

An Introduction to Television Documentary

Confronting Reality

RICHARD KILBORN and JOHN IZOD



Confronting Reality An Introduction To Television Documentary

JE Gale



Confronting Reality An Introduction To Television Documentary:

Confronting Reality R. W. Kilborn, John Izod, 1997-11-15 This lively introduction to television documentaries spotlights their history production and reception principal forms and functions and their adaptation to today's programming needs What impact has television's growing commercialisation had on the type of documentary broadcast What has led to the introduction of an increasing number of hybridised forms These questions are addressed within an examination of the role of institutions documentary's special relationship with the real and an insight into how audiences interpret the documentaries they view Confronting reality has been written with the requirements of media studies students in mind yet it is a must for everyone concerned with recording reality in the fast changing world of television today **An Introduction to Television Documentary** R. W. Kilborn, John Izod, 1997 A lively introduction to a subject which has attracted increasing interest in the last few years A wide ranging and carefully constructed account Likely to be adopted on many courses both foundational level and advanced which include the study of documentary as part of a wider Media Studies agenda Written in a highly accessible manner it has the edge on rival publications on the subject which have often proved to difficult for an undergraduate readership **Introduction to the Television Documentary** Kilborn, 1997 **Understanding Reality Television** Su Holmes, Deborah Jermyn, 2004 Tracing the history of reality TV from Candid Camera to The Osbournes Understanding Reality Television examines a range of programmes which claim to depict real life **The Television Handbook** Jeremy Orlebar, 2007-05-07 Updated to include information and discussion on new technologies and new critical ideas Jonathon Bignell and Jeremy Orlebar present this excellent critical introduction to the practice and theory of television which relates media studies theories and critical approaches to practical television programme making Featuring advice on many aspects of programme making from initial ideas to post production processes and includes profiles to give insight into how people in the industry from graduates to executives think about their work With debates on what is meant by quality television key discussions include the state of television today how television is made and how production is organized how new technology and the changing structure of the television industry will lead the medium in new directions the rise of new formats such as Reality TV how drama sport and music television can be understood *The Television Handbook* Jonathan Bignell, Jeremy Orlebar, 2005 Updated to include information and discussion on new technologies and new critical ideas Jonathon Bignell and Jeremy Orlebar present this excellent critical introduction to the practice and theory of television which relates media studies theories and critical approaches to practical television programme making Featuring advice on many aspects of programme making from initial ideas to post production processes and includes profiles to give insight into how people in the industry from graduates to executives think about their work With debates on what is meant by quality television key discussions include the state of television today how television is made and how production is organized how new technology and the changing structure of the television industry will lead the medium in new directions the rise of new

formats such as Reality TV how drama sport and music television can be understood **Documenting Taiwan on Film**
 Sylvia Li-chun Lin, Tze-lan Deborah Sang, 2012-03-12 To date there is but a handful of articles on documentary films from Taiwan This volume seeks to remedy the paucity in this area of research and conduct a systematic analysis of the genre Each contributor to the volume investigates the various aspects of documentary by focusing on one or two specific films that document social political and cultural changes in recent Taiwanese history Since the lifting of martial law documentary has witnessed a revival in Taiwan with increasing numbers of young independent filmmakers covering a wide range of subject matter in contrast to fiction films which have been in steady decline in their appeal to local Taiwanese viewers These documentaries capture images of Taiwan in its transformation from an agricultural island to a capitalist economy in the global market as well as from an authoritarian system to democracy What make these documentaries a unique subject of academic inquiry lies not only in their exploration of local Taiwanese issues but more importantly in the contribution they make to the field of non fiction film studies As the former third world countries and Soviet bloc begin to re examine their past and document social changes on film the case of Taiwan will undoubtedly become a valuable source of comparison and inspiration These Taiwanese documentaries introduce a new Asian perspective to the wealth of Anglo American scholarship with the potential to serve as exemplar for countries undergoing similar political and social transformations Documenting Taiwan on Film is essential reading for all those interested in Taiwan Studies film studies and Asian cinema Reality TV
 Anita Biressi, Heather Nunn, 2005-02-04 This book analyses new and hybrid genres of television including observational documentaries talk shows game shows docu soaps dramatic reconstructions law and order programming and 24 7 formats such as Big Brother and Survivor *Television, Aesthetics and Reality* Anthony David Barker, 2006 This new collection of essays seeks to focus on three areas where television has recently been in an intriguing state of flux Taking as our background the emergence of multimedia conglomerates and cash rich cable channels we look at the way old national terrestrial channels and the brash new internationally commercialized ones have innovated in the domain of television programming In all there are fourteen original essays an introduction to the book TM s theme by the editor and a foreword by Professor Annette Hill Section one oeRealizing the Real looks at contemporary patterns of television consumption and the presentational styles which package the real in news current affairs and other live TM television formats Essays on rhetorical strategies in the news coverage of the war in Iraq on national and international inflections of Sky News in Europe and coverage of the recent EURO2004 football tournament as well the multi channel reporting of a prominent paedophilia scandal are presented in this section They all analyse the extent to which the grounded and the local are threatened and distorted by hegemonic forces in media today The findings of a comprehensive new study of Portuguese social practices and viewing habits are also featured in this section Section Two oeRealizing Performance addresses the way new trends in reality programming and other documentary practices have impacted on fiction and entertainment television There are essays on

the recent wave of British television comedy heavily influenced by TV newsmagazine and fly on the wall documentary styles and two pieces on new American series 24 and CSI which have revolutionized the narrative parameters and evidential base for thrillers and cop shows respectively coming up with new ways to perform TM space time and science Finally there is an essay on Nigel Kneale TM s The Year of the Sex Olympics 1968 a survivor from the era of the single play who seems to anticipate the future of television in reality based gameshow style entertainment Each of these essays shows that the success of these programmes is dependent on a fresh restylization of the conventions and formulas which govern mainstream television programming They therefore see the representation of the real in fiction as primarily an aesthetic reappraisal

Section Three oePerforming the Real looks at the explosion in reality television programming itself It focuses on the coming to pass of 70s and 80s theorists TM visions of both a passive voyeuristic society and one increasingly at peace with the notion of surveillance We have been progressively acculturated to watching and being watched Orwellian anxiety has given way to Baudrillardian acceptance of the message and the medium fused in a new order of mediated reality or hyperreality Essays refer specifically to the globalization of shows and formats and their local inflections and to coverage of reality shows in print media and on the net There are essays on The Bachelor and gender stereotyping Joe Millionaire and the conventions of melodrama and two on Big Brother one on the problems of communication within a sealed environment and another on its reception in Portugal Concerns about the self and its authenticity are consistency raised in all the essays of this section

Frames and Fictions on Television Bruce Carson, Margaret Llewellyn-Jones, 2000 British media scholars examine a range of issues of identity in relation to the shifting historical context while considering social class ethnicity race gender sexuality and national diaspora identity as manifested in television over the past 35 years They generally find that in the 1990s identity is becoming more subject to change and innovation and more individual Distributed in the US by ISBS Annotation

copyrighted by Book News Inc Portland OR **Encyclopedia of the Documentary Film** Ian Aitken, 2006 This encyclopedia examines individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production **Researching Media, Democracy and Participation** Nico

Carpentier, 2006 **Public Understanding of Science** , 2009 A forum for the emerging interdisciplinary field of public understanding of science this journal encourages open debate of contrasting and even conflicting viewpoints on all aspects of the interrelationships between science and the public *Television Industries* Douglas Gomery, Luke Hockley, 2006-05-31

While not a production study this book attempts to provide an insight into the inner workings of the television industry As such its central concern is with processes not texts or techniques or histories Television Industries focuses on the essential elements of the industry the policy and regulatory frameworks the swiftly changing world of video production technology all of which provides the backdrops against which broadcasters shape and sell their products The book also examines the

working practices of scheduling budgeting selling advertising air time and so forth Where issues may be familiar to readers for example debates around public service broadcasting the entries aim to be explanatory and fresh Of course it s not possible to cover every aspect of what is a complex and ever changing industry Nonetheless the aim is to provide a starting point for students and new scholars as they start to research into the nature of the broadcasting industry Hence this volume is extensively cross referenced to guide the reader as they tease out for themselves some of the complexity of this industry There are several other elements that are distinctive about this volume Perhaps the most striking of these is its blend of contributions from the UK and US This book will raise as many questions as it provides answers It aims to make a contribution to the on going debates in the now well established world of television studies with fresh perspectives on some familiar and some not so familiar landscapes Fully illustrated *Television Industries* is intended as an authoritative and accessible guide to the inner workings of the television industry *Animation Journal* ,2001 From Grierson to the Docu-soap John Izod,R. W. Kilborn,Matthew Hibberd,2000 This work explores a range of issues relating to the documentary s achievement over the past decades and considers its prospects on entering the new millennium In the first part of the book a number of writers reappraise John Grierson s contribution to the history of documentary Most focus on his influence on the international *Global Television* Barbara Selznick,2008-06-13 Explores the ways international co productions such as *Highlander The Series* and *The Odyssey* are changing television into a transnational commodity Barbara Selznick examines the particular processes by which the international circulation of culture takes place while addressing larger cultural issues such as identity formation **No Other Way to Tell it** Derek Paget,1998 The author addresses two distinct traditions of dramatized television drama documentary using the terms *dramadoc* and *docudrama* to describe and distinguish the genres His discussion treats these programs preparation and production law and regulation codes and conventions the histories behind the terms used to define and describe the genres the cultural context in which the blurring of fact and fiction takes place comparison between the history and practices of TV networks in the US and Britain and the modern trauma drama Distributed by St Martins Paper edition unseen 24 95 Annotation copyrighted by Book News Inc Portland OR *Screen* ,2001 **British Television** Edward Buscombe,2000 OXFORD TELEVISION STUDIES General Editors Charlotte Brunsdon and John Caughie Oxford Television Studies offers international authors both established and emerging an opportunity to reflect on particular problems of history theory and criticism which are specific to television and which are central to its critical understanding The perspective of the series will be international while respecting the peculiarities of the national it will be historical without proposing simple histories and it will be grounded in the analysis of programmes and genres The series is intended to be foundational without being introductory or routine facilitating clearly focused critical reflection and engaging a range of debates topics and approaches which will offer a basis for the development of television studies British television has been a success story One factor in this success has been the distinctive institutional structure of British

broadcasting a mix of state regulated and publicly funded services with commercial services This book attempts to give a broad overview of British television by examining both the institutional framework and the programmes that it has produced A range of reprinted writings from the work of acknowledged experts is supplemented by specially commissioned essays on such key topics as sport and British television in the global context It will be a key text for all students taking courses on British television and broadcasting

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