

Grierson On Umentary

Source Book in Bioethics The Documentary Film Book I-Docs A Documentary History of the Book of Mormon Dislecksia Radical Documentary and Global Crises Drifless Imagining Reality Kill the Documentary New Documentary Ecologies Introduction to Documentary, Second Edition Story Movements Indelible Shadows Documenting the Documentary The Geo-Doc Radioactive Documentary Documentary and Disability Agricultural Law Documents of the Assembly of the State of New York Struggles for Representation New Challenges for Documentary Reports of Cases Argued and Determined in the Supreme Court of Alabama The Southeastern Reporter A Companion to Documentary Film History The Female Gaze in Documentary Film Documentary New Documentary The Subject of Documentary Principles of Ocean Transportation Narrative and Critical History of America Let Them Eat Dirt Narrative and Critical History of America Edited by Justin Winsor The Master and His Emissary Everybody Matters The Federal Cases The United States of North America Atlantic Reporter The Pacific Reporter Documentary Culture and the Laity in the Early Middle Ages Writing, Directing, and Producing Documentary Films and Digital Videos

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Reports of Cases Argued and Determined in the Supreme Court of Alabama Jan 14 2021

I-Docs Sep 02 2022 The history of documentary has been one of adaptation and change, as docu-mentarists have harnessed the affordances of emerging technology. In the last decade interactive documentaries (i-docs) have become established as a new field of practice within non-fiction storytelling. Their various incarnations are now a focus at leading film festivals (IDFA DocLab, Tribeca Storyscapes, Sheffield DocFest), major international awards have been won, and they are increasingly the subject of academic study. This anthology looks at the creative practices, purposes and ethics that lie behind these emergent forms. Expert contributions, case studies and interviews with major figures in the field address the production processes that lie behind interactive documentary, as well as the political, cultural and geographic contexts in which they are emerging and the media ecology that supports them. Taking a broad view of interactive documentary as any work which engages with 'the real' by employing digital interactive technology, this volume addresses a range of platforms and environments, from web-docs and virtual reality to mobile media and live performance. It thus explores the challenges that face interactive documentary practitioners and scholars, and proposes new ways of producing and engaging with interactive factual content.

The Subject of Documentary Jul 08 2020 The documentary, a genre as old as cinema itself, has traditionally aspired to objectivity. Whether making ethnographic, propagandistic, or educational films, documentarians have pointed the camera outward, drawing as little attention to themselves as possible. In recent decades, however, a new kind of documentary has emerged in which the filmmaker has become the subject of the work. Whether chronicling family history, sexual identity, or a personal or social world, this new generation of nonfiction filmmakers has defiantly embraced autobiography. In The Subject of Documentary, Michael Renov focuses on how documentary filmmaking has become an important means for both examining and constructing selfhood. By looking at key figures in documentary filmmaking as well as noncanonical video art and avant-garde artists, Renov broadens the definition of what counts as documentary, and explores the intersection of the personal and political, considering how memory can create a way into asking troubling questions about identity, oppression, and resiliency. Offering historical context for the explosion of personal nonfiction filmmaking in the 1980s and 1990s, Renov analyzes films in which the subjectivity of the filmmaker is expressly defined in relation to political struggle or historical trauma, from Haskell Wexler's Medium Cool to Jonas Mekas's Lost, Lost, Lost. And, looking beyond the traditional documentary, Renov contemplates such nontraditional modes of autobiographical practice as the essay film, the video confession, and the personal Web page. Unique in its attention to diverse expressions of personal nonfiction filmmaking, The Subject of Documentary forges a new understanding of the heightened role and function of subjectivity in contemporary documentary practice. Michael Renov is professor of critical studies at the USC School of Cinema-Television. He is the editor of Theorizing Documentary and the coeditor of Resolutions: Contemporary Video Practices (Minnesota, 1996) and Collecting Visible Evidence (Minnesota, 1999).

Agricultural Law May 18 2021

Narrative and Critical History of America Edited by Justin Winsor Mar 04 2020

Indelible Shadows Oct 23 2021 Table of contents

Radical Documentary and Global Crises May 30 2022 When independent filmmakers, activists, and amateurs document the struggle for rights, representation, and revolution, they instrumentalize images by advocating for a particular outcome. Ryan Watson calls this "militant evidence." In Radical Documentary and Global Crises, Watson centers the discussion on extreme conflict, such as the Iraq War, the occupation of Palestine, the war in Syria, mass incarceration in the United States, and child soldier conscription in the Congo. Under these conditions, artists and activists aspire to document, archive, witness, and testify. The result is a set of practices that turn documentary media toward a commitment to feature and privilege the media made by the people living through the terror. This footage is then combined with new digitally archived images, stories, and testimonials to impact specific social and political situations. Radical Documentary and Global Crises re-orient definitions of what a documentary is, how it functions, how it circulates, and how its effect is measured, arguing that militant evidence has the power to expose, to amass, and to adjudicate.

Kill the Documentary Feb 24 2022 Can the documentary be useful? Can a film change how its viewers think about the world and their potential role in it? In Kill the Documentary, the award-winning director Jill Godmilow issues an urgent call for a new kind of nonfiction filmmaking. She critiques documentary films from Nanook of the North to the recent Ken Burns/Lynn Novick series The Vietnam War. Tethered to what Godmilow calls the "pedigree of the real" and the "pornography of the real," they fail to activate their viewers' engagement with historical or present-day problems. Whether depicting the hardships of poverty or the horrors of war, conventional documentaries produce an "us-watching-them" mode that ultimately reinforces self-satisfaction and self-absorption. In place of the conventional documentary, Godmilow advocates for a "postrealist" cinema. Instead of offering the faux empathy and sentimental spectacle of mainstream documentaries, postrealist nonfiction films are acts of resistance. They are experimental, interventionist, performative, and transformative. Godmilow demonstrates how a film can produce meaningful, useful experience by forcefully challenging ways of knowing and how viewers come to understand the world. She considers her own career as a filmmaker as well as the formal and political strategies of artists such as Luis Buñuel, Georges Franju, Harun Farocki, Trinh T. Minh-ha, Rithy Panh, and other directors. Both manifesto and guidebook, Kill the Documentary proposes provocative new ways of making and watching films.

Writing, Directing, and Producing Documentary Films and Digital Videos Jun 26 2019 In a new edition of this popular guidebook, filmmakers Alan Rosenthal and Ned Eckhardt show readers how to utilize the latest innovations in equipment, technologies, and production techniques for success in the digital, web-based world of documentary film. All twenty-four chapters of the volume have been revised to reflect the latest advances in documentary filmmaking. Rosenthal and Eckhardt discuss the myriad ways in which technological changes have impacted the creation process of documentary films, including how these evolving technologies both complicate and enrich filmmaking today. The book provides crucial insights for the filmmaker from the film's conception to distribution of the finished film. Topics include creating dynamic proposals, writing narration, and navigating the murky world of contracts. Also included are many practical tips for first-time filmmakers. To provide context and to illustrate techniques, Rosenthal and Eckhardt reference more than one hundred documentaries in detail. A new appendix, "Using the Web and Social Media to Prepare for Your Career," guides filmmakers through the process of leveraging social media and crowdsourcing for success in filmmaking, fund-raising, and promotion. A day-to-day field manual packed with invaluable lessons, this volume is essential reading for both novice and experienced documentary filmmakers.

Atlantic Reporter Sep 29 2019

The Pacific Reporter Aug 28 2019 "Comprising all the decisions of the Supreme Courts of California, Kansas, Oregon, Washington, Colorado, Montana, Arizona, Nevada, Idaho, Wyoming, Utah, New Mexico, Oklahoma, District Courts of Appeal and Appellate Department of the Superior Court of California and Criminal Court of Appeals of Oklahoma." (varies)

A Documentary History of the Book of Mormon Aug 01 2022 The story of the creation of the Book of Mormon has been told many times, and often ridiculed. A Documentary History of the Book of Mormon presents and examines the primary sources surrounding the origin of the foundational text of the Church of Jesus Christ of Latter-day Saints, the most successful new religion of modern times. The scores of documents transcribed and annotated in this book include family histories, journal entries, letters, affidavits, reminiscences, interviews, newspaper articles, and book extracts, as well as revelations dictated in the name of God. From these texts emerges the captivating story of what happened (and what was believed or rumored to have happened) between September 1823-when the seventeen-year-old farm boy Joseph Smith announced that an angel of God had directed him to an ancient book inscribed on gold plates-and March 1830, when the Book of Mormon was first published. By compiling for the first time a substantial collection of both first- and secondhand accounts relevant to the inception of the divine revelation-or clever fraud-that launched a new world religion, A Documentary History makes a significant contribution to the rapidly growing field of Mormon Studies.

Documentary Culture and the Laity in the Early Middle Ages Jul 28 2019 This revealing study explores how people at all social levels, whether laity or clergy, needed, used and kept documents.

New Documentary Aug 09 2020 Bruzzi relates contemporary cinema to the documentary tradition, exploring questions of authorship, spectatorship and 'truth' in the context of issues of race, gender and performance.

The Southeastern Reporter Dec 13 2020

Radioactive Documentary Jul 20 2021 How have nuclear issues been covered in documentary since the end of the Cold War? This original new book explores how the sometimes elusive, sometimes dramatic effects of uranium products on the landscape, on architecture and on social organisation continue to show up on-screen, maintaining a record of moving images that goes back to the early twentieth century. It is the first book to analyse independent documentary films about nuclear energy - it suggests an approach to documentary films as agents of change. Each chapter of this book focuses on one of ten different documentary films made in Europe and North America since 1989. Each of these films works the material and the ideological heritage of the nuclear power industry into visions of the future. Dealing with the legacy of how ignorance and neglect led to accidents and failures the films offer different ways of understanding and moving on from the past. The documentary form itself can be understood as a collective means for the discovery of creative solutions and the communication of new narratives. In the case of these films the concepts of radioactivity and deep time in particular are used to bring together narrative and formal aesthetics in the process of reimagining the relationships between people and their environments. Focusing on the representation of radioactive spaces in documentary and experimental art films, the study shows how moving images do more than communicate the risks and opportunities, and the tumultuous history, associated with atomic energy. They embody the effects of Cold War technologies as they persist into the present, acting as a reminder that the story is not over yet. Primary readership will be academics and students working in environmental communication and in environmental humanities more broadly. For students of independent film or documentary it will also provide a clear picture of contemporary themes and creative practice.

Imagining Reality Mar 28 2022 In Imagining Reality: The Faber Book of Documentary, Oscar-winning documentary-maker Kevin Macdonald (One Day in September, Touching the Void) and leading broadcaster/historian Mark Cousins (The Story of Film) offer an expanded, revised edition of their 'definitive, inspirational' (Independent) compendium on the roots and history of the documentary film. Imagining Reality takes the reader on a tour of the evolution of documentary film as an increasingly vibrant, polemical, experimental and entertaining form. It gathers a wide-ranging collection of writings by and about such groundbreaking documentary-makers as Vertov, Flaherty, Marcel Ophuls, Chris Marker, Kieslowski, Claude Lanzmann, and Nick Broomfield. The story is carried up to date by attention to the success documentaries have had among mainstream movie audiences in recent years, including Michael Moore's Bowling For Columbine and Fahrenheit 9/11, The Buena Vista Social Club, Spellbound, Capturing the Friedmans, tre Et Avoir, and The Fog Of War.

Documentary Sep 09 2020 Presents a history of the documentary film

The Geo-Doc Aug 21 2021 This book introduces a new form of documentary film: the Geo-Doc, designed to maximize the influential power of the documentary film as an agent of social change. By combining the proven methods and approaches as evidenced through historical, theoretical, digital, and ecocritical investigations with the unique affordances of Geographic Information System technology, a dynamic new documentary form emerges, one tested in the field with the United Nations. This book begins with an overview of the history of the documentary film with attention given to how it evolved as an instrument of social change. It examines theories surrounding mobilizing the documentary film as a communication tool between filmmakers and policymakers. Ecocinema and its semiotic storytelling techniques are also explored for their unique approaches in audience engagement. The proven methods identified throughout the book are combined with the spatial and temporal affordances provided by GIS technology to create the Geo-Doc, a new tool for the activist documentary.

A Companion to Documentary Film History Nov 11 2020 This volume offers a new and expanded history of the documentary form across a range of times and contexts, featuring original essays by leading historians in the field. In a contemporary media culture suffused with competing truth claims, documentary media have become one of the most significant means through which we think in depth about the past. The most rigorous collection of essays on nonfiction film and media history and historiography currently available, A Companion to Documentary Film History offers an in-depth, global examination of central historical issues and approaches in documentary, and of documentary's engagement with historical and contemporary topics, debates, and themes. The Companion's twenty original essays by prominent nonfiction film and media historians challenge prevalent conceptions of what documentary is and was, and explore its growth, development, and function over time. The authors provide fresh insights on the mode's reception, geographies, authorship, multimedia contexts, and movements, and address documentary's many aesthetic, industrial, historiographical, and social dimensions. This authoritative volume: Offers both historical specificity and conceptual flexibility in approaching nonfiction and documentary media Explores documentary's multiple, complex geographic and geopolitical frameworks Covers a diversity of national and historical contexts, including Revolution-era Soviet Union, post-World War Two Canada and Europe, and contemporary China Establishes new connections and interpretive contexts for key individual films and film movements, using new primary sources Interrogates established assumptions about documentary authorship, audiences, and documentary's historical connection to other media practices. A Companion to Documentary Film History is an ideal text for undergraduate and graduate courses covering documentary or nonfiction film and media, an excellent supplement for courses on national

or regional media histories, and an important new resource for all film and media studies scholars, particularly those in nonfiction media.

Introduction to Documentary, Second Edition Dec 25 2021 This new edition of Bill Nichols's bestselling text provides an up-to-date introduction to the most important issues in documentary history and criticism. Designed for students in any field that makes use of visual evidence and persuasive strategies, Introduction to Documentary identifies the distinguishing qualities of documentary 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?" Carefully revised to take account of new work and trends, this volume includes information on more than 100 documentaries released since the first edition, an expanded treatment of the six documentary modes, new still images, and a greatly expanded list of distributors.

Everybody Matters Jan 02 2020 "Bob Chapman, CEO of the \$1.7 billion manufacturing company Barry-Wehmiller, is on a mission to change the way businesses treat their employees." – Inc. Magazine Starting in 1997, Bob Chapman and Barry-Wehmiller have pioneered a dramatically different approach to leadership that creates off-the-charts morale, loyalty, creativity, and business performance. The company utterly rejects the idea that employees are simply functions, to be moved around, "managed" with carrots and sticks, or discarded at will. Instead, Barry-Wehmiller manifests the reality that every single person matters, just like in a family. That's not a cliché on a mission statement; it's the bedrock of the company's success. During tough times a family pulls together, makes sacrifices together, and endures short-term pain together. If a parent loses his or her job, a family doesn't lay off one of the kids. That's the approach Barry-Wehmiller took when the Great Recession caused revenue to plunge for more than a year. Instead of mass layoffs, they found creative and caring ways to cut costs, such as asking team members to take a month of unpaid leave. As a result, Barry-Wehmiller emerged from the downturn with higher employee morale than ever before. It's natural to be skeptical when you first hear about this approach. Every time Barry-Wehmiller acquires a company that relied on traditional management practices, the new team members are skeptical too. But they soon learn what it's like to work at an exceptional workplace where the goal is for everyone to feel trusted and cared for—and where it's expected that they will justify that trust by caring for each other and putting the common good first. Chapman and coauthor Raj Sisodia show how any organization can reject the traumatic consequences of rolling layoffs, dehumanizing rules, and hypercompetitive cultures. Once you stop treating people like functions or costs, disengaged workers begin to share their gifts and talents toward a shared future. Uninspired workers stop feeling that their jobs have no meaning. Frustrated workers stop taking their bad days out on their spouses and kids. And everyone stops counting the minutes until it's time to go home. This book chronicles Chapman's journey to find his true calling, going behind the scenes as his team tackles real-world challenges with caring, empathy, and inspiration. It also provides clear steps to transform your own workplace, whether you lead two people or two hundred thousand. While the Barry-Wehmiller way isn't easy, it is simple. As the authors put it: "Everyone wants to do better. Trust them. Leaders are everywhere. Find them. People achieve good things, big and small, every day. Celebrate them. Some people wish things were different. Listen to them. Everybody matters. Show them."

Documents of the Assembly of the State of New York Apr 16 2021

Dislecksia Jun 30 2022 Dislecksia: The Book is a companion to the funny yet sobering, informative yet inspiring documentary, Dislecksia: The Movie. The book reaches beyond the movie to offer an even wider and more comprehensive collection of interviews with people whose lives are touched by dyslexia. Discover what it's like to have this learning difference through the experiences of dyslexics from all walks of life: from everyday students to renowned actors Billy Bob Thornton, Sarah Joy Brown and Joe Pantoliano, acclaimed attorney David Boies, world-famous paleontologist Jack Horner, and Dislecksia: The Movie's director and producer, Harvey Hubbell V. Understand the most effective ways to teach a child with dyslexia through the perspectives of educational pioneers Diana King and Dr. Gordon Sherman. Meet Dr. Ken Pugh of Yale's Haskins Laboratory, to see the latest brain research on dyslexia, and to find out the amazing advantages a dyslexic brain provides. In the end, learn how to become part of the solution in helping the 35 million Americans who struggle with this learning difference. This book will open conversations, open your eyes, and change your brain.

Documentary and Disability Jun 18 2021 This edited collection of contributions from media scholars, film practitioners and film historians connects the vibrant fields of documentary and disability studies.

Documentary film has not only played an historical role in the social construction of disability but continues to be a strong force for expression, inclusion and activism. Offering essays on the interpretation and conception of a wide variety of documentary formats, Documentary and Disability reveals a rich set of resources on subjects as diverse as Thomas Quasthoff's opera performances, Tourette syndrome in the developing world, queer approaches to sexual functionality, Channel 4 disability sports broadcasting, the political meaning of cochlear implant activation, and Christoph's Schlingensiefel's celebrated Freakstars 3000.

The Master and His Emissary Feb 01 2020 A new edition of the bestselling classic – published with a special introduction to mark its 10th anniversary This pioneering account sets out to understand the structure of the human brain – the place where mind meets matter. Until recently, the left hemisphere of our brain has been seen as the 'rational' side, the superior partner to the right. But is this distinction true? Drawing on a vast body of experimental research, Iain McGilchrist argues while our left brain makes for a wonderful servant, it is a very poor master. As he shows, it is the right side which is the more reliable and insightful. Without it, our world would be mechanistic – stripped of depth, colour and value.

New Documentary Ecologies Jan 26 2022 Providing a unique collection of perspectives on the persistence of documentary as a vital and dynamic media form within a digital world, New Documentary Ecologies traces this form through new opportunities of creating media, new platforms of distribution and new ways for audiences to engage with the real.

Let Them Eat Dirt Apr 04 2020 Our hyper-sanitized world threatens children's health, but parents can change their environment into one where they'll thrive. Babies and young kids are being raised in surroundings that are increasingly cleaner, more over-hygienic, and more disinfected than ever before. As a result, the beneficial bacteria in their bodies is being altered, promoting conditions and diseases such as obesity, diabetes, asthma, allergies, and autism. As Let Them Eat Dirt shows, there is much that parents can do about this, including breastfeeding if possible, getting a dog, and avoiding antibiotics unless necessary—and yes, it is OK to let kids get a bit dirty.

Driftless Apr 28 2022 In Driftless, Danny Wilcox Fraziers dramatic black-and-white photographs portray a changing Midwest of vanishing towns and transformed landscapes. As rural economies fail, people, resources, and services are migrating to the coasts and cities, as though the heart of America was being emptied. Fraziers arresting photographs take us into lowa abandoned places and illuminate the lives of those people who stay behind and continue to live there. These families, linked to the heartland by generations before them, are joined by more recent arrivals: Lubavitcher Hasidic Jews praying, Amish women laughing together over cards, Mennonites walking down a dirt road, Latinos working in the field. Fraziers camera finds these newcomers while it also captures activities that seemingly have gone on forever; harvesting and hunting, celebrating and socializing, praying and surviving. This collection of photographs is a portrait of contemporary rural Iowa, but it is also more than that. It shows what is happening in many rural and out-of-the-way communities all over the United States, where people find ways to get by in the wake of closing factories and the demise of family farms. Taken by a true insider who has lived in Iowa his entire life, Fraziers photographs are rich in emotion and give expression to the hopes and desires of the people who remain, whose needs and wants are complicated by the economic realities remaking rural America. Poetic and dark but illuminated with flashes of insight, Fraziers stunning images evoke the brilliance of Robert Franks The Americans.

Narrative and Critical History of America May 06 2020

Struggles for Representation Mar 16 2021 Struggles for Representation examines over 300 non-fiction films by more than 150 African American film/videomakers and includes an extensive filmography, bibliography, and excerpts from interviews with film/videomakers. In eleven original essays, contributors explore the extraordinary scope of these aesthetic and social documents and chart a previously undiscovered territory: documentaries that examine the aesthetic, economic, historical, political, and social forces that shape the lives of black Americans, as seen from their perspectives. Until now, scholars and critics have concentrated on black fiction film and on mainstream non-fiction films, neglecting the groundbreaking body of black non-fiction productions that offer privileged views of American life. Yet, these rich and varied works in film, video, and new electronic media, convey vast stores of knowledge and experience. Although most documentary cannot hope to match fiction film's mass appeal, it is unrivaled in its ability to portray searing, indelible impressions of black life, including concrete views of significant events and moving portraits of charismatic individuals. Documentary footage brings audiences the moments when civil rights protestors were attacked by state troopers; it provides the sights and sounds of Malcolm X delivering an electrifying speech, Betty Carter performing a heart-wrenching song, and Langston Hughes strolling on a beach. Uniting all of this work is the "struggle for representation" that characterizes each film—an urgent desire to counter the uninformed and often distorted representations of mass media film and television productions. African American documentaries have long been associated with struggles for social and political empowerment; for many film/videomakers, documentary is a compelling mode with which to present an alternative, more authentic narrative of black experiences and an effective critique of mainstream discourse. Thus, many socially and politically committed film/videomakers view documentary as a tool with which to interrogate and reinvent history; their works fill gaps, correct errors, and expose distortions in order to provide counter-narratives of African American experience. Contributors include Paul Arthur, Houston A. Baker, Jr., Mark F. Baker, Pearl Bowser, Janet K. Cutler Manthia Diawara, Elizabeth Amelia Hadley, Phyllis R. Klotman, Tommy Lee Lott, Erika Muhammad, Valerie Smith, and Clyde Taylor.

The Female Gaze in Documentary Film Oct 11 2020 The Female Gaze in Documentary Film – an International Perspective makes a timely contribution to the recent rise in interest in the status, presence, achievements and issues for women in contemporary screen industries. It examines the works, contributions and participation of female documentary directors globally. The central preoccupation of the book is to consider what might constitute a 'female gaze', an inquiry that has had a long history in filmmaking, film theory and women's art. It fills a gap in the literature which to date has not substantially examined the work of female documentary directors. Moreover, research on sex, gender and the gaze has infrequently been the subject of scholarship on documentary film, particularly in comparison to narrative film or television drama. A distinctive feature of the book is that it is based on interviews with significant female documentarians from Europe, Asia and North America.

The Federal Cases Dec 01 2019

Source Book in Bioethics Nov 04 2022 Government agencies and commissions, courts, and legislatures have during the past several decades produced reports, rendered decisions, and passed laws that have both defined the fundamental issues in the field of bioethics and established ways of managing them in our society. Providing a history of these key bioethical decisions, this Source Book in Bioethics is the first and only comprehensive collection of the critical public documents in biomedical ethics, including many hard-to-find or out-of-print materials. Covering the period from 1947 to 1995, this volume brings together core legislative documents, court briefs, and reports by professional organizations, public bodies, and governments around the world. Sections on human experimentation, care of the terminally ill, genetics, human reproduction, and emerging areas in bioethics include such pivotal works as "The Nuremberg Code," "The Tuskegee Report," and "In the Matter of Baby M," as well as readily available documents as "The Declaration of Inuyama," the Council for International Organizations of Medical Sciences statement on genetic engineering, and "The Warnock Committee Report" on reproductive technologies from the United Kingdom. Three eminent scholars in the field provide brief introductions to each document explaining the significance of these classic sources. This historical volume will be a standard text for courses in bioethics, health policy, and death and dying, and a primary reference for anyone interested in this increasingly relevant field.

The Documentary Film Book Oct 03 2022 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.

The United States of North America Oct 30 2019

Story Movements Nov 23 2021 Only a few years after the 2013 Sundance Film Festival premiere of Blackfish - an independent documentary film that critiqued the treatment of orcas in captivity - visits to SeaWorld declined, major corporate sponsors pulled their support, and performing acts canceled appearances. The steady drumbeat of public criticism, negative media coverage, and unrelenting activism became known as the "Blackfish Effect." In 2016, SeaWorld announced a stunning corporate policy change - the end of its profitable orca shows. In an evolving networked era, social-issue documentaries like Blackfish are art for civic imagination and social critique. Today's documentaries interrogate topics like sexual assault in the U.S. military (The Invisible War), racial injustice (13th), government surveillance (Citizenfour), and more. Artistic nonfiction films are changing public conversations, influencing media agendas, mobilizing communities, and capturing the attention of policymakers - accessed by expanding audiences in a transforming media marketplace. In Story Movements: How Documentaries Empower People and Inspire Social Change, producer and scholar Caty Borum Chattoo explores how documentaries disrupt dominant cultural narratives through complex, creative, often investigative storytelling. Featuring original interviews with award-winning documentary filmmakers and field leaders, the book reveals the influence and motivations behind the vibrant, eye-opening stories of the contemporary documentary age.

New Challenges for Documentary Feb 12 2021 Publisher Description

Documenting the Documentary Sep 21 2021 Originally released in 1998, Documenting the Documentary responded to a scholarly landscape in which documentary film was largely understudied and undervalued aesthetically, and analyzed instead through issues of ethics, politics, and film technology. Editors Barry Keith Grant and Jeannette Slonowski addressed this gap by presenting a useful survey of the artistic and persuasive aspects of documentary film from a range of critical viewpoints. This new edition of Documenting the Documentary adds five new essays on more recent films in addition to the text of the first edition. Thirty-one film and media scholars, many of them among the most important voices in the area of documentary film, cover the significant developments in the history of documentary filmmaking from Nanook of the North (1922), the first commercially released documentary feature, to contemporary independent film and video productions like Werner Herzog's Grizzly Man (2005) and the controversial Borat (2006). The works discussed also include representative examples of many important national and stylistic movements and various production contexts, from mainstream to avant-garde. In all, this volume offers a series of rich and revealing analyses of those "regimes of truth" that still fascinate filmgoers as much today as they did at the very beginnings of film history. As documentary film and visual media become increasingly important ways for audiences to process news and information, Documenting the Documentary continues to be a vital resource to understanding the genre. Students and teachers of film studies and fans of documentary film will appreciate this expanded classic volume.

Principles of Ocean Transportation Jun 06 2020

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