

# Documentary

Bill Nichols

**Documentary** Erik Barnouw,1993 Presents a history of the documentary film

*Documentary Film: A Very Short Introduction* Patricia Aufderheide,2007-11-28 Documentary film can encompass anything from Robert Flaherty's pioneering ethnography *Nanook of the North* to Michael Moore's anti-Iraq War polemic *Fahrenheit 9/11*, from Dziga Vertov's artful Soviet propaganda piece *Man with a Movie Camera* to Luc Jacquet's heart-tugging wildlife epic *March of the Penguins*. In this concise, crisply written guide, Patricia Aufderheide takes readers along the diverse paths of documentary history and charts the lively, often fierce debates among filmmakers and scholars about the best ways to represent reality and to tell the truths worth telling. Beginning with an overview of the central issues of documentary filmmaking--its definitions and purposes, its forms and founders--Aufderheide focuses on several of its key subgenres, including public affairs films, government propaganda (particularly the works produced during World War II), historical documentaries, and nature films. Her thematic approach allows readers to enter the subject matter through the kinds of films that first attracted them to documentaries, and it permits her to make connections between eras, as well as revealing the ongoing nature of documentary's core controversies involving objectivity, advocacy, and bias. Interwoven throughout are discussions of the ethical and practical considerations that arise with every aspect of documentary production. A particularly useful feature of the book is an appended list of 100 great documentaries that anyone with a serious interest in the genre should see. Drawing on the author's four decades of experience as a film scholar and critic, this book is the perfect introduction not just for teachers and students but also for all thoughtful filmgoers and for those who aspire to make documentaries themselves. About the Series: Combining authority with wit, accessibility, and style, *Very Short Introductions* offer an introduction to some of life's most interesting topics. Written by experts for the newcomer, they demonstrate the finest contemporary thinking about the central problems and issues in hundreds of key topics, from philosophy to Freud, quantum theory to Islam.

*A New History of Documentary Film* Betsy A. McLane,2022-12-29 *A New History of Documentary Film* includes new research that offers a fresh way to understand how the field began and grew. Retaining the original edition's core structure, there is added emphasis of the interplay among various approaches to documentaries and the people who made them. This edition also clearly explains the ways that interactions among the shifting forces of economics, technology, and artistry shape the form. New to this edition: - An additional chapter that brings the story of English language documentary to the present day - Increased coverage of women and people of color in documentary production - Streaming - Animated documentaries - List of documentary filmmakers, organized chronologically by the years of their activity in the field

**Story Movements** Caty Borum Chattoo,2020-05-20 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.

**Contemporary Documentary** Daniel Marcus,Selmin Kara,2015-10-05 *Contemporary Documentary* offers a rich survey of the rapidly expanding landscape of documentary film, television, video, and new media. The collection of original essays addresses the emerging forms, popular genres, and innovative approaches of the digital era. The anthology highlights geographically and thematically diverse examples of documentaries that have expanded the scope and impact of non-fiction cinema and captured the attention of global audiences over the past three decades. It also explores the experience of documentary today, with its changing dynamics of production, collaboration, distribution, and exhibition, and its renewed political and cultural relevance. The twelve chapters - featuring engaging case studies and written from a wide range of perspectives including film theory, social theory, ethics, new media, and experience design - invite students to think critically about documentary as a vibrant field, unrestricted in its imagination and quick in its response to new forms of filmmaking. Offering a methodical exploration of the expansive reach of documentary as a creative force in the media and society of the twenty-first century, *Contemporary Documentary* is an ideal collection for students of film, media, and communication who are studying documentary film.

*Ten Years of Studies in Documentary Film* Deane Williams,2018-08-29 This volume will be a 'time capsule' of the first 10 years of *Studies in Documentary Film* (2007–2016), tracing not only the development of the journal but also of documentary studies in the same period. Issues such as the rise of digital documentary forms and authorship, documentary activism, and the Chinese Independent documentary, as well as diverse political issues, will be raised in the introduction and evidenced in the articles. The chapters have been chosen for the various themes they raise in documentary studies but also the broader field of documentary scholarship (including publishing), and the rise of the internet as a powerful force in documentary studies.

**A Companion to Contemporary Documentary Film** Alexandra Juhasz,Alisa Lebow,2015-03-03 *A Companion to Contemporary Documentary Film* presents a collection of original essays that explore major issues surrounding the state of current documentary films and their capacity to inspire and effect change. Presents a comprehensive collection of essays relating to all aspects of contemporary documentary films Includes nearly 30 original essays by top documentary film scholars and makers, with each thematic grouping of essays sub-edited by major figures in the field Explores a variety of themes central to contemporary documentary filmmakers and the study of documentary film – the planet, migration, work, sex, virus, religion, war, torture, and surveillance Considers a wide diversity of documentary films that fall outside

typical canons, including international and avant-garde documentaries presented in a variety of media

*Theorizing Documentary* Michael Renov, 1993 A key collection of essays that looks at the specific issues related to the documentary form. Questions addressed include 'What is documentary?' and 'How fictional is nonfiction?'

*Intelligence Work* Jonathan Kahana, 2008-07-07 *Intelligence Work* establishes a new genealogy of American social documentary, proposing a fresh critical approach to the aesthetic and political issues of nonfiction cinema and media. Jonathan Kahana argues that the use of documentary film by intellectuals, activists, government agencies, and community groups constitutes a national-public form of culture, one that challenges traditional oppositions between official and vernacular speech, between high art and popular culture, and between academic knowledge and common sense. Placing iconic images and the work of celebrated filmmakers next to overlooked and rediscovered productions, Kahana demonstrates how documentary collects and delivers the evidence of the American experience to the public sphere, where it lends force to political movements and gives substance to the social imaginary.

*Documentary Superstars* Marsha McCreadie, 2010-02-23 The first book to trace the rise of documentaries as mainstream entertainment. When did documentaries get glamorous? *Documentary Superstars* looks at the history of documentaries and traces their transition from hands-off to in your face. Exclusive interviews with Michael Moore, Morgan Spurlock, Errol Morris, George Clooney, Sacha Baron Cohen, Morgan Freeman, Al Gore, and more of the biggest names in the field show the impact of the documentary style on mainstream movies and on our society. From cinema verite to the inserted narrator, from the "balanced" point of view to the charismatic commentator (a la Fahrenheit 9/11), to the documentarian starring in his own narrative (as in *Supersize Me*) to filmmakers' innovative use of cameos, pseudocameos, and archival footage, and much more, *Documentary Superstars* examines the way in which this evolving art form has changed—and changed us. • Newfound box-office clout makes documentaries big business • Interviews with Michael Moore, Morgan Spurlock, Al Gore, Sacha Baron Cohen, more • Includes career advice for new documentary filmmakers Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

*Green Documentary* Helen Hughes, 2014 This is the first book-length study of environmental documentary filmmaking, offering an analysis of controversial and high-profile documentary films. With analyses that include the wider context of this filmmaking about local rural communities in Britain and Europe, this book also contributes to the ongoing debate on representing the crisis.

*Documentary Case Studies* Jeff Swimmer, 2014-12-18 Documentary students and fans revel in stories about filmmakers conquering extraordinary challenges trying to bring their work to the screen. This book brings vividly to life the sometimes humorous, sometimes excruciating-and always inspiring-stories behind the making of some of the greatest documentaries of our time. All of the filmmakers and films profiled are Oscar-nominated or Oscar-winning. *Documentary Case Studies* walks readers through the fixes and missteps that today's documentary leaders worked through at all stages to create their masterworks—from development, fundraising and pre-production, through production and then post. There are plenty of "how to" documentary filmmaking books in circulation, but this book will instead deploy a personal, intimate, and candid approach to unlocking the secrets of the craft and the business by meeting filmmakers who tackle production challenges in the most resourceful and unconventional ways.

*Speaking Truths with Film* Bill Nichols, 2016-04-05 What issues, of both form and content, shape the documentary film? What role does visual evidence play in relation to a documentary's arguments about the world in which we live? Can a documentary be believed, and why or why not? How do documentaries abide by or subvert ethical expectations? Are mockumentaries a form of subversion? In what ways can the documentary be an aesthetic experience and at the same time have political or social impact? And how can such impacts be empirically measured? Pioneering film scholar Bill Nichols investigates the ways in which documentaries strive for accuracy and truthfulness, but simultaneously fabricate a form that shapes reality. Such films may rely on re-enactment to re-create the past, storytelling to provide satisfying narratives, and rhetorical figures such as metaphor and expressive forms such as irony to make a point. In many ways documentaries are a fiction unlike any other. With clarity and passion, Nichols offers close readings of several provocative documentaries including *Land without Bread*, *Restrepo*, *The Thin Blue Line*, *The Act of Killing*, and *Steve Jobs: The Man in the Machine* as part of an authoritative examination of the layered approaches and delicate ethical balance demanded of documentary filmmakers--Provided by publisher.

*Making Documentary Films and Videos* Barry Hampe, 2007-12-10 Outlines each step in creating documentaries, from conception to final film, and offers advice on capturing human behavior and recreating past events, with advice on how to get started in the field, a section on researching and developing a project, and current resources.

*Struggles for Representation* Phyllis Rauch Klotman, Janet K. Cutler, 1999 *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 Malcom 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 convey black life in ways that 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.

**American Ethnographic Film and Personal Documentary** Scott MacDonald,2013-06-04 American Ethnographic Film and Personal Documentary is a critical history of American filmmakers crucial to the development of ethnographic film and personal documentary. The Boston and Cambridge area is notable for nurturing these approaches to documentary film via institutions such as the MIT Film Section and the Film Study Center, the Carpenter Center and the Visual and Environmental Studies Department at Harvard. Scott MacDonald uses pragmatism’s focus on empirical experience as a basis for measuring the groundbreaking achievements of such influential filmmakers as John Marshall, Robert Gardner, Timothy Asch, Ed Pincus, Miriam Weinstein, Alfred Guzzetti, Ross McElwee, Robb Moss, Nina Davenport, Steve Ascher and Jeanne Jordan, Michel Negroponte, John Gianvito, Alexander Olch, Amie Siegel, Ilisa Barbash, and Lucien Castaing-Taylor. By exploring the cinematic, personal, and professional relationships between these accomplished filmmakers, MacDonald shows how a pioneering, engaged, and uniquely cosmopolitan approach to documentary developed over the past half century.

**Directing the Documentary** Michael Rabiger,2004 Michael Rabiger guides the reader through the stages required to conceive, edit and produce a documentary. He also provides advice on the law, ethics and authorship as well as career possibilities and finding work.

**There's A Tale To This City** Jay Khan,Jaidyn Attard,R. C. Waldun,2021-08-10 Jay, the restless wanderer, rocks the lives of two strangers by introducing them to the strange world he has stumbled across-the streets of Melbourne. Rick, the bookworm, is torn away from his mundane academic life. Johnny, the paranoid poet, is released from his small-town worries. When they hit the streets together, twisted tales rise from the gutters. The bathing man. The cardboard preacher. The mute who isn't a mute. The trio cast aside everything they know, embarking on a journey to meet the city's neglected souls. There's a Tale to This City is an offbeat portrait of Melbourne that combines poetry, narrative prose and toilet paper diary entries, recollecting the strange experiences of three writers, who came together to learn the art of listening.

**Claiming the Real** Brian Winston,2019-07-25 Claiming the Real II describes the origins, development and current state of documentary cinema, and the social, political, industrial and ethical factors that determine its production. This new edition addresses the ethical quagmires, digital technologies and proliferating forms that have transformed documentary cinema.

**Subject to Reality** Shilyh Warren,2019-05-16 Revolutionary thinking around gender and race merged with new film technologies to usher in a wave of women's documentaries in the 1970s. Driven by the various promises of second-wave feminism, activist filmmakers believed authentic stories about women would bring more people into an imminent revolution. Yet their films soon faded into obscurity. Shilyh Warren reopens this understudied period and links it to a neglected era of women's filmmaking that took place from 1920 to 1940, another key period of thinking around documentary, race, and gender. Drawing women’s cultural expression during these two explosive times into conversation, Warren reconsiders key debates about subjectivity, feminism, realism, and documentary and their lasting epistemological and material consequences for film and feminist studies. She also excavates the lost ethnographic history of women's documentary filmmaking in the earlier era and explores the political and aesthetic legacy of these films in more explicitly feminist periods like the Seventies. Filled with challenging insights and new close readings, Subject to Reality sheds light on a profound and unexamined history of feminist documentaries while revealing their influence on the filmmakers of today.

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