular to this subject. An important resource for researchers of tourism, this reference work defines and explains terms associated with considering and preserving the environment, host peoples, communities, cultures, customs, lifestyles and social and economic systems.

"Documentary Resistance: Social Change and Participatory Media offers a new approach to understanding the networked capacity of documentary media to create public commons areas, crafting connections between unlikely interlockers. In this process communities invest in the exchange of documentary moving image discourse around politics and social change. This book advances a new argument suggesting the social change capacity of documentary is found in the genre's ability to establish forms of collective identification and political agency capable of producing and sustaining activist media cultures. Organized activist media publics often take on the necessary heavy lifting of political struggle, work

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that cannot be accomplished with the media screen alone. This book advances the creation of a conceptual, theoretical, and historical space in which documentary and social change can be examined. This interdisciplinary project draws upon research in cinema, media, and communication studies as well as cultural theory to explore how political ideas move into participatory action. This book will take a distinctive approach, attempting to understand how struggles for social justice are located, reflected, and represented on the documentary screen, but also in pre- and post-production processes. To address this living history, this project includes over sixty completed unpublished field interviews with documentary filmmakers, critics, funders, activists, and distributors. This will create a dynamic and practice-inclusive space in which documentary can be investigated"--

What does it mean to be a documentary filmmaker in today's world? How are new technologies changing documentary filmmaking? What new forms of documentary are emerging? Recent technological developments have made the making and distribution of documentary films easier and more widespread than ever before. *Creative Documentary: Theory and Practice* is an innovative and essential guide that comprehensively embraces these changing contexts and provides you with the ideas, methods, and critical understanding to support successful documentary making. It helps the aspiring 'total filmmaker' understand the contemporary contexts for production, equipping you also with the understanding of creativity and visual

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storytelling you'll need to excel. Bridging the gap between theory and practice, it outlines the contemporary, institutional, practical and financial contexts for production - always encouraging innovation and originality. Key features: Five sections covering creativity and creative documentary and the contemporary creative industries: strategies for developing documentary ideas; the art of documentary narrative; digital production methods; new documentary forms; distribution and financing. Provides a comprehensive overview of critical thought and techniques in digital documentary filmmaking. Authors and specialist contributors combine the experience, knowledge and skills of academics and media professionals working in the industry. Practical case studies support analysis and reflection. Exercises, checklists, interviews with professionals and further reading materials accompany each chapter. A historical overview of world documentary. Creative Documentary: Theory and Practice is an essential guide for those engaged in the study and practice of documentary theory and making, as well as key reading for those more broadly interested in video, film and media theory and production.

Beginning with Robert Flaherty's *Nanook of the North* (1922), the majority of films that have been made in, about, and by filmmakers from the Arctic region have been documentary cinema. Focused on a hostile environment that few people visit, these documentaries have heavily shaped ideas about the contemporary global Far North. In *Arctic Cinemas and the Documentary Ethos*, contributors from a variety of scholarly and artistic backgrounds come together to provide a comprehensive study of Arctic documentary cinemas from a transnational perspective. This book offers a thorough analysis of the concept of the Arctic as it is represented in documentary filmmaking, while challenging the notion of "The Arctic" as a

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homogenous entity that obscures the environmental, historical, geographic, political, and cultural differences that characterize the region. By examining how the Arctic is imagined, understood, and appropriated in documentary work, the contributors argue that such films are key in contextualizing environmental, indigenous, political, cultural, sociological, and ethnographic understandings of the Arctic, from early cinema to the present. Understanding the role of these films becomes all the more urgent in the present day, as conversations around resource extraction, climate change, and sovereignty take center stage in the Arctic's representation.

Producing and Directing the Short Film and Video is the definitive book on the subject for beginning filmmakers and students. The book clearly illustrates all of the steps involved in preproduction, production, postproduction, and distribution. Its unique two-fold approach looks at filmmaking from the perspectives of both producer and director, and explains how their separate energies must combine to create a successful short film or video, from script to final product. This guide offers extensive examples from award-winning shorts and includes insightful quotes from the filmmakers themselves describing the problems they encountered and how they solved them. The companion website contains useful forms and information on grants and financing sources, distributors, film and video festivals, film schools, internet sources for short works, and professional associations.

Traces the history of film production in Northern Ireland from the beginnings of a local film industry in the 1920s and 1930s, when the first Northern Irish 'quota quickies' were made, through the propaganda films of the 1940s and 1950s and on to the cinema of the 'Troubles'. The Practical Guide to Documentary Editing sets out the techniques, the systems and the craft

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required to edit compelling professional documentary television and film. Working stage by stage through the postproduction process, author Sam Billinge explores project organization, assembling rushes, sequence editing, story structure, music and sound design, and the defining relationship between editor and director. Written by a working documentary editor with over a decade's worth of experience cutting films for major British and international broadcasters, *The Practical Guide to Documentary Editing* offers a unique introduction to the craft of documentary editing, and provides working and aspiring editors with the tools to master their craft in the innovative and fast-paced world of contemporary nonfiction television and film. Despite the prominence of "awkwardness" as cultural buzzword and descriptor of a sub-genre of contemporary film and television comedy, it has yet to be adequately theorized in academic film and media studies. *Documentary's Awkward Turn* contributes a new critical paradigm to the field by presenting an analysis of awkward moments in documentary film and other reality-based media formats. It examines difficult and disrupted encounters between social actors on the screen, between filmmaker and subject, and between film and spectator. These encounters are, of course, often inter-connected. Awkward moments occur when an established mode of representation or reception is unexpectedly challenged, stalled, or altered: when an interviewee suddenly confronts the interviewer, when a subject who had been comfortable on camera begins to feel trapped in the frame, when a film perceived as a documentary turns out to be a parodic mockumentary. This book makes visible the ways in which awkwardness connects and subtends a range of transformative textual strategies, political and ethical problematics, and modalities of spectatorship in documentary film and media from the 1970s to the present.

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