Spectacle in the Cinematic Documentary

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The candidate confirms that the work submitted is his/her/their own and that appropriate credit has been given where reference has been made to the work of others

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Abstract

This thesis examines the cinematic documentary. It explores the creation of a cinematic documentary framework, examining the parameters of the cinematic documentary form. This is a term which, has been frequently used particularly over the last twenty years, arguably a golden age for the documentary, has no systematic definition in documentary literature. This thesis addresses that gap. This thesis also addresses the question of the cinematic documentary's role in the development of the documentary within this proposed golden age.

In addressing this, it examines the definition, creation and function of spectacle, an element which this thesis identifies as a defining component of the cinematic documentary. Through an examination of the writing of Aristotle, Joyce, Gunning, Cowie and Sobchack, this thesis will identify how spectacle can be applied to the cinematic documentary.

It systematically addresses what s constitutes the cinematic documentary framework: the filmmaker, the narrative, the use of technology and the changing distribution landscape. It subsequently provides an assessment of spectacle with specific relation to how it could be present in the cinematic documentary.

As a result of this examination, this thesis presents a framework through which the cinematic documentary can be defined, with key elements being intimacy, immediacy and moments of revelation, alongside the visual and audio aspects of the documentary and how they enhance the conception of the real. With at the core of the cinematic documentary framework is the use and integration of spectacle by the filmmaker.

Contents

Introduction

Documentary producer Dan Cogan comments: "We are in a Golden Age of documentary filmmaking ... [T]here has never been as great storytelling in nonfiction film as there is today." (In: Falcon, 2019) A simple Google search produces many current results, with articles such as 'The Documentary Is In — And Enjoying — An 'Undeniable Golden Age'' (Barco, 2019); 'From Weiner to Making A Murderer: this is the golden age of documentaries' (Lyne et al., 2016); and 'Sundance Festival Favourite 'Knock Down The House' Sold For Record $10 Million; Why This Golden Age For Docus?' (Fleming Jr, 2019). These articles suggest that there is a growing interest in the documentary as a form; this is also suggested by the box office, with films such as *Free Solo* (Chin and Vararhelyi, 2018) globally taking just under $28 million (2020) and *Icarus* (Fogel, 2017), produced by Cogan's production company Impact Partners, being bought by Netflix for $5 million (Lang and Setoodeh, 2017). Furthermore, there is the continued growth of documentary film festivals such as Sheffield Doc/Fest, Hot Docs and DOXA Documentary film festival, with Sheffield DocFest reporting that 42% of audiences were attending for the first time in 2019 (2019b: 19). The growth of streaming services such as Netflix, Amazon Prime and MUBI is providing new opportunities for documentary distribution, with film rights continuing to be bought by streaming services following Sundance 2020 (Lindahl, 2020). The works that are being screened at festivals, bought by streaming services, and ultimately viewed by audiences differ from the documentary series that have long been the preserve of terrestrial broadcast television. There are different approaches being taken by the filmmakers in how they create these stories and engage with audiences.

The focus of this thesis is one of these approaches: the cinematic documentary. In his article 'Flights of Reality', Robert Greene cites that there has been an 'emergence of cinematic nonfiction' (2014: 52). Lyne et al. comment that non-fiction is the 'liveliest pocket of the cinematic coat' (2016). As a term, 'cinematic' has been used variously within film criticism and commentary. This form of documentary will be defined and interrogated throughout this thesis.

, The log line used by the production team *Apollo 11* (Miller, 2019) is 'The cinematic event 50 years in the making' (2019a). The term is also in use within film marketing and criticism. There are multiple online articles which give advice and guidance for creating that 'cinematic look', one concluding with the comment that 'my advice is to focus on composition rules and lighting first.' (Lazarov, 2018) Van Sijll suggests that the camera and sound are the 'cinematic tools' the filmmaker can use to create a narrative (2005: p.X). This thesis argues that a cinematic documentary is not simply a documentary demonstrating a singular element of cinematic visuals, but rather a form of documentary that draws together several elements that intersect. In addressing 'the best of 2013 Cinematic Nonfiction', Greene highlights a key trend: 'nonfiction films can be as complex, as artful and as exciting as their completely scripted counterparts'. (Greene, 2019) It is the drawing together of these two principles which creates the cinematic documentary. This thesis will seek to define the cinematic documentary as a form of documentary which creates an aesthetic experience; tells stories which are narratively driven; reveals moments to the audience which can create wonder, shock, reflection or all three; and utilises the documentary's connection to reality to heighten these moments. To effectivity assess how this is created, there is a need to construct a framework within which these concepts can be interrogated.

This thesis will identify and examine what elements make up the framework of the cinematic documentary. To do this, it will work through a systematic analysis of the concepts and elements which form this framework, assessing each of the components that feed into the form. It will then review how they are presented and used in a number of documentaries that fit within a cinematic framework as well as why some documentaries fall outside it. The thesis will argue that spectacle is a core and consistent element within the cinematic framework; one through which all the other elements work. The thesis will examine the nature of spectacle in the cinematic documentary, not simply as an application of the term to the cinematic documentary but in terms of a detailed, ground-up examination of how spectacle works within the cinematic documentary. The thesis will argue that spectacle is not only found in the visual aspects of the film, but also through the narrative, characters, and audio. To effectively examine how spectacle is created, the thesis will look at other elements of

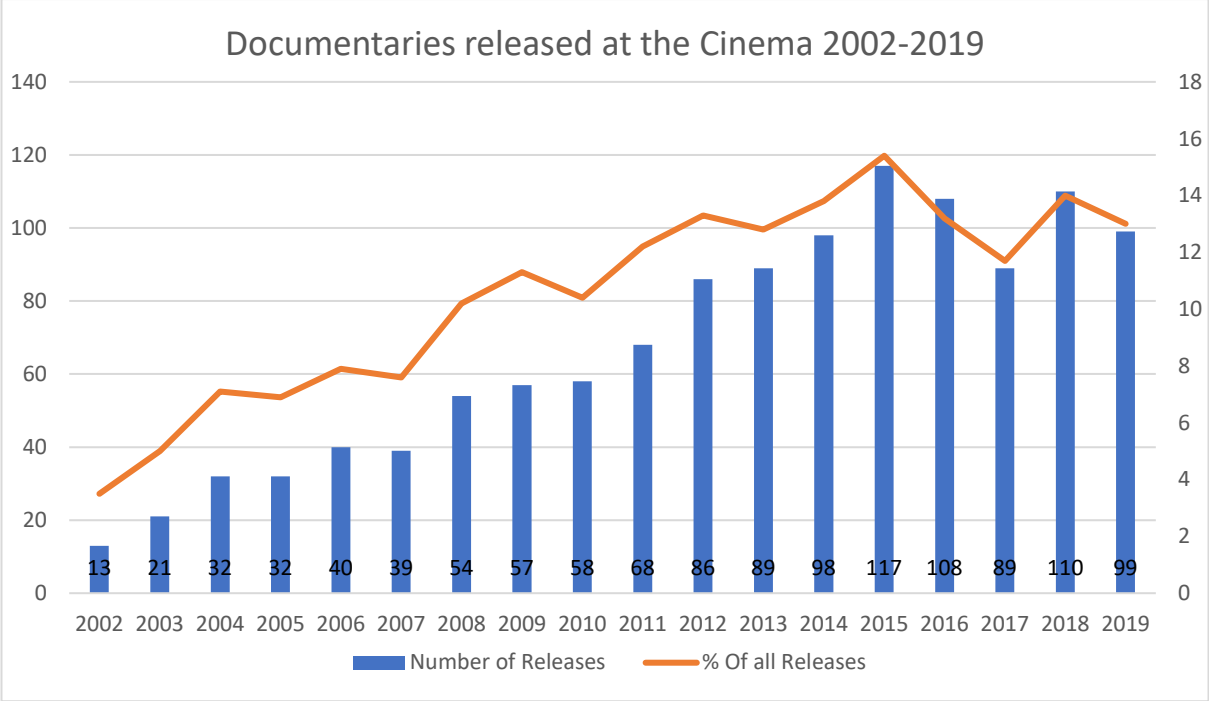
the proposed cinematic framework these are: look, sound, intimacy and immediacy, and moments of revelation.

The thesis will assess each of these concepts, starting with spectacle, critically grounding the concepts by assessing relevant literature. Then, the deployment of each of these concepts will be explored in a range of documentaries which sit within the cinematic framework. This thesis will thus identify the defining features of a cinematic framework. It will argue that spectacle is, in part, a defining element of what makes a documentary a *cinematic* documentary. It will show how spectacle and the cinematic documentary are interrelated.

Furthermore, the thesis will explore the concept of the 'golden age of documentary' and its relationship to the cinematic framework. To assess this golden age, the thesis will look at audience viewing figures, which in turn is linked to financial success an the critical literature which claims that this is a golden age of documentary. This thesis argues that it is specifically from the 2000s that there was a turn to the cinematic and the creation of a specific 'golden age'.

In the BFI statistical year books from 2003 to 2020[1] there is a clear set of data for audience viewing at UK cinemas. Part of the assessment of each year is a breakdown by genre, within which the documentary has its own category. Looking at the number of documentaries released in UK cinemas, there is clear growth followed by some stabilization. Starting with 13 releases in 2002, and growing year on year to 117 releases in 2015, this represents an increase of 800%. This shows that, in these 13 years, there has been a huge increase in the number of documentaries being released in UK cinemas. This represents clear growth both in exhibitors taking films and placing them into cinemas to be viewed and also in audiences attending the cinema to view the documentaries. This growth in audiences can also be seen in the UK with the opening of the Bertha Dochouse in 2015, the UKs first documentary - only cinema.

[1] In researching this thesis the BFI only have the year books available from 2003 – but the growth in audiences is clear over this period. In each yearbook it addresses the previous calendar year of releases, this covers the range of 2002-2019.



The question must be asked whether this growth in documentaries the result of a simple increase in the number of films released across all genres in this time. However, an examination of the percentage share of audiences reveals an increase from a 3.5% share in 2002 to a peak of 15.4% in 2015 a growth of 340%. This has then stabilized at a level of roughly 13% these last few of years. This analysis demonstrates that the documentary has grown not just in number but also in carving out a clear market share of audiences. While 13% might not seem large as a standalone figure, this data reveals that there has been a significant growth in the documentary in UK cinemas in the period that this thesis is addressing.

This data opens up further questions, for example, was there a shift in the style or form of the documentary that helped to shape this growth? What external factors caused more films to be made and more audiences to view these films at the cinema? Is it possible to identify recuring aspects which could contribute to the cinematic framework that this thesis is examining?

Alongside growth in the cinema audiences, the past twenty years has seen the emergence new platforms for the documentary. Initially platforms such as LoveFilm, a DVD rental-by-mail company which then in turn became Amazon Prime, then AppleTV+ and Netflix. These platforms have opened new distribution options for documentary filmmakers, alongside the more traditional markets of television and

cinema. While finding direct viewing figures for documentaries shown on Netflix, for example, is close to impossible (Netflix never release figures in equivalent forms to the BFI), it is possible to track the reported sums for which documentaries have been bought by Netflix following film festivals. The Oscar-winning documentary *Icarus* (Fogel, 2017) was reportedly bought on exclusive rights for five million dollars (Lang and Setoodeh, 2017). Sales agent Josh Braun commented in 2017 that they did 'multiple seven-figure deals out of Sundance, which is rare' (In: Kaufman, 2017). In 2019 the film *Knock Down the House* (Lears, 2019), following Alexandria Ocasio-Cortez, was the object of a fierce bidding war before being bought by Netflix for a reported ten million dollars (Fleming Jr, 2019)[2]. Then, in 2020, Apple acquired the documentary *Boys State* (Moss and McBaine, 2020) for a reported ten million dollars (Mondello, 2020), setting another record for a documentary bought at Sundance. By comparison, back in 2007, the documentary *Crazy Love* (Klores and Stevens, 2007) was bought by Magnolia for a reported six figure sum (Sperling and Gldstein, 2007). It is hard directly to compare documentary sales as the details are often unreported; however, data that is available shows an increase in the purchase of documentaries, with the amounts spent rising significantly. If sites such as Netflix are spending this much on content, this implies a link to a growing audience for the documentary.

Kevin Iwashina, head of sales shop Preferred Content, comments on this growth in audiences through new platforms such as Netflix: 'What Netflix and other SVOD platforms have done is to expand the access consumers have to documentary content'. (In: Kaufman, 2017) This growth can also be seen at the Cannes Film Festival: in 2013, *The Economist* reported that the percentage share of the documentary had grown from 8% in 2009 to 16% in 2013 (F.S., 2013). Expanding the access consumers have to documentary content opens up new audiences who might not have engaged with it in the same way through television or cinema platforms. The question this raises is whether there has been a change in the style of filmmaking employed in these new markets and whether the cinematic form is a direct result of the platforms that finance and distribute.

[2] In 2020 during the Covid-19 pandemic, Netflix then released *Knock Down the House* for free on YouTube.

Alongside the purchasing of films from film festivals such as Sundance and Tribeca, the SVOD platforms are developing their own content, in tandem with some major names in documentary. For example, Herzog's, *Into the Inferno* (2016) was released exclusively through Netflix; and Spike Jonze's *Beastie Boys Story* (2020), has been released through Apple TV+ under their own original programming; and *Gimme Danger* (Jarmusch, 2016) was released as an Amazon Original on their prime service. While the makers of these films (Herzog, Jonze and Jarmusch) are all already leading filmmakers, and while these exclusive deals could be seen as part of good business in filmmaking, it does highlight the fact that there is investment money available through these SVOD platforms and that they have been cultivating documentary audiences since their arrival and over the past twenty years. What these sales figures show is a growth in investment which is matched by the growth in audiences and a related increase in the number of documentaries, at the cinema. This suggests that these past twenty years have seen significant growth, feeding into the idea of a potential golden age.

> While the box office takings, sales figures, and the growth of SVOD services provide evidence for a golden age of documentary, several critics and writers have also described the present era in these terms. have commented on a shifting of styles. For example, in his article 'Flights of Reality', Greene comments on this changing landscape,The past 15 years have seen a sea change in documentary culture: filmmakers have grown more boldly adventurous as audiences have woken to the possibilities of the art.' (2014: 52) These comments on the change in the landscape are also echoed by Helminen. Commenting in 2014 they state, Right now we are experiencing rapid and dramatic changes in the media landscape, recent technological developments are pushing the limits of both forms and content. (Helminen)

What both of these quotations highlight is a shift in filmmaking over the past fifteen years. Helminen rightly comments on how technology has played a part in this, and the application and development of technology will be assessed. Particularly over the past twenty years, there has been a shift towards digital cinema cameras, and a move

away from Mini-DV and other formats such as 16mm. The knock-on effects of this on the style of work will be examined. Greene and Helminen comment on a shift to new 'possibilities' and 'pushing the limits' and the thesis will evaluate the relationship between style, enabled by the technology, and whether this has led to the creation of a new aesthetic,

> Charlie Lyne, Rebecca Nicholson and others go even further in defining this era in their article: 'From Weiner to Making a Murderer: this is the golden age of documentaries.' In the article they comment on the transition that they believe the documentary has gone through from 'the bottom of the industry's cultural hierarchy.' They continue: 'In the last decade, all that's been turned on its head, as a handful of factors have conspired to render non-fiction film-making the liveliest pocket of the cinematic coat.' (Lyne et al., 2016) In the introduction they refer to elements such as the technology aiding filmmakers, and the growth of audience 'appetite' which can been seen above in the viewing figures and spending following festivals. However, they also comment, They've rejected the insipid library music and staid talking heads of yesteryear and instead borrowed from the rainbow of stylistic devices available to dramatic film-makers. (Lyne et al., 2016)

This concept of the documentary shifting and changing in style is also echoed by Bertha DocHouse director Elizabeth Wood, who comments:

> Documentary is, I believe, in great shape. Filmmakers have pushed the form way beyond the idea of docs being 'worthy' talking head programs and are producing powerful visual stories. (2016)

Here again the concept of documentaries being seen as talking heads is presented as the old landscape, one which is being challenged by filmmakers who are aiming to create 'powerful visual stories'.

In this way, the cinematic documentary framework proposed by this thesis sits within the current literature. If there are indeed 'stylistic devices' or techniques being used in the 'powerful visual stories' being created by filmmakers a consideration of them as cinematic could provide a clear way of defining and addressing these techniques. The literature points to a shift in the style of documentary film, drawing in new techniques or techniques that are more commonly seen within the dramatic/fiction frameworks. While, in their article, Lyne et al. look across a range of film examples from this golden age. (*O.J. Made in America* (Edelman, 2016); *The Act of Killing* (Oppenheimer, 2012); *The September Issue* (Cutler, 2009); *Citizenfour* (Poitras, 2014); and *Bill Cunningham New York* (Press, 2010)), what they do not dig into is the detailed specifics of how each film uses these stylistic devices. Equally, Lyne et al. describe some of the categories of documentary that have grown at this time: Artistic Activism, The Insiders, Legacy Docs, True Crime and Curiosities (Lyne et al., 2016) to name but a few. However, while these categories are helpful in terms of highlighting certain areas of the documentary which have particularly flourished in this golden age, what Lyne et al. do not examine is the detailed specifics of how these categories might have contributed to the development of a golden age in styles or technique. This thesis will therefore explore which devices being used by filmmakers could be identified as being part of the cinematic documentary framework, and how they have contributed a golden age of the documentary.

What all these aspects demonstrate is that there has been a marked change in the documentary in these past twenty years: growth in distribution at UK cinemas, growth in spending by distributors on documentary content, and a marked change by filmmakers in how they are producing their work. The question that hangs over all of these elements is what constitutes this new style? It is variously labelled as 'stylistic' (Lyne et al., 2016); 'powerful visual stories' (Wood, 2016), 'sculpted into a compelling narrative' (F.S., 2013); and 'adventurous creative ambition' (Guggenheim in: Kohn, 2021). However, no one has comprehensively assessed what links these films. This thesis will attempt to delineate a cinematic documentary framework to illustrate how these films have shifted in style and form, and to address they key question of what constitutes the cinematic in documentary. It will assess, through the lens of a cinematic documentary framework, the use of technology, the creation and capture of sounds and visuals along with the narrative storytelling. An overview of the

documentary from the turn of the millennium to 2020 will provide a twenty-year space in which to examine how documentary filmmakers have used these elements of the cinematic in their films. 'According to many film aficionados, theorists, and critics, we are currently experiencing a Golden Age of documentary cinema.' (Sinnerbrink, 2020: 852) This thesis will take this concept and assess one of the elements which could have helped specifically to trigger this golden age.

Documentary is an evolving form which has been driven in part by filmmakers and their use of technology of production. This can be seen, for instance, in films such as *The Epic of Everest* (Noel, 1924), where John Noel took the latest technology from Newman Sinclair to capture Mallory and Irving in their attempt on the summit, and in the work of Grierson and the developments made with films such as *Night Mail* (Watt and Wright, 1936). The 1960s saw a major development with the rise of sync-sound, enabling such works as *Dont* [sic] *Look Back* (Pennebaker, 1967) and *Salesman* (Maysles and Maysles, 1969), a legacy which lasts through to today. The development of digital cameras has been a major shift in the evolution of the form, and has enabled works such as *Spellbound* (Blitz, 2002) and *Born into Brothels* (Briski and Kauffman, 2005). This continues today where filmmakers, enabled by technology, are creating a range of works from *Leviathan* (Paravel and Castaing-Taylor, 2012) and *Into the Inferno* (Herzog, 2016) to *Cathedrals of Culture* (Redford et al., 2014). This range of examples also shows the lineage that long-form documentary has had through its history, how it has adapted and developed.

These examples begin to show how spectacle has been part of the appeal of the cinematic documentary throughout its evolution. However, these moments are not simply moments of 'wow' or explosions. Works such as *Epic of Everest* take the audience into the mountains of Nepal, giving them sight of the human achievements of attempting to scale the world's highest mountain; this provides an intimacy to the events. *Dont Look Back* has an immediacy to the moments, giving the audience a front row seat on Bob Dylan's famous 1965 tour of England. *Spellbound* provides an intimate view of the National Spelling Bee. Lastly, *Cathedrals of Culture* provides the audience with unique access to various institutions of the world, all captured in 3D, capturing the spaces but also integrating the visuals and narrative together.

Through the cinematic documentary framework, this thesis will look at how audiences are positioned within scenes to create a sense of intimacy and immediacy.

Alongside this, it will explore how moments of revelation are found within the narratives of cinematic documentaries and can provide moments of spectacle for the audience. These three elements (intimacy, immediacy, and moments of revelation) form a key part of the framework that creates spectacle in the cinematic documentary. This thesis will argue that narrative is part of spectacle as opposed to working alongside it: that the two can be one. In addressing how it can play a part within the narrative, this moves the debate around spectacle in the documentary away from simply applying terms normally associated with the fiction film. In fiction film, spectacle is defined as moments of wonder and amazement in the visuals, as Darley comments: 'spectacle effectively halts motivated movement. In its purer state it exists for itself, consisting of images whose main drive is to dazzle and stimulate the eye.' (2000: 104) In his work *Media Spectacle*, Kellner reminds us that the concept of spectacle goes back to Ancient Greece, Rome, the Medieval era and Machiavelli (2003: 1). Spectacle has been part of culture for a long time. However, this examination and assessment of spectacle will be in direct relation to cinematic documentary; spectacle in the cinematic documentary is different to that in the fiction film and this will be investigated.

There is a tradition within documentary of the maker being both a theorist and a practitioner and this is, in itself, part of the reason for the evolution of the form. From the early days of the documentary, filmmakers such as Vertov and Grierson established a tradition of theoretical writing to go alongside their work. While Grierson and Vertov had differing opinions about what the documentary should be and could do, the scholarly work of the cinematic filmmaker can be traced back to the work of these two individuals. This tradition has continued to the present day with filmmakers such as Oppenheimer and Trinh Minh-ha developing theoretical writing alongside their work. This writing that filmmakers produce alongside their practice allows for experimentation with the form and style of the documentary. For example, *Leviathan* (Paravel and Castaing-Taylor, 2012) was produced from Harvard's Sensory Ethnography Lab. The film created an audience experience that was fully immersive and arresting and which: 'unfolds almost entirely in the dark and often verges on hallucinatory abstraction.' (Lim, 2012)

While there are some documentary filmmakers who sit at the pinnacle, like Morris and Herzog, there is a culture and scene that, through the festival circuits and

conferences, fosters regular dialogue and discussion between filmmakers on multiple levels. Even some of the leading practitioners of the genre are still active within this scene, for example, in 2007, Morris and Herzog shared a discussion with each other at Brandise University, with both filmmakers examining and exploring each other's work (Morris, 2008). At other conferences there is also a regular cross-over between practicing theorists and theorising practitioners. Through this there is a rich tapestry of thought and sharing of thought.

The culture that has grown around documentary has enabled this development. This can be seen throughout the year-long circuit of events such as the Biannual Getting Real Festival run by the International Documentary Association; the International Documentary Film Festival Amsterdam; and Sheffield DocFest. At these conferences and festivals there is an active cross-over, with many of the filmmakers being both theorists and practitioners. By defining a cinematic framework, this thesis will contribute to the ever-developing understanding and criticism of the documentary form. This thesis sees the cinematic documentary as a form which creates an aesthetic experience, though visuals and audio, with narratively driven stories. Furthermore, the connection of the documentary to the real can heighten the audience's engagement through wonder, shock and reflection. As highlighted earlier, scholars such as Greene (2014; 2019) and Lyne et al (2016) both comment on the emergence and development of this form, which underlines the timeliness of this thesis in terms of an effective assessment of this form of documentary, something which has not as yet been done in detail. Furthermore, this thesis focuses on the reported golden age of the documentary from 2000-2020 – an exploration of the cinematic documentary framework will enable a more granular assessment of this golden age to see if the cinematic framework has been a contributing factor in the development of the form, deepening the scholarly understanding of this era.

In his article: *New Platforms for Documedia 'Varient of a Manifesto'* (Wintonick, 2013), Wintonick argues that the documentary is going through a changing time and seeks to relabel the documentary as 'documedia' (2013: 376). He argues that a re-labelling of the form is required because it has become multi-disciplined, with many different approaches, financing models, creation methods, technologies and outputs available to filmmakers (Wintonick, 2013: 376-377). While this thesis does not see the need for a full relabelling of the documentary, what Wintonick does highlight is

how the current documentary is a 'synthesis of methods, production tools' (2013: 377) – this thesis aims to look at one of the individual elements within the documentary framework – addressing how synthesis is happening within cinematic documentary.

The use of the label 'cinematic documentary' and the definition of a framework will aid future documentary scholarship by assessing a form which has been part of the growth of the documentary as it has reaches new audiences. Within the documentary genre definitions have been created, such as the Modes of Documentary by Bill Nichols. However, more and more documentaries are starting to become hybrids in their use of the modes. For instance, *Free Solo* (Chin and Vararhelyi, 2018) draws on elements of the observational, the expository and reflexive. This thesis does not seek to discount Nichols' modes, but rather to explore how the form has developed further in this hybrid era, with filmmakers being influenced by a range of modes in their work. Just as Gaines highlights the origins of the Visible Evidence conference in 1993 as part of the process of grappling with 'mode mixing' and the use of evidence in documentary film studies during the early 1990s. (1999a: 1), this thesis aims to grapple with the changes and developments that the cinematic documentary has witnessed in the 2000-2020 era.

Once the cinematic framework has been established and interrogated, there is potential for further study. The cinematic framework could be used to explore the wider, ever-developing field of documentary film studies, for example by looking at new forms of documentary such as the Interactive Documentary (Interactive Documentary: Theory and Practice (Nash, 2021)), 360/VR documentaries (The 360/VR Documentary: Tech Industry and Sport Media Case Studies (Dowling, 2019)), or ways in which the framework could work within shorter forms. Furthermore, it could be taken and applied to earlier works of documentary pre-2000, such as the early work of Grierson, Vertov and Lorzentz, to track how the cinematic framework might have been present in earlier forms and to identify how the components of the cinematic framework first became established.

To examine the concept of the cinematic framework, this thesis will take a twofold approach. The first part of the thesis will be a detailed critical review, assessing a number of terms and ideas which this thesis identifies are important to the concept of the cinematic documentary. First, it will assess the form of the documentary; for

the cinematic to be situated within the documentary, there needs to be an assessment of the wider landscape and of the concepts of real and representation. Secondly, the documentary audiences will be assessed. How the audience responds to the cinematic is a key part of the framework, and a review of writers such as Cowie, Hill and Smaill will be key in setting the framework for cinematic documentary.

Moving on from this, the thesis will present an assessment of the cinematic as it is currently seen. As cited above, it is a concept which is referred to by writers, filmmakers and journalists, but there is little detailed textual framing for this term. To build an effective framework for the cinematic documentary, an assessment of how it is currently viewed will allow for conventions and common understandings to be identified. This lack of a current clear theocratical framework for the cinematic underlines the significance of this thesis in addressing this term.

Furthermore, the thesis will assess the overarching contextual elements which feed into the cinematic documentary framework. These overarching concepts are the filmmaker and their intention. Is the cinematic documentary filmmaker different in their approach from other documentary filmmakers? Is there a driving principle which separates them from other works within the documentary canon? The role of authorship is a part of the documentary. How do cinematic documentary filmmakers' approach this? How do they approach the funding and exhibition of their work? Is there an intention in the way they create the cinematic documentary which differs from other works? All of these questions will be tackled in chapter three addressing the documentary filmmaker.

Another major contextual issue is that of distribution and exhibition. The golden age of the documentary has seen a marked growth in audiences engaging with documentaries at the cinema and on new online streaming platforms. The term 'cinematic' is rooted in the word 'cinema'. Is the role of the cinema as a space a key part in defining what may be described as a cinematic documentary? In the current landscape of the documentary, however, distribution platforms are shifting and changing. New options are arriving for filmmakers such as Netflix and Apple TV. Is the arrival of these new platforms causing a shift away from the cinema? This thesis will explore the question of whether these new and traditional distribution methods, such as the festival circuit, feed into the cinematic framework.

Building from these opening two elements of examination, the chapter will then turn its attention to the style and form of the cinematic documentary. In this, it will address whether there is an identifiable style and approach which filmmakers take in their work. Or is it rather the intention behind the style and form which the filmmakers use which could subsequently allow for a parameter to be placed around the term? This examination will also take in the role of technology and how this has influenced the cinematic documentary. Are filmmakers utilising the technology which then in turn influences the style and form? Are these technological developments helping to inform the development of the cinematic documentary as a form?

This thesis argues that the notion of spectacle plays a significant part in the cinematic documentary framework, however, before it can be applied to the framework, the term will need analysis and definition. The thesis will examine the nature of spectacle in the cinematic documentary, not simply as an application of the term to use in the cinematic framework but in terms of a detailed, ground-up examination of how spectacle works. In this, it will argue that spectacle is found not only in the visual aspects of the film, but also that the narrative itself plays a part in the creation of spectacle. This is achieved through the intimacy that is created through how filmmakers give access to real people and events, through the immediacy of the moments and how the filmmaker places the audience into the scene, and through moments of revelation, where points in the narrative create a lasting response in the audience.

The assessment of the use of spectacle will begin with the work of Aristotle and Debord, looking at early readings of spectacle and how society engaged with the concept. Then it will look at the work of the Cinema of Attractions, a concept explored by writers such as Gunning. From there, it will move on to the writing of King and Wood who explore the concept of spectacle in relation to the Hollywood film, to assess how documentary spectacle differs and how spectacle is currently viewed. The value of reassessing the term in this way is in allowing a specific framing of spectacle to be built up that relates directly to the cinematic framework.

As highlighted, this thesis argues that the concept of spectacle it is not limited solely to the images of the film but could also be present in the narrative. Prior to examining how this spectacle could be created, the concepts of intimacy and immediacy will be defined and parameters set around the terms. This will be done through looking at

the writings of Sobchack and Beattie. Following an assessment of the concepts of intimacy and immediacy, the concepts of and moments of revelation will be introduced and explored. These terms are taken from the work of the modernist writers James Joyce and Virginia Woolf, who identify a link to character and to the audience experiencing these moments. Discussion of spectacle traditionally focuses on the visuals, but looking through the lens of Joyce and Woolf creates potential for these to be part of the narrative. Before assessing them in relation to the cinematic documentary, they will be assessed as concepts, in particular how they link to character and how the filmmaker aims to reveal these moments to the audience. The exploration of these terms will also assess how these intimacy and immediacy are working both within the characters in the documentary, and for the audience members.

In the second half of the thesis, once the terms and concepts have been defined and examined, they will be applied to the cinematic documentary framework. To approach this, the thesis will again take a systematic textual analysis approach. First, breaking down the documentary into its component parts assessing how the cinematic framework can be applied to form. It will firstly assess how through analysis of image and cinematography connect to the cinematic framework. It will assess, the positioning of the camera, perspective, movement, 3D technologies and interviews. To assess how each of these elements contribute to the look of the cinematic documentary. The same approach will then be taken for the audio in the documentary, examining how sound can add to the framework. This will be assessed through analysis of sound as a physical experience, voice, music and sounds of the world.

Following the examination of these elements of the cinematic documentary framework in chapter five of this thesis, will then look at testing the framework. Assessing a range of documentaries from the proposed golden age of documentaries to examine how the framework does or does not work. In these assessments of documentaries and the construction of the cinematic documentary framework, the thesis will also explore several examples in which the cinematic framework is not present. This is to demonstrate that the framework is not applicable to all documentaries within the golden age, and to illustrate that the cinematic documentary framework does have parameters. Through this exploration, this thesis will aim to

present a framework for addressing and defining the concept of the cinematic documentary within the proposed golden age of documentaries.

Chapter 1: Methodologies

To effectively assess the cinematic framework and its links to the golden age, this thesis will take a systematic approach both to the framework and to how it could be applied to the cinematic documentary. First, it will be systematic in its textual analysis of the literature surrounding key concepts. Secondly, it will be systematic in assessing how these concepts used by cinematic documentary filmmakers in their work. Analysis will initially focus on individual elements of the framework and then, at the composite whole.

Scholars currently writing on the documentary have started to address some of these concepts. Examples include Beattie in his work *Documentary Display*, alongside others such as Smaill, Cowie and Sobshack. Their work forms the foundation for the exploration of the cinematic documentary framework. For example, Beattie addresses how the image, when 'released from a strict denotative literalism whereby it must serve as the vehicle or subject of evidence, is variously deployable as evocation, sensory affect, or 'poetic' allusion' (2008: 5). The idea of the potential of what the image can be used for in the documentary will aid in the definition of the cinematic framework. The concepts such of affect and poetics which are highlighted by Beattie also tie into the work of Smaill, who starts to look at the role of desire in the documentary. She writes in her introduction of a wish to: 'expand on how emotions influence the connections between viewers and documentaries' (2010: 16). Her work will aid the exploration of the cinematic framework, taking it beyond construction alone and into how the audience might engage with the cinematic documentary. This thesis will add to their thinking and provide an examination of specific examples of the cinematic documentary.

Similarly, in evaluating the cinematic documentary, there is a need first to gauge critically the nature of the documentary as a form – this will begin with the work of Nichols, Bruzzi and Winston and progress towards an assessment of how the cinematic documentary can sit within the tradition of the documentary in terms of the real and representation. Addressing these fundamental questions of documentary form will aid the positioning the cinematic framework within the wider context of the documentary, showing how it fits into the form as a whole and not just within a singular context.

Overall, by examining this multi-dimensional framework of the use of the cinematic in the documentary, this thesis will contribute to scholarship on the contemporary documentary and how it feeds into the development of the documentary form. It will build upon the theoretical understanding of the documentary and open up potential further examination of the use of the cinematic. This isa term which is widely used in parlance but with little key theoretical underpinning as to what it is and how it can be used in the analysis of documentaries. This thesis aims to resolve this problem.

As highlighted, this thesis explores films and work from what is seen as 'a golden age of documentary'. This concept of a golden age is picked up by various writers, for example: 'The Documentary Is In – And Enjoying – An 'Undeniable Golden Age" (Barco, 2019); and 'From Weiner to Making A Murderer: this is the golden age of documentaries' (Lyne et al., 2016). Approaching the framework of the cinematic through an assessment of the last twenty years of documentary filmmaking will create space for the framework to be examined and presented. This time scale is derived from a range of factors, as highlighted earlier, the growth of audiences viewing and engaging with documentaries at UK Cinemas; and also the growth of platforms such as Netflix, LoveFilm and other streaming services which have resulted in more audiences engaging with the documentary medium.

This twenty-year framing will allow for the assessment of elements such as the development of technology, changing techniques and changes in distribution. A focus on this era will also aid the assessment of this golden age by fostering a more detailed analytical assessment of what within these films which has aided the development of this golden age, something which represents a gap in the current literature on this era. It will also provide a focus for the specific works to be assessed in the cinematic framework, an assessment of this twenty-year period of filmmaking will allow for a critical focus . Once the cinematic framework has been outlined, it could then be applied to earlier or future documentary works to see whether the use of the techniques within the cinematic framework can be traced elsewhere in its history, however, the primary focus of this thesis will be an assessment of this 'golden age of documentary'.

To enable a focus to be applied to the form, there are certain parameters around the sample of films chosen for analysis. As highlighted in the introduction, there was a clear growth in the number of documentaries released in UK cinemas during this

reported golden age. As such, the focus of attention will be on films that have been released during this timeframe – from 2000 to 2020. An assessment of this specific timeframe will allow for a review of the growth in the form that happened between 2003 and 2015, followed by its sustained popularity from 2016 until 2020. The thesis does not focus on a single year because of its desire to move the discussion towards an assessment of wider trends in the documentary.

In setting parameters for the films being assessed another focus will be on documentaries that are available in the UK. While there is strong work happening in other regions in the documentary space a focus on work within the UK allows the thesis to focus in on the critical questions of how the cinematic framework is created in the documentary, and whether this has influenced the golden age of the documentary. A further possibility would be limiting the films to a certain distributor. During the era that this thesis is looking at the Dogwoof has grown as a distributor with many films being released[3] all forming a small part of the Dogwoof back catalogue. Dogwoof was also founded in 2003, close to the start of the golden age of documentary. However, limiting the examination to one distributor would limit the assessment to a macro level. Distributors each have their own focus on the stories and approaches that they want to feature, so an assessment solely of films released by Dogwoof would be too restrictive. What this thesis aims to do is look at the broader platform of UK documentary in this time to gain a more detailed assessment of the wider documentary landscape and the potential of the cinematic framework.[4]

Furthermore, the assessment will focus on films that are feature length in run time. For example, *Apollo 11* runs at 93 minutes, *Fog of War* runs at 107 minutes and *The Act of Killing* runs at 122 minutes. As narrative objects, the short film and the feature-length film are two different forms, each with their own unique challenges. Short film is not simply a feature-length film with a shorter run time. The short film

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[3] *Black Gold* (Francis and Francis, 2006), *Food Inc* (Kenner, 2008), *No Impact Man* (Gabbert and Schein, 2009), *Restrepo* (Hetherington and Junger, 2010), *Undefeated* (Lindsay and Martin, 2011), *The Act of Killing* (2012), *Being Elmo* (Marks, 2012), *Blackfish* (Cowperthwaite, 2013), *Cutie and the Boxer* (Heinzerling, 2013), *Citizenfour* (Poitras, 2014), *Doir and I* (Tcheng, 2014), *Unbranded* (Baribeau, 2015), *Score: A Film Music Documentary* (Schrader, 2017), *R.B.G.* (West and Cohen, 2018), and *Apollo 11* (Miller, 2019)

[4] In future work, there is the potential to do a direct case study on the role of Dogwoof in the growth of UK documentary, assessing in detail the UK documentary distribution marketplace and how Dogwoof has managed to harness elements of one-off screenings, deals with Netflix and other online platforms and the acquisition if multiple Oscar winning.

generally follows one character, with no subplot or linking storylines (Cooper and Dancyger, 2005: p.5). The feature-length film creates the potential for a different form of storytelling, building in a different form of film. In future work, there is certainly potential to assess the cinematic framework in the short film documentary, here however, the focus is on the feature-length documentary.

These works all of which are feature-length, have been released in the UK and fall within the identified timeframe will be examined chronologically. This will facilitate an assessment of how the cinematic framework has developed. Furthermore, the selection of the films has taken into account the styles and approaches that the filmmakers have used, with a view to range and diversity to allow for analysis of the cinematic framework and any issues that could arise.

Fog of War (Morris, 2003)[5] comes from the early end of the golden age of documentary. Working with a single character, Morris captures the life and decisions of Robert McNamara. As Sylvest highlights, upon the release the film was met with critical challenges and critical praise[6] (2013: 252), however it is the style of the film which is important for this thesis. This style is highlighted in Ricciardelli's essay exploring the *Fog of War*, entitled: 'Documentary Filmmaking in the Postmodern Age: Errol Morris & The Fog of Truth' (2010) In this essay, she performs a detailed assessment of Morris's work, highlighting in particular what she describes as, 'Morris's idiosyncratic documentary aesthetic, which I consider symptomatic of the ways in which contemporary nonfiction filmmaking has challenged the conventions of *realist* documentary' (2010: 36, emphasis in origional). It is this idea of contemporary filming challenging the conventions which makes this film particularly pertinent. It raised the question as to whether this style is part of what forms the shape of the cinematic framework. Throughout his work, Morris as a filmmaker has been pushing at the boundaries of the documentary form, from *Gates of Heaven* (Morris, 1978) to *The Thin Blue Line* (Morris, 1988). *Fog of War* continues in this tradition of work.

Born into Brothels[7] explores the lives of children in Kolkata, and the challenges that they face, as well as the work of Briski using photography as a way to try to help the

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[5] Distributed by Sony Pictures Classics
[6] Upon release the film won the Academy Award for Best Documentary 2004
[7] Distributed by THINKFilm

children to grow and reach new potential. Smaill addresses the film in her book *The Documentary, Politics, Emotions, Culture*, in which she focuses on the engagement with the children in the film and the emotion of hope. 'Hope is not a first-order emotion, like pleasure or pain, but rather an affective configuration of other emotions such as optimism and joy.' (2010: 140) This concept of the affective is one of interest and raises the question whether there is a link between this and the response of the audience to the spectacle and its potential? The focus on children also gives another key point of differentiation, as the other films in this thesis have adult characters as the focus of their narratives.

As a film, *Man on Wire* (Marsh, 2008)[8] utilised a different approach to the others selected for this study, using a number of re-enactments to aid its storytelling, its narrative structure is also set up far more akin to a heist movie. These different techniques have since been seen in more and more documentaries throughout the golden age, such as *the Jinx* (Jarecki, 2015) and *Operation Varsity Blues* (Smith, 2021). Examining one of the first documentaries to use this technique in this style will aid the exploration of the different methods that can be employed in the creation of the cinematic. While the re-creation of moments is not a new technique, as Slugan (2021: 116) highlights in referring both to *Nanook of the North* (Flaherty, 1922) and *Blacksmith Scene* (Dickson, 1893), *Man on Wire* uses it not as 'manipulation of mise-en-scène and deception' (Slugan, 2021: 116) but rather as part of the visual and audio tapestry which Marsh weaves together to create the film.

Werner Herzog is a prominent figure in documentary. In *Encounters at the End of the World* (Herzog, 2009)[9]. , Herzog takes the audience to McMurdo station in Antarctica, showing life above and below the ice. Released in the same cycle as *Man on Wire*, it shows the range in the form at this time, the golden age was not just a single approach to filmmaking, but encompassed a range of different approaches. Herzog's approach contrasts with Marsh as he uses his own voice in the narration and takes a far more exploratory structure, while still revealing to the audience the visual wonders of this place.

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[8] Distributed by Icon Film Distribution
[9] Distributed by Revolver Entertainment

The September Issue[10] takes what could be seen as a traditional observational style in its approach to a look inside the workings of Vogue magazine. The team gains access to the magazine and observes those who work there in close detail. This example allows for an exploration of how the techniques of observation might fit within the cinematic framework. In her review of *The September Issue*, addressing Grace Coddington, Mullen comments that Coddington has:

> moulded herself as the antithesis of her nominal boss, from the messy mop of ginger frizz that counterpoints Wintour's coiffed helmet to the warmth, eye contact and beckoning intimacy with which she approaches Cutler and his camera (2009: 72)

Mullen comments here on the intimacy which has been created through Cutler and Coddington; an evaluation of how this has been created will be facilitate testing of one of the core elements on the cinematic framework. Furthermore, being released in the same year as *Encounters at the end of the World*, it highlights again the broad range of work that could potentially fit into a cinematic framework.

The Act of Killing (Oppenheimer, 2012)[11], released in 2012 it was received with a long festival run and had the backing of Herzog and Morris, but it was also viewed as a piece which challenged what might be seen as the conventions of documenting history. Speaking to the perpetrators of genocide and allowing them to recreate their actions creates a film that is terrifying, enthralling, questioning and poetic. It has become a major keystone in the golden age of documentary, as was particularly highlighted in scholarship, with the Winter Film Quarterly of 2013 being dedicated to writings about the film.

In *Finding Vivian Maier* (Maloof and Siskel, 2014)[12]. From the winning of a box of photographs, the film turns into a detective story trying to discover who Vivian Maier was. The film identifies that she was a nanny and a street photographer. In the film, Maloof takes the role of the lead character, regularly talking directly to camera through the film in confessional-style interviews. This positioning of the filmmaker

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[10] Distributed by Roadside Attractions
[11] Distributed by Dogwoof
[12] Distributed by Soda Pictures

brings into view the idea of performance. Bruzzi directly tackles the challenge of the performance within the documentary: 'Performance has always been at the heart of documentary filmmaking yet it has been treated with suspicion because it carries connotations of falsification and fictionalisation.' (2006: 153). Bruzzi sees the role of performance as an integral aspect of the documentary. Filmmakers have to work on the representation of reality with this in mind. This question of performance does have relevance to all the documentaries discussed here, including *Finding Vivian Maier.*

Released in 2015, *Cartel Land*[13] takes the audience to both sides of the US/Mexico border and explores the vigilantes on both sides who are trying to work for good against the gangs, drugs and people-smuggling. In her review of the film Rakes, comments: 'The primary story arc has been crafted comfortably into a hero/downfall progression, and scenes are played for maximum emotional impact and breathless thrill'. (2015: 69) These ideas of playing for impact and thrill offer an interesting examination for the cinematic framework. What is also interesting as a point of difference is that, for the majority of *Cartel Land*, Heineman was working solo, filming, directing and sound recording. Suggesting that the cinematic documentary can be created by a single filmmaker and doesn't rely on an extensive crew.

Fogel's documentary *Icarus* (2017)[14], first explores doping in amateur sports, then moves on to the question of Russian doping in the Olympics. Fogel gains access right at the top of the system with Grigory Rodchenkov becoming a key character as the narrative shifts. Winning the Oscar for best documentary feature in 2017, what makes *Icarus* significant for this discussion is the fact that its distribution partner was Netflix. The film was classified as a Netflix Original, bought by Netflix after its premier at Sundance and is an example of the changing platforms for distribution. As opposed to a traditional release, the film went straight onto Netflix, highlighting the new options available for documentary filmmakers. This raises a question whether Netflix played a part in opening up new opportunities for filmmakers.

Alex Honnold is now perhaps one of the few climbers that the average person might recognise, this was made possible by the Oscar winning film *Free Solo*[15]. The film

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[13] Distributed by Dogwoof
[14] Distributed by Netflix
[15] Distributed by National Geographic and Dogwoof

follows Honnold as he attempts to climb El Capitan in Yosemite in a free solo climb, using no ropes - if he fell, there would only be one outcome. The film takes one clear event (the climb) and places it at the centre of the narrative, but it also brings in issues such as relationships, drive and the ethics of the filmmakers Jimmy Chin and Chai Vasarhelyi. Its importance is in drawing in the visual spectacle of the cliff face and the challenge of attempting such a route as a skill of human endeavour. In the UK it was the largest grossing documentary of the year (Rubin, 2019) and contributes to an evaluation of the golden age of the documentary.

Lastly, reaching the end of the time period in question, *Apollo 11*[16] provides a new perspective on the Apollo mission of 1969. In the press material for the film, there is a focus on the cinematic nature of the film (2019a). However, alongside this, what makes this film different to the other works in the thesis is the use of archive footage. This is not just illustrative material to go with an interview as in (*Fog of War* or *Icarus*) but instead the whole film is created from images and audio from the 1969 mission. This gives space to explore how spectacle could have been present in earlier works, but also consideration of how the footage has been assembled into a narrative and whether this compromises the cinematic presentation.

The assessment of the films will take a systematic textual analysis approach, looking at the films as a composite whole but also breaking them down into their component parts of visuals, sound and narrative to see how each element feeds into the creation of the cinematic. The assessment of the films will be based on readings of sequences within these films to see how the elements of spectacle, intimacy, immediacy and moments of revelation might be present.

In order to effectively assess the hypothesis of this thesis, establishing a cinematic framework in the documentary and its links to the potential golden age of documentary, there is a need to provide a rational for the core elements that this thesis sees as making up the cinematic framework. The first of these is the concept of spectacle. Cowie highlights the range of ways in which spectacle has been and is seen in culture, from the circus, and the eighteenth-century grand tours, seeing spectacle as 'a feast for the eyes' (2011: 10). With this link to the grand tour, Beattie

[16] Distributed by Universal Pictures and Dogwoof

highlights how there is a connection between knowledge and spectacle (2008: 23). Lavik explores this in relation to the cinema in her article 'Battle for the Blockbuster'. She states:

> Spectacle has become something of a buzzword within a number of academic disciplines, including film studies. Altogether, it denotes a wealth of phenomena whose common features are hard to make out. (2008: p.170)

Lavik identifies here a critical point in that, within the use of the term spectacle, it is hard to identify common features which might inform a definition. This thesis seeks to address this in relation to the cinematic documentary, to examine spectacle in the cinematic documentary, and to identify the common features that can build a definition of spectacle specifically in relation to the cinematic documentary, filling this gap within the literature.

The methodology for approaching the concept of spectacle within the cinematic framework grows out of several film studies texts and assessments of the documentary, which start to explore the features of spectacle. Firstly, the work of Beattie in his book *Documentary Display: Reviewing Nonfiction Film and Video* provides use of the concept of spectacle in relation to the documentary and to the changing patterns of the documentary. Beattie sees documentary display as: 'variable mixture of spectacle, pleasure and popularity' (2008: 6). Beattie later acknowledges that 'the conjunction of spectacle and documentary is an unusual one' (2008: 22) particularly due to how spectacle could be commonly seen. However, while the conjunction could be seen as unusual, Beattie is correct in identifying the potential that spectacle can offer to the documentary form, and this assessment of the cinematic framework therefore seeks to continue to ground the concept within the documentary. What the work of Beattie shows is that there is the potential to link the concept of spectacle to the documentary, however it is still in its early development in criticism, so it does need further examination and justification. Published in 2008, part-way through the proposed golden age, Beattie's work can act as an opening framer for the spectacle, creating space for this thesis to build on the concept and apply it through textual analysis to films of the latter half of this age.

Beattie is not the only scholar who has addressed the concept of spectacle within the documentary landscape. In her book *Recording Reality, Desiring the Real*, Cowie also brings the concept of spectacle into her work assessing documentary. Cowie addresses the connection between spectacle and the documentary through the 'spectacle of reality', in which the film object presents to the audience: 'something not yet known that thereby becomes the known' (2011: 13). This concept of revealing something of the world is what documentary filmmakers are seeking to do with their films. This connection to the real in the documentary film enables a different form of spectacle to be created, one that is not simply used in the visual of the moment but also in what that creates in the viewer. This provides space for a further examination of spectacle in relation to the connection to the real that the filmmakers are presenting and how the audience are connecting to these events through their presentation. Cowie highlights how: 'the pleasure of the visual and the desire for the real were joined directly with the science of the visible in the stereoscope' (2011: 9). This opens the door to an assessment not just of the stereoscope but also of how spectacle is constructed within cinematic documentary through the availability of new and current technologies of production.

Cowie and Beattie both address another concept within film criticism, namely the works of Gunning and the Cinema of Attractions (Cowie, 2011: 14), (Beattie, 2008: 17-22). Gunning comments that the attraction is 'seeking to quickly satisfy a curiosity' (1993: 5), addressing the audience in this way raises questions about how the attraction and the narrative integrate. Cowie highlights how, in early cinema, there was a tension between 'the narrative illusion' and the spectacle that was presented (2011: 12). However, writers such as Musser (2006) start to challenge the question of attractions and can they be integrated in the narrative. Beattie also argues that in documentary the attraction can 'form components of narrative' (2008: 19). It is this tension addresses the integration of spectacle within the cinematic framework and its links to narrative. In contemporary film studies there is a debate surrounding spectacle and the question of its integration into the narrative, a question which has been addressed in Hollywood film with works such as Lavik (2008), and also within the musical with works such as Mueller (1984) and Pattullo (2007). However there has, as yet, been no close study of the integration of spectacle and narrative in the documentary, which this thesis aims to address.

This thesis will also look at the concepts of moments of revelation. To build the concept of moments of revelation, the thesis will explore work of modernists such as Joyce and Woolf and their own concepts of moments of revelation, using these as a launching point and inspiration for the concept of moments of revelation in the cinematic documentary framework. Modernist writers such as Joyce and Woolf aimed to use these terms to 'represent the moment of mental experience' (Jin, 2011: 177) and Olsen comments upon Woolf's aim of 'revealing character' (Olson, 2010: 47).

As the documentary filmmaker seeks to reveal more about their characters/participants the moment's of revelation act as a narrative technique which can be examined in relation to spectacle. This link to character is also key when looking at the documentaries which have been released in the past fifteen years, for example: Alex Honnold and Sanni McCandless in *Free Solo*; José Mireles in *Cartel Land*; Anwar Congo in *The Act of Killing*; and Anna Wintor and Grace Cunnington in *The September Issue*. Jesse Moss, director of *The Overnighters* (2014), comments in an interview with Tribeca Film Institute he is: 'drawn to characters engaged in both external and internal struggles' (in:, 2014). The filmmakers seek to capture the struggles that the characters go through and the outcome of these struggles can be revealed through moments of revelation as they hit key points on their journey. There will be an examination first of the terms relating to moments of revelation and how they can be applied to the cinematic documentary framework, then subsequently of the moments from documentaries which fall within the parameters of examination of this thesis.

To further explore the question of the integration of spectacle into the form, this thesis will investigate the concepts of intimacy and immediacy – this is influenced by the documentaries' link to the real and the representation of the real. To assess these concepts of immediacy and intimacy, writers such as Shobchack and her work on audience and engagement, and Plantinga on the spectator's experience will be addressed. Other documentary scholars such as Cowie and Smaill will also be used to examine these concepts to assess how intimacy and immediacy is created in the documentary and how it can play a part in the integration of spectacle into narrative. In the documentary there is a connection to the real and how it is presented to the audience. This provides justification for addressing the concepts of intimacy and

immediacy: intimacy is the connection constructed by the filmmakers, and immediacy is that connection to the world.

The link to the real has also been explored in other writing on spectacle within cinema. Geoff King focuses on the Hollywood framework of filmmaking in his work *Spectacular Narrative: Hollywood in the age of the Blockbuster* (2000); however he then develops this further in his work '"Just like a Movie"?: 9/11 and Hollywood Spectacle' (2004), in which King develops his concepts of the spectacle of the real in his assessment of the 9/11 attacks and the growth of reality television. It was also in this same timeframe that the golden age of the documentary was starting, so an assessment of this work, particularly of the spectacle of the real, has the potential to be significant to the cinematic documentary framework as part of a broader field of film criticism.

In terms of the impact of the documentary on society and how society engages with the object, the thesis will draws links to the work of Guy Debord, in particular, *The Society of the Spectacle*, and *Comments on the Society of the Spectacle*. Through his work Debord makes a connection between spectacle and how society engages with it. A link can be seen here with the engagement with audience that the documentary has in making a comment on society and prompting potential change. An exploration of Debord as a scholar who assessed the position of spectacle within culture will allow for a broader assessment of spectacle in a wider sphere beyond that of film criticism. This thesis will not seek to directly apply Debord's reading of spectacle to the cinematic but will use it as a launching point in building an assessment of spectacle in the cinematic documentary.

In addressing the creation of a cinematic framework and how spectacle can work within this, there is value as a methodology in assessing earlier critical frameworks. The work that will be assessed is Aristotle's seminal work *Poetics*, in which he highlights spectacle as a component of tragedy. The assessment of Aristotle will allow the thesis to grapple systematically with what spectacle is and how it was used in its early form.

Critical analysis and examination of these scholars' work will enable the construction of the concept of spectacle within the cinematic framework, drawing on a broad range

of concepts, both within film scholarship and the broader field of narrative theory. . Detailed assessment of each of these elements of construction, image, sound, intimacy and immediacy and moments of revelation, will allow for an evaluation of how each does and does not contribute to the construction of spectacle in the cinematic framework. What these methodologies aim to do will allow for the systematic building of the cinematic documentary framework, and the systematic textual analysis of films which could potentially be classified as cinematic documentaries. Through this broad assessment of elements in the building of the framework, this thesis will seek to avoid becoming reductionist and limiting in the definition of the cinematic framework.

Chapter 2: Literature Review

This literature review will break down four concepts and elements which will be addressed in this thesis. Firstly, it will review the writing that currently exists exploring the concept of the cinematic and documentary, assessing the work that has been written and helping to identify the gap which this thesis aims to address. Secondly, this literature review will explore a key concept for the thesis, spectacle, addressing how it is a core part of the cinematic documentary framework. Thirdly, it will assess the wider form of the documentary, and how it is seen in current scholarship. This assessment will allow for the landscape of the documentary to be addressed to see where, the cinematic framework can be situated. Lastly it will address the concept of the audience in the documentary; addressing how the audience engages with and responds to the documentary is a key part of the cinematic work.

Cinematic and the Documentary

The term 'cinematic' is in use within common parlance relating to film and also to documentary. In a review of the film *Landscape Healing* (Seymour, 2019), Archdaily refers to it as a cinematic documentary (Stouhi, 2019), however, from the review, it is hard to categorise what they would define as cinematic. Shooting People rated their 'Best Cinematic Documentaries of All Time' in 2014, featuring films such as *Man on Wire*, *Grizzly Man* (Herzog, 2005) and *The Act of Killing* (Walton). From these three examples of films, it is hard to immediately draw a distinguishing lineage that could serve as a ready-made criteria. *Man on Wire* features half interviews and half high-production-value re-enactments of Petit attempting his crime and this is difficult to compare to *Grizzly Man*, a found-footage film, featuring half the material filmed by self-styled filmmaker Timothy Treadwell, then shaped to form a story at the hands of Werner Herzog. Lastly in *The Act of Killing*, a journey into the minds of murderers, Oppenheimer explores what drove them by getting them to dramatise their previous killings, playing the different roles themselves. In these three examples, one linking factor is their release dates being within the past fifteen years; however, this alone would not act as a key defining feature. This is backed up by another use of the term by Sight and Sound. In their poll of the greatest documentaries of all time, comment on cinematic elements in reviews of both *Dont Look Back* and *Grey Gardens* (Hovde and Maysles, 1975) but both these films fall outside the relevant time frame. Finally, No Film School publishes tips on making a more cinematic

documentary with documentary filmmaker Rodrigo Reyes (Anderson-Moore, 2015). In this, it aims to set rules but gives little information about the specific style and form of the documentary. All of this variation shows the challenge inherent in the use of the term cinematic. It also shows how, while it used regularly within culture and discourse, there is as yet little to definition of it.

In his book: *Cinematic Storytelling: A Comprehensive Guide for Directors and Cinematographers*, Robotham opens with this definition of Cinematic Storytelling:

> Cinematic storytelling means putting the moving pictures to use, helping the audience feel the story. This means trusting the imagery to carry story weight. Fundamentally, it means the camera is serving the story. (2021: 1)

What Robotham opens with several elements that the cinematic could include. First for Robotham, is a focus on the visuals, but he also argues that they are not there simply as illustration but that they are 'serving' the narrative. Robotham continues to highlight this link between images and narrative: 'Cinematic storytelling helps the audience respond to the storytelling and feel its emotional significance.' (2021: 3) For Robotham, cinematic is not only the images serving the narrative, but also the way in which the encourage the audience to respond to the images. This response to the images in the film provides a link between the idea of the cinematic and cognitive film theory. The thesis will further explore this notion of the images allowing the audience to 'feel' a story, which in turn provides potential to the images in the cinematic. However, the focus in Robotham is purely on the visual and in the cinematic experience, sound also plays a key part.

Returning to the visuals, Robotham continues that: 'Cinematic thinking demands conscious choices based on what is appropriate at each significant story moment.' (2021: 47) For Robotham, the cinematic does not just happen in front of the camera, but rather takes deliberate planning and intention. Robotham's work focuses on fiction, but there is potential to explore how the same effect can be created in the documentary. In the cinematic documentary, this raises the question whether there are particular patterns of choices from filmmakers that echo those of fiction filmmakers, or whether there different techniques that are used. For Robotham, how the visuals connect with the characters on the screen is a key part of creating a

connection between the audience and the character, in particular as regards 'observational and participatory' positions of the camera. (2021: 47) The importance of the camera position in relation to the audience and subject is a concept which will be explored in the creation of the cinematic documentary, in particular how the creation of the visuals could link to characters and to the choices of the filmmaker in the creation of cinematic.

Jennifer continues with the concept of the integration of the visuals and storytelling in her work: 'Cinematic Storytelling', addressing the early days of cinema pre sync sound. Jennifer comments: 'Cinematic tools, like the camera, were not just used to record the scene. Instead, they were responsible for advancing plot and character.' (2005: x) This again highlights the focus on the integration of the visuals with the storytelling, that the plot had to be advanced by what is shown. In the documentary, there can at times be a focus on the audio which drives the story through the voice over. However, images can also be used, to drive the story, for example in works such as within *Encounters at the End of the World* the diving under the ice sequence as the divers prepare to enter the water. The visuals drive the narrative forward as they head under the ice to conduct their research, the audience discovering a whole world that is hidden under the ice. Jennifer continues that: 'Cinematic storytelling is the difference between documenting and dramatizing'. (2005: x) This throws up the challenge of how a documentary can be cinematic while still retaining the framework of a documentary. This thesis argues that in the cinematic documentary, there is still the question of how the events have been captured, and the creative choices required of the filmmakers. In this capturing, there is still space for the filmmaker to create the cinematic in the visuals but, as also highlighted, in the story telling.

What this shows is that there is a gap in the literature in terms of an assessment the cinematic specifically within the documentary. As a term it is used, but there is no clear linking or definition that could be seen. This gap is what this thesis aims to address in relation to the creation of the cinematic framework. Secondly, in reviewing the literature, there is a clear link between the visuals and the narrative in the definition of cinematic. A key element in the creation of cinematic in the documentary is through the concept of spectacle. It is this concept which will be addressed next.

Spectacle and the Documentary

To introduce the concept of spectacle, Cowie suggests:

> Yet for all its seriousness, the documentary film nevertheless involves more disreputable features of cinema usually associated with the entertainment film, namely, the pleasures and fascination of film as spectacle. (2011: 2)

This opening statement brings out a range of questions and points for examination. The first element to address here is the seriousness of the documentary: this links to the definition of the form, and what could be seen as the traditional aim of the documentary, informing people about events and people of the world. This is part of what could be seen as its cultural capital and one of the assumptions about the form. This tension, however, of balancing the seriousness of documentary against more stylistic approaches, can be tracked through the history of the form. For example, Sussex highlights the tensions between Grierson and Alberto Cavalcanti, particularly with regard to exhibition, with Cavalcanti wanting documentaries to be displayed in cinemas, and Grierson aiming for church halls. (2006: 116-117). This gives a clear demonstration of how Grierson sought more of the educational, informative angle within the documentary, while Calavanti looked at it more from an avant-garde perspective.

The second aspect of Cowie's observations is key to this thesis, namely the use of more 'disreputable' features, particularly spectacle. Cowie continues: There is a desire for the real not as knowledge but as image, as spectacle.' (2011: 2) The question that this raises is whether audiences engage with the documentary not just to be informed about events, places and people of the world, but also in terms of how those things are presented. Commenting on the development of film technology Cowie argues that, both visually and audially, this brings fresh potential for 'visual pleasure both as knowledge and spectacle' (2011: 2-3). This highlights important areas for investigation in the cinematic documentary. First, how is spectacle created in the visuals (the traditional viewing of spectacle) and also, how does the audio contribute to the engagement with the object? Secondly, and more importantly, it is important to analyse how spectacle intersects with engagement with documentary

form. This raises the question whether it disrupts or pauses the engagement, or whether it opens up new potential in the narrative.

This brings into the discussion questions of narrative and how spectacle perhaps pauses the narrative or works alongside it, or whether there could be spectacle within the narrative. This concept of integration will be examined in depth in chapter four of the thesis. However, here, it is worth highlighting Cowie's observations on spectacle and its positioning in cinema, 'characterized by a sheer pleasure in looking', and seen as, 'the key initial element in cinema's popularity and fascination for audiences rather than, and in opposition to, narrative' (2011: 11). Cowie here illustrates how spectacle and narrative are often placed at two different ends of a scale, with narrative at one end and spectacle at the other. 'Spectacle suspends story in favor of the view and of viewing as a process for its own sake.' (2011: 12) This viewpoint highlights a need to interrogate the role of integration of spectacle and narrative in this thesis. Is it possible in the cinematic documentary for these elements to be working together as opposed to pausing one so that the other can take centre stage? This will be addressed in both chapters four and five of the thesis.

The final point made by Cowie is the concept of the spectacle of reality. The spectacle of reality, as Cowie defines it, has clear potential to be at play within the cinematic documentary:

> The spectacle of reality involves an entertaining of the eye through form and light, and an entertaining of the mind in showing of something either as familiar, or in a new or spectacular way, or something not yet known that thereby becomes known. (2011: 13)

This spectacle is created through the actions of the filmmaker and, through this 'selection, framing, and combination' (Cowie, 2011: 13), the audience then engages with this object. In viewing the object, the audience is invited to discover more about the topic on screen. For example, in *Encounters at the End of the World* (Herzog, 2009), the audience is invited to discover life at McMurdo Station and gain a visual and audio insight into life both above and below the ice not simply from observing life at the research base, but also gaining knowledge that was previously unknown. The spectacle of reality throws up further questions of integration and whether

'entertaining' has the potential to reveal more to the audience. In her examination, Cowie references the Dispatches documentary *The Samson Unit* (Roberts, 1993) and a sequence where the audience witness the preparations and execution of an attack. Cowie comments that the preparations feature a 'poignancy' in contrast with the 'spectacle of the attack' (2011: 16). There is an intimacy to these moments which allows the audience to participate in the events and gives them access in a way previously unseen. Cowie calls this the 'subjective sense of "being there"' (2011: 16). Drawing this into the spectacle of reality offers the space to examine the concept of "being there," looking towards an intimacy and immediacy with these moments. These concepts will be integrated into the cinematic documentary framework to explore whether they can be added as further definers of the form.

The work of Cowie, as examined here, brings into the debate several concepts that will be utilised, as well as highlighting a number of areas for further examination. In her work, Cowie starts to tackle how the spectacle could contribute to documentary, both in the visual and audio but also in the concept of the spectacle of the real. This concept creates a link with the work of Jean Baudrillard on 'The strategy of the real' (1994: 19), in which he explores the challenges of creating simulations of real events (Baudrillard, 1994: 20). Questions which arise surrounding the concepts of narrative integration and the pausing of narrative for spectacle will need further investigation. Lastly, there is a link to the concepts of Sobhack and Hill in terms of desire and audience expectations.

What Cowie does here is open several avenues for this thesis to take and examine, but her work also has its limitations and shows some of the critical gaps which this thesis is aiming to fill. The first gap is within the specific application of these concepts to the cinematic documentary. The concepts of the spectacle of the real was first presented by Cowie in 1999 and while these concepts have developed, this thesis examines the cinematic documentary since the turn of the millennium, so there needs to be a consideration of how Cowie's concepts could be applied to films of this era. Furthermore, it will apply the concept of spectacle work as part of a defining framework for the form of the cinematic documentary? These concepts of documentary, visuals, and how the audience engages with them tie into the work of Beattie, who seeks to expand the examination of how, through the use of images and audio, the documentary can move 'beyond telling' (2008: 5). Beattie argues that 'the

image, released from a strict denotative literalism whereby it must serve as the vehicle or subject of evidence, is variously deployable as evocation, sensory affect, or 'poetic' allusion' (2008: 5). Beattie's view of the potential of the documentary image maybe helpful in seeking to define the cinematic documentary. This means a move away from simply showing an event towards the image becoming something unique that the audience responds to. This is both within a framework of spectacle, but also a part of the concepts of intimacy, immediacy and moments of revelation. For example, it enables an examination of sequences such as the launch of the Saturn V rocket in *Apollo 11* (Miller, 2019) not just as a series of images showing the launch, or just a display of the technology of the 70mm film, but in terms of an assessment of what feelings and what form of spectacle is created in the sequences as the countdown runs and the engines start to fire.

In his assessment of documentary display, Beattie critically sees that display (in an aesthetical sense (2008: 4)) is not a diversion from the roots of the documentary to 'represent the world' (Beattie, 2008: 13). Using documentary display does not change the representational challenges. This is helpful for this thesis in addressing the cinematic documentary framework, in that display does not require a reassessment of the aims of documentary. Furthermore, and with real potential for the argument here, Beattie comments on the grounding of documentary display, stating:

> Display is grounded in narrative, though the narrative function is often attenuated and placed in the service of the expressive visual effects of the work. The visual also supersedes, but does not displace, a work's auditory components, and the auditory register is frequently deployed to reinforce visual effect. (2008: 13)

This highlights several elements that can be applicable to the examination of the cinematic documentary. The first key element is the grounding of display in the narrative. As Beattie suggests the use of display is a key contributing element to the cinematic documentary framework, but not one which is of narrative attenuation, but of narrative integration. Beattie argues that there is some reduction in the narrative through the visual display and the impact of this attenuation will need to be assessed. The second key element is the use of audio, that it can be used alongside the images to aid illustration or to emphasis or a point. A question that this raises is whether the

audio drive the narrative in the cinematic documentary independently from the images or is it always alongside them, as opposed to being superseded by the display.

The question of narrative, display and their integration, as highlighted both here by Beattie and earlier by Cowie, brings into the examination the concept of the Cinema of Attractions, a term coined by film scholars Tom Gunning and André Gaudreault:

> The cinema of attractions directly solicits spectacular attention, inciting visual curiosity and supplying pleasure through an exciting spectacle – a unique event, whether fictional or documentary that is of interest in itself. (Gunning, 1990: 58)

As suggested by this definition Gunning's work on the Cinema of Attraction, could provide a link with this thesis in relation to concepts such as spectacle, and also in the solicitation of a response from the audience. The question that arises from this is how this response is solicited and what specifically is it in the action of the filmmaker that creates that moment. Beattie argues, in the Cinema of Attractions, that the display: 'eschews narrative action or empathy with characters: it is, instead, one which directly addresses the audience with spectacular sights' (2008: 18). For Beattie, this moves away from his view of documentary display in that, while sharing 'an emphasis on spectatorial engagement, visual stimuli, and showing and presenting' (2008: 19), the attraction moves away from Beattie's integration of narrative into the display. Secondly, Gunning and his work on the Cinema of Attractions, focuses on the early cinema movement of the 1900s, so how it translates across to the 21st century documentary is another question which will be examined in chapter four.

Returning to Beattie, his work exploring the concepts of documentary display has relevance in the question of the documentary moving 'beyond telling' (2008: 8) to a place where the visuals and the audio can be: 'deployable as evocation, sensory affect, or 'poetic' allusion' (Beattie, 2008: 8). In his work, Beattie explores how this display could be applied to a range of genres of the documentary: The Surf Film, Direct Cinema, The City Symphony, Natural Science, and the Found Footage Film. This analysis here aims to build on this, looking specifically into the concept of the cinematic documentary as a form which might draw influence from the different

forms which Beattie examines, but also one which this thesis will argue is unique and has its own parameters.

This examination of spectacle and the documentary has opened up a number of key areas to address. First, there is the question of the aim of spectacle in the documentary and whether it is just for wonder, or whether there something more that it can offer to documentary form. The concept of spectacle and narrative integration is important in terms of whether there is a link between the visuals and the narrative in the cinematic, and so exploring this further in terms of spectacle will be important. This examination has also shown how there is potential in the documentary for the spectacle of the real, something that is unique to the documentary form. Lastly, the deabte aims to build on the work of scholars such as Beattie who address the concept of documentary display, assessing the importance of this in the cinematic framework, and the links between this and the Cinema of Attractions.

Defining the wider form of documentary

Nearly ninety years ago, Grierson penned his now infamous line: 'Documentary is the creative treatment of actuality'. (1933: 52) This proclamation can still act as a helpful launching point for an examination of the form of the documentary and the literature critiquing it. Grierson and his work have been addressed by many documentary scholars including Cowie, Beattie, Winston, and Cousins and MacDonald. Grierson's concept of the 'creative treatment' is a foundational statement and looking back to the context in which Grierson was writing provides a landscape of documentary as a new and developing form. This is particularly key when Cousins and Macdonald describe the phrase as, 'so broad it is almost meaningless' (2006: 93). To try and unpack Grierson's view, it is necessary to look at the films and works which were present in the 1930s. Cinema was still a relatively new form of art and Grierson was aiming to distinguish documentary away from newsreels. Grierson sees these as 'a speedy snip-snip of some utterly unimportant ceremony' (1934: 19). He continues, 'The skill they represent is a purely journalistic skill'. (ibid) These two statements of Grierson start to give some insight into how he viewed documentary - as something different. He wanted the creative treatment to move away from the newsreel or the lecture film, and saw that documentary had the potential to reach to the 'ordinary virtues of an art' (1934:20). As Winston notes, in asserting this difference, the aims might also have motives of funding and

sponsorship, showing the 'value in the documentary form' (2013: 6). Mclane likewise observes Grierson's skill in getting funders to 'eschew marketing in favour of backing films in the public interest' (2012: 78). Regardless, of the specifics of Grierson's motives in seeking this difference, his words can be seen as informing and aiding the development of 'the creative treatment'.

Grierson starts to outline this in his 'First Principles of Documentary', noting its potential as what he calls 'a new and vital art form' (1934: 21). Alongside this concept of art, Grierson saw it as 'an opportunity to perform creative work' (1934: 21). This view of performing creative work starts to bring in choices that shift into creating representations of the world, making choices in what and how the unfolding events are captured. An example of these creative choices can be seen in the work of Grierson's filmmakers in *Night Mail* (Watt and Wright, 1936). Watt and Wright capture the life of the Postal Express from all angles and creatively build the life of the workers and the train. Demonstrating the power, technology and significance of the Postal Express, for example in the bag drop sequence, a range of shots are used to show the train at work, not simply covering the events but offering a creative representation of the journey. For example, the shots filmed outside the train with the bags hanging by the rail-side are intercut with shots of the wheels spinning at full speed, showing how the train does not ease up but effectively gathers and drops the mail as it makes its journey. Similarly, there is the recruit who has the narrative of two bridges and forty-five beats as he waits. The camera pans down to his counting fingers on his jacket and then back to his face, a creative treatment showing the wait for the drop. As Cowie writes analyses:

> his appeal for documentary to be the "drama of the doorstep" showing the citizen the world and himself to himself, not through mere recordings of scenes from real life but through a creative and dramatized representation of reality. (1997b)

Cowie picks up on the intentions of Grierson, who wanted to shift in his filmmaking from a newsreel style capturing of events. Grierson wanted to do something more than just simple capture, to take the camera out into the world. 'Documentary can achieve an intimacy of knowledge and effect that is impossible to the shim-sham mechanics of the studio.' (Grierson, 1934: 21) Grierson here also links into one of

the concepts that is part of the cinematic framework, intimacy. For Grierson it is an intimacy of knowledge and in documentary the audience gains something from the viewing. This idea links into the intimacy of events that can reveal something to the audience. This is what Grierson saw as creative treatment.

This is also echoed by Plantinga. Commenting on Grierson, he notes that it is a:

> characterization that simultaneously distinguishes the documentary from the fiction film (not thought to be primarily a treatment of actuality) and the non-fiction film (not thought to be creative or dramatic). (2005: 105)

What this highlights is how Grierson aimed for the documentary not just to produce information for the audience to engage with, but to incorporate the actuality of the world. In the article 'Documentary and its Realism', Moon addresses the challenges of realism and also how it is grounded in seeing something of the world: 'Documentary realism is the sense of seeing no imitation, not a reliable imitation'. (2018: 45) Moon goes on to highlight that it is built into the form that the audience are seeing something of the world that happened in the world presented to them, not a construction of the world or an event but the event itself, the actuality of the moment (Moon, 2018: 44-47). This connects through to the cinematic documentary again being grounded in the world. As a documentary form, it is an approach and style that can be used by filmmakers to present the world to their audiences. It is still grounded in the world but the techniques and processes used by the filmmakers take a cinematic approach.

Kerrigan and McIntyre describe the concept of construction that the documentary goes through in their article as: 'The 'creative treatment of actuality': Rationalizing and reconceptualizing the notion of creativity for documentary practice' (2010). They address Grierson's approach to filmmaking and the concept of how creativity in the documentary can be seen by scholars. They highlight the problems behind the notion of the creative, and how creativity and art are often looked at through the 'Romantic ideal', in which 'Romantic understandings of 'Art' perpetuate a belief that artists work through mysterious processes' (2010: 112). Secondly, in contrast to the focus that culture places on an individual artist striving to create the work, Kerrigan and McIntyre see filmmaking as a collaborative process in which the documentary film is

a 'social product' (2010: 113). This thesis seeks to address creativity through this lens, addressing it as a collaborative social product that is constructed by multiple filmmakers.

In examining Grierson's concept of 'the creative treatment of actuality', they highlight a key element which shifts the interpretation of this quotation. First, they state that: 'what is important to accept is the idea that the documentary filmmaker/practitioner constructs the documentary from its inception through to its completion' (Kerrigan and McIntyre, 2010: 118). The notion of construction gives the opportunity for choices to be made by the filmmakers in terms of how they are presenting the space to the audience. They expand, 'In fact it can be seen that the 'creative treatment' they engage in is derived from the practitioner's understanding and ability to deliberately construct and manipulate the 'actuality' that is unfolding.' (2010: 118) These decisions by the filmmakers are informed by their understanding and awareness of the documentary form to create the object. This understanding of the form will inform cinematography, use of characters, sound design, and narrative to create the object which the audience engages with. This awareness by each of the filmmakers will inform the project and allow them to 'approach their project in an innovative, novel and creative way' (Kerrigan and McIntyre, 2010: 124). This approach is also dependant on the realisation that the documentary filmmaker is constructing the film. This provides an opportunity to address the concept of the cinematic form in examining how this form is creativity constructed.

In *Claiming the Real: Griersonian Documentary* (1995) and later in *Claiming the Real: Documentary: Grierson and Beyond* (2008), Winston argues that Grierson had 'painted himself and the documentary into a contradictory corner.' (Winston, 2008: 15). Renov expands this issue further, commenting:

> Under scrutiny, the Griersonian definition of Documentary – the creative treatment of actuality – appears to be a kind of oxymoron, the site of an irreconcilable union, between intervention on the one hand and mechanical reproduction on the other. (1993: 33)

Can the form of documentary be a creative treatment while remaining a recording of an event? Bruzzi raises these questions in her work *New Documentary*:

'Documentary is persistently treated as a representational mode of filmmaking, although at its core is the notion of film as record'. (Bruzzi, 2006: 15) Bruzzi comments that, while documentary can be often viewed as a creative intention of the filmmaker, ultimately it is about creating a record of events. However, in the capturing of the events there is still a filmmaker making choices about how to capture them, bringing into the work judgements about representation. What this shows is that in, defining the form, there needs to be a balance between the concepts of representation and the action of filmmaking in the creating of this record.

Representation is a term which Hall starts to address the complexities of in his work *The Work of Representation*. He opens with the comment: 'Representation *is* an essential part of the process by which meaning is produced and exchanged by members of a culture'. (2013: 1, emphasis in original) In his work, Hall addresses the notion of representation in all culture, from images, words and signs which create language (Hall, 2013: 3-7). This is something not exclusive to documentary but within all creative work:

> any sound, word, image or object which functions as a sign, and is organized with other signs into to a system which is capable of carrying and expressing meaning from this point of view, 'a language' (2013: 5)

The documentary uses sounds, words and images to create a representation of the world. Hall starts to highlight in his work how this becomes a more complex position, 'Even when they bear a close resemblance to the things to which they refer, they are still signs: they carry meaning and thus have to be interpreted.' (Hall, 2013: 5) The work of the documentary filmmaker is the creation of one interpretation of the events, which is then interpreted again by the audience.

To explore this more specifically in the documentary, Plantinga in his essay 'What a Documentary Is, After All' provides some clear insight and framing which this thesis will use within its own interpretation of the concepts of representation, documentary representation commits the filmmaker to assert the reliability or functionality of whatever materials are used to show the spectator something is, was or might be in the actual world (Plantinga, 2005: 111)

In his essay, he continues to present the concept of 'Asserted Veridical Representation' (Plantinga, 2005: 11). Along with the filmmaker committing to the representation of the world, there is also an expectation from the audience members:

> People *do* expect of the documentary that it is intended to offer a reliable record, account, argument about, or analysis of some element of the actual world, that is, they expect an assertedly veridical representation.' (Plantinga, 2005: 112, emphasis in original)

The filmmaker and the audience are engaging in a cultural contract in the viewing of the film and how the filmmaker has chosen to represent it. Plantinga gives space for different styles within this veridical representation and even highlights a space in which this thesis can be situated by showing how the assertedly veridical representation can work in different forms (Plantinga, 2005: 115-116). It is in this space that there will be an exploration of this veridical representation in the cinematic documentary. In this form filmmakers are still presenting the world to the audience within this same cultural contract. That connection to the world incorporates the elements of intimacy and immediacy which are components of the cinematic framework.

The concept of documentary as record is an aspect which Winston addresses in *Documentary Film as Scientific Inscription*. He identifies the work of Arago (a French politician, mathematician and physicist of 1786-1853), who sees the technology of the camera not as a creative tool but as a scientific instrument similar to the technology found in a science laboratory, that could sit alongside 'the thermometer, barometer' (Winston, 1993: 37). Cowie also refers to the thermometer, but casts doubt regarding what it is capturing: 'The thermometer does not indicate the source of the heat or cause of its absence in the indication of coldness, but only its effect.' (Cowie, 2011: 30) Cowie goes further in this questioning of *what* the camera is recording or measuring, arguing that the concept of the 'indexicality of recorded still and moving images points to images formed by light but not to the nature of their reality or truthfulness or context' (Cowie, 2011: 30). There is in this reading a formation of the image on the film or the sensor of the camera, but this image creation is separate from the formation of the representation of the events.

These observations draw attention to a topic in wider film studies and how this can be applied to the documentary, that of indexicality. Rushton in *The Reality of Film: Theories of Filmic Reality* (Rushton, 2010) starts to highlight some of the challenges of the concept of indexicality. He comments that:

> indexicality is taken to confirm the connection between film and reality: film truly has the capacity to represent reality because what we see in cinematic representation is intrinsically caused by the objective reality itself. (2010: 53)

However, Rushton points out that not all scholars see the indexical in this way, highlighting Rosen's view that the connection between the indexical and the reality does not exist and that the connections are 'learned by human subjects – they are culturally and socially shared connections' (In: Rushton, 2010). This 'learning' could also be present in the documentary audience: they learn that the form is a way of presenting reality, but how the indexical is shown could differ.

These ideas link back to the work of Bazin and the question of reality. In *Cinema II* he comments:

> Reality is not to be taken quantitatively. The same event, the same object, can be represented in various ways. Each representation discards or retains various of the qualities that permit us to recognize the object on the screen. (Bazin et al., 2004: 44)

To create the representation, ultimately decisions are made by the filmmaker in terms of the capture and presentation of the events. Furthermore, audiences they too will bring their own expectations to their reading of the events.

Winston addresses the desires of the observational filmmaker, noting that with new lightweight equipment and technology their aims would be achievable. However, 'Observational claims caused the filmmakers many difficulties, especially the dream of "simply" filming events which proved to be as elusive with new equipment as it had with the old.' (1993: 42) While the technology of capture has improved, the process of creating of the representation remains. A filmmaker takes the technology to a place or event and captures it, light hitting a sensor or a frame of film, but the fundamental

question remains of is what is being captured: reality or the creative treatment. Downing highlights this further, arguing that this creation of documentary evidence is not something that has been enabled by the technology, and citing the film *The Battle of the Somme* (Malins, 1916), which was filmed on a training ground and not on the battlefield (2013: 70). The event did happen – light was captured on to the film stock - but the 'reality of the event' was constructed by the filmmakers.

To explore these ideas further, it is worth turning to the work of Stuart Hall and his examinations of language and representation: 'Visual signs and images, even when they bear a close resemblance to the things to which they refer, are still signs: they carry meaning and thus have to be interpreted.' (2013: 5) The world is interpreted by filmmakers and then this interpretation is engaged with by the audience members. However, this is not something that is unique to each documentary, it is a meaning which, Hall argues, the system of representation builds over time. 'The meaning is *not* in the object or person or thing, nor is it *in* the word. It is we who fix the meaning so firmly that, after a while, it comes to seem natural and inevitable.' (2013: 7) There is an event captured, but the representation of this event is one which is informed by the filmmaker's decisions and the audiences' expectations of what the documentary is. This idea will be addressed further in the examination of the audience and the documentary.

Bill Nichols opened a new chapter of documentary scholarship and thought in 1991 with his work *Representing Reality*. This was then followed by *An Introduction to Documentary*, now in its third edition, (2017). It is within this text that Nichols outlines his modes of documentary – Expository, Poetic, Observational, Reflexive, Participatory and Performative. Before addressing these modes, the opening chapter of his work defining documentary provides some valuable 'landscape-setting' concepts within which cinematic documentary will sit.

Nichols states that, 'A concise, overarching definition is possible but not fundamentally crucial. It will conceal as much as it will reveal'. (2017: 5) This opening comment relates back to the challenges that can be seen in the Griersonian definition, in that any attempt to reduce it to a compact, easily quotable definition, obscures the complexities of the form. In his examples, Nichols cites *Searching for Sugar Man* (Bendjelloul, 2012), *The Act of Killing*, *Born into Brothels* and *March of the Penguins* (Jacquet, 2005) to demonstrate the range of films that can be contained in

the documentary canon. However, scholars Austin and de Jong, in their introduction to *Rethinking Documentary: New Perspective, New Practices* (2008), do find merit in one of Nichols' own definitions. They comment: 'Bill Nichols familiar characterization of screen documentary as grounded in the promise of delivering 'views of the world' (1991: XI) is flexible and suggestive enough to be worth retaining.' (2008: 2) The question that arises from this assessment of Nichols by Austin and Jong is how this definition provides further clarification about what the documentary is when, in praising it, they specifically highlight its suggestive and flexible nature. The 'views of the world' highlights two key aspects, the first of which is the world. From Flaherty, to Grierson, to Moore and to Morris, the documentary filmmaker has been going into the world to capture their stories. Nichols himself comments that 'Documentary offers access to a shared, historical construct. Instead of *a* world, we are offered access to *the* world' (1991: 109, emphasis added). What the emphasis focuses on here is how '*a* world' it implies that multiple worlds may be constructed. For example, in *Star Wars: The Force Awakens* (Abrams, 2015), the audience is transported to the worlds and planets of the fictional Star Wars Universe. However, in documentary, the audience is taken to places of *the* world to see and engage with them. Shelia Curran Bernard echoes Nichols' point of view in the opening of her book *Documentary Storytelling*:

> Documentaries bring viewers into new worlds and experiences through the presentation of factual information about real people, places and events, generally – but not always portrayed - through the use of actual images and artifacts. (2011: 1)

These comments by Bernard highlight how the views presented to the audience are presented. This circles back to Grierson and the creative capturing of events, balanced with Bruzzi's notion of the record. Nichols' 'views of the world' do then allow the full range of documentary canon to be represented while also avoiding the limitations that scholars see in Grierson's attempt at defining the form. What this enables is the potential for the cinematic documentary to be one of the ways in which the world can be captured and presented to the audience. How it is captured and presented is unique to the cinematic documentary but, in its presentation of *the* world, it remains rooted in the documentary framework.

Saunders, in his simply-titled book *Documentary*, starts to ask these questions. He comments, 'Documentary can, should and does do more than just bear detached witness or produce evidence for our perusal.' (2010: 17) He implies that, in the work of the documentary filmmaker, there are further actions that should be undertaken. Saunders sees this additional element as narrative. 'Narrative is what distinguishes a story from a mere list of events, and sets documentary apart from raw footage'. (2010: 16) The use of narrative as an important aspect in the documentary does in fact highlight how the creative treatment is important in defining the form. The narrative is something that Grierson links to with 'the drama of the doorstep' (In: Cowie, 1997a: 63), that there is a story there in the people and events captured. In *Documentary: a very short Introduction*, Aufderheide makes this exceptionally valid point which highlights the role of the filmmaker in creating the work, as well as the choices made throughout the process of production, 'Documentaries are a set of choices – about subject matter, about the forms of expression, about point of view, about story line, about target audience.' (2007: 127) Aufderheide brings into the academic discourse a number of key areas of choices that filmmakers make in the creation of the documentary. She highlights that the documentary is not a singular style or approach, but is a broad presentation to the audience, that the filmmaker is building the object that the audience engages with through these choices.

With documentary, the key element that it is important to remember is that in making their choices, the filmmakers are handling material of 'the world'. This is a key aspect highlighted by Nichols, Grierson and also Aufderheide: 'Documentaries are always grounded in real life, and make a claim to tell us something worth hearing about it.' (2007: 1) The identification of these concepts of choices and the use of material of the world gives this thesis the academic space to address a specific area in the documentary, The Cinematic Documentary. By identifying unifying decisions that documentary filmmakers make, it is possible to cluster films together through similar trends in creative decision making. This does not exclude other works from the documentary canon as a whole, but enables the unification of a certain style of documentary. It highlights the need to address the real and its representation within the documentary. As citied earlier, Bruzzi sees the documentary as: 'a perpetual negotiation between the real event and its representation.' (2006: 13)

Winston demonstrates the strengths in the aims of Grierson, both in a historical context and also in a current perspective. Nichols' work is seen as underpinning a key line of thought in the whole documentary criticism canon, with his work being reflected in others such as Austin and Jong, who discuss him in their introduction to the collection of essays *Rethinking Documentary: New Perspectives and Practices*, essays which will feature later in this thesis. Finally, there is the work of Bruzzi which has already been useful in defining the documentary and which will be applicable again later in this study. This process of definition has debated that documentary has always been seen as a construction of the world, as opposed to a record of pure objectivity. However, there are many ways that this construction can take place. Here the creative choices and forms that are regularly used by filmmakers to create works which can be categorized as cinematic will be debated.

What has been explored here is the notion of what the documentary is building on and exploring though Grierson's much addressed concept - the creative treatment of actuality. This examination has highlighted some significant areas for this thesis. First, the construction of the documentary. Secondly, the concepts of indexicality, reality and representation are all significant in addressing the documentary form. This will be analysed using the lens of Plantigna and his verdactical representation and that, in the cinematic documentary there is a cultural contract engaged in between the audience and the filmmaker, with the question being how the filmmaker is choosing to represent reality. It is to this question of the audience that this literature review will turn next.

Audiences and Documentary

Nick Broomfield, in an interview with Jason Wood, comments: 'I think films do make a difference. If you get enough of an audience then you can make a difference.' (In: Wood, 2005: 14) The aim that Broomfield sees as key is not simply the production of the film, but considering the effect on an audience. In this assessment of the literature around the documentary audience, there are two categories of work to assess. The first will examine the questions by raised scholars and examinations of documentary audiences in relation to the audience's expectation of the form, building on the ideas of Hall addressed earlier in this introduction on representation and language. Then, having looked at how language and audience expectations play a role

in defining the form, the second task is to address work by scholars such as Sobchack, Cowie and Hill examining an audience's response to the documentary object.

The choices that are made by filmmakers are not solely about production, and the narrative of the film, but also about markets and distribution. This is picked up by Saunders who proposes that, 'we should perhaps take documentary to mean a 'mode' of filmmaking as opposed to a style or genre.' (2010: 15) This mode of production is a term that Arthur also uses in his work 'Extreme Makeover: The Changing Face of Documentary':

> Some theorists assert that doc [sic] itself is a genre, although a more sensible approach would describe it as a mode of production, a network of funding, filming, postproduction and exhibition tendencies common to work normally indexed as 'documentary.' (2005)

The concept that Arthur and Saunders explain here in terms of the mode looks beyond the bounds of what the audience see on the screen to address the wider landscape that the documentary sits within. It expands the possibilities for of how documentary can be defined, bringing distribution and audiences into a consideration of the form of documentary.

This idea of the audience reading the documentary is examined by Annette Hill in her book chapter, 'Documentary Modes of Engagement', in which she highlights a key element in the audience defining the form, 'audiences draw on their knowledge of previous documentaries to recognize it as a distinctive genre.' (2008: 218) Altman in his work *Film/Genre*, highlights that the understanding of genre is a complex exercise with it covering multiple points of definition: 'Genre as *blueprint* ... genre as *structure*... genre as *label* ... genre as *contract*' (1999: 14, empathis in original). In relation to audiences, it is the fourth with which Altman links, describing it 'as the viewing position required by each genre film of its audience' (1999: 14) The position of the audience is built on their prior experience of the genre and, with regard to the documentary, while as Arthur notes it could be seen as a mode, audiences still see the film under the label of documentary. Winston, and Austin and de Jong, both highlight a similar position of definition – audience members know a documentary when they see it (Winston, 2013: 10) (Austin and Jong, 2008: 2). The question that

arises from these works is whether there is a set of common parameters or expectations that audiences have in viewing a documentary. If an audience attends with these expectations, then how have these expectations been built in the first place? Nichols proposes three assumptions, 'Documentaries are about reality. Documentaries are about real people. Documentaries tell stories about what really happened.' (Nichols, 2017: 23) Nichols here starts to give space for the audience to be positioned in their expectations of what they should experience in a documentary, however these assumptions depends on the belief that these positions are shared with the audience.

While Nichols' points begin to give space in which to explore an audience's expectations, this is not without its problems. Winston again highlights the issue of presumptions in the documentary, 'the claim of the real depends on the audience's prior knowledge and experiences of real.' (2013: 10) The challenge that this presents is that it could become an infernal loop of audiences attempting to define the documentary. However, Hill in her 2013 chapter 'Ambiguous Audiences', starts to provide direction. This work continues to build on ideas of the cultural positioning and reception of documentary, drawing on research with audiences.[17] She comments, 'They [audiences] expect documentary-makers to tell the truth within the process of representing reality. The trickiness of documentary as an objective and subjective genre is not lost on audiences'. (2013: 83) This starts to show that, while audiences are assessing one documentary against another, they are also assessing the images and audio of documentary and how they balance these against the notions of objectivity and subjectivity. Nichols takes this further, the 'indexical nature of the images and the filmmaker's interpretation and presentation of these images' (Nichols, 2017: 23-25). Audiences have become 'fast on their feet' as they respond to the documentary (Hill, 2008: 217).

Hill proposes a double mode of documentary engagement, where the audience is both 'immersed in documentary and reflective of it' (2008: 229). The audience does not simply become lost in the story but also questions and considers the actions and

[17] The research Hill uses is taken from two studies, one with the Economic and Social Research Council and Channel 4, the second with the Broadcasting Standards Commission, and the Independent Television Commission along with Jönköping International Business School and Göteberg University. Hill A (2013) Ambiguous Audiences. In: Winston B (ed) *The Documentary Book*. London: British Film Institute, pp.83-88.

choices of the filmmaker while assessing it alongside other works. In 'Ambiguous Audiences', she expands this audience response to 'Multimodal'. 'We experience the world as multimodal, drawing on sight, hearing, smell, taste, or touch. Why should a documentary experience be any different?' (Hill, 2013: 83) This suggests that the way audiences respond is not limited to fixed aspects, but points to the potential for a wider range of responses which are possible within the form. While sight and hearing can play a part in the audience experience of the object, the concepts of smell, taste or touch come from the documentary filmmaker drawing on the audience memory, reminding them of past personal experiences. (Hill, 2013: 84). This multimodal response highlights a key area of examination in its examination of the cinematic documentary in assessing how filmmakers create these moments of audience response. There is a specific focus on how the concepts of spectacle, intimacy, and moments of revelation might play into this audience experience and whether certain recurring techniques aid the classification of cinematic.

The concept of audience and emotions is something that Nichols opens up, 'In viewing documentary films, we expect to learn or be moved, to discover fresh ways to regard the historical world.' (2017: 26) This concept of emotion and documentary audiences is a developing concept in the literature; however, this comment from Marilyn Gaunt highlights the traditionally - seen model of documentary and emotion:

> The commissioner's philosophy was that serious documentary of the 'old fashioned sort' is 'like muesli, we know it's good for us but it is not the cereal of choice. We have to re-package it as Coco Pops to get people to watch.' (2008: 160)

While in this context Gaunt is addressing the documentary model within television, there is a question of whether, in the growth of documentary over the last twenty years, some of this thinking has transferred across to the cinema as well. Gaunt challenges a view of the commissioner being fixed in a traditional mind set, and argues that audiences are more intelligent, and do not need to be spoon fed. It also assumes the cultural capital that the television documentary offered – a concept of learning and discovery. However, documentary is emotional engagement with documentary is more than simply getting what is good for us. Hill proposes that there can be more

in her multimodal response, so these concepts of audience response need more investigation.

Sobchack, in 'Toward a Phenomenology of Nonfictional Film Experience', offers a way to analyse the concepts of a multimodal response. '"Documentary" is not a thing, but a subjective relationship to a cinematic object.' (1999: 251) Sobchack explores this relationship through the work of French critic Meunier and his concept of Cinematic Identification. Meunier argues that there are three positions of 'Filmic Consciousness' (In: Hanich and Fairfax, 2019: 87) when an audience member encounters a film. The First is 'the object is existent and known'. In this position, the audience member is aware of the events and people captured. This is classified under the title of Home Movie or, as Sobchack chooses to retain the French, of the '*film-souvenir*' (1999: 242). Sobchack sees these as 'our' events that we have seen, the experience of which is then given back to us as images (1999: 243). The *film-souvenir* sits at one end of filmic encounters, while at the opposite end sits the fiction film: 'the images do not refer to anything existing'. (Hanich and Fairfax, 2019: 91) Then, sitting in between these two points, is the form that both Sobchack and this thesis are interested in: the documentary. This is seen as 'an intermediate form between, identification with the "home movie" ... and the fiction film' (Sobchack, 1999: 242). Meunier goes on to expand this definition in relation to filmic experience:

> it seeks to render present objects and people existing or having existed elsewhere, but which is nonetheless differentiated from the home movie due to the fact that (at least theoretically) the objects and people represented are not the object of any real perception. (Hanich and Fairfax, 2019: 89)

While in the documentary image the audience might not have direct experience of the events, it is evident that they are grounded in events that have happened. For example, in viewing *Spellbound* (Blitz, 2002), I do not have any direct experience of the American Spelling Bee Contest, however, I am aware of its existence and viewing the film brings this knowledge to my comprehension of the events. Sobchack sees this as our knowledge at a *specific* level of the events captured, 'contemporaneous with our viewing of the film' (1999: 249). Through this positioning of the documentary audience in this space between fiction and the *film-souvenir*, Sobchack,

via Meunier, gives ground and space for the theoretical construct which allows the documentary audience to engage with the documentary form in Hill's multimodal response, further highlighting the 'subjective relationship' which each film viewer brings to the screening.

Before continuing the examination of the audience and engagement, Meunier's concept of the Film Souvenir requires further discussion as it has parallels with the work of Bruzzi and her exploration of The Event. Bruzzi uses the example of The Zapruder Film, the short twenty-two seconds of footage capturing the assassination of Kennedy. This assessment returns us to the question of the aim of documentaries and the intention behind making them:

> If documentary putatively aspires to discover the least distortive means of representing reality, then is not footage such as the Zapruder film exemplary of its aim? (Bruzzi, 2006: 20)

For Bruzzi, the context of the archive home film of the Kennedy assassination is that, in lacking an 'imposed narrative' or 'authorial intervention', does it become, as 'raw footage', a document of the reality? (2006: 20) The audience engage with the material in a way that is different to the edited, narrative-driven material that is commonly seen in the form, as Bruzzi comments the material has two truths: 'the factual images we see and the truth to be extrapolated from them' (2006: 20). In other words, through the use of editing and narrative, the filmmaker can create works which then provide a frame for what is seen and heard in the images and sound, aiding, or guiding the audience interpretation.

Bruzzi, however, comes to a similar differentiation to that of Meunier and Sobchack, in that there is a difference between amateur home footage and documentary created by a documentary filmmaker. Drawing inspiration from the Soviet filmmaker and editor Esther Shub, she makes a distinction between the home movie or accidental film and the documentary, which she calls 'a structured and motivated non-fiction film' (In: Bruzzi, 2006: 27). This correlates with the question of how the audience engages with the object, an object which features a subjective relationship.

One aspect of the audience's engagement with the object that Cowie picks up on is the use of narrative and storytelling. 'The documentary is embodied story-telling that,

while a narrativizing of reality in images and sounds, engages us with the actions and feelings of social actors.' (2011: 3) For example, in *Man on Wire*, Marsh has created a narrative shape which the film follows. Starting with the heist and then going back to its origin through images and sounds, it also engages the audience with the characters and their retelling and feelings experienced during the events, from the feelings of fear at the start to the feelings of joy and ecstasy as Petit performs on the line. Through this narrative and storytelling, the audience becomes engaged in the characters' actions and feelings.

While acknowledging that non-fiction writing is a broad church with many different forms coming under the banner of the term non-fiction (2001:24-24), Cowie continues by highlighting that, within the text, there is no 'distinction between fiction and non-fiction', (2011: 25) She continues that it is in the 'authorization that is provided for the text by the writer or filmmaker and by the publisher, exhibitor or broadcaster' (2011: 25). It is the surrounding aspects and expectations of the film which enable it to be identified as a documentary. The audience engages with the documentary object, entering a relationship with the object, in the expectation that it is presenting to them a reality of the world. However, what makes this particularly pertinent is how that object has been constructed by the filmmaker. While Cowie acknowledges that different styles and the use of storytelling might be more common in certain styles of non-fiction, it offers the potential for the filmmaker to use a range of methods to engage the audience in the documentary object.

The concept of a structured, narrativized, motivated film does, however, bring into the debate the connotation of the documentary being a form of education, a concept which can be traced back to Grierson. Saunders comments that he 'believed in a duty to shepherd the masses towards enlightened democracy: [Grierson] 'I look on the camera as a pulpit'' (Saunders, 2010: 43). The filmmaker presents their view of events in a narrative to best inform and educate an audience. Belinda Smaill opens her book *The Documentary Politics, Emotion, Culture* with this line, capturing how Grierson's intentions have prevailed in the audience's viewing of the documentary: 'To speak about documentary is to immediately bring to mind the genre's associations with science, education and social responsibility. (Smaill, 2015: 1). This section will draw to a close, with Smaill's work, challenging these connotations and exploring the ideas of emotion in the documentary engagement.

Smaill's work explores a key concept which could be translated across into this thesis - documentaries and emotions. She comments: 'Documentaries have the capacity to harness and focus emotions in ways that have a unique bearing on the social world and individuals they represent'. (2015: 6) Smaill sees emotion in the documentary generated in the relationships that form between audience, filmmakers, critics and the subjects in the film and how these relationships become bound together (ibid). This raises a question whether there a manner in which emotion and relationships are created which is unique to the cinematic documentary.

Before addressing how Smaill sees these emotions, there is first a need to return to what is seen as the potential for the documentary, and the classical expectation of the audience. Smaill sees this expectation as follows, that the 'documentary will convey knowledge about the historical world, that it will present the viewer with previously unknown historical truth' (2015: 13). This concept and approach links back to the work of Grierson and other scholars explored earlier in this literature review. However, Smaill, and this thesis challenge the dominance of the discourse of sobriety in terms of the primacy of education and information, 'This characterization presents a hierarchy that privileges knowledge while disavowing the importance of the emotions.' (2015: 5) What is explored is whether the emotions created by the film can help to engage the audience with the narrative and events presented on screen. For example, with *Free Solo*, do the visuals and audio of Alex attempting his route with no ropes create an emotional response alongside the informational educational elements? Subsequent to this question is how these might be harnessed or created by filmmakers in the cinematic documentary.

In documentary literature there has been very little work exploring the concept of cognitive film theory, but there has been some, Plantinga in his work *Rhetoric and Representation in Nonfiction Film*, and a collection of essays edited by Brylla and Kramer in 'Cognitive Theory and Documentary Film', both comment that it offers: 'the first major study to explore the intersection' (2018: 1). In their introduction Bryalla and Kramer wisely highlight how the documentary is a broad mode of filmmaking and that some approaches might not be relevant to all forms (2018: 7). Part of the exploration of these concepts will be seeing how they could be applied to the cinematic documentary. They continue that in the reading of documentary spectatorship:

> needs to analyze the spectator's cognitive and affective perception of the documentary's "mediated" reality, in which the degree of mediation is as variable as the spectator's awareness of it. (2018: 7)

This highlights that there is no fixed position of the audience to engage with the documentary object and their interpretation of the reality is 'variable'. This is a key element to consider in the reading of the cinematic documentary and particularly the audience's response to the object. There is no fixed interpretation, and the audience's social understanding of both the subject and the form has the potential to change how they interpret the object. In addressing the cinematic documentary framework, this needs to be considered, in particular with reference to the notion of emotions.

In their article 'Documentary of the Mind: Self, Cognition and Imagination in Anders Østergaard's Films', Bondebjerg observes how 'emotion and reason are profoundly interconnected in the ways in which we think about and experience the world' (2018: 22). The documentary maker is creating a representation of the world so the response will be shaped by these concepts of emotion and reason and it is important to explore how these responses are created. However, as Bondebjerg highlights, an exploration of emotion in the documentary is still a developing field, in particularly as regards how documentary is viewed against fiction. They argue that: 'fiction had been viewed as the genre of narrative, emotions and imagination, documentary as the genre of direct representations of reality, rhetoric and rational arguments.' (2018: 24).

In her unpacking of emotions and the documentary, Smaill uses several areas of examination. These will be used throughout the thesis as it examines the cinematic documentary and its construction, exploring whether there are recurring emotions, techniques or approaches which filmmakers use which can aid in the definition and categorization of the cinematic documentary. Here in this literature review, the concepts will be briefly introduced.

The first of the categorizations Smaill highlights is desire. 'Like fiction film, documentary is attended in cinemas or viewed on television screens because it satisfies spectatorial desires'. (2015: 9) The use of the term *desire* could begin to position the debate and exploration on a more psychoanalytical level. Concepts within this approach are explored by scholars such as Piotrowska, in *Psychoanalysis*

and Ethics in the Documentary Film (2014), in which she examines the documentary more from this point of view, particularly addressing ideas from Lacan's Seminar XI (the unconscious, repetition, transference and, lastly, drive and gaze) and how these concepts could be applied to the documentary (2014: 38-59). However, Smaill and this analysis look to approach the documentary form not through this particular lens, seeking more to place the focus on 'the film's form and narration and how these function to stimulate and direct the cognitive process of the viewer' (Smaill, 2015: 7).

Through the lens of 'Desire and the Documentary', Smaill focuses her examination particularly around the concept of desire, with particular reference to films exploring female porn stars – *Sex: The Annabelle Chong Story* (Lewis, 1999); *The Girl Next Door* (Fugate, 1999); and *Inside Deep Throat* (Bailey and Barbato, 2005). Through this examination, she ties the concept of pleasure closely to desire: 'the desire to see, to know and experience' (Smaill, 2015: 26). While, in this chapter, the focus rests on the female porn star and how desire can be formulated in these works, it brings into the discussion the question of how, through this notion of desire, the film 'enters into a dialogue with the viewer' (Smaill, 2015: 50). This concept of a dialogue can be linked to Hill's multimodal response and the 'subjective relationship'. It highlights the question of how desire and emotion relate to the cinematic documentary.[18] Using the characters, the narrative and visuals, the cinematic documentary filmmaker create this potential for engagement with the object on the level of desire that Smaill identifies here in the pornography documentary. The debate is then whether, in the form of the cinematic framework, there are elements which particularly enable and enhance this engagement and whether these are unique to the cinematic documentary framework

The concepts of desire, of entering into a dialogue with a viewer, and Hills 'subjective relationship' tie into Smaill's other key area of address, that being 'Object Relations and Subjective Performance.' Smaill moves from desire as a positive notion towards how it might bring in concepts of 'disgust, hope or fear' (2015: 17). This moves away from pleasure brings into the debate films that address difficult topics such as *The Act of Killing* (Oppenheimer, 2012). It is unlikely a viewer would not draw pleasure

[18] This assessment of the cinematic documentary, does not discount the examples used by Smaill as cinematic: the thesis it sees the framework as a concept within which sub genres such as the pornography documentary, the sports documentary, etc could sit.

in the exploration of genocide and the actions of the perpetrators, and yet the characters and their 'performances' aid engagement with the film. Secondly in 'Objective Relations and Subjective Performance', Smaill raises questions about the aim of the documentary, and what the filmmaker is hoping the audience might take away from it. Is it possible to create, through in the film, a desire to change the world and thus the characters in the film. (Smaill, 2015: 17-18)? Smaill sees the characters of the film or 'social actors' play a key role in this engagement, and this raises the question of whether the cinematic documentary demonstrates recurring patterns in the characterization of it social actors which could help define the form.

Smaill's work highlights the potential of emotion as a concept which this thesis can use. In her work, Smaill focuses on certain works in specific groups such as 'Children, Futurity and Hope' (139-160), in which she examines the Oscar-winning *Born into Brothels*. This informs the examination into whether there are specific and recurring concepts or approaches used by filmmakers in the creation of these moments and emotions. Seeking to identify these patterns of approach will assist with addressing and defining the cinematic documentary framework. The thesis will make use not only of Smaill's work, but will also draw on the work of Hill and her subjective relations and the concepts of Sobchack and her work exploring the non-fiction film. The integration of these concepts of engagement will aid in debating and defining concepts of intimacy and immediacy, and epiphanies and moments of revelation, looking at how the emotion is working within these concepts in the creation of spectacle.

Elizabeth Cowie, in *Recording Reality, Desiring the Real*, starts to address the concepts both of style and how the cinematic object is presented to an audience. Cowie also explores the concept of emotions within the documentary audience. In *Recording Reality, Desiring the Real*, there are several concepts which can transfer well into the examination undertaken in this thesis and can help further its examination of cinematic documentary. The concepts are first, the desire to engage and draw something from the documentary; secondly, the desire for spectacle; and thirdly, the audience's engagement with the elements of production (sound and vision); and fourthly the engagement with reality through the documentary object, through both the narrative and the audience's understanding of the real. It is this third point which addresses documentary and verisimilitude. Cowie comments:

> In presenting "the" world, documentary assumes audiences will comprehend it in the same way we understand our everyday reality, which is to say, in terms of our expectations about the world. (2011: 37)

This emphasis on 'the' world was addressed earlier in this chapter. Here, it shows how the audience member brings certain cultural expectations to the documentary in terms of how they will comprehend the events on screen. This viewing of *the* world will be built on the audience's own view and personal experiences of the world. Personal everyday realities will be different for each audience member. In this respect, it could be argued that both fiction and non-fiction expect this comprehension from the viewer. However, Cowie goes on to comment that, in this assessment of the screen world, we do this differently for the documentary; 'comprehending it *as* nonfiction' (2011: 37 emphasis in original). This comprehension is something that ties back to the work discussed earlier by Plantinga with respect to engagement with the object. 'If it is indexed as "documentary," this implies an implicit contract between the filmmaker and the audience'. (2018: 116) In this understanding, the audience expects to see something of the world through this engagement.

In addressing the narration of the real, Cowie continues to explore this cultural understanding of the object of the documentary film, in particular what is drawn from its creation. 'Documentary is the re-presentation of found reality in the recorded document.' (2011: 20) This 'found reality' is not one of found footage but of finding the reality in the world. This re-presentation highlights how, in the documentary object, it is not the event itself which the audience view, but rather the actions of the filmmakers, who, adding in their craft, create this new object which the audience view. Cowie continues, 'its truth apparently guaranteed by mechanical reproduction of that reality in what has come to be known as its indexical relationship to the original.' (2011: 20) It is the technology of the camera and sound recordings which creates this proposed reality. The actions of the filmmaker, and their use of the mechanics of technology, aim to tell a real story to an audience. The question that arises from this is how these technologies and techniques being used by the filmmakers to engage an audience and whether there are patterns in these techniques which could aid the definition of the form of the cinematic in the documentary.

This examination of audiences and the documentary has highlighted the work of a significant number of scholars who are exploring this concept, Cowie, Bruzzi, Sobchck, Hill and Plantigna to name but a few. The relationship to the audience and the documentary's cultural position are important to this thesis in terms of the audience's awareness of the film being a documentary. This allows space for the cinematic documentary to be one of these forms that audiences can engage with. Similarly, Bruzzi's evaluation of the construction of the form gives space to assess the make-up of the cinematic documentary and how it is built by the filmmaker. Lastly it has highlighted the growing work done on cognitive theory and the documentary. This work will be used to further influence the study of the documentary, particularly in addressing the audience's response to the spectacle.

Literature Review Conclusion

This literature review has explored current understandings and scholarship about documentary. With the focus of this research and the question of the cinematic documentary framework, the review has highlighted a number of key elements that will be drawn upon in the rest of the study. The concept of the cultural contract that the audience engage with in going to watch a documentary, and the relationship that is created by the filmmaker with the audience are important. This provides space for the consideration of different styles and the continuing creative treatment of actuality, and how one of those styles could be cinematic. The review has explored the importance of the construction of the documentary and how its construction helps to differentiate the documentary from other forms such as the home movie.

The review has also looked at work on the concept of the spectacle of the real. Thiswill be important when exploring the concepts of intimacy and immediacy and moments of revelation, enabling assessment of how these moments are linked into the concept of the real. There will continue to be an exploration of the important questions of spectacle, cinematic and narrative tension, linking them to the construction of the documentary, and looking at how these elements interplay with one another.

To conclude the review has clearly demonstrated the gap that exists within the literature in terms of the specifics of what constitutes the cinematic documentary. It

has shown that there is a timely relevance to this thesis in addressing this term, further strengthening our understanding of the ever-developing form that is the documentary.

Chapter 3: Overarching elements that play into the form of the cinematic

There are several elements which lead to the creation of the cinematic documentary: spectacle, look, sound, intimacy and immediacy and, moments of revelation. However, alongside these core defining elements of the cinematic, there are also several overarching elements that need investigating, filmmakers, narrative, technology and exhibition platforms. These four elements are not directly unique to the form of the cinematic, but they play a significant role in how the cinematic documentary is created and exhibited.

The Filmmaker

In his book *Creative Non Fiction*, Philip Gerard observes that the documentary is 'released from the timeliness of journalism' (2004: 8). Aufderheide comments that, 'Most documentary filmmakers consider themselves storytellers not journalists.' (2007: 1) These two elements are at the core of the documentary filmmaker. Documentary filmmakers look at the world and go out into it with the technology in their hands, and aim to capture it to show it to the audience; from the pioneering filmmakers such as Noel with *The Epic of Everest*, to the present day with filmmakers such as Herzog (*Cave of Forgotten Dreams* (Herzog, 2011)), Oppenheimer (*The Act of Killing*) and Jarecki (*The House I Live In*). They seek to move beyond reportage and into a different creative space. Fox comments on the potential of the documentary filmmaker to cause conversations within the 'public sphere' - 'framing questions; comparing perspectives against one another' and 'inciting conversations' (2018, p.20). Filmmaker Tim Hetherington, one of the directors of *Restrepo* (Hetherington and Junger, 2010), comments, 'I don't really care about photography. I'm interested in engaging people with ideas and views of the world.' (In: Anon, 2013) In this engagement with people, the filmmaker is creatively taking the elements and packaging and presenting them to an audience, creating stories of the realities they have captured. This motivation was highlighted by the producers of *CitizenFour* (Poitras 2014). In an award acceptance speech following the terrorist attacks in Paris, they stated, 'Please take this as a motivation to make more documentaries and make the world more understandable.' (Kohn, 2015) The documentary filmmaker works in this context to create artistic objects, to explore issues, and create discussion in the viewing audience.

Bernard picks up on the work of Alex Gibney with *Taxi to the Darkside* (2007), which focuses on the images of mistreatment of prisoners that came out from Bagram Abu Ghraib prison (2011: 4). These images, when first released, had an immediate impact within news and culture. However, at a later date, Gibney looked at the pictures and explored the deeper story of who it was who took the images and where are they now, bringing up questions of command and responsibility within the US forces. By being removed from the news cycle and time pressure, it allowed Gibney to explore the topic in a way that reached a deeper level and presented an object to the audience that left them reflecting and questioning in a way that the first release of the images did not. He was able to look at the full story from what led to the images being taken, to the response on their release to the media and the after-effects within the military, both ranking officers and soldiers. He was able to move from a presentation of the images to a representation and exploration for the audience to engage with.

In terms of authorship of the cinematic documentary, there is undeniably a maker/s behind the camera, just as there is behind any form of artistic work, but a documentary is an ensemble production, a crew of makers working together on a project. FitzSimons explores this collective voice, and writes:

> Documentary voice needs to be understood not as unitary but as 'braided', a form of stranded singularity in which 'coming to voice' typically includes the input of many individuals and institutions. (2009: 131)

Here she highlights a way of seeing the filmmaker and the various voices that are coming together in the documentary, those of the filmmakers and also of institutions such as funders, distributors, or agencies. How the filmmaker chooses to use their own voice, those of the other creatives and those being captured on screen can differ from film to film; these choices will affect how the reality is represented to the audience. *Exit Through the Gift Shop* (Banksy, 2010) is a demonstration of this representation, with both Banksy and also Terry Guetta, the filmmaker-turned-artist, featuring heavily throughout the film. Guetta, in part an eccentric friend who gains Banksy's trust following an incident in Disney Land, is very much involved in the film, both filming and appearing on screen. Banksy however remains distant and hidden in all his interviews. The positioning of Guetta offers the audience access to

the world and work of Banksy. The representation of the world of Banksy, the filmmakers decided, was best created by the visible interaction of Guetta. In contrast, in *Man on Wire*, in its representation of the historical world of Petit's attempt to walk between the high rises, Marsh is nowhere to be seen or heard in the film; for this project, not having the filmmaker present on screen was seen as the stronger way to represent the historical world. In the cinematic documentary, the way this braided voice is crafted together is one method of storytelling through the documentary - - the object the audience engages with.

The Narrative

In the cinematic documentary, the filmmakers are aiming to do more than simply dazzle the audience with displays of images and new technology. The narrative is a critical part of the object which is crafted for the audience to engage with. Narrative and storytelling is a core part of our culture and within the documentary as a whole, 'All classes, all human groups, have their narratives, ... it is simply there like life itself.' (Barthes, 1977: 79) We are surrounded by narratives; it is always present within our culture and the world, and it crosses boundaries like nothing else. However, because of its multiplicity, it is not simply the presence of narrative that defines how this is significant in the cinematic documentary, 'Narratives are communications, thus easily envisioned as the movement of arrows from left to right, from author to audience.' (Chatman, 1978: 31) It is this concept of communicating information from author to audience which Lacey goes on to expand:

> Narratives frequently convey information. However, this is not on its own sufficient definition; train timetables also give information but they are not narratives. What distinguishes narrative from other forms is that it presents information as a connected sequence of events. (2000: 13)

Storytelling is part of the cinematic documentary – using storytelling techniques, the filmmakers create their representation of the events for the audience to engage with. For example, in *Apollo 11*, the audience follow the story of the mission from launch, to landing, to return to earth.

Field, a seminal screen writer and scholar of film narrative, describes storytelling as follows:

> To tell a story, you have to set up your characters, introduce the dramatic premise (what the story is about) and the dramatic situation (the circumstances surrounding the action), create obstacles for your characters to confront and overcome, then resolve the story. (2005: 3)

For example, the characters are introduced and presented going through challenges such as within *Undefeated*, where the audience is introduced to Bill Courtney who is the head coach of Manassas Tigers of Memphis. Throughout the film, the dramatic premise is the small under-funded team trying to win the league. In the film, the audience sees the challenges that Courtney must overcome with helping the players through school, and the social challenges that are presented in the underprivileged location of Memphis. In this there are various social challenges that members of the team face and Courtney supports and helps them not only on the field but also off the field - for example, the challenge of Chavis returning from spending fifteen months in prison and his reintegration into the team. It is these obstacles that Courtney and the team must overcome to try and achieve their desired end goal.

To continue the examination of narrative and storytelling, it is important to look at structure and how the narratives are being told at a technical level. The elements of narrative structure within film have been examined by scholars such as Field, McGee and Yorke. Field sees a three-act structure in films, 'Act 1: Beginning - The Set Up ≅pp. 1-30. Act 2: Middle - Confrontation ≅ pp. 30-90. Act 3: End - Resolution ≅ 90-120.' (Field, 2005: 21) Yorke breaks it down into five acts, taking the three-act framework and expanding upon it. 'Five acts help to illuminate not only how the second act in three-act dramas actually works, but in the process highlight the nature of dramatic structure itself.' (2013: 40) Yorke argues that the use of five acts adds more detail and specifics to the broad middle second act of Field; he argues that, within Field's act two, there are in fact three acts which form part of the dramatic arc of film. The dramatic arc that he observes is, 'act one: call to action; act two: initial objective achieved; act three: midpoint; act four: things start to go wrong; act five: victory or defeat.' (Yorke, 2013: 40). Yorke observes that there is a symmetry within the five-act structure of 'approximate mirror images' between acts one and five, acts two and four, and then act three split into two halves (2013: 68). The details, strengths and benefits of the different structural frameworks could be examined at length.

However, here the focus is on examining these as a framework for the narrative to work through, be it in three or five acts.

Act one introduces the audience to the locations and characters, and the inciting incident is what causes the launch into the main narrative of the film. For example, in *No Impact Man*, it is the switching off of the electricity which signals the start of having no impact. Within *Restrepo*, it is the death of PFC Juan Sebastián "Doc" Restrepo which causes the team to build and establish the outpost in the Konglo, the location and key point for the rest of their deployment. Field draws out the critical nature of this incident, observing that, 'it is this incident that becomes the engine that powers the story to completion.' (2005: 44) For Field, this is the train that the character boards to take him to his conclusion. Yorke, however, sees more complexity in these moments, 'Inciting incidents, then, are not simple 'explosions' of screen writing lore — they're manifestations of structure, a product of the way we order the world.' (2013: 88) In this Yorke sees that within each act there is a structure, and through this structure the inciting incident is drawn.

In each act, Yorke identifies two turning points, 'in the first act, that second turning point is called an inciting incident' (2013: 89). He further comments that it does not need to be an explosion. As an illustration he shows how, within the BBC comedy series *Fawlty Towers* (Davies and Spiers, 1975 - 1979), there are no 'explosions' but rather inciting incidents upon the arrival of certain guests (Yorke, 2013: 8). This is key to reading the inciting incident within the cinematic documentary and there is a parallel in *Fawlty Towers*. There is often a limited use of explosions, but the inciting incident is present. For example, *The September Issue* does not feature visually explosive images, but the inciting incident is the moment the magazine for September is launched among the staff. Similarly, within *Encounters at the End of the World*, the inciting incident happens very early on in the film and in a very visual way as Herzog's plane lands on the ice runway at McMurdo Station. For Yorke, the inciting incident is the invitation to 'venture into a different world' (2013: 89). The arrival of Herzog is the start of his exploration into life at the station.

The narrative structure of the cinematic documentary is taking the audience on an emotional ride. It is the emotive play of the filmmaker on the audience. The filmmaker wants to take the audience on a journey which will feature ups and downs, twists and turns. For example, within *The September Issue*, Grace Coddington is

introduced to the audience early on in the film as one of the old guard. She comments that she is one of the last stylists still to dress the models. She is presented as a foil to editor Anna Wintor. They both joined Vogue in 1988, and the filmmakers allude to a long-running history of both tension and respect for one another. At the mid-point of the film, Wintor requests that a large proportion of Grace's work be removed from the magazine to make space for other yet-to-be-completed work. The camera follows Grace into the room as she sees her work cast aside, and the resulting confrontation with Charles Churchward over the work. In the conversation Coddington has, with the camera following these events, she comments on how, each time her work gets cast out, it becomes harder and harder to move on to the next project. This is the low point for Coddington and the mid-point in the narrative. The emotional ride for the audience is following Coddington, sympathising with her in this low point.

The crisis point within *The September Issue* arrives at the end of act four of the film, as the photos return from the cover shoot with Sienna Miller. There is a definitive lack of them for the team to use within the issue, particularly, a total lack of photos from the Colosseum. Coddington is not a part of this element of the film, as she was not on the shoot. In Yorke's act five, the Victory or Defeat act, it is Coddington who provides the victory. This is both for the magazine and also for the emotional journey that the audience has been taken on by the filmmakers, charting the creation of the magazine. Coddington musters together one final shoot for the magazine, to replace a dropped piece by another stylist. Furthermore, back in the layout room, the scene of Coddington's low point in the narrative, the audience sees her going through the magazine and realises that the magazine is predominantly all her work, except for the much-reduced cover shoot with Sienna Miller. While it has been a challenge, for Grace and the audience following with her, the emotional journey lands on a positive note. It also acts as the conclusion of the film, ending the narrative on this positive note.

A further important feature of the narrative in the cinematic documentary is the use of storytelling, which works with multiple plots revolving round the main story line. For example, *Free Solo* has the main story of Alex attempting to solo the route Freerider in Yosemite; this acts as the main driver of the film. However, it also has the deeper storylines of his drive as a climber, his relationship with his girlfriend and the making of the film. Looking at these within the structural guidelines of each, the

main journey of the ascent of Freerider remains as the driving force of the film, with Alex's progress on the route acting as the mid point and low point. The film also has the mirror narrative that Yorke observes, with Alex falling and injuring his foot in Act Two and abandoning the attempt in Act Four. However, each of these points also narratively acts as a gateway to access the other, deeper parts of the story of Alex, his personal history, and the relationships he shares with others. Chin and Vasarhelyi could simply have centred the film around the attempt on Freerider; however, in this it would remain a sport film of the attempt. Sheila Bernard outlines similar ideas within her writing on *Documentary Storytelling* with the 'Apparent Subject and the Deeper subject' (2011: 4), where one narrative line actually reveals details of a deeper narrative. These narratives are present in the overall narrative journey of the film — a main narrative thread interwoven with deeper threads alongside, crafted together by the cinematic documentary filmmaker. It is these narrative threads which offer potential in the cinematic documentary for the creation of intimacy and immediacy as well as, the potential for moments of revelation to happen, given that these moments might not happen in the apparent subject.

All these differing narrative threads weave together to make the story that the audience engage with. *Free Solo* is not unique in this, and there are other examples of this structure. In *The Cove*, there are differing narrative lines that are woven together; we are shown what is happening in Tajji Bay, - 'the cove', the assembly of the team and equipment to break into 'the cove', and the history of Rick O'Barry and the start of the dolphin entertainment trade. *The Act of Killing* explores not only the history of the Indonesian killings from the perspective of the perpetrators, but also the deeper elements of drive and remorse that are (and are not) felt by those who committed the crimes. The Apparent Subject is the history of these men and the actions they undertook in the past; the Deeper Subject is how they are responding to these actions now and the effect that they are (or are not) having on them. It is shows how these men are flawed but human individuals and, using narrative, Oppenheimer creates moments in which the audience can see into and go beyond the bravado of these killers. This is shown through Oppenheimer, getting his characters to recreate scenes from their favourite films to demonstrate their actions. In different scenes, they play both the perpetrators and the victims. The film uses these, with the construction of the scenes and their playback, to weave the full picture of these men.

In this examination of the golden era of the documentary, a recuring factor is character-driven documentaries. Films such as *The Fog of War*, *Life Animated* (Williams, 2016), *Cutie and the Boxer* (Heinzerling, 2013) and *Bill Cunningham: New York* all feature narratives that are driven by the actions of the characters. The characters offer a point of connection through which the audience can engage with the narratives, joining these characters on their journeys; they are there as a connection to the reality which the filmmaker is representing. For example, this is clearly seen in *The Eagle Huntress* (Bell, 2016), where the audience follow the lead character, Aishol-pan, on her journey to become an eagle hunter. It is her actions and decisions which drive the narrative forward.

Paul Smith: Gentleman Designer is also a clear character-portrait documentary, following him and revealing to the audience more about him as a designer, as well as what drives him. However, other cinematic documentaries also feature this clear focus upon characters, and the audience follows them in the decisions they make, be they good or bad. A clear demonstration of this is provided in *Cartel Land* by the characters of Dr. Jose Mirreles and Tim 'Nailer' Foley. Foley is introduced as paramilitary American who is aiming to run a force stopping the Mexicans bringing drugs and associated elements into the United States. He is presented as a man who, while operating outside the law, feels that his actions are just and for a greater purpose. The audience are then introduced to the character of Mirreles. At first, he is presented as a mirror to Foley, attempting to take back towns from under the control of the cartels in Mexico. However, as the audience follow Mirreles' journey, they see how he becomes tainted by the power and control which his leadership and status bring. This reaches its conclusion when he visits his mistress and the audience hear the audio of him engaging in what appears to be sexual activity. The journey Mirreles follows is the rise to glory and then the fall from grace. Through him, the audience have a character they can at first connect with, a man appearing to be on a just mission, but then one whose actions they start to question. It has the potential to leave the audience wondering what they would do if presented with those scenarios. It is through the connection to the characters that there is the potential for the audience to form connections to the events, offering opportunities for intimacy and immediacy which will be explored in chapter four. This is enabled by the connections to reality which the characters offer; they act as the audience's gateway to the world on screen.

In exploring the role of narrative within the cinematic documentary, it is worth here assessing a mode of documentary filmmaking that could be seen to link to the cinematic documentary, this being: Nichols' Poetic mode of filmmaking. 'This mode stresses mode, tone and affect much more than displays of factual knowledge or acts of rhetorical persuasion. (Nichols, 2017: 116). Films which can identified within this mode are works such as *Sans Soleil* (Marker, 1983) and *Koyaanisqatsi* (Reggio, 1983), both of which focus far more on the tone and affect than on clear factual information. It is not that information is not conveyed to the audience, but that the mode of conveyance is through affect and tone. While there could be a link to the cinematic framework in this concept of affect and tone, it is through the use and engagement of narrative that the poetic is distinguished from the cinematic.

Nichols asserts that the poetic mode originated at a similar time to modernism, the avant-garde and experimental filmmaking (2017: 120). At this time, there was a challenge to and a shift in the presentation of a clear linear narrative towards one that could feature more juxtaposition. This can be seen clearly in *Leviathan*, in which the narrative does not feature the traditional induction for characters and events, but rather throws the audience into an affecting experience of life on the ships. In the cinematic documentary there is a key element of narrative that is core to its shape, both in the story arc and in the use of characters. For example, in *Icarus*, it is the two key characters of Bryan Fogal and Grigory Rodchenkov who drive the narrative forward. Similarly, within *Man on Wire*, there is a clear narrative structure present that drives the narrative forward, building to the heist. *The September Issue* features the strong characters of Anna Wintor and Grace Coddington along with the narrative shape provided by the drive towards the publication of the September issue of Vogue. While there could be some aesthetic techniques in terms of visuals that could link to the cinematic, as Nichols identities it the poetic mode is the creation of an 'aesthetically pleasing experience in relation to some aspect of the raw historical world' (2017: 156). There is a fundamental difference in the way that the narratives and characters are used and constructed in the cinematic documentary.

In the cinematic documentary, the use of narrative is a framing element which influences the form. The use of the apparent subject and the deeper subject offers the potential for elements of the cinematic framework to be present, such as spectacle, intimacy and immediacy and moments of revelation – in other words, it is

through the narrative that these moments will emerge as these points are examined in chapters five and six of the thesis, where we will return to the link with narrative. Similarly, it is the integration of the use of spectacle into these narrative frameworks which is significant in defining the cinematic documentary. It is this concept of spectacle which will be explored further in chapter four. Alongside the narrative and the filmmakers, there are two other overarching elements which feed into the form of the cinematic documentary, these being technology and exhibition platforms. It is the former which will be analysed next.

Technology

Technology is closely woven into the DNA of the documentary. 'Documentarians always seek technological modifications that permit them to film more easily under difficult conditions, and to better convey actuality to their audiences.' (Mclane, 2012: 220). Filmmakers take each new technological development, and explore the new potential that it offers, fostering new ways of storytelling and access, thus allowing the evolution of the documentary to continue. The development of technology is intrinsic to the evolution of the documentary, enabling new forms to develop such as the cinematic documentary. As highlighted, this thesis argues that a key part of the cinematic documentary is the creation of an aesthetic experience for the audience and developments in technology offer new potential for that experience. For example, in *Free Solo*, the use of DSLR cameras on the cliff face brings the audience up close to Alex in his attempts to climb El Capitan while keeping the filmmakers out of the way. Similarly, within *Cave of Forgotten Dreams*, the use of 3D technology enabled the audience to experience the caves in an immersive way.

A significant area of development in technology that relates to the cinematic documentary is the access that the new technology grants. For example, *The Cove* was able to tell the story in the way the filmmakers wanted to due to developments in technology, for example the use of night vision and smaller cameras that they could hide around the bay in Tajii. In other cases, however, it is the weight of cameras, as shown in *Meru*, or their ability to run for longer times, something that the team of *O.J.: Made in America* took great advantage of in the filming of their interviews.

In the cinematic documentary this technology and its development links to the visual style of the piece. It facilitates a visual richness to the film, both in terms of the beauty

of the events captured and also in terms of how the events have been captured. It is important to unpack this use of technology in the creation of the cinematic style, this being the aesthetic experience whereby the images captured drive the narrative. There are other elements; the look of the cinematic film is important. In the 1990s there was a growth in usage of the DV camera, with documentaries such as *Spell Bound* being shot on this format. What these cameras offered was affordability of both technology and stock, allowing new filmmakers to access the cameras to capture their stories. However, what these cameras featured was a smaller chip sensor of 1/3 inch, and so they came with compromises. Grove highlights the issues with compression which these chips created (2004: 44). Another feature which resulted from the sensor size was a far deeper depth of field for the filmmaker to work with. While this, at times, can be advantageous, it produces a very different look when compared to filmstock. Similarly, the dynamic range was far more limited, allowing less of the detail of the events to be captured, or requiring filmmakers to make compromises in exposure of what to capture. Another change in the past twenty years has been the growth of digital cinema technology with the development of cameras such as the 5D Mark II, RED cameras, and other offerings from Sony and Panasonic. What these cameras started to offer was the possibility of affordability in technology without the aesthetic compromises of DV cameras.

Smaill argues that there is a 'desire for the visual and poetic presentation of reality' (2015: 11). This desire by the filmmakers is enabled by the technology, allowing them to generate works in which they create an aesthetic experience of the cinematic documentary. The film *Meru* (Chin and Vasarhelyi, 2015) is a good example which is worth unpacking in detail, because it shows how style and form work within the cinematic documentary. The integration of the capturing of reality and storytelling in the cinematic documentary, and the core role that technology plays, is demonstrated clearly in *Meru*.

The film follows three climbers, Jimmy Chin, Conrad Anker and Ranan Oztuck, upon their attempt to climb the unclimbed Shark Fin route up the mountain Meru in the Himalayas. In the film there are two attempts on the summit, one in 2008 and the successful summit in 2011. In the production of *Epic of Everest*, Noel was able to take a heavy film camera and lens system with him, and he had the benefit of being able to have Sherpas to assist him, and he was not climbing alongside Mallory and

the team but observing from a nearby ridge. For Chin, Ozturk and Anker, it was just the three of them on the mountain doing both the climbing and the filming. The equipment they took had to be flexible and light enough not to restrict them in the challenges of climbing and hauling their gear. On the 2008 expedition, they took a Panasonic Lumix LX-1, a consumer point and shoot stills camera with a 16:9 sensor weighing only 220gms, and a pocket Canon HF10, an interlaced HD consumer digital video camera (Macaulay, 2015). Not the two cameras one would normally take for a film destined for the cinema. In an interview Oztuck comments, 'Even though by today's standards these aren't much, at the time, it allowed us to capture that type of climbing like never before.' (In: Macaulay, 2015) In the hands of the team, the cameras were able to capture this early attempt with a rawness that is seen in the final film. Chin comments, 'We wanted the film to look as authentic and real as possible, we weren't interested in stylization.' (In: Macaulay, 2015) The style they wanted was to be in the moment, similar to the observation work in films such as *Dont Look Back*. That moment created a sense of immediacy and intimacy for the audience, placing them on the cliff with the climbers, and presenting to them a representation of life on an expedition. There is the intimacy of the cinematic presentation of the events; these are not actors on safety lines, but climbers putting their lives on the edge. The technology had now developed to enable the content to be captured on the side of a mountain peak. The technology being lightweight was a key element for the team, as they did not want to be limited in their climbing by the equipment - if it had, they could have paid with their lives. It was a challenge of capturing the reality and survival.

In 2011, the team still had the same intention of capturing the ascent with a similar intimacy, however, technology had developed again, and this opened new possibilities for team on their climb. At the end of 2008, Canon announced the 5D Mark II which has gone on to cause a major shakeup in camera and video capture technology. Shortly after the launch of the 5D Mark II, a Canon spokesperson commented:

> The large, high-resolution sensor, lens options, fine depth of field and low light performance of 5D Mark II mean that it could certainly provide a viable alternative for users who do not have the tens of thousands of pounds required to set up a functional 'high-end', file-based video workflow. (Mika, 2009)

The evolution of this technology was a key enabler in the development of the cinematic documentary, Nuska explains, 'the quality of the DSLR's image, which was closer to a film look (also known as cinematic look) than a video look.' (2018) It became about the style of the images captured; the filmmakers could get the 'cinematic look' without needing either to shoot on film or to use high-end digital cinema cameras such as the Arri Alexa or the RED ONE that were available at the time of the second expedition.

The term 'cinematic look' that surrounds cameras such as the 5D Mk II is another colloquial use of the term cinematic, however, this colloquial use does feed into the cinematic framework. As Nuska comments, there is a crossover between the concept of 'film look' and 'cinematic'. It is this which provides a link to the cinematic framework in terms of creating the aesthetic experience. In emulating the film look the aim is to create an image that was previously only achievable on film cameras. This was achieved by a number of elements both in terms of the technology but also with respect to how it is then deployed by the filmmaker. First, it has links to sensor size: a 5D MK II has a 35mm size sensor, equivalent to 35mm motion picture film and academy ratio. What this has enabled is the use of a shallower depth of field, which allows the filmmaker to draw the focus of the shot to specific details, and to direct the audience's attention in specific moments or to particular characters. Prior to this, digital cameras such as those used in Electronic News Gathering had sensor sizes of 1/3 inch and 2/3 inch (Leitner, 2011: 56). The other way to create a shallow depth of field look was by adding depth of field adapters to digital cameras, creating unwieldy rigs, hardly suitable for taking up a mountain. The other aspect which contributed to the cinematic look was the wider dynamic range that these cameras offered over other digital cameras, that again was closer to that of film. The heightened dynamic range enables the filmmakers to capture a broader range of light in camera. Film has a dynamic range of approximately 14 stops; digital cameras have a dynamic range of approximately 5-6 stops; while DSLRs have a range between 9-15 stops (Sudhakara: 2013). In *Meru*, this enabled the team to capture a wider range of light similar to that of motion picture film, while still having a lightweight form factor. This can be seen in the capturing of moments at dawn and dusk as the light cascades down on the team, setting up the amphitheatre in which they will attempt the climb. The technology enabled the creation of these moments which heighten

intimacy as well as creating images with a striking wonder and beauty for the audience to engage with. The cinematic look here derives from the emulation of the 35mm film capabilities without the cost and in a smaller form factor, both of which Chin and team took advantage of within the second attempt at the summit in 2011.

Taking the new technology with them, Chin comments that they had the following aim:

> Our principal artistic goals were to show the beauty and scale of the mountains and the difficulty and exposure of the climbing. We wanted people to have a visceral experience on the climb and feel the vertigo of hanging in space on a remote big wall in the Himalayas. (In: Macaulay, 2015)

The ambition of the team for *Meru*, and its style and form, can be linked with how Winston sees the development of technology and its deployment. Winston presents technology and its use as a 'synchronic intersection of three fields; science, ... technology, ... and encompassing and framing all, society' (Winston, 1996: 4). The deployment of the new technology by the team in *Meru* aligns with Winston's concepts in wanting the audience to experience what it might be like to venture up the mountain and to experience simultaneously the wonder and danger. Oztuck comments upon how the technology enabled them to capture this in a heightened manner, 'Being able to shoot in lower light and have a bit more control of depth of field, gave us a whole new creative palette for the 2011 climb.' (In: Macaulay, 2015) This demonstrates how the creation of the cinematic look has been dependent on technology. While 35mm and 16mm technology has been around for a long time, and while some films such as *Apollo 11* even feature 70mm footage, what the growth in affordability and portability of the new technology of the mid-2000s has enabled is the chance to take the audience into new places, and to capture them with an aesthetic, crafted style. The results of *Meru* are, as Catsoulis describes, 'blindingly beautiful' (2015). In the film, as the team climb the wall, the camera remains an integral part of the team, giving detailed full-screen close-ups of Anker as he battles up, or visually striking images of the exposure that the three faced on the climb. Compared to the footage of Noel on the first attempted ascents of Everest, the major shift is the immediacy in the expectation that the technology enables the team to

capture; the camera is not a distant observer but is integrated into the expedition and climbing with the team.

Cave of Forgotten Dreams takes on a different style by using the development of 3D in the film. These developments, alongside elements of lighting, enabled Herzog and the team to visit and film in the caves, capturing the images not merely as flat objects. By using the depth that the 3D brought, they were able to capture the reality in a way which would present to the audience a new way of engaging with the paintings. The filmmakers were able to create a representation which they saw as capturing the caves in a way unique to the medium, which would enable a new form of immersion in the space. *How Much Does Your Building Weigh, Mr Foster?* (Amado and Carcas, 2010) takes advantage of a whole range of camera mountings and grip equipment to put movement into the presentation of the buildings. The camera does not simply present a still shot of the buildings, but moves and explores, giving the audience access to some of Norman Foster's iconic designs. In *Leviathan*, the filmmakers went to the extreme of compact camera design and shot on the GoPro camera with a form factor size of 98x58x34mm and a weight of 152 grams when in its full waterproof casing. In this form, the filmmakers could get the camera into areas never before seen on a fishing vessel.

The technology was not only affordable within the budget of a documentary filmmaker but also flexible enough to be attached to the fisherman and still able to work naturally or be thrown about on the deck, gaining a fish eye's view of the boat crashing in and out of the sea. The development of cameras to get into places previously unseen by our own eye correlates with the concept of the Kino Eye developed by Vertov, in that the human eye physically could not have captured all these points. 'We cannot improve the making of our eyes, but we can endlessly perfect the camera.' (Vertov, 1984: 15). *Leviathan* is a clear demonstration of technologies enabling access to new content within the cinematic documentary. While the craft of the filmmaker is changed in the creation of the images through the operation of the cameras, the intention and design of this shooting style was to create a representation which connected the audience to the reality of life in the vessels. For example, the camera crashes in and out of the sea waves, showing the ship at sea and the seagulls flying around the vessel, this visually striking shot would have not been possible without the utilisation of the technology of the GoPro. The access and the

form that the material in *Leviathan* takes creates a visually and aurally arresting presentation of life on the vessels.

In taking up the technology, filmmakers are all wanting to go out and capture a story to share with an audience. However, for the cinematic documentary filmmaker, there is also an intention in how the technology is taken up. As *Meru, How Much Does Your Building Weigh Mr Foster?* and *Cave of Forgotten Dreams* all show, the filmmakers wanted to capture both the beauty of the events as well as the events themselves. There is a visual beauty to this cinematic capture, it is not just a home movie of events - the filmmakers took care and were aware of all aspects of the form. They wanted to show the events, not simply as a record, but as an object which the audience would engage with on a visual level as well as from a narrative angle. This is a key part in the cinematic documentary style, it is not simply pointing the camera to capture the footage, but there is a measured, restrained element to the filmmakers' work, considering elements of the visuals and storytelling and wanting to best utilise the technology to enable both this form within their style and the content in the stories they are presenting.

At one level, the camera is the most visible technological development in relation to style and form in the cinematic documentary. Nevertheless, there are other areas of technology which link to the style and form of the cinematic documentary. To look at a specific example of how this has worked in the field of production, the film *Cave of Forgotten Dreams* is striking. The film takes place almost entirely in the Chauvet-Pont-d'Arc Cave in France, which is unsurprisingly devoid of daylight. For Herzog, though, the paintings were content worth sharing so they had to create a method of capturing them. In a normal location, if it is too dark, lighting is brought in and used to illuminate the space. However, conventional lighting could not be used because the heat from the lighting would damage the paintings. Furthermore, the time you can spend in the cave is limited to preserve the paintings, so the long rigging times of lights would not be suitable. The filmmakers had to come up with a lightweight, portable solution that had a low operating temperature, which they achieved with the use of battery-powered LED lighting panels. These lights could simply be carried in and operated from the narrow walkway to illuminate the cave. There are a number of times in the film when the audience can see Herzog operating one himself. The technology enabled cinematographer Peter Zeitlinger to capture the paintings in a

way unseen to many before. The technology allowed the filmmakers to capture a sense of immersion and immediacy with the paintings that had not been seen before. The style and form of *Cave of Forgotten Dreams* was enabled by the technology both of the cameras but also the lighting, giving the audience access and an insight into the world of these ancient artists. While the camera can dominate the trade magazines and debates about the influence of technology, other elements also contribute to the finished film.

The technology has enabled the cinematic documentary to develop into the form it takes today. The examination of *Meru* has demonstrated how cinematic documentary filmmakers do not want simply to capture the images, but to place the audience in the scenes of the events. This links back to the aim of the filmmaker wanting to find stories of the world and share them with an audience. There is an intention in the film to show the beauty of the mountains, but also a desire to create an intimacy to the events that are represented. This is the key element of the form and style of the cinematic documentary, the intention of the filmmakers to utilise the technology to capture the events, be they interviews, observations or reconstructions. The filmmakers aim to create a film which can engage the audience. This engagement can be seen as modes of intimacy and immediacy, and these will be explored in more depth in the fifth chapter of the thesis. New technology has enabled new techniques and has facilitated access to locations to capture these moments. However, the art of the cinematic documentary filmmaker is not limited to the visuals and audio track alone. The role that narrative plays in the interplay between the story and the visuals is critical in the creation of a cinematic documentary.

Distribution of cinematic documentaries

Distribution platforms have changed and developed, something which needs addressing as one of the overarching elements which effect the cinematic. As highlighted earlier, the term cinematic has its roots in the word cinema. Due to the changing landscape of distribution, using this as a definer for the cinematic documentary framework is no longer possible. However, examining cinema spaces and other distribution platforms is important when considering the development of the cinematic documentary in the timeframe that this thesis is addressing.

In viewing of a documentary at the cinema, part of the experience is unique to the space, and this plays a part in the audience's engagement with a film. David Lynch comments on the cinema space, 'If you have a chance to enter another world, then you need a big picture in a dark room with great sound. It's a spiritual, magic experience.' (In: Walker, 2013) This experience that is drawn from the cinema is in part, as Lynch observes, due to the big picture and the sound that the cinema space provides. As Hanich highlights, viewing a film in a cinema space is a 'collective' and 'shared activity' (2014: 339). This suggests that the cinematic is, in someway linked to the experience of viewing the film.

Architecturally, the space has remained very much the same from the early days of cinema building, from the proscenium arch of the theatre, with raked seating, a projector and the audience looking at the screen. The main way it has developed is regarding the technology of playback, with the shift to digital projection from film and digital sound. Alongside the technology the audiences themselves have grown as spectators, with audiences being brought up in a visual world used to images, moving away from the wonder experienced within the mechanics of the space. This has been important in the development of the cinematic documentary. As Gunning notes in his seminal article 'The Aesthetics of Attractions':

> The terrorised spectator of the Grand Café still stalks the imagination of film theorists who envision audiences submitting passively to an all-dominating apparatus, hypnotised and transfixed by its illusionist power. (1989: 115)

Gunning is linking the ideas of the early cinema space in the Grand Café, with the viewing of *The Arrival of a Train at La Ciotat Station* (Lumière and Lumière, 1896), to the concept of Plato's Allegory of the Cave -that audiences are trapped members and cannot look around. While the model of Plato's Cave does bear a physical resemblance to the modern auditorium, the way in which the audience engages with the text has changed.

The experience of viewing a film is visceral. Plantigna highlights this, addressing it both in the viewing of the action film in *Jurassic Park* (Spielberg, 1993) and also in more subtle moments in films such as *Rear Window* (Hitchcock, 1954) where there

is a 'sensual experience' that cannot be matched outside of the cinema (2009: 27-28). This concept of a visceral and sensual experience can also be seen in the cinematic documentary. In *Nostalgia for the Light*, there are a number of sequences of the stars above the Atacama Desert – the setting for the film. As the stars move around the screen, the scale of the larger cinema screen heightens the experience. As Plantigna later highlights, 'Film gains its particular power from its direct appeal to sight and hearing'. (2009: 112) Increasing the size of the screen or the quality of the sound mix seeks to enhance that experience for an audience.

Nevertheless, documentary distribution in a cinema space is no longer exclusive. New spaces are now readily available for audiences in their own homes, with the growth of home cinema projectors and surround sound systems, and also with handheld devices. This is causing changes in the way that people are now engaging with the documentary form and how they experience it.This is also changing significantly with the rise of new platforms of distribution, such as Netflix, Amazon Prime and Apple TV. This change has opened up to a new avenue for documentary filmmakers to distribute work which might previously have been distributed solely within the cinema space. Documentaries are being distributed exclusively on one platform. For example, Werner Herzog's *Into the Inferno* is exclusively available on Netflix as a Netflix production. Netflix is now becoming a major buyer of documentary and particularly cinematic documentaries. For example, at Sundance 2017, Netflix acquired six titles to add to its catalogue with such films as *Chasing Coral* (Orlowski, 2017). Similarly, Netflix bought *Icarus*, winner of the best documentary Oscar in 2018, for a reported five million dollars. Kevin Iwashina comments that Netflix et al have in fact expanded the viewership of the documentary (In: Kaufman, 2017). This creation of a larger platform for filmmakers to work from allows the cinematic documentary to be seen by more audience members.

It is important to assess this landscape in defining the term cinematic documentary, as it contributes to the definition of cinematic. These changes in distribution mean that being shown in a cinema is no longer a defining parameter. What is required is an examination the construction and the elements of the documentary to see how they fit within the cinematic framework, regardless of distribution platform. The visceral experience of viewing a cinematic documentary, could happen in the cinema, on a tablet or a TV screen. What defines the object as a cinematic documentary is

how it is constructed – encompassing the cinematic framework of spectacle, look, sound, immediacy and intimacy and moments of revelation.

Chapter 4: Spectacle

This chapter will examine and define the term 'spectacle'. First this chapter will look to Aristotle's *Poetics* and how spectacle was a component of tragedy. Secondly, there will be an examination of Debord's definition of spectacle from a cultural perspective. Thirdly, the Cinema of Attractions is a term which, as Beattie suggests links to documentary display and could have parallels with spectacle. The fourth section of this chapter will examine whether spectacle can work within the narrative of a piece, or whether it disrupts the narrative this debate. The debate around the integration of narrative is particularly key to this thesis, as it argues that this is a key part of the framework through the concepts of moments of revelation.

Cubitt sees spectacle in cinema thus, 'The film as spectacle is itself: it does not require external validation.' (2005: 177) Cubitt sees all cinema as an act of spectacle, not simply a transient moment. To him, the root of spectacle in cinema is the desire to be looked at and screened. From this position, if *all* cinema is spectacle, then there can be no significant *moments* of spectacle, no elements of distinction. In looking at spectacle, its reception is also significant, as is how the audience engage with the spectacle on screen. 'What makes an event a spectacle — an image that takes on its own life — has everything to do with the reception of the event.' (Magnusson and Zakkoua, 2016: 4) Magnusson and Zalloua concur that being looked at and seen is one aspect of spectacle, but they also argue that reception is key to its creation, both in the screening and afterwards. What they identify is that it is the reception of an event, one in which the visuals are connected and in which there is a narrative flow, that there is no singular audience position. Sobchack highlights this clearly in reference to individual viewing experiences. 'Ultimately it is our own extracinematic, cultural, and embodied experience and knowledge that governs how we first take up the images' (2004: 273). The experience of the spectacle is shaped by this, and it could be different for each audience member. What is key, however, is that the moments of spectacle cause a different response compared with other moments in the film.

Some scholars see spectacle as being focused upon the visuals and the reception of these visuals, however, there are also scholars who argue that it also disrupts other

elements of the film such as narrative. For example, Darley critiques spectacle in its relation to narrative by commenting:

> Spectacle is, in many respects the antithesis of narrative. Spectacle effectively halts motivated movement. In its purer state it exists for itself, consisting of images whose main drive is to dazzle and stimulate the eye (and by extension the other senses). (Darley, 2000: 104)

Being 'dazzled' through the visuals suggests that spectacle purely concerns the generation of sensation. If the sensation that comes from viewing the spectacle is that of being dazzled, then the focus is upon overwhelming the audience member with the event. The creation of this sensation seeks only to serve itself. By contrast, in documentary, there is an intentionality in the socio-political positioning that runs alongside. Filmmakers are often seeking to raise awareness of the topics within the film. For example, in *Cartel Land* there is a desire to give an insight into the challenges of the Mexican people and their relationship to the cartels. Similarly, within *R.B.G.*, there is a desire to present a portrait of Ruth Bader Ginsberg, to illustrate the challenges she has overcome to inspire others. It may be that the intention is not to simply to dazzle the audience member, but to create a response which has a longer-lasting effect, something which moves beyond 'dazzlement' and, perhaps, into social action.

This raises the question whether the use of spectacle in cinematic documentary enhances this action. This becomes harder to measure in an audience, as Gaines highlights, there is only one known example of 'spontaneous audience activism' (1999b: 89-90). Nevertheless, in discussing audiences of the Surf Film, Beattie highlights multiple collective rowdy responses by these audiences (2008: 112-114), commenting that this 'uninhibited reception of the surf film is an expression of the pleasure of spectacular display' (2008: 114). What this highlights is the need to assess how the creation of spectacle is subsequently used within the film as a whole, and how its position within the narrative frames these moments to generate a response.

If the focus on dazzling the audience remains dominant, narrative becomes secondary to the spectacle. In this tension between spectacle and narrative, there are

those who believe that they can work in harmony alongside one another. 'Should spectacle and narrative be seen as essentially at war with one another or as working in concert?' (King, 2000: 53). This suggests that spectacle could move beyond a frame of visual sensation, and work with the narrative to enhance audience engagement. The integration of spectacle and narrative could change how the audience responds to the film and thus the filmmaker's intentions.

In cinema, the term spectacle is most commonly associated with fiction film and is something that has developed through its history. In works such as *Gold Diggers of 1933* (LeRoy and Berkeley, 1933), the musical numbers could be seen as an early use of spectacle in the cinema, as discussed by scholars such as Rubin (1993) and Brown (2016). 'Berkeley's brand of "gratuitous" spectacle (i.e. not narratively functional) began to appear increasingly anachronistic, excessive, and even outré'. (Rubin, 1993: 2) The work of 'The Movie Brats' in the 1970/80s ushered the fiction spectacle into a new era. Gross, in his essay 'Big and Loud', observes this:

> This ability to make the visual sensation answer all questions of meaning and value is what makes Lucas and Spielberg the film-makers that a subsequent generation of directors of Big Loud Action Movies have wanted to be. (2000: 7)

Elsaesser sees this development of the visual sensation as a turning point and as providing a framework in which the filmmakers of The Movie Brats generation can present a show reel of the available technologies provided by 'Industrial Light and Magic' (1986: 251). In this view, Elsaesser highlights the significant role that technology plays within the creation of spectacle. Darley comments on how spectacle is developing through the apparatus of production:

> Whilst we marvel at the spectacle itself we are also marvelling at the skill or technique of the producer (or the production) of the effect as well as the apparatus which is able to deliver it. (2000: 56)

Isaacs takes this a stage further and comments that there is no separation between the two, 'The spectacle image requires the material trace of its technological creation.' (2013: 157) An example of this can be seen in Rodger Deakins' use of the ARRI LF Mini in *1917* (Mendes, 2020). In an interview he comments on the technology, 'I

don't use technology for the sake of it, but it often demands it. ... A film like this comes up, and then there's bits of technology that are just suited to it.' (Deakins in: Page, 2019) The technology of the ARRI LF Mini enabled the camera to follow the actors through the whole film, creating the impression of one continuous shot. Through this, the audience are not viewing the technology itself in the frame but are seeing the effect of that technology on the image presented to them. Technology can enable moments of spectacle, but it remains hidden behind the effect. In documentary, there are at times uses of technology to enable a heightened sense of realism and to lend authenticity to the film. For example, within *Free Solo*, at multiple points and forming a plot line in the film, the audience see film being made of Alex upon the route. The visibility of the technology in the documentary does not break the illusion of the film, but in fact adds to the sense of authenticity.

Thus, there are four key elements which are recurring in the current conception of spectacle. First, the spectacle is a visual element of film. Secondly, while there are those who challenge this view, spectacle is seen by some as disrupting or pausing the narrative. Thirdly, technology is required to create spectacle. Fourthly, in all three of these elements, the aim of the spectacle is to create an effect and cause a response in the audience.

In current criticism, the focus is upon spectacle in the fiction film. To address spectacle within the cinematic documentary, there first needs to be an assessment of a traditional reading of spectacle. However, as already shown, there are clearly areas where spectacle in the cinematic documentary needs its own independent examination and definition. This chapter will work through several key points to start to assess the term spectacle and its positioning in film criticism and culture.

The assessment will begin by approaching the term 'spectacle' from a historical perspective, looking at the work of Aristotle and how he saw spectacle as part of tragedy. Analysis of Aristotle will enable an examination of how the term was used within early theatre, and how spectacle is a component part of tragedy. A key point of spectacle is creating a response in the audience. In Debord's *The Society of the Spectacle* and *Comments on the Society of the Spectacle*, an aspect explored is the notion of how spectacle builds a relationship. Gunning presented the notion of the Cinema of Attractions within the early era of the cinema. It is possible to link the term, 'Cinema of Attractions' and 'spectacle'. This part of the chapter will examine

whether there is a crossover between the terms, or and whether spectacle within the cinematic documentary is in fact a development and evolution of the term or is rather something that stands alone.

There is a tension within critical discourse on spectacle and its integration with narrative. Writers such as King argue that narrative and spectacle can work alongside one another. This part of the chapter will investigate this debate, to see how this might apply to cinematic documentary.

Aristotle and Spectacle

Spectacle is not a new term, it has been around longer than film. In *The Poetics*, first published around 335BC, Aristotle comments upon the spectacle being part of tragedy, 'Every Tragedy, therefore, must have six parts, which parts determine its quality—namely, Plot, Character, Diction, Thought, Spectacle, Song.' (Aristotle, 2008a: 20)

While Aristotle's work was linked to the theatre, his ideas have transferred across to film, with Tierno commenting, 'Aristotle explained why the well-structured dramatic works affected audiences the way they did ... and everything you'd find in a Hollywood story coverage sheet today.' (2002: xviii-xix) This early historical perspective will act as a starting point in the examination of spectacle and then its application to cinematic documentaries.

In section six of *The Poetics*, Aristotle addresses the components of tragedy, and expresses his view of spectacle thus, 'Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic and connected least with the art of poetry.' (2008a: 22) While Aristotle sees that there are limits to the artistic nature of spectacle, it is still a component within dramatic expression and is an aspect of tragedy. Curran rightly observes that it is important not to approach *The Poetics* as an 'instruction manual' providing the formula for writing (2012: 22). However, as Aristotle does see spectacle as a component, it is important to unpack the term further, exploring how this can inform the reading of spectacle within the cinematic framework.

In his translation of *The Poetics*, Kenny comments, 'The fifth element is called by Aristotle opsis, which is literally "visual appearance"; it is often translated as "spectacle".' (Kenny, 2013: xxii) Aristotle argues that there are limits to the artistic

nature of the spectacle, however, it is still a component of tragedy. There is a distinction to be made here in evaluating Aristotle in relation to the cinematic documentary framework. It is not tragedy, but rather it is a documentary form. Regardless, both of the forms are seeking to tell a story to the audience, 'The most important element is the construction of the plot' (Aristotle, 2013: 24) and, as highlighted in chapter three, narrative is a key part of the cinematic documentary and part of its differentiation to the poetic form. As Plantinga highlights, 'the structure of a nonfiction film depends as much on the rhetorical choices of the filmmaker' (2010: 120). This highlights the need to address the construction of the film and how the filmmaker is creating the work.

Aristotle comments, 'Besides, the production of spectacular effects depends more on the art of the stage machinist than on that of the poet'. (2008b: 22) Aristotle saw that, to some extent, the poet was the writer of tragedy while the stage machinist, who was creating the settings, the props and costumes, provided the spectacle. Halliwell comments thus, adding some historical context to expand the reading of Aristotle, 'By Ar.'s [sic] own day, tragic poets at Athens probably had less control over productions of their plays than ever before'. (1987: 98) Spectacle as something that is part of the performance. If the poet did not have control over it, the presentation could change from performance to performance, theatre to theatre. Applying this to cinematic documentary provides an interesting contrast. In the cinematic documentary the filmmaker is concerned in *both* the narrative *and* the visuals - they are the poet and the stage machinist. This is particularly key in the cinematic framework in which the visuals contribute directly to the narrative as opposed to simply illustrating it. The cinematic documentary filmmaker is concerned with crafting a story and using the tools of production to create a film object that the audience can engage with. Through this approach spectacle could be a tool that is used to create a response.

In addressing tragedy and how spectacle works within his framework, Aristotle, highlights that the aim of tragedy is to affect the audience through 'pity and fear' (2013: 23), and that an audience member on simply 'hearing the series of events should feel dread and pity' (2013: 33). In cinematic documentary this is not the sole intention of the filmmaker, and it depends on the topic of the film. For example, within *Apollo 11*, this fear and pity is more a sense of adventure and human

achievement and in *R.B.G* the emotions could be seen as showing drive and the challenges of discrimination. This demonstrates how relying solely on Aristotle would be problematic, as the intended aims of the works are different. Yet, with respect to creating a response in the audience, Aristotle does address an important element regarding the integration of spectacle.

On the use of the spectacle and creating the effects of pity and fear, Aristotle comments that:

> Evoking this effect by a stage performance is less artistic and more dependent on the production. The effect that some producers try to achieve is not so much fear as horror: that has nothing at all to do with tragedy. (2013: 33)

Aristotle suggests that, depending on the visuals of the performance, simply to create a response is limiting. He continues to address this further in discussing the aim of the poet, 'The poet's job is to use representation to make us enjoy the tragic emotions of pity and fear, and this has to be built into his plots.' (2013: 33) Spectacle is not there just for sensation but can be woven into and part of the narrative. This will be addressed in further detail later in this chapter.

Aristotle is significant in identifying how spectacle is a component part of tragedy (an earlier example of a framework), with an examination addressing the visual presentation and also establishing how, when deployed with the intention of creating a response in the audience, it can be effective. In this thesis, the creation of a response and of emotion in the audience is significant in applying the role of spectacle to cinematic documentary. In this form the filmmaker is crafting both the narrative (the work of Aristotle's poet) and the visuals and sound of the object (the work of Aristotle's stage machinist). The two roles become combined. While there is significance in returning to the root of spectacle it is important to move the argument to how it is seen today. Assessing how the view of spectacle has developed, with consideration for how spectacle aims to create some form of response from an audience.

Debord and Spectacle

Aristotle explored the link between visual appearance - *opsis* - and spectacle. Debord also explored the notion of spectacle in his seminal text *La société du spectacle* (The Society of the Spectacle), first published in 1967, and the subsequent follow up *Commentaires sur la société du spectacle* (Comments on the Society of the Spectacle), published in 1988. In *The Society of the Spectacle*, Debord comments, 'THE SPECTACLE IS NOT a collection of images; rather, it is a social relationship, between people that is mediated by images.' (1999: p.12, capitalisation in text) In Aristotle's work, there is an implicit reference to the audience viewing the performance. For Debord, however, this concept of a social relationship brings society to the fore, and it is through the images that the relationship is experienced. Jappe illustrates it thus, 'The spectacle is conceived by Debord as a visualisation of the abstract link that exchange establishes between individuals'. (1999: p.12) In cinematic documentaries, filmmakers tell a story to the audience. They want to share something of the world with them. As observed earlier in the overarching elements chapter, the cinematic documentary filmmaker uses the technology of production to create an object for the audience to engage with. In this engagement there is the potential for this relationship and spectacle to exist. The relationship could be seen to exist between the filmmaker and the audience, or between the subjects and the audience, depending on the work and narrative shape used. For example, in *Man on Wire*, the relationship is between the audience and the subjects, but within *Encounters at the End of the World*, the relationship is with Herzog and then, through Herzog, the subjects.

In *The Society of the Spectacle*, Debord observes two types of spectacle: the concentrated form and the diffuse. Within the concentrated spectacle, there is a focus upon an individual at the centre of society as the 'guarantor of the system's totalitarian cohesiveness' (1994: 42). This form could be seen to have links to dictatorships and fascist governments, where violence is used to control the masses and in which the leader at the centre is presented as the uniting figure who stands above all. In contrast, the diffuse form of spectacle is 'associated with the abundance of commodities' (Debord, 1994: 42). As opposed to one focus within the concentrated form, there are many different commodities 'jostling for position' (ibid), and each commodity

'aspires to impose its presence everywhere as though it were alone' (Debord 1994: 43). In these observations on the two forms of spectacle, Debord sets out the system within which spectacle operates. A further examination is needed to see how the spectacle is working in this system which will then enable an exploration of how these forms of spectacle might work within a cinematic documentary context.

'THE SPECTACLE IS essentially tautological, for the simple reason that its means and its ends are identical.' (Debord, 1994: 15, capitalisation in text) This observation by Debord makes for a clearer classification of spectacle, placing Debord's spectacle within a clear framework in terms of how it is created. If the means and ends are identical, it raises the question of how they can be separated. In Debord's writing, the recurring theme is that of power and control, and how spectacle plays a key role in enabling this; 'AT THE ROOT OF the spectacle lies the oldest of all social divisions of labor, the specialization of *power*'. (Debord, 1994: 18, capitalisation and italicisation in original) Debord sees the aim of spectacle as being a separation of individuals from one another. He still sees images as being a part of the spectacle but moves away from the idea of being dazzled and from the 'wow' factor that can be attributed to spectacle. This is a second separation of spectacle from its association with the Hollywoodesque form to which it is commonly attributed.

For Debord spectacle is about control and power and, ultimately, the spectacle in its form has the controlling power, 'spectacle is self-generated, and makes up its own rules' (Debord, 1994: 20) By being self-generated and tautological, spectacle in Debord's reading is the tête de la course in society, with everything working under its power. In terms of the social relationships which offer the potential for application to the cinematic documentary there is an interesting scope, shifting the concept of spectacle away from simple wonder and looking at the relationships which can be created through the images. This is particularly pertinent due to cinematic documentary's handing of reality and representation. However, the relationships which Debord addresses fail to work when applied to cinematic documentary in two respects.

First, later in his text, Debord develops the concept of relationships, which he set out in *The Society of the Spectacle.* 'Spectators are linked only by a one-way relationship to the very center that maintains their isolation from one another.' (1994: 22) In the

cinematic documentary, a relationship can be created between the audience and the film subjects and/or maker and, due to the nature of film, this is necessarily a one-way relationship, the audience cannot directly engage with the subjects personally. This would be in line with Debord. However, in the cinematic documentary, there is potential for creating a response in the audience, and taking them into the world which is represented within the film, engaging the audience with the world and allowing them to challenge and question what they see. The cinematic documentary aims to start discussions and debates after the viewing, which runs counter to the notion of isolation and the 'manufacture of alienation', which Debord sees as the aim of spectacle (Debord, 1994: 23)

The second reason why Debord's spectacle cannot be aligned with spectacle in the cinematic documentary can be found in his follow up piece, *Comments on the Society of Spectacle*, in which he introduces a new third form of spectacle. This is the integrated form, one that is both 'simultaneously concentrated and diffuse, and ever since the fruitful union of the two has learnt to employ both these qualities on a grander scale' (1998: 9). This new form of spectacle joins together the previous forms to become an integrated spectacle which 'permeates all reality' (Debord, 1998: 9). The spectacle has become all encompassing. Along with this sense of permeating all reality, the spectacle grows in strength, 'The spectacle has thus continued to gather strength; that is to spread to the furthest limits on all sides, while increasing its density in the centre.' (Debord, 1998: 2-3) The aim of this integrated spectacle is to continue its control of power and dominance. While not everything becomes spectacle, all comes under the power and control of the spectacle. 'Wherever the spectacle has its domination the only organised forces are those that want the spectacle.' (Debord, 1998: 21)

The dominant spectacle also bans all other consideration, as Debord goes on to comment:

> There can be no freedom apart from activity, and within the spectacle all activity is banned — a corollary of the fact that all real activity has been forcibly channeled into the global construction of the spectacle.' (Debord, 1994: 21-22)

Jappe observes this as a link between Debord and another Marxist scholar, Lukács and to this extent, Jappe outlines 'their unswerving rejection of every form of contemplation, which they see as an alienation of the subject. They both identify subject and activity and for Debord contemplation, or "non-intervention", as the diametrical opposite of life.' (Jappe, 1999: 24) This shows the second reason why there are limitations in applying Debord's notion of spectacle to the cinematic documentary - the positioning of the audience relative to the spectacle, the banning of activity within the audience and the limitation of their contemplation. In his article, 'Revisiting the Society of the Spectacle in the post-9/11 World', Kosovic starts to illustrate this point. "The spectator, as the intended object of the spectacular activity, is condemned to the passive acceptance of the spectacle.' (2011: 23) For Debord, the audience member is isolated and blocked from independent thought whilst by contrast, within the cinematic documentary, the filmmaker seeks to engage the audience through the narrative and visuals, and through the integration of the two.

The differences between Debord's spectacle and cinematic documentaries relates to the social action element of the documentary, which many see as a key aim of these films - to cause an audience response. For example, the documentary *Born into Brothels* follows the work of photographer Zana Briski in the brothels in Kolkata. In the film she works with the children of the prostitutes, raising awareness of their struggles, but also wanting to enable the children to have a way out of their challenges through photography. A relationship is forged between the audience and the filmmaker and the children through the film, through the images that have been created. However, this presentation is wider than the images alone. It is also forged through the audio and the narrative, all enabled by developments in technology.

For Debord, spectacle consists of the images and media becoming dominant and controlling society, culture and its understanding of history. In Debord's view of the integrated spectacle, as examined here, he argues that there are no boundaries. The images are there to enable control. The isolation which this model of spectacle aims to create is not one which aligns with the aims of the cinematic documentary. In the cinematic documentary, one aim of spectacle is to create a response from the audience. This is not a one-hit moment of 'wow', but one which seeks to generate longer-lasting responses. Cinematic documentary spectacle is not a simple 'flash in a

pan' that happens, and after which the audience moves on; rather spectacle can build slowly through the film, creating a lasting response in the audience.

Debord's notion of the relationship forged by spectacle is not workable in this context, however, the idea of a relationship is a positive way to consider how spectacle can work in the cinematic documentary. The relationship is not one of power, but can offer a deeper engagement with the narrative and representation of events. Plantinga highlights that, in a documentary, there is a construction by the filmmaker through characterization:

> Characterization is a construction because the images and sounds that represent the character are not neutral and transparent but carefully constructed and chosen to portray them in a specific way. (2018: 115)

In the work of the documentary filmmaker this construction allows space for spectacle to be used in this engagement. This raises questions about whether the effective use of spectacle enhances a portrayal of characters. It also opens up questions about whether it helps to draw the audience into the world presented as opposed to being solely a visual attraction and tool for 'dazzling' the audience? It is important to then debate whether it can be utilised in a manner that is not limited to the visuals and whether it can be used in the audio, the narrative and in the representation of the events captured to engage with the audience.

This examination of Aristotle and Debord has started to open up how spectacle in the cinematic documentary might be considered, placing parameters on the term and showing that different elements contribute to its creation. Moving forward from these writers, the work of Gunning on the Cinema of Attractions needs interrogation to debate their potential to be applied to the cinematic documentary as a defining factor.

Cinema of Attractions and Spectacle

Aristotle and Debord both address the notion of spectacle in two different contexts, one relating to a historical perspective within theatre, the second from the perspective of culture. To examine spectacle further, it is important to bring in the work of

Gunning, and specifically the Cinema of Attractions to establish whether there is a framework which Gunning explored that can be utilised or whether the concept of the attraction something very different to spectacle.

The term 'Cinema of Attractions' was coined by Tom Gunning with support from André Gaudreault:

> The cinema of attractions directly solicits spectacular attention, inciting visual curiosity and supplying pleasure through an exciting spectacle — a unique event, whether fictional or documentary, that is of interest in itself. (Gunning, 1990: 58)

The question can be asked as to whether the Cinema of Attractions is simply a different term for spectacle. The above definition of the term picks up on the visuals, a key recurring aspect in defining spectacle, but also adds the notion of how the audience responds to the moment of attraction. In these terms the audience seek attention and aim not only to gain this attention, but also to create pleasure from this unique moment. Gunning sees the Cinema of Attractions in the early era of cinema, pre-1906 (Rizzo, 2008). This is significant in the assessment of Gunning's work and whether is it possible for the concept to be translated to the cinematic documentary of the 21st Century. Examining the founding era of the Cinema of Attractions will provide a detailed assessment of the historical creation of the term which can then be assessed in relation to contemporary cinematic documentary.

In his article 'Hand and Eye: Excavating a New Technology of the Image in the Victorian era' (2012), Gunning views the early era of cinema thus:

> Rather than a medium of stories and stars, cinema at the point of its origin functioned primarily as a technical novelty. "Animated pictures," to use a phrase frequently applied to the nascent medium of cinema, offered the latest in a long series of optical devices. (2012: 496)

Through these early developments, there was in part more of a focus on the technological innovation of 'the machines' as opposed to what they presented

(Gunning, 1990: 58). Audiences were entertained but this was in part due to the technology being new and novel to them. It is also worth noting that, as the technology was new, it had limitations mainly in length of presentation, due to the technology both of capture and exhibition. Nevertheless, the idea of images creating a response and of a form of entertainment being derived from them had commenced. '[T]he Kinetoscope ... appeared commercially ... in 1894 as rows of coin-operated machines that offered viewers a brief dose of visual pleasure and technical novelty, one by one.' (Gunning, 2008: 9) From these beginnings, more akin to the experiences of a fairground ride, Gunning sees the establishment and development of the Cinema of Attractions. This concept of a fairground ride is picked up by Fielding in 'Hale's Tours: Ultrarealism in the Pre-1910 Motion Picture' in which he addresses this era of early cinema by examining the pleasure railway, which created a cinema within a train carriage and added in the physical effects and sound of the movement of the carriage (1970: 37-40). Fielding saw these tours as key in the early stages of the establishment of cinema and motion picture capture: 'Without the growth and success of these exchanges the motion picture industry could never have survived.' (1970: 47) In this form, it was a fairground ride which the audience paid to climb aboard and experience.

The focus upon technology and how it is being utilised by the filmmaker is something that has continued through film history. In 'Surface Play and Spectacle in New Media Genres', Darley comments on the use of technology in creating spectacle:

> Whilst we marvel at the spectacle itself we are also marveling at the skill or technique of the producer (or the production) of the effect as well as the apparatus which is able to deliver it. (2000: 56)

This use of technology in the creation of spectacle reveals the interplay between spectacle, filmmaker and technology. This demonstration of the use of technology can be seen in documentaries such as *Cathedrals of Culture*, which uses the development of 3D technologies to create the film. The film explores six different cultural institutions around the world, all captured in 3D technology that had been developed for use in films such as *Avatar* (Cameron, 2009), in which the audience member is subject to the 'technological thrill' of the film (Darley, 2000: 106).

Filmmakers such as Wenders saw that there was clear potential for 3D to be used, 'in the realm of the documentary 3D represented an enormous step forward and could really push the entire genre to a whole new level.' (Wenders, 2014b: 7) This development of the form also aimed to create a visual experience for the audience had not been seen before. For example, in the Salk Institute film within *Cathedrals of Culture*, the filmmakers reveal the buildings to the audience, showing their scale and design. In that moment, the audience sees not only the buildings but also the buildings captured through the technology, and can look on in wonder at both the architecture and the technology.

Isaacs takes the use of technology and the creation of spectacle further and comments that technology and spectacle are tightly interlinked, 'The spectacle image requires the material trace of its technological creation.' (2013: 157) In this, the spectacle becomes dependent on the display of the technology to amaze the audience. This takes the role of technology full circle back to the work of the early Cinema of Attractions in the way that audiences were amazed by technology such as that of Hale's Tours. On Hale's tours technology was both present and hidden from the audience. Gauthier and Barnard explore the establishment of the train carriage space, commenting on how the whole facade was designed to create the experience of traveling by train (2009: 326-328). The carriage space offered a very visible display of the train technology that would transport the audience. However, with respect to the screen, Hayes observes that the film was predominantly screened using back projection to maintain the 'invisibility of the machine' (2009: 186). The combination of these two elements created for the audience the experience of travelling the world, and presented to them the thrills and dangers of the journey. 'When the passengers on-screen and the spectator off-screen survive these dangers, the result is both thrilling and satisfying.' (Hayes, 2009: 193) Moving to today, the space has changed, and the clear overt technology of the space has shifted, however, the use of technology to create spectacle is still present in the capture, as seen in works such as *Cathedrals of Culture*. In the examination of the creation of spectacle which follows this chapter, it will be important to address the question of whether the trace of technology is required, or whether spectacle can be created without it.

To continue the examination of the Cinema of Attractions, it is worth addressing the question of how the narrative integrates or not with these attractions. In the

presentation of the attraction, Gunning believes that narrative was limited and only emerged in the era of 'narrativization' between 1907 and 1913 (Gunning, 1990: 60). Early attempts to create narrative simply worked as a framework upon which to hang the attractions. In his examination, Gunning looks upon the early film *Voyage dans la lune* (A Trip to the Moon), (Méliès, 1902). In this, Gunning sees the film and its narrative less as a chronological structure but as 'a frame upon which to string a demonstration of the magical possibilities of the cinema' (Gunning, 1990: 58). What Gunning sees in the Cinema of Attractions is a dependence on the attraction itself to create a response from the audience. 'In this intense form of present tense, the attraction is displayed with the immediacy of a "Here it is! Look at it."' (Gunning, 1993: 6) Beattie argues that, with respect to narrative integration in the Cinema of Attractions, the 'display' 'takes precedence over an expository form of telling' (2008: 18). These works both highlight how, in the Cinema of Attractions, the attraction dominates.

It is important, however, to consider the different spaces of time occupied by the Cinema of Attractions and the cinematic documentary. There is a separation of just shy of a hundred years, and there has perhaps been a shift in the presentation and representation of the world in this time which filmmakers are now utilizing. In the early works of cinema, there was a desire to get out and show the world to the audience but in works such as *The Epic of Everest*, Noel presented not only the challenge of the climb of Everest but also the people and cultures of Nepal. These sequences feature very little additional detail but are portraits of the people that the team encountered on their expedition. This is similar to Frank Hurley's *South: Sir Ernest Shackleton's Glorious Epic of the Antarctic* (Hurley, 1919) which, alongside capturing the endeavor of Shackleton and his crew, dedicated a large portion of its second half to capturing images of the wildlife. With respect to the role of the technology, it was simply the ability to take a camera to these places and to capture these yet unseen views, working within a presentation of events.

Today this presentation of events can still be seen in works such as *Score: A film music documentary* (Schrader, 2017). The film captures composers such as Hans Zimmer and Danny Elfman at work in their studios. The audience is again given access to a world they might not have had access to before, much like Nepal and Antarctica at the time of Noel and Hurley. The attraction here comes from seeing a

world that they might not see, it is built on the presentation of the events. This fits with Gunning's view as expressed in the phrase, 'Here it is! Look at it.' (1993: 6) However, it is in the representation that the form has shifted forward from the early Cinema of Attractions to the cinematic documentary. The key addition, alongside the technology of capture, is the way the technology is deployed and integrated into the narrative, linking the images and these moments to the stories that the cinematic documentary filmmakers are telling. For example, in *Chasing Ice* (Orlowski, 2012), there are several sequences showing the shifting and moving glaciers that are retreating in various parts of the world. These elements move beyond Gunning's simple moment of attraction and become integrated into the narrative that the filmmakers are exploring. These moments have an effect on the audience as they are framed within the narrative that the cinematic documentary is telling; it is not a simple standalone moment.

While Gunning saw the Cinema of Attractions as independent from the narrative, scholars such as Musser have challenged this viewpoint. Within 'Rethinking Early Cinema: Cinema of Attractions and Narrativity' (2006), Musser observes that narrative had a significance and was a part of the early Cinema of Attractions. For example, he notes that the advertising for *Trip to the Moon* focused on both the story and the attractions (2006: 394). This shows how, the relationship between the attractions and the narrative was a challenging one. However, this view still places them as separate elements interacting with one another.

Musser observes that Gunning, 'ultimately sees spectacle/attractions and narrative operating quite independently' (2006: 394). This conflates the terms 'attractions' and 'spectacle'. However, the terms should not be conflated and in fact, there is a difference between them within the cinematic documentary. The Cinema of Attractions is limited to the view which Gunning saw - looking at a moment in wonder. Spectacle, however, is the integration of the images and narrative together to create an object for the audience to engage with, and then, through this, to create a lasting effect. Brown explores the interaction of the Cinema of Attractions and narrative thus in his examination of Gunning:

> This is not to suggest that the cinema of attractions was entirely non narrative but, rather, that narrative 'immersion'

> might often be put aside in favour of a direct assault on the spectator's more physical reactions, their emotions. (Brown, 2012: 2)

Brown here outlines how, in the Cinema of Attractions, the narrative was often paused for there to be a moment of attraction which caused a response in the audience. Brown brings in the idea of immersion into the narrative. This places the viewing audience in a state in which the narrative becomes all absorbing to them. For Brown, in the moment of attraction, this immersion is paused for a direct attack on the audience member. This ties back to the work of Darley who argues that the moment needs a display of technology, with the audience looking on in wonder at the technology much as at the moment itself. If this happens, it is perhaps the case that the narrative immersion is broken as the audience becomes aware of the mechanics of the form.

Musser's critique and Brown's assessment align with a key difference between Gunning's concept of the Cinema of Attractions and spectacle in the cinematic documentary. The operation of narrative and spectacle is integrated. The concept of narrative integration is part of the engagement with spectacle, and that the integration should not be broken. An example of this happening within the cinematic documentary can be seen in *Man on Wire*. As the film reaches its climax of Petit walking between the twin towers, the images of him stepping out are fully integrated as spectacle and narrative. Each aspect is dependent on the other to achieve a full response from the audience. This is achieved by the narrative building all the way through the film to this moment. From the opening frame of the film, it is about the line between the towers. The audience are taken on a journey through his discovery of the towers, to him finding a way to achieve the 'heist'. The images and sound which show him stepping out build towards the climax of the film. They create a spectacle as the audience get to see the results of all the trials and tribulations. The visuals of the spectacle are dependent on the narrative. If they were simply shown as a high wire act, the impact of them would be reduced to a moment of Cinema of Attractions. Similarly, without the visuals, the narrative would not be able to have the same impact; having the visuals is key in showing the achievement. Through their integration with the narrative, they create a moment of spectacle for the audience to engage with.

The notion of the audience's response is significant. 'The attraction directly addresses the spectator, acknowledging the viewer's presence and seeking to quickly satisfy a curiosity.' (Gunning, 1993: 5) This curiosity is something which Gunning sees as happening quickly, as a moment, 'the attraction is displayed with the immediacy of a "Here it is! Look at it."' (Gunning, 1993: 6) The audience wants to see what is happening, but it is a simple moment that happens and passes. Gaudreault comments: 'An attraction exists only to display its visibility. It is there before the viewer, in order to be seen. As a rule, attractions are momentary, if not instantaneous.' (Gaudreault and Marion, 2012: 3) In the early attractions and actualities that Gunning looks at in his work, such as *The Gay Shoe Clerk* (Porter, 1903), the focus is upon the short-lived moment of the attraction - it exists in a temporary state too brief to produce any lasting effect on an audience member. Gunning himself comments that '[t]he spectator does not get lost in a fictional world and its drama, but remains aware of the act of looking, the excitement of curiosity and its fulfilment'. (Gunning, 1989: 123) The attraction is designed to create an instant response in the audience and that is where it ends.

Within the cinematic documentary, the audience also experiences curiosity, but this is something which is linked to the work of the narrative and the effective use of storytelling, drawing an audience into the narrative and then creating a framework to support them through the form. In this the narrative is not simply a transference of information, as commented upon by Lacey, 'train timetables also give information, but they are not narratives. What distinguishes narrative from other forms is that it presents information as a connected sequence of events.' (2000: p.13). This connecting of events takes place in the cinematic documentary, which then enables spectacle to work in an integrated manner. It is not simply spectacle as a series of moments of attraction. For example, within the film *Icarus*, the spectacle within the film is built through the narrative, through the journey of discovery which Fogel takes and through his interactions with Rodchenkov. It is not a moment of Cinema of Attraction which passes and moves on, but one which continues to build through the narrative. Through the integration of the spectacle with the narrative, a cinematic documentary is created which can provoke a lasting response in the audience. Documentary filmmaker and scholar Trinh T. Minh-ha sees a successful

documentary as one which leaves her thinking long after the final frame (2013). Integration in the narrative and the use of spectacle could create this lasting effect.

The cinematic documentary intends to create a discussion and a response that continues after the film has ended, not just an immediate visual sensation. An example of this is in *The Act of Killing*, in which the audience is exposed to re-enactments of murder and, perhaps the most striking sequence in the film, the 're-enactment' of an attack on a village. Anwar and his associates aim to re-create what it was like when they attacked camps with their own paramilitary forces. The sequence starts with the leader standing on a vehicle, whipping up the crowd in anger ready to attack. In the subsequent attack, which was intended to be a re-enactment, the paramilitary seem to lose their grip on reality, and the atmosphere becomes very intense. There is footage of a lady who was playing the part of a villager being helped up and water brought to her after she collapsed during the re-enactment. For her, however, her response was not acting. Within the film, even after the presentation of the filming of this sequence, some of those who partook in the re-enactment are questioning what image it is presenting, feeling that it is too raw. It presents the impression that those filming the reenactment are shocked by how the mob became so worked up into a frenzy. The narrative does not become overwhelmed by the visuals creating a spectacle, but rather it is the integration of the images and narrative together which creates the spectacle for the audience to engage with, and which then has the potential to create a far longer-lasting effect.

The Cinema of Attractions as addressed by Gunning is predominately focused on early cinema, where '[t]he operator could shoot footage in the morning, process the film print in the afternoon, and then project it to an audience that same evening' (Lanzoni, 2002: 28). The audience were not solely entranced by the people on the screen but also by what was happening around them, 'Méliès noted that the spectators were transfixed, not by the animated figures, but by the rustling foliage in the background.' (Cousins and Macdonald, 2006: p.4) However what this section has examined and addressed is that the concept of the Cinema of Attractions is not merely an alternative term for spectacle. This examination of Gunning has shown how the links between spectacle and narrative are significant in the cinematic documentary, that the elements are not separated. In the Cinema of Attractions, '[t]he attraction directly addresses the spectator, acknowledging the viewer's presence and

seeking to quickly satisfy a curiosity' (Gunning, 1993: p.5). Films such as *The Act of Killing* aim for a different response, wanting the audience to be moved and left thinking about the events they have had screened to them. There is an awareness of the audience as Gunning sees it: however, the direct address is not intended simply to deliver a quick satisfaction but rather something that lingers in the audience. Narrative in the cinematic documentary is not just a simple recounting of events which contributes to the spectacle; it is what the narrative is saying and how it is being told through the visuals. Spectacle within the cinematic documentary shows a development from being focused purely on visual display, becoming something more complex with a tapestry of elements combining. The role of spectacle and narrative is one which has been debated by scholars and now needs addressing within this thesis as part of its examination of spectacle and the cinematic documentary.

Narrative, Integration and Spectacle

The assessment of Gunning and the Cinema of Attractions has highlighted the need to examine the role of spectacle and its integration with narrative. To examine how spectacle could be used within the cinematic documentary, it is particularly important to assess its integration with narrative. This assessment of narrative will also enable an examination of the wider debate surrounding the use of spectacle and the challenges in relation to narrative. In the existing literature about spectacle and film, there are two clear positions of opinion. Aylish Wood describes these positions in her article 'Timespaces in spectacular cinema': on the one hand, 'that spectacle interrupts the flow of narrative,' and on the other that 'it enhances the effect of narrative' (2002: 371). Understanding this disruption or enhancement in relation to narrative in film is key to seeing how spectacle works within the cinematic documentary.

To build on the argument introduced previously in relation to the Cinema of Attractions (that spectacle disrupts the narrative cohesion of a film) it is important to look first at the significance that narrative has had placed upon it in the reading and study of films. In her assessment of Eisenstein's *Ivan the Terrible* (1944), Kirsten Thompson comments on this viewpoint of narrative and cinema:

> One of the great limitations for the viewer in our culture has been the attitude that film equals narrative and that entertainment consists wholly of an "escapism" inherent in the plot. Such a belief limits the spectator's participation to

> understanding only the chain of causes and effects. (1981: 301)

Thompson here is critiquing the way in which film-viewing culture places such an emphasis on narrative, then, within this, she explores one way in which the narrative can be engaged with. This analysis not the place to debate the differing forms of narrative structure, however, what Thompson here illustrates is how narrative is seen as a key aspect in film. This could then allow for the interpretation of other elements, such as spectacle, as additional elements or distractions from the narrative.

To examine further the question of spectacle and integration as follows in his criticism of spectacle, Darley comments, 'The cunning of spectacle is, that it begins and ends with its own artifice, as such, spectacle is simultaneously both display and on display.' (2000: 104). Isaacs critiques this perspective, seeing it as limited because the focus of criticism is assessed through a 'Marxist discourse' which sees spectacle purely as part of its own closed system that exists solely to 'distract' (Isaacs, 2013: 117). This viewpoint of Isaacs can be seen in the writing of Darley as he continues his criticism of spectacle:

> Spectacle is, in many respects, the antithesis of narrative. Spectacle effectively halts motivated movement. In its purer state it exists for itself, consisting of images whose main drive is to dazzle and stimulate the eye (and by extension the other senses). (2000: 104)

Here Darley is very critical of spectacle and its positioning within a film. In being the antithesis of narrative, it sits outside narrative and is disconnected from it. Darley sees it as something that is present only to create an impression on the audience for its own end. This reading of spectacle sees it as being driven by the visuals of the film, and links to the current view of spectacle that focuses upon the appearance. To expand further his reading of spectacle and its integration or lack of integration into cinema, he comments on New Hollywood as follows, 'Traditional narrative containment of spectacle has crumbled in a manner that is quite unprecedented.' (Darley, 2000: 106) Darley believes that narrative was there to act as a vehicle for spectacle and has now crumbled. At one point the two were more closely integrated but have separated over time, and now spectacle is disconnected from narrative.

Darley believes that this is in part due to the technology of production and the wonders it can create (2000: 105). This analysis will examine and highlight how new forms of spectacle might have been enabled by technology. This use of technology can also create a conflict with integration and raises a further question as to whether spectacle becomes merely a display of technology.

King also addresses this idea of how narrative and spectacle could be integrated. He outlines a key point in the debate, noting that spectacle and narrative are different but asking why they cannot be part of the composite object of the film. ; 'Should spectacle and narrative be seen as essentially at war with one another or as working in concert?' (King, 2000: 53) King raises the important question of how each aspect could contribute to the film as a whole, with one element informing the other. It shows that, while spectacle and narrative are two distinct elements, it is the final film as a whole with which the audience engages, a composite object of differing elements. In her article, 'Timespaces in spectacular cinema: crossing the great divide of spectacle versus narrative', Aylish Wood examines how spectacle and narrative can work alongside each other. She comments, 'Contemporary spectacular cinema, then, combines spectacular elements with narrative elements and integrates them within the experience of the film.' (2002: 373) These challenges that King and Wood start to grapple with in their work are also echoed by Erlend Lavik in his research article 'The battle for the blockbuster: discourses of spectacle and excess', in which he investigates the debate of 'spectacle vs narrative' (Lavik, 2008: 72-175). In this examination he states:

> We might say, then, that while spectacle is presentational, narrative is representational. Such a catchphrase is a nice way of showing up significant differences between the two terms, though their relationship is often more complex in practice. There is no *necessary* opposition between narrative and spectacle. (2008: 173, emphasis in original)

This use of presentational and representational within narrative and spectacle has a crossover and tie-in to the concept of the cinematic documentary, as addressed in the opening chapter on documentary, with Bruzzi seeing documentary as representational while being rooted in the presentational (2006: 15). It also ties back to the examination of Gunning in terms of the Cinema of Attractions being

presentational. However, it is the cinematic documentary which shows a representation of events. Although it is a representation of the events captured, made through the stylistic choices of the filmmaker. In these choices, the filmmaker links both spectacle and narrative. Lavik sees that a relationship between narrative and spectacle is possible. The spectacle can be representational, moving away from the presentational mode of the Cinema of Attractions.

If spectacle is focused upon presentation, it places an emphasis upon the visuals that are being shown to the audience. An example of this happening within documentary can be seen within *Planet Earth II* (White, 2016). In each sequence the presentation of the animals aims to create a spectacle that is dependent on the image, a 'scopic' gratification. The events captured are presentational in what they are showing, they are an act of display. This goes full circle back to the Cinema of Attractions, with the Train pulling into La Ciotat. The visuals are simply capturing an event and presenting it to the audience. This spectacle could also be linked not just to the image but also to the technology that produced it. In 'Surface Play and Spectacle in New Media Genres', Darley comments on how the spectacle is developing through the apparatus:

> Whilst we marvel at the spectacle itself we are also marvelling at the skill or technique of the producer (or the production) of the effect as well as the apparatus which is able to deliver it. (2000: 56)

This is enhanced within *Planet Earth II* where, at the end of each episode, there is a behind the lens segment displaying the technology to the audience, showing how they used the technology to capture the events and to enable the presentation of the spectacle. This use of presentation and spectacle ties in with the viewpoint of Cubitt, 'The film as spectacle is itself: it does not require external validation.' (2005: 177). What the makers of *Planet Earth II* are utilising is the spectacle of the 'wow', a singular momentary sensation. The spectacle is the moment, which then dissipates. The spectacle and the narrative remain as two separate elements, it places works such as *Planet Earth II* outside the parameters of the cinematic documentary. The spectacle within the cinematic documentary is a representation, which has a longer effect opposed to purely as a sensation.

In the cinematic documentary, the notion of representation ties into the heart of the form. However, as Lavik comments, it is a complex relationship between spectacle and narrative. The integration of spectacle and narrative is something that is critical for the use of spectacle in the cinematic documentary. It is not simply a presentation but rather something that is integrated into the composite object that is the cinematic documentary. For example, within *Nostalgia for the Light* (Guzmán, 2010), the use of the spectacle of the Atacama Desert is integrated into the piece, highlighting the scale of the women's search for their lost loved ones. The use of the timelapses, looking back in time, acts as a representation of the desire of the women to look back in time, and find out what happened in the military junta of Pinochet. It is important to assess whether spectacle is limited to presentation or whether there are more examples, similar to *Nostalgia for the Light*, which allow for spectacle to be integrated within the narrative and the stories being told by the filmmakers, thus acting as a defining element within the cinematic documentary. It takes the complex relationship that Lavik sees and explores whether spectacle and narrative are closer in their integration within the cinematic documentary.

One further example of this integration of spectacle and narrative in the cinematic documentary can been seen in the film *Encounters at the End of the World.* One sequence follows a scientific team of divers under the ice sheet in Antarctica, and features spectacle that becomes integrated with the narrative. The sequence is broken into three distinct scenes. The sequence opens with an explosion as the team prepare to go under the ice, serving as a narrative 'starting gun', an inciting moment for the documentary. What follows is the preparation of the divers to head under the ice. Herzog comments that the silence of preparation is like a priest preparing for mass, a theme which continues throughout this sequence. The audio mix comprises solely the ambient sound captured on location; gloves being pulled on and preparations to dive, the strapping on of dive tanks, and the layering up of insulation and dry suits. In this sequence, the audience are given an intimate seat for these preparations, and the divers are focused on their job, not on describing it to the audience. The audience then follow the divers under the ice. The images that the audience see here in this sequence could, in isolation, be seen as presentational spectacle. There is an awe and wonder to them, as the audience gain access to a place, they have not had access to before. Even Herzog as the filmmaker experienced this wonder when he first saw the

images, commenting that, 'These images taken under the Ross Sea in Antarctica are the reason why I wanted to go to this continent'. (1:10)

In the second scene of the sequence, the metaphorical references to mass continue. First, in the voice-over, Herzog comments that the divers often describe going under the ice as being like heading into a cathedral. There is a shift in the sound design and there is no ambient sound of bubbling water once the diver and the audience go under the ice, but instead a choir singing choral music. What the images and the audio combine together to produce is a sense of wonder, a feeling that the audience is entering hallowed ground, an area to which they are being given privileged access. What this shows is that integration of the spectacle is not simply a visual scopic gratification, but rather a method of conveying knowledge about the space. This links to Nichols' concept of epistemophilia, 'a desire to know' (2001: 27). The use of spectacle is a method which can facilitate this revelation of the world to the audience, but it is not through visual sensation alone, rather it is through the integration of spectacle and narrative. This conveyance of the space links back to the emotional intention of spectacle as described by Aristotle. In this it remains within a documentary model as it is a representation of the space that the dive teamwork within. The experience the audience gains of this space is a successful moment of integration of the narrative and spectacle. There is an immediacy to the space as the audience enters a cathedral space which few have been able to access. The use of the music builds on the immediacy of the space, further confirming it as hallowed ground. This sequence shows how the images and the use of audio can work together to create a spectacle that starts to build narrative and storytelling for the audience. Herzog has made stylistic choices via the use of technology to capture the events in a way which builds this wonder for the audience.

This sequence in *Encounters at the End of the World* shows how spectacle and narrative can be part of one another. In the events which follow the dive, the third and final scene, this builds further. Following the dive, Herzog explores the lab which is looking at the samples gathered from the dive site the audience has just visited. In this scene, the audience witnesses what appears to be a very casual observational interview between the dive team leader and the scientist. In this element, the visuals are very simple, a conversation of two scientists over coffee. However, the spectacle within the narrative is key. The dive leader asks how the work on the samples is going.

Quite casually the scientist responds with the comment, 'Three new species'. At first this minimalist response almost passes the audience by, but Herzog picks up on this with a question, 'Is this significant?' to which comes the response, 'Yes, any time we add to the knowledge it is significant'. In this, the spectacle is not a presentational visual or auditory experience, rather it is the audience's presence at this moment in which a critical revelation is made by the scientist. This is a moment of revelation. (This concept will be addressed in more detail in the following chapter.) It is the revealing of this fact which creates a spectacle, participation in this key discovery which connects with the epistemophilia of the audience. If Herzog had simply jumped to the third scene of the sequence in his representation of the events, to this reveal, this moment of revelation would have had far less impact. It was the integration of the narrative across these three scenes which combined to create this final point of spectacle, representation has been used to build the moment, enhancing the final reveal.

To effectively assess how spectacle could be seen as a defining feature of the cinematic documentary framework, it is important to fully interrogate each aspect in individual specific detail, acknowledging both the presentational and representational elements of the form. This includes interrogating how the visuals work in a film; examining how they can contribute in an integrated manner; exploring how audio can also play a key part in the creation of these moments of spectacle in both music and voice (as seen, for example, in *Encounters at the End of the World*); and, finally, looking at how narrative can play a part in the spectacle too. This latter point is central in arguing that spectacle does not occur when the narrative stops but, rather that the narrative is spectacle in itself and is part of the object the audience experiences. This will enable spectacle to be examined as a more complex form that can be created and integrated into the cinematic documentary. This reading aims to assess spectacle and address how its use can be identified as a key element within the cinematic documentary framework.

Chapter 5: Elements of the Cinematic Documentary Framework

Intimacy, Immediacy, and Moments of Revelation

This section will continue the examination of spectacle in the cinematic framework, systematically introducing the concepts of intimacy and immediacy followed by moments of revelation.

The examination of these terms will continue analysis of the interrogation of the cinematic framework. It will assess how, through these moments, an emotional response can be produced, creating spectacle. This links back to the earlier analysis of Aristotle and how he addressed the use of spectacle, seeking emotional engagement from the audience. In these moments, the integration of spectacle into the narrative is being sought, rather than something momentary. Aristotle argues that, 'The poet's job is to use representation to make us enjoy the tragic emotions of pity and fear, and this has to be built in to his plots.' (2013: 33) This highlights how the assessment of spectacle needs to look beyond attractions and explore the narrative of the cinematic documentary and how it integrates spectacle.

It also relates to how Debord's concept of spectacle is being used herein, as an influence and demonstration of this emotional response caused by the relationship which has been forged by the visuals and the audio. Spectacle in the cinematic documentary is driven by the emotional response to the moments that are represented by the filmmakers. This relates to the perception of the *real* that is present in the cinematic documentary, that the events and people are of the world. This perception of the real is key in creating a response. This highlights how important it is to look at the places, events and characters in the cinematic documentary and how, through these, relationships and emotional impact are constructed.

It is this connection to the real which makes the topics of examination in this chapter specific to the cinematic documentary. This also links into the concepts explored in the methodologies chapter, drawing on Sobchack and her work on the 'Phenomenology of Nonfiction Film Experience' and the work of Smaill on emotion

in documentary film. Furthermore, this chapter will also assess the work of Shaviro, Cowie and Massumi to integrate these concepts into the cinematic framework.

The section on intimacy and immediacy will explore how access to the places and events depicted might develop into something more significant. The places and events captured are not events scripted for the film, but are places in the world to which the filmmaker has gone to capture the stories. How these events have been captured can play a significant role in the creation of intimacy and immediacy. These are not simply a means of gaining access to a space, but rather how the craft of the cinematic filmmaker is required to create these 'moments' for the audience where emotional engagement and spectacle is possible through a connection to the characters and how the events are represented to the audience.

The section on moments of revelation will look at access to the characters, examining how they respond to events and how their actions might again contribute to the cinematic framework. The concept of 'moments of revelation' is derived from modernist writers such as Joyce and Woolf, and is inspired by the idea of being present at a moment when a character makes a discovery about something which goes beyond a normal response. This has the potential to create spectacle in the smaller, quieter moments in the cinematic documentary. In these terms spectacle is something that is not limited to the large and loud, to the 'explosive' but can happen in the more intimate moments, where action is small and quiet.

This chapter will examine the events and people to which the audience is being placed in close proximity to spectacle. It will assess whether experiencing events in this way offers the potential for an Aristotelian emotional response to be created. The ideas explored in this chapter analyse the perception the audience has of the realism of the cinematic documentary, that they are connecting with real people in real events. The use of the terms *intimacy*, *immediacy* and *moments of revelation* provide an effective framework to work through these concepts and assess how these moments are constructed for the audience and how the audience might engage with them. This leads to a question where these moments lead to a shifting engagement for the audience in viewing these people and places. This chapter will also, in looking at these moments, assess whether these elements of intimacy, immediacy and moments of revelation contribute to spectacle in the cinematic documentary or remain within

the framework of Gunning's Cinema of Attractions, where they are presentational for the audience.

Fundamentally the cinematic documentary is a representation of the world. Filmmakers are crafting the narrative out of the events of the world; the audience view this representation of the world *as* the world. In his article 'Lessons of Documentary: Reality, Representation, and Cinematic Expressivity', Walley comments directly on the documentary and the potential that lies within this engagement with the world which is being represented on screen. It has the power to 'transform via aesthetic devices unique to the medium' (2011). Walley here argues that, in the representation of these events, it is possible to create a response which can only be seen in the documentary. This section interrogates what methods filmmakers could use to create this response in the audience, to create the illusion of placing the audience into the spaces of the world and meeting the people within them.

Intimacy and Immediacy

The word *intimacy* can be defined as a detailed awareness of a topic, or it can also be seen as a detailed examination. In the cinematic documentary, the concept of intimacy is built upon the foundations of access, or as Cowie describes it 'subjective sense of "being there"' (2011: 16). However, intimacy should not then be taken as a synonym for access. Access is the process of getting into places and to people, for example, Heineman required access to the vigilante groups to film *Cartel Land*. Films such as *Page One: New York Times* required the team to gain access to the New York Times offices to follow them through the challenging post .com era. *Iris* (Maysles, 2014) was dependent on Maysles gaining access to Iris Apfel to capture her story. Access is key, as this enables intimacy and immediacy to happen and to be captured; however, simply gaining access does not guarantee either of these things.

Intimacy is built through the combination of access, and, critically, narrative. This intimacy can allow the audience to explore subjects and characters in new ways. Sobchack highlights that, in the documentary, the audience experience 'involves a *process of learning* that occurs *contemporaneously* with the viewing of the film' (1999: 249, emphasis in original). She argues that the audience's experience of this intimacy offers them the opportunity to discover more about the subject through their

viewing. In their representation of the events, the filmmakers are not seeking simply to present what happened, but they are hoping to reveal something of the world to the audience. One way of representing this is to build relationships between the audience and the subjects.

In *Undefeated*, the filmmakers did not simply record the events surrounding the school football team, but they created relationships between the audience and the coaches and utilised the relationships present between the characters to create a sense of intimacy for the audience to engage with. The filmmakers effectively built the characters in the narrative, introducing them to the audience and allowing for the audience to engage with them. This links to the key nature of story arc and characters in the cinematic framework shaping the representation to the audience. These narrative arcs are built on the characters and the access to their world, but also derive from the filmmaker making creative decisions to craft the narrative from the events captured.

Undefeated follows the Mannassas Tigers through a season and focuses upon a number of characters, Coach Courtney, Montrail 'Money' Brown and Chavis Daniels. Daniels is a character who returns to the school following a time in youth penitentiary. On his return, it is clear that he is a challenging character to control and has serious anger issues. This is also highlighted by the filmmakers through interviews with Daniels' mother and with Courtney himself. In one scene, Courtney is viewing footage of their next opponents with the players. The scene starts with Courtney's frustration at people being late, but he continues, nonetheless. The frustrations continue when Brown sits down next to Daniels. The two start jostling with each other and look like they are about to have a fight and start squaring off. Courteney gets between them. They separate, but Brown has had enough; he gets his bag and walks out the room. Courtney calls after him, but Brown has gone. The camera then cuts to a close up of Courtney sitting on the stage shaking his head in silence. Brown jumps the fence to get out of the school grounds. Courtney is seated alone on the stage, head in his hands in silent frustration. From this build up, the film shows the tensions within the team and how Courtney is trying his hardest to keep the team in a winning position. Through the film, the narrative has shown the effort that Courtney puts into the team, that he is regularly being pushed beyond the bounds of his own job description, but that he does it for his players. However, this conflict is the final straw.

It is in this moment, as Courtney and the rest of the team sit in silence, that the audience experiences a moment of intimacy. They see a man who is trying to do his best and the challenges he faces. In terms of the narrative, the film is looking at the characters within the team; the driver of the season is there, but it is the relationships within the team which draw the audience into these characters. It is these characters, particularly Courtney, who enable the film to deliver these moments. It is a moment of intimacy which creates a moment of spectacle in the film, a moment of emotional engagement for the audience. A moment which causes an Aristotelian emotional response. This is the result of the build-up of the events in the narrative and the actions of the characters which helps to create the relationships between the audience and the characters on the screen. The journey that the characters are going on drives the narrative forward, and it is a journey which the audience experiences through the filmmaker's storytelling.

It is this moment which reflects Beattie's concept of documentary display: The audience view the situation through the images, but those images also create a 'sensory affect' (2008: 5) Furthermore, this intimacy links to the work of Shaviro, *Post Cinematic Affect*, in which he explores the concept of intimacy through the lens of allure, arguing that the allure 'insinuates the presence of a hidden, deeper level of existence' (2010: 9). This moment of intimacy does not simply show of a coach and his struggles, but it goes further through the presentation. This moment shows the intimacy of the situation, the intimacy of the struggles and challenges the team and Courtney face. The silence before Courtney's speech (about his family and how he is missing his son's first football game to be there with the team) lends an intimacy to the scene and places the audience in the room. The camera work, as it cuts between the players and Courtney, places them directly into the tension of the events and shows the commitment with which Courtney is approaching his job. The spectacle here is also unique to the cinematic documentary as it is not created by impact or large-scale visuals but in the quiet of the moment, in the pause before Courtney delivers his speech. The audience experiences a private moment of the real to which they have only been able to gain access through the film. Shaviro continues that these moments of intimacy reach beyond our own experience: 'And yet this 'beyond' is not in any sense otherworldly or transcendent; it is situated in the here and now, in the very flows and encounters of everyday life.' (2010: 9) Shaviro is addressing the role

of the celebrity in these moments, but this can also be linked with intimacy here in the cinematic documentary, through the characters which the filmmakers have captured and represented to the audience through the narrative. The encounter that the audience has through this sequence is grounded in Courtney himself as the audience are given access to these moments to experience this intimacy. It demonstrates the craft of the cinematic documentary filmmaker, capturing real people in the world and then crafting the narrative from these events, representing them on screen to the audience.

Another example which provides a demonstration of access alone, in which intimacy is not present is *The First Monday in May* (Rossi, 2016). The film follows Andrew Bolton and his team as they curate and produce the Metropolitan Museum of Art's fashion exhibition *China: Through the Looking Glass*. In the film there are several moments which focus on Bolton in detail, attending to his work. One example occurs towards the end of the film. Bolton is going through the exhibition, seeing all the work that has gone into it and how it has all come together. It is a journey that the audience has been taken on through the film, driving towards the night of the launch. In this, however, the film is building towards a narrative conclusion as opposed to creating intimacy. The audience has seen Bolton in meetings, travelling to China, negotiating with the gallery how much space the exhibition can have, and working through the obstacles of the event itself. In all these moments, access has been granted to the audience. In the moments before the launch of the event, the audience sees Bolton working alone on a dress, adjusting the fall of the train to ensure it is exactly where he wants it to be. In this moment, the audience sees Bolton at work; on the dress, shown in its full detail, concentrating purely on getting it to look exactly as he wants it. This is enhanced by the cinematography of the scene, framing Bolton alone with the dress, seemingly unaware of the camera, working in an objective positioning. However, while the narrative is building towards this moment, it does not have intimacy built into it for the audience. Shaviro argues that intimacy occurs when we 'probe each other's hidden depths' (2010: 8-9). This moment, and indeed the rest of the film, does not reveal more of Bolton's character; rather, it remains an observation of his work. The audience has access to Bolton, curating and creating the exhibition which one reviewer calls 'a thoughtful, expressive and – at times – utterly breathtaking exploration of China as part of the broader cultural landscape' (Givhan, 2015).

However, because this moment does not have narrative integration and does not reveal anything about character, as is the case in *Undefeated*, it remains nothing more than the gaining of access.

In *The Fog of War*, there is a clear demonstration of intimacy working for the audience, enabled through the narrative and the character, which in turn creates the spectacle. *Fog of War* essentially focuses in upon one man and his own personal journey. McNamara starts to address this issue, speaking to the audience through the interrotron. The technology of the interrotron creates a form of direct address, with McNamara looking straight out at the audience and the audience being able to look straight into his eyes. The technology helps to build the relationship between the subject and the audience through this direct address and via this it moves from being merely observational. However, intimacy is not built solely by using the interrotron, it is also built using other elements within the film and in the crafting of the narrative by Morris.

One sequence in the film where this is clearly visible is when McNamara is discussing the firebombing of Japan during the Second World War. Several elements come together in this sequence, creating intimacy and spectacle for the audience. The elements are, the interview with McNamara himself (both visual and audio), archive footage, graphics, the sound score and also one of the few times the audience hears Morris' voice in the soundtrack. The assemblage of these components within the sequence demonstrates how intimacy can be created. It shows how the synergy of these elements can create an emotional response to the events, thus creating spectacle in the cinematic documentary.

The sequence opens with one of the inter-titles Morris uses throughout the film: 'Lesson #5 Proportionality should be a guideline to war' (37:55). Morris then prompts off camera, 'The choice of incendiary fire bombs.' McNamara starts to address the fire bombing campaign that America ran in the Second World War, during which he makes a comparison between the size of Japanese cities in relation to American cities. Morris picks up on this comment and shows the devastation of each city or the bombing runs by planes as stills, along with the text of where the bombing occurred and the percentage of the city destroyed., he. Morris then changes the statistic to an American city to show these comparisons as McNamara continues (as a voice-over

now) expands on his observations from the bombing campaign and the concept of proportionality.

In the moment of intimacy that occurs, the audience hear McNamara in a voice-over commenting that killing fifty to ninety percent of a city's population was not proportional in the eyes of some people (39:49). At 40:51, there is a piece of archive footage of LeMay, cigar and all, walking out near the camera. Over this archive footage of LeMay, McNamara recalls a comment he made. 'LeMay said if we'd lost the war, we'd all have been prosecuted as war criminals, and I think he's right'. (40:52) The documentary cuts back to McNamara who comments, 'He [LeMay], and I would say I, were acting as war criminals'. (41:01) This is where there is a moment of intimacy as McNamara addresses this comment by LeMay and his own contribution to this destruction. This intimacy creates the spectacle in the cinematic framework. In the film, a relationship has been built with McNamara through his conversations, which Morris has worked together into the narrative framework of eleven lessons, this one being lesson five.

The sequence brings together the combination of the images and audio of the interview with McNamara, archive stills from the bombing campaign, and the sound score. The narrative integration of this moment is also key as it is built from the events being addressed by McNamara. It is not something which is presentational, there simply create a sensation, but rather it is representational, building the intimacy. Morris continues to make choices in his representation. McNamara continues with his answer, but now just as a voice-over with the image being held on McNamara's face. He is presented as a man who has clearly thought about these matters at length, sitting staring out at the audience (though the innovative technology), holding back the tears.

The audience has gained unfettered access to a moment that they would not have been able to experience in any other way. The camera goes tighter on McNamara, working in to an extreme close up of him; the music finishes its fade and, in the quietness of some foley wind blowing. McNamara asks, 'But what makes it immoral if you lose but moral if you win?' (41:21) A question that causes an emotional response in the audience and makes them ask what makes actions immoral or not, a question which remains in the mind for weeks afterwards. This sequence demonstrates the need to investigate the elements that went into the creation of this

moment, the use of images and audio and how they combined to contribute to the narrative of the sequence. It is the representation of the events (through statistics, modern-day archive footage, historical footage and the interview) which creates this intimacy, as McNamara sits and 'confesses' to these war crimes. McNamara's confession highlights the power of character in the cinematic documentary, as it is the access to and reality of McNamara which creates spectacle. The intimacy of the scene, with him looking directly out at the audience, placing the audience in the position of being in direct conversation with him as he reflects on the events, moves beyond mere access to people and places. It also demonstrates how, in one sequence, spectacle can be created in the quieter moments and in the details. The emotional impact here highlights the craft of the filmmaker, carving the narrative around the representation of the events, demonstrating that it is the use of these elements synergising together that gives the sequence its full effect. Without the contribution of each part, deliberately added by Morris, the spectacle would not have been possible.

In these examples, access is gained to the space but, importantly, this access shifts and becomes more than simple observation. There is the closeness of the intimacy, there is the significance of the relationship that has been formed by the filmmaker and subject to allow these moments of intimacy via these moments of close observation. It is enabled by the use of the cameras and audio to capture these moments. The use of the camera and audio is one method by which the filmmaker can place the audience into the scene. This is seen in *Undefeated*: as the argument between Brown and Daniels starts, the camera pans quickly, trying to maximise the coverage of the event. The erratic nature of the cinematography creates a sense of being there, of seeing the argument unfold before the audience. Similarly, the camera work in *Fog of War* places the audience in direct eye-contact with McNamara, creating the impression for the audience of a personal connection and conversation. The audio also helps to build the intimacy. The use of voice is key in each of these examples as without the use of voice in the speech by Courtney or the discussion by McNamara, these moments would not offer the same degree of intimacy. The narratives of the films also play their part giving the audience time to get to know the characters and be drawn into their journeys. The next sections will address in more detail the role that visuals and sound play in the creation of spectacle in the cinematic documentary.

The concept of immediacy shares some parallels with that of intimacy, in the reliance upon access and technology to capture the events. However, it does offer differences for the way the audience sees and engages with the object they are viewing. Immediacy requires the creation of direct involvement in the action, the creation of a sense of being there, being part of the scene that is happening. It is this placing of the audience into the scene that creates a sense of immediacy as there is a emotional engagement in the scene. The work of the filmmaker places the audience into the events as they unfold, creating immediacy. Through this immediacy, the filmmaker wants to place the audience into the space captured, to create an attachment and engagement with the actions and events.

This placing of the audience within the scene can be seen throughout the film *Armadillo* (Pedersen, 2010). In one example, this immediacy can be seen in the first contact that the platoon has with the Taliban. The camera work positions the audience in the field with the soldiers, as they patrol an area. When the moment of contact happens and the Taliban open fire upon the soldiers, the camera drops down into the dirt. In this moment, the audience is placed in the shoes of the soldiers, experiencing the attack as part of the scene and not simply observing it. This is enhanced by the absence of other elements, as in the whole sequence, there is no narration or supporting commentary. Furthermore, throughout these sequences, there are no images of the Taliban firing upon the soldiers with the positioning of the audience is from the soldiers' perspective. This continues throughout the sequence. For example, in the tree line, as a solider and the camera prepare to move, the sounds of bullets are heard ripping into the trees and the camera drops back into the ground, taking cover. There are no multiple viewpoints or expansive wides to establish more detail of the battlefield, the audience is limited in their viewing experience. However, this creates a sense of immediacy for the audience, tapping into their own 'fight or flight' response, giving them as close an experience as possible of the battlefield through the film. The immediacy of the scene aims to create an emotional and physical response.

The way that this response is created is through the connection of these moments to the real. The perceived notion of the real that the documentary has associated with it is important in relation to immediacy:

> The effect of the real strikes even the most cynical viewer immediately. Recorded or relayed images and sounds have an immediacy and presence that cannot be simply defined. This immediacy still has the capacity to astonish and terrify. (Ellis, 2009: 68)

In this connection to the real, the cinematic documentary has the potential to create an immediacy which is unique to the form. It is worth noting here that Ellis also shows the fragility of the reality effect, that it could just as easily be shattered for the audience. In addressing the connection of the real and immediacy in the cinematic documentary, it is necessary to explore further the work of Sobchack and others on this notion of the real, and how this works in the representation of events in the cinematic documentary.

As citied in the audiences and documentary section within the literature review of this thesis, Sobchack argues that the documentary film sits as an object between the fiction film and the *film-souvenir* (1999: 242), the *film-souvenir* being an object which we create and the fiction film being one that is fully fabricated. In the documentary, there is a connection for the audience to the events – events which are of the world and which did happen. In this reception there are contemporary challenges, for example:

> Spectators are autonomous and, given the filmmaker's right of expression, it is no more an ethically necessary part of the documentary project for the filmmaker to tell the audience the truth (whatever that might be) than it is for them to never dupe the filmed. (Winston et al., 2017: 175)

The challenges of the filmmaker's right of expression can be seen in the documentary *Stories We Tell* (Polley, 2013), in which all of the 'archive footage' was in fact recreated 8mm film, shot by Polley and her team. However, the documentary film does have a desire for the real, described by Cowie as both the 'discourse of science' and 'the discourse of desire' (2011: 9). It is in this engagement that immediacy is possible within the cinematic documentary. Sobchack, comments that the documentary is 'a subjective relationship to a cinematic object' (1999: 251). It this through this relationship, with which the audience engages, that there is the potential

for the immediacy of the events to be represented to the audience, connecting them to the characters they are seeing on screen and the challenges they are facing.

Further exploration of the real and reality in the context of this discussion requires analysis of Geoff King and his ideas of the spectacle of the real. This concept was being worked on by King at the time of the World Trade Centre attacks in New York. It can be argued that, in these events, there is a link between Hollywood and real life. King addressed this in his essay '"Just like a Movie"? 9/11 and Hollywood Spectacle'. Questions which arose from these events were also tackled by scholars such as Slavjoy Žižek in his collection of essays 'Welcome to the Desert of the Real'.

The events of 9/11 happened in an unprecedented way, both in the actions themselves and also in the media coverage. Foner comments on this, seeing it as a global event, 'People all over the world were able to watch much of it on television — including the collapse of the towers — as it actually happened.' (Foner, 2005: 8-9) In the days after the events, the images were shown again and again to audiences. Magnusson and Zalloua observed how 'Media coverage of September 11 packaged the events as staged performances of their viewing audiences.' (2016: 9) It was the reception of the events which created the idea of the spectacle of the real. While events such as the Olympics, the Football World Cup and the World Baseball Classic can be classified as spectacle by writers such as Carter (as explored in 'The World Baseball Classic, The Production and Politics of a new global sports spectacle' (Carter, 2013)), the events of 9/11 shifted from an event spectacle (where the focus is on a staged event such as the Olympics or a football final) to the notion of the spectacle of the real (where the setting is in the world). It had the echoes of a Hollywood film, but it was playing out in real time. The media took the images of 9/11 and presented them in an editing style which King describes as closer to the continuity style found in the works of Hollywood (King, 2004: 51-53). It is important to address here this concept of the spectacle of the real, and to highlight the differences between this concept and immediacy, and how this relates to spectacle within the cinematic documentary.

The differences again come from two places: one lies at the heart of what the cinematic documentary is; the second is the reading of what spectacle is and how it is applied. For King, the spectacle of the real has a link to the reality that it is presenting to the audience: the events of 9/11 did happen, and audiences did view the images of

the event. King describes how, at the time, there was a connection to news broadcasting of the event as it happened, 'This is made apparent through numerous familiar conventions, including commentary by news anchors, reporters and 'experts' and through graphics presented on-screen.' (King, 2004: 49) The use of all these features created a presentation of the events for the audience. It presented the reality of what happened on that day. King argues that furthermore, on the day, the coverage of the events as they happened helped to enhance the reality of those events:

> There was initially no footage of the first impact at all, a key absence, a guarantor of authenticity (what spectacular disaster fiction would leave so crucial an event unseen, other than in the event of a severe lack of resources?) (2004: 50)

However, this later changed as more material became available to broadcasters.

This, however, is not the key difference between the spectacle of the real and spectacle is being defined here. King's reading of spectacle remains rooted in the Hollywood approach of the loud and the large. In King's article, he draws a clear parallel between the visuals and events from 9/11 and Hollywood films:

> A helicopter disappears uncannily into the structure of an office block in *The Matrix* (1999), before bursting explosively outwards, an image similar to a number of shots of the second plane impact of 9/11, in which the aircraft vanishes from sight, momentarily, before exploding through the building. (2004: 48)

In this reading, King is applying Hollywood spectacle to the capture of the events of 9/11. For King the spectacle remains within the Hollywood model, a concept which King had explored previously, 'The character of the spectacle provided by *Armageddon* is precisely that of the 'impact aesthetic' ... with its promise of immediate sensual stimulation'. (King, 2000: 168). This links back to the concept of impact aesthetics and that of the Cinema of Attractions as addressed earlier, and it is within this model that King places the spectacle of the real. It is a presentation of the world, where there is a reality to it, but the spectacle that is created remains rooted in the Hollywood approach and where there is something about it which is hugely dramatic.

Within the cinematic documentary approach to the spectacle of the real, there is the potential for something more intimate: it can be found in the small and the quiet.

Cartel Land demonstrates how intimacy can be created in the quiet rather than through the 'explosive moments' described by King. *Cartel Land* is a film which depends on the access that Heinemann managed to gain to the vigilante groups on both sides of the United States/Mexico border. In this access, and due to the technology, he was able to capture life on both sides. As addressed earlier, the lightweight camera technology enabled him to work in a near solo fashion, shooting footage of the vigilante groups taking on both the Mexican government and, more importantly, the Templar Cartels. One sequence, however, reveals to the audience the questions and challenges inherent in good taking on evil. In this sequence, there are a number of points of immediacy that heighten the engagement for the audience. The sequence opens with one of the vigilantes showing off his new taser. Heinemann then sets out with some of them for a drive to get coffee. During this, shots are fired at the group, and they bail out and return fire. In the middle of all this is Heinemann, capturing the whole sequence which creates an immediacy to these moments. There is a connection to the real as the bullets suddenly start to fly as again there is the potential for death. Heinemann is adjusting and framing his camera as he goes to get the images and as such they are not neat, well-framed compositions, but rather the audience sees the composition being found and this too becomes part of the action. The camera and audio place the audience in the middle of the action. The audience is given access to the events of the shootout, not as observers but as part of the scene.

Subsequently, the vigilantes set off in pursuit of a car from which they believe the shots to have come. After a pursuit, they get the car to stop, and the driver is pulled out. Heinemann captures all of this unfolding, the shooting style still matching the world of before, giving the audience the immediacy of the scene. A young girl goes to the captured man and is visibly upset, adding to the sequence which has been captured. The man is bundled into the back of an SUV and starts to be interrogated by one of the vigilantes. Heinemann is wedged in the SUV with them, right in front of the man and the vigilante as the vigilante observes the Cartel tattoos on the man's arm, all the time waving a gun in his face (and also the camera). Sound also plays a part and both men are captured through their dialogue and each reveals more of their character to the audience. The vigilante is brash and confident while the captured

man is quiet, using short responses. His face is hidden by a hood, but his voice reveals his fear. The audience is given a privileged position in the scene. It draws the audience into the two characters, one a vigilante and the other an apparent suspect. The technology here is critical in allowing Heinemann to be wedged in the car to capture this moment. The connection to the reality of the events is a driver for the audience, being placed right on the front line with the vigilantes as they take on the cartels.

The sequence thus far has a degree of immediacy to it, however, it is as the sequence moves into the third scene that a heightened moment of immediacy is built. The final part of the sequence sees the man being led into a bathroom within the vigilante base. At this moment an audio track of sounds starts to build, firstly from a sinister score that acts as a drone under the sequence, but also incorporating a montage of other sounds, of interrogations and screams of pain, as the vigilantes 'interview' the suspects. This continues to build to match the footage of the interrogations. Heinemann never clearly shows anything, instead he chooses to show the suspect trying to block out the sounds which are now forming a large part of the audio track. This gives the audience a connection to the scene. It places them alongside the character, building on the immediacy of the moment; the audience is subjected to the same sounds as those in the room. The audience is also still unsure of whether this man is guilty or not - did he fire upon them or was he in the wrong place at the wrong time? All of this provides a moment of revelation for the audience and raises the question whether the vigilantes any different from the Cartels. They seem to be taking a very similar approach and seem to be relishing their power. The starting aim of the vigilantes in the film was to take back control for the people, however, in taking back this control, do they become as bad themselves? This causes the audience to question when good becomes evil and whether, by stopping evil, you might do evil in return. Throughout this whole sequence, the immediacy that the audience experience heightens the spectacle. The immediacy is a dominant element which is enabled both by the visuals and the audio, the latter creating a soundtrack which has an emotional effect. The reality of hearing the cries of pain of men being tortured in ways which are very questionable, by methods which leave the audience wondering who survived that night. The sequence ends with a shot that lingers over the base. As the sun sets, the audience is left pondering the sounds and screams of pain which then fade into the crickets of the night.

The audience is left wondering about the characters they have seen on screen. First, those who earlier in the narrative presented themselves as a force for good and how the events and actions may have shifted the audience's view on this? Secondly, the man who was captured earlier on in the sequence and his journey from 'arrest' and his first interrogation in the SUV to his attempts to block out the sounds as he crouches in the bathroom. The audience does not get an interview with him, but it is the journey of this character which takes the audience through the events. The immediacy created here is one which is centred on the emotional response of the audience, not one of awe and wonder but in reflection on the actions of one man to another. Through the sequence, the use of the visuals and audio integrated into the narrative draws together the threads, but it is driven by the audio. In the final sequences, the cries of pain, complemented by the narrative, provoke the more emotional response. *Cartel Land* shows how certain elements can take the lead in the creation of these moments, but they still need the support of the other parts. If it was just the audio without the narrative, visuals and characters, the film would not create this moment of immediacy. These moments of immediacy are not the product of one single instance but have been built through the whole narrative sequence of the film, differentiating them it from King's spectacle of the real.

In examining the concept of immediacy in the cinematic documentary framework, it is important to address how the theory of impact aesthetics does and does not relate to this concept in relation to spectacle in the cinematic documentary. The concept of impact aesthetics was formulated in relation to action cinema, looking at its use of spectacle. Geoff King comments on this concept. 'The character of the spectacle provided by *Armageddon* is precisely that of the 'impact aesthetic' ... with its promise of immediate sensual stimulation / gratification for the viewer.' (2000: 168) Within *Armageddon* (Bay, 1998), as the shuttles launch, the viewers experience a physical impact of sight and sound. King argues that the response to this impact aesthetic is not emotional but physical. 'The audience is characteristically assaulted by a series of objects that appear to be projected in the auditorium'. (2000: 94) In King's assessment of impact aesthetics, he analyses fiction film and how, through the development of technology, it became a potent force.

In this examination of the impact aesthetic, it is important to bring into the discussion the Cinema of Attractions in relation to the term as defined by Eisenstein, as there

are clear parallels. Originally, Eisenstein's notion of attractions had its roots in theatre but he applied his work to the cinema. In his early writing, he states this about the aim of the attractions:

> An attraction (in our diagnosis of theatre) is any aggressive moment in theatre, i.e. any element of it that subjects the audience to emotional or psychological influence, verified by experience and mathematically calculated to produce a specific emotional shock in the spectator. (Eisenstein, 1923: 34)

It is important to remember the context of post-revolutionary Russia that Eisenstein was writing within. However, in his work and his expression of the aims there is a clear correlation between the ideas of King and Eisenstein in the response of the audience, a response directed by the actions of the producer. This ties into the observations made by Bordwell, linking Eisenstein to other Russian critics 'who emphasized art's power to "infect" the spectator with feeling' (Bordwell, 2005: 116). The feeling that Eisenstein was aiming for was that of shock and, through this shock, Eisenstein wanted to instil changes in his audience. 'The ends justified the means and for Eisenstein the ends were ultimately ideological'. (Taylor, 2010: 3) This is part of the difference between the aims of impact aesthetics and those of Eisenstein. For Eisenstein wanted these moments, which he saw as a 'tractor ploughing over the audience's psyche' (Eisenstein, 1925: 62), always to end in ideological change. For King, impact aesthetics has become part of the movie-going experience on the big screen. He states that 'the impact of the cinematic experience of action offers an escape from everyday life' (King, 2000: 104). Rather than attempting to incite change in the audience, it provides escapism, he continues, 'it is significant that a similar juxtaposition is found in the narrative themes of many of these films' (ibid). For King, it is escape from the world; for Eisenstein, it is a desire to change the world.

While King and Eisenstein have different aims and readings of the creation of these moments, they are both seeking a response from the audience. It is in this that the concept of impact aesthetics can tie back to the cinematic documentary and the use of spectacle. Aristotle discusses creating an emotional response in the audience. This is possible through immediacy in the scene, through both the visuals and the narrative that is shaped around these moments. In this use of immediacy, the spectacle is

moved beyond mere impact aesthetics or Cinema of Attractions, which in turn enhances the audience's emotional connection with and response to the scene. In the events being shown to the audience in the cinematic documentary, it is important to highlight two elements: that the events shown are a representation and that creative decisions have been taken by the filmmakers in producing the object that the audience engages with.

Returning to Sobchack, speaking about audience engagement she comments that, 'the cinematic exists as an objective and visible *performance* of the perceptive and expressive structure of subjective lived-body experience' (2004: 151-152, emphasis in original). In the performance of the documentary experience, it is the audience who can engage with these moments of intimacy. As Shaviro comments on film and media, they are 'machines for generating affect' (2010: 3). The aim of the affect here is to connect the audience closely to the characters and events that are being shown on screen. However, in the cinematic documentary, there is the potential for this affect to go further due to the films' connection to the real. In measuring audience impact Winston, Vanstone and Chi comment that there are two scales: a short Y-axis (these are 'noticeable outcomes' direct actions by the audience) and a 'longer X-axis, where screening over, spectators leave with, externally imperceptible but claimable, increased understanding or altered opinions' (2017: 194). Additionally, in the documentary these moments of immediacy are built on the social understanding of the documentary, what Sobchack refers to as the 'charge of the real'. The audience's 'engagement and determinations depend always on the viewer's existential knowledge of and social investment in the context of a lifeworld that exceeds and frames the text' (2004: 268).

With regard to the immediacy shown within *Cartel Land*, the audience brings an awareness to the screening that these are not actors or sets, but rather that the action is taking place within the space of the world that the filmmaker has captured. This 'charging of the real' that the audience brings to the screening gives space for both intimacy and immediacy to be present in the cinematic documentary. These engagements are built through the film and the narrative as opposed to deriving from a singular moment of impact. The audience needs to have the connection built with the characters and events on screen to generate a response, one which is charged by their awareness that what is on screen is a representation of the world.

This section has examined two parts of the cinematic documentary framework, intimacy and immediacy. Intimacy and immediacy are dependent upon the audience's relationship to the events represented by the cinematic documentary filmmaker, and upon the contract which the audience enter into in viewing the film. For the audience, there is a sense of expectation and an anticipation that they are about to view something of and in the world, that these are real events which have been captured and are now being screened to them. In this, the representation of the events by the filmmaker is crucial. The expectation of reality being shown to the audience contributes to the cinematic documentary spectacle in that it is not simply events shown for the purpose of creating sensation, but in order to give the audience access to people and events that they might not access in any other way, and then, through this, to create an intimacy and immediacy to those events which places the audience inside them to experience the spectacle. In the cinematic documentary, the relationship can offer a deeper engagement and response to the events. The effective use of intimacy and immediacy shifts the events from being a presentation, to the audience which they look in upon, to being a representation which the audience becomes a part of. Through this and through the connection to reality, spectacle is created which leads to a heightened emotional response for the audience.

Moments of Revelation

The next element of the cinematic documentary framework to examine is moments of revelation. The cinematic documentary is not simply about gaining access to spaces and events it is access to the characters within these spaces and events is key. As this section will explore, the cinematic documentary transcends the simple gaining of interviews with various characters. In this examination, the notion of the moment of revelation will be introduced and explored as a concept which can highlight how characters are used and embedded within the cinematic documentary, and how the relationship between character, narrative and audience can contribute to the cinematic framework and spectacle. The concept of moments of revelation is derived from the works of modernist writers such as Joyce and Woolf, but this is not a comparison, rather it is taking the ideas within these terms to help explore relationships within the cinematic documentary. These writers aimed to use these terms to 'represent the moment of mental experience' (Ma, 2011: 117), and Olson comments upon Woolf's focus on their role in 'revealing character' (2003: 47). In the

cinematic documentary, the filmmaker also seeks to reveal more about the characters to the audience. For example, within *The House I Live In*, Jarecki wants to show the challenges faced by people who are caught in the drug war. Similarly, within *The Act of Killing*, Oppenheimer wants to explore the actions and motives of Anwar Congo. The connection between the modernists and the cinematic documentary filmmaker is their desire to show something of the character and their journey.

In the documentary, access is gained not only to spaces and places, but to the characters who inhabit these spaces. For example, for Herzog in *Encounters at the End of the World*, it is not just Antarctica that interests him but the people who live and work at the research station, from the bus driver to the ice cream maker to the PhD researcher. The interest is in what drives these people to this continent and what do they do when they are there? This connects back to an interest amongst the audience in discovering who these people are. Are they normal or is there a difference in what drives them to visit and work in Antarctica? Similarly, in *Born into Brothels*, it is the lives of the children that Briski and Kauffman are exploring, not just to show them as children living in challenging situations but to reveal something of them as children, to release their creative potential.

Bazin comments that a moment of revelation 'may be described as a sudden, unforgettable revelation of truth through something comparable to a mystical experience.' (1980: 87). Bazin here is describing the work of the modernists, however this concept of a moment of revelation of truth can also relate to the cinematic documentary. This link can be built from the work of Smaill on emotions, where she addresses the way that 'emotions influence the connections between viewers and documentaries' (2015: 16). In the cinematic documentary, emotions can be used to engage the audience in the film. Just as the modernists saw it as 'a literary device that serves to sanctify the deepest conviction of the protagonist and, in turn, the author' (Bazin, 1980: 98), the moment of revelation is a device used by the cinematic documentary filmmaker to create an emotional response, building on emotional connection. This correlates with Massumi's concept of with affect and gestures, 'As gestures, they do it with style. They do it with technique. There is no expression of affect without technique.' (2021: XLV) The moment of revelation has potential in the cinematic documentary to be a technique for producing a response in the

audience. This section will examine how this is created, both in the characters and for the audience.

In addressing the concept of moments of revelation as it relates directly to the characters, it is important firstly to address the concept of character within the documentary. Filmmaker Jesse Moss, in an interview with Tribeca, comments that 'I am drawn to characters engaged in both internal and external struggles' (2014), while Heidi Ewing in the same interview comments:

> A good doc [sic] subject needs to be unsettled in some way, actively searching for something in their life they have yet to attain (an education, a relationship with their father, salvation, etc.). (2014)

What both quotations highlight is that there is a desire on the part of the filmmaker to find a character engaged on some sort of journey. In the cinematic documentary, a process of selection happens during the production and filmmakers are seeking the right characters to represent the world to the audience. For example, in *The September Issue*, the choice was made to focus on Grace Coddington as one of the main characters over other members of staff at Vouge; likewise within *The Act of Killing*, Congo was the 'forty first perpetrator' that Oppenheimer met in the research for his documentary. (Swimmer, 2015: 60) Both of these characters demonstrate internal and external struggles and the search for something. Coddington has her challenges with Wintor, her position and work and Congo has his guilt about his previous actions. While they are characters of the world, it is important to acknowledge this selective process. In the creation of the narrative of the cinematic documentary, it is this selection and engagement with the narrative which creates the potential for moments of revelation.

However, it is not simply access to people of the world and its reality which create moments of revelation for the audience. *Score: A Film Music Documentary* (Schrader, 2017) is a demonstration of access, but one which fails to move beyond this. The film features several interviews with well-known film score composers such as Hans Zimmer, Danny Elfman and Deborah Lurie. It gives the audience access to people that they might never otherwise get to hear discussing their creative workflows and processes. However, these interviews do not shift beyond access and discussion.

This is for two reasons. First, it is due to the narrative structure of the work. The film's narrative goes through the history and development of sound scores in film, and follows various composers working through projects – for example, the film follows Hietor Pereria through one such project. However, it does not feature the characters going through the kind of challenges or journeys that Mosse and Ewing comment on. It remains a presentation of the characters and their work, but it does not build on this and the film simply presents a chronological narrative of film music. Secondly, the film also lacks moments of revelation for the characters as there are no moments in the film in which the characters reveal something more or have a realisation that goes beyond the bounds of the frame. The film remains an example of access to character, and access alone.

The assessment of *Score: A Music Documentary* starts to illustrate the components of these moments of revelation on precisely through what it is lacking as these moments are connected to the narrative, and also to the characters themselves going through some sort of personal discovery or revelation. It is important to go back to the root of this concept effectively to assess how it can be part of the cinematic documentary. The concept has links in theme to the ideas explored by the modernist writers such as James Joyce, Katherine Mansfield and Virginia Woolf. The concepts explored by these writers are, 'Epiphanies' (used by Joyce and Mansfield) and 'Moments of Importance' or 'Being' (used by Woolf). In his assessment of Joyce's Epiphanies, Mahon presents an initial description of the term which:

> suggests the recognition or manifestation of something as complete, whole and unambiguous: that is to say, when something is 'epiphanized', it is recognized for exactly what it is. (Mahon, 2009: 4)

This idea of recognition is a significant aspect in the modernist readings of epiphanies, in which there is a focalisation upon the point of the reveal and the temporality of the moment - it happens and then the moment is over. However, the effect that this moment has on the character might have longer-lasting ramifications; the moment is brief, but the effect is long. These moments represent a key point in the journey of the character: this could be a realisation or a new way of addressing their outlook. For example, within *Icarus*, this is the journey which both Rodchenkov and Fogel take through the film, in particular the moment when Rodchenkov flees

Russia and realises that he can never go back; his life is utterly transformed. The key link with the cinematic documentary is the way in which the narrative builds towards these moments: they do not happen instantaneously but are integrated into the narrative that the filmmaker has crafted. It is this integration which is lacking within works such as *Score: A Music Documentary*, and the characters simply do not experience these moments.

A further example of a personal discovery or revelation can be seen in *Grizzly Man*, in which Herzog listens to the tape recording of Treadwell's death. Treadwell had dedicated thirteen summers to the bears, but ultimately, he and his girlfriend were killed by a bear attacking and killing them both. The tape recording is the audio caught from the attack, recorded by Treadwell's camera. The lens cap remained on throughout and Herzog, at the edge of the frame, listens to this tape recording in the company of Jewel Palovak; who the camera is focused upon.

Herzog himself comments upon this framing, 'What the audience is focused on at that moment is her [Palovak] anguish as she imagines what I'm hearing, which is horrible beyond description.' (2014: 370). Through this sequence, the audience sees Palovak listening at first in a controlled manner, however, in watching Herzog's reactions to the tape, she is shaken herself. Herzog too is clearly troubled by what he heard on the tape. It illustrates to the audience the horror of Treadwell's death without needing to show it. By focusing in upon the reactions of Palovak, and Herzog's subsequent conversation with her, it creates the sense of a personal journey, revealing Herzog as a character and showing how he is changed by the events, urging Palovak to destroy the tape. Viewing this moment reveals to the audience more than simply the death of a man, it reveals how those who loved him are still challenged by the events. For Herzog, it reveals the moment of mental effect and the immediate aftermath as he reflects upon the act of listening.

The sequence in *Grizzly Man* is also integrated into the narrative development of the story as Herzog unpacks who Treadwell was and what drove him to this tragic end. The scene before this features an interview with the coroner who dealt with the bodies of Treadwell and Huguenard, discussing the recovery and post-death investigations. Listening to the tape is part of the narrative of the moments shortly before the coroner became involved in the process. It helps the audience to build a broader picture of Treadwell, and also of Herzog. The journey Herzog takes in the film is one of

discovery, trying to discover who this man was and his responses to those he encounters help to contribute to this narrative.

It is important to assess who is experiencing these moments of revelation. In the examples discussed so far, it has been the characters, however, moments of revelation also have importance for the audience as they too can experience them also. Flis in their examination of 'moments of being' comments:

> The "moments of being" are of great importance for the writer, but also for the readers, because by experiencing them while reading one gets as close as possible to the characters. (Flis, 2016: 50)

In the 'moment of being' the reader is drawn closer to the character, enabling a deeper connection, and understanding. The reader's experience of these 'moments of being' parallels the experience of moments of revelation within the cinematic documentary. The core element to return to here is the use of emotion by the filmmakers in the representation of the characters, as Smaill highlights, 'Emotion is key to the representation of filmic subjects and the construction of intersubjectivity in film.' (2015: 18). The intersubjectivity that is possible in these moments of revelation draws the audience into the journey of the character. As Flis comments, the audience gets 'as close as possible' by means of their engagement with the characters on the journey of the film. Gunsteren assesses Mansfield's epiphany as having the potential to offer something more to the character and hence the reader, 'An epiphany might not 'mean' anything beyond what it is, but may result in a new way of seeing, a change of direction for the character.' (Gunsteren, 1990: 61). In their engagement with the narrative of the film and the emotion of the characters, there is space for the audience to view these moments of revelation and thus to experience them as well.

The Act of Killing is a documentary which explores the perpetrators of mass genocide in Indonesia. To achieve this exploration Oppenheimer, the film's director, was able to gain access to the leaders and operatives who undertook the killings. As a method of approach, to gain an insight and to appeal to their boastful personalities, Oppenheimer enabled them to create their own re-creations of the killings, demonstrating their methods. The lead character which Oppenheimer follows is Anwar Congo, one of those who murdered suspected 'communists'. During the

production, Oppenheimer realised that Congo had a story to tell and would be the lead character for the audience to connect to through the film.

The audience first encounters Congo on the roof top of a building, where he is describing how he, on that very terrace, went about killing his victims. Following this, he dances a little 'cha-cha'. This introduces the audience to the character and how he projects an image of pride and bravado about his past. Later in the film, Oppenheimer screens this incident back to Congo, attempting to see whether he would connect to the crimes that he had committed. In viewing this, Congo expresses a disconnect with the scene, critiquing his dress for the event and commenting that he looks like he is going to a garden party. There does not seem to be much connection to remorse or to the actions he undertook. Oppenheimer describes this response, commenting, 'He looks at the footage as if, if he can just fix the scene aesthetically, maybe he can make it better for himself morally too'. (In: Swimmer, 2015: 61) Oppenheimer saw in Congo a man running from his past, trying to control his emotions and his response. In the narrative of the cinematic documentary, Oppenheimer is using the story thread of Congo to tell the wider story of the men who committed these crimes.

Through the film, Oppenheimer allows the men to film more of these re-enactments with varying degrees of detail, getting men such as Congo himself to play not only themselves but their victims as well. The storylines explore the history of the men, framed with interviews with them at the re-enactments and behind the scenes of these creations, particularly focusing in on Congo and the struggles that he is facing. These are particularly noticeable as he sits on a dockside in the dark fishing. The moment of revelation that happens within *The Act of Killing* reveals something about the character and, through the intersubjectivity, has the potential to affect the audience.

This can be seen when Congo looks back on a later re-enactment which comes towards the end of the narrative, bringing the film to a climax as it moves towards its final act. The scene again follows Congo viewing back one of the re-enactments that they had filmed. At the start of the sequence Congo's bravado seems unchanged, with him getting his grandchildren woken up to come and watch their grandfather get 'beaten up'. Oppenheimer is heard at this point challenging the idea, saying that it is quite violent and asking whether it will be good for them. Congo carries on unabashed. The scene is played back for the audience, watching both the re-

enactment and also Congo viewing it himself. It is during this playback that the bravado of Congo drops, and he experiences a moment of revelation which is witnessed by the audience.

As the scene is playing back Congo is still and solemn, his gaze fixed on the screen as the events play back to him. The camera is fixed on his gaze. He then asks, 'Did the people I tortured feel the way I do here?' (1:46:46) The film then cuts back to the reconstruction, and in voice-over the audience hear Congo comment, 'I can feel what the people I tortured felt.' (1:47:03) The edit cuts back to Congo and he seems to explore how he felt and how this aligned with his victims. Thus far, this exploration is still him presenting an image of what he did. Then the interviewer responds with, 'Actually, the people you tortured felt far worse - because you know it's only a film. They knew they were being killed.' It is this response which starts to trigger the moment of revelation for Congo. He goes silent for a moment and his bravado and presentation of himself start to shift, and then starts to be visibly upset. 'I did this to so many people, Josh. Is it all coming back to me?' (1:48:07) It is in this moment that Congo experiences a moment of revelation, a moment of transformation for the character. Through the moment of revelation, as Congo reflects on and recognises the murders he has committed, the audience is drawn to him and his personal reflection. Viewing Congo's moment of revelation offers the potential for a moment of revelation for the audience as well, as they see a man realise how his previous actions might have consequences.

Narratively, this moment comes towards the close of the film, having followed the journey through as they have created the re-enactments, following Congo as he starts to grapple with and reflect upon his past actions. It is in this moment that the film shifts beyond access to the characters, demonstrating more to the audience; this moment of revelation for Congo comes through the narrative of the film that has been working towards this point. The audience has been following his actions and bravado throughout the film, with him trying to present a strong face to it all, however, in viewing back his actions, Oppenheimer has enabled him to stop and have this transformative moment. It might not be long-lasting for Congo, but for the audience there is the space to be shaken by this response, by seeing a man who has committed many crimes and been lauded for his actions by his society start to see that it might not all be that way.

This moment that Congo experiences in *The Act of Killing* demonstrates the thematic linkage to the work of Mansfield, Joyce and Woolf, and also how the concept is developed within the moment of revelation in the cinematic documentary. Within the writing of Mansfield, Joyce and Woolf there is a realisation of the character, representing something of the inner workings of their minds. Woolf herself experiences one of these moments in seeing Paddington Station after the death of her mother (Woolf, 1976: 92-93). In the cinematic documentary, the filmmakers are dealing with a visual representation of the world and the characters within it. The moment of revelation in the cinematic documentary is as close as the visual medium can get to showing this revelation of the character. This revelation is significant because it enables the character to continue their journey, while the audience is allowed to be part of the journey of discovery into the character. The revelation that Congo has is not just a revelation for him; through the way that he responds, the audience have an emotional response as they gain a deeper insight into him as a character.

A number of elements come together for the character and also the audience as they engage with these moments. A key part of its effectiveness is the link to the narrative and structure of the piece within which the moment of revelation is embedded. This links to the integration of spectacle in the cinematic documentary, and also differentiates these moments of revelation from Cinema of Attractions. The narrative allows relationships to be built between the audience and the characters, offering the potential for emotional engagement.

The moment of revelation also plays a key part in the integration of spectacle with the narrative. The cinematic documentary has a singular narrative form, driving towards a narrative conclusion at the end of the piece, as explored in the documentary chapter of this thesis. The moment of revelation is built from the characters of the narrative and the journey on which they are embarking, the journey which the audience is following. A moment of revelation does not happen in a presentational state alone, rather it needs to be built out of the narrative and the engagement with the characters. It is not simply a sound bite delivered by a person, but it is part of the narrative and the engagement which the audience experiences through the cinematic documentary. The cinematic documentary which the audience is engaging with is a single-form narrative that is a complete object, needing a beginning, a middle and an

end, the film driving towards a narrative conclusion. The moments of revelation sit within this narrative and can act as key narrative points within the film.

The moments of revelation need to be integrated into and built out of the narrative to be effective; they are not moments where the narrative pauses to enable the spectacle to happen, but rather they are built out of the narrative and the characters. The role of the stage machinist is in the visuals and audio of these moments and the way these are shown to the audience is important. For example, Herzog's choice to fix the frame upon Palovak shows that how the scene is represented is important in enabling the audience to respond emotionally respond to the events and the visuals are a required aspect.

The filmmaker is aiming to build towards something which creates an emotional response. This is possible, as outlined, due to the narrative integration of these moments. The moments of revelation do not happen spontaneously but must be built out of the characters and the stories they are telling and they are integrated into the narrative of the piece. For the moments of revelation to be effective, there needs to be a connection between the audience member and the character. This connection needs to be created by the cinematic documentary filmmaker in their representation of the events. It is something which has to be built through the narrative, enabling the audience to connect to the character/s. In these relationships, the spectacle that can be created does not become all dominant but is fully integrated into the stories.

This integration of a moment of revelation can be seen in the film *Jiro Dreams of Sushi* (Gelb, 2011). The film follows the famous sushi chef Jiro Ono and his restaurant in a Toyko underground station. The film not only profiles Ono but also looks at his two sons, particularly his heir apparent Yoshikazu. Through the film, Yoshikazu is under pressure working for his father and with the expectation of taking over the restaurant. In the film Ono is always demanding more from his son, expecting him to perform to such a high standard, pushing his son to create the perfect piece of sushi. The moment of revelation happens when, after spending a full day attempting to create a recipe (to which Ono keeps saying no, it's not good enough), Yoshikazu finally creates something of which his father approves. In this moment, the audience can see a weight lifted from Yoshikazu's shoulders as he realises what he has achieved. For the audience, this realisation is only possible due

to its integration into the narrative of Ono himself, his restaurant, and his relentless pursuit of the highest possible standards.

Grizzly Man, The Act of Killing and *Jiro Dreams of Sushi* highlight a key aspect of how the moment of revelation for the audience works within the cinematic documentary, and its connection to the creation of spectacle. Secondly, these films also highlight a key element of the cinematic documentary: the use and positioning of characters within the storytelling. The films outlined in this assessment of moments of revelation bring to the fore the importance of characters in the cinematic documentary, highlighting how the use of character contributes to the integration of spectacle to the narrative, through the emotional connection which can be built. This can also be seen in works such as *The September Issue*, with the characters of Coddington and Wintor. The use of the character of Honnold is likewise a key driver for *Free Solo*. It is important to underline here that these characters are not ones created by a screen writer but are people of the world with stories to tell. There is a perceived connection to reality. It is also important to note however that, while there is no screen writer crafting the character, there is a filmmaker at work in the cinematic documentary. They are shaping the narrative for the audience to engage with. It is a representation of the real that the filmmaker has created. In the examination of the case studies in this thesis, this link with characters will continue to be explored.

The moments of revelation can play a key role in the story threads as the story drives towards this conclusion. For example, *Jiro Dreams of Sushi* addresses the whole landscape of Jiro's restaurant, and the moment of revelation feeds into the heir storyline in terms of how his son is progressing in development as a sushi chef. Similarly, within *Grizzly Man*, listening to the tape enables the audience to gain a closer connection to the friends of Treadwell and to build a clearer picture of this man and the effect that his death had on them.

The interview is a significant place where the moment of revelation can happen. This can be seen in *The Act of Killing* and *Grizzly Man*. The interview enables the audience to build a connection with the subjects and to forge a relationship which can then cause an emotional response at the moment of revelation. The interview with Congo in *The Act of Killing* is where Oppenheimer manages to get Congo to start to realise what he has done in the past enabling the moment of revelation. The interview can be effective in helping a contributor to talk about topics and reflect upon the past,

but it is also important in building a connection to the audience through the visuals and voice.[19]

This examination has defined and explored the moment of revelation in the cinematic documentary, illustrating how it parallels work of the modernists as well as the work of Smaill and Massumi. The examination has also shown how the moment of revelation is something with which the audience engages, ultimately becoming its own concept within the cinematic documentary framework. Moments of revelation are built less from the events or actions captured, but rather from a focus upon the characters within the cinematic documentary. How they react to the events and how they reveal something to the audience offers the potential for closer emotional engagement. These moments predominantly happen through the interview in the cinematic documentary, for example in *The Act of Killing*; however, they can also happen in the events captured, as for example in *Jiro Dreams of Sushi*. In these moments, the focus is on how the characters respond to the events. These moments to are dependent upon the narrative and the relationship which has been forged with the characters, and they cannot happen without the support of the filmmaker's storytelling craft. They need to be embedded into the narrative to have an effective emotional impact.

Conclusion to Intimacy, Immediacy and Moments of Revelation

This section has analysed two key themes in the cinematic documentary framework which in turn can offer the potential for the creation of spectacle in the cinematic documentary - intimacy and immediacy, and moments of revelation. These three elements all stem from access to events and characters, however and as demonstrated above, spectacle is created through the development of this access, and the way in which the filmmaker represents the reality to the audience. It creates the illusion of placing the audience into the events captured or at an intimate level alongside the characters of the films. This illusion of placing the audience into these events connects to the creation of spectacle. It builds upon King's idea of the spectacle of the real, but it is not found in the 'loud and the large', as King sees it, but rather in

[19] The visuals of the interview will be addressed further in the examination of the visual aspects framework, later in this chapter.

the small and the quiet. This is a key distinguishing feature of spectacle in the cinematic documentary. Spectacle in the cinematic documentary is possible in the quiet of intimate moments, or through a moment of revelation for a character. For these moments to be effective the filmmaker must craft them into the narrative of their film. This further differentiates the cinematic documentary spectacle from the Cinema of Attractions: these are not moments which can stand alone as a presentational attraction, instead they need to be built into the representation of the events. From this representation, the connection the audience builds with the narrative, and the perception of reality, the spectacle can have a lasting emotional impact upon the audience.

These elements highlight how the representation of reality is important in the building of these moments for the audience. The connection to these moments is enhanced by the audience's expectation that the moments captured are of the world, that they are not moments which have been crafted or staged but are moments which have happened and have been represented on screen. This is perhaps most pertinent in the moments of revelation seen in *The Act of Killing*, as Congo starts to realise the consequences of his actions. The connection to these events can create a striking emotional response in the audience.

This section of this chapter has shown how this integration into the narrative is key to the effective creation of spectacle, to create an emotional response. The spectacle that is created is one that is integrated into the narratives of the cinematic documentary. This chapter has shown that spectacle is not always found in the 'loud and the large' but also in the small and the quiet. It has identified that intimacy, immediacy and moments of revelation are key in the creation of spectacle, as it is through these elements that the audience can engage with the cinematic documentary and have an emotional response. Isaacs argues that spectacle occurs when you say, "that's magical', it is when the image transcends the screen and moves you' (2013: 113-114). As explored in this section, this reading of spectacle has a clear potential link to the cinematic documentary through the creation of intimacy, immediacy and moments of revelation. The creation of these elements in the cinematic documentary can place the audience into the locations, or into encounters with people having these moments. The response to these moments has the potential to move the audience.

However, in the cinematic documentary, such moments might not always be 'magical'; they could also be moments of, fear, terror, joy and wonder.

The use of these three elements has the potential to create spectacle in the cinematic documentary, one which is unique to this form. It is not created directly through sensational images, but it is created in the representation of events and how the filmmaker has been able to place the audience into a scene, engaging with these moments. These elements also show how, in the cinematic documentary, there needs to be integration of narrative with spectacle; it can be from the narrative that the spectacle is derived. This is particularly important in the character-driven narratives which the cinematic documentary features. Having intimacy and moments of revelation allows for a connection to the characters to be created by the filmmakers, and thus allows the audience to engage with them.

The placing of the audience into the scenes created by the immediacy ties into the cinematic documentary's style and form, and it is the visuals and the audio which enable this connection to happen. It is through the filmmaker having to work effectively not simply at presenting the information to the audience but utilising the style and form that is a key part of the cinematic documentary. The filmmaker can represent the events to the audience to create immediacy, but the style and the form of these moments is not limited to a single approach. It is to this that the thesis will turn next, looking at the visuals and the audio as the third and fourth elements of the cinematic documentary framework and assessing how these might be utilised by the cinematic documentary filmmaker, harnessed together, with all the other elements and integrating the style and the form with the narrative.

Finally, it is important to return to the reality of the world captured in the cinematic documentary. Through these moments of intimacy, immediacy and moments of revelation, the audience gains access to the world in ways that are not otherwise possible. They are dependent on the work of the cinematic documentary filmmaker to represent these events to them. However, it is through this perception of reality that these moments have the effect the filmmaker wants them to have. In the cinematic documentary, the filmmaker is aiming not just to show the world to the audience but wants the audience to engage with it and respond to it. It is through the perception of reality, intimacy, immediacy and moments of revelation that this can happen.

Look within Cinematic Documentary Framework

The visuals are commonly seen as the element which creates the 'cinematic' within the documentary. This section will address how the creation of the look of the cinematic documentary feeds into the cinematic documentary framework. In doing so, it will build on the work explored earlier in the thesis in relation to the technology, and how changes in technology have enabled the look of the cinematic documentary to develop. This section will also seek to build on the look of the cinematic documentary in various ways. First it will explore the importance of the positioning of the audience in the cinematic documentary. Secondly, it will consider how the movement of the camera might contribute to the concept of the cinematic and spectacle. Thirdly, it will address the look of the interview: as identified in the section on moments of revelation, the interview is a key place in which these moments can occur, and it is important to assess the significance of look in the creation of an engagement with these moments. Finally, it will assess the role that technology has played in the documentary, looking specifically at the role of 3D. This will be examined to address whether the use of this technology by some documentary filmmakers can contribute to the cinematic and spectacle.

In the examination of the cinematic, the key area of production that can contribute is cinematography. The American Society of Cinematographers defines the term thus:

> Cinematography is a creative and interpretive process that culminates in the authorship of an original work of art rather than the simple recording of a physical event. Cinematography is not a subcategory of photography. Rather, photography is but one craft that the cinematographer uses in addition to other physical, organizational, managerial, interpretive and image-manipulating techniques to effect one coherent process.' (Hora, 2004: 1)

What Hora acknowledges here is the broad, wide-ranging elements that form cinematography, with many different elements all combining to create the images for a film. What he also highlights is that cinematography is more than a recording of a

scene or event, it is a work of art and a specific skill set is needed to successfully create a visual artefact of the events, be it digital capture or on film. This is significant in relation to the work of the cinematographer within the documentary as it shows the movement from a simple record of an event towards the process of creating a visual artefact, a representation of the event for the audience to engage with.

It is important to build upon Hora's description in order to define cinematography in the cinematic documentary. This examination will explore how cinematic documentary filmmakers use the technology of production. Cinematography in the cinematic documentary is different to that of a fiction film, and this examination will analyse this difference. This will enable a closer examination of how both the cinematic and spectacle are created through the visuals. The positioning of the camera is key within cinematic documentary cinematography in terms of how it enables the audience to see the world being captured. The camera can be positioned in different ways, each with different results for the audience. How the camera moves in the scene can also contribute to the audience's response to the scene and what story it is telling through this operation. Linked to the movement of the camera is the framing that the filmmaker is using and what and how the world is framed can lead to different storytelling techniques. Lastly, the consistent element through all of these is the technology of the camera. In the cinematic documentary, filmmakers might choose different technology for different films in terms of what the technology can enable, as highlighted earlier. As such, the technology will be integrated into the examination of these aspects of the visuals in the cinematic documentary framework.

In this examination of cinematography, it is worth heeding a 'prescription' presented by Errol Morris about the varying approaches to the documentary form and, within this, to cinematography: 'There isn't a set of rules that have to be followed, but let's put this as a moral prescription: You should be trying to seek truth.' (Morris in: Feld, 2011) In this warning Morris rightly points to the fact that, no matter what the style and approach of the cinematography used in the documentary, the central aim should be that of seeking truth. However, as explored here the cinematic documentary is a representation of the world, crafted through decisions made by the cinematic documentary filmmaker. The concept of one style of cinematography appearing to be more truthful than another is most linked to the Cinema Vérité/Direct Cinema filmmakers, who felt that abandoning the tripod and shooting in a way that was

handheld, using the available light and from an objective positioning, would lead to more truthful documentaries. However, as Ricciardelli observes, 'The camera is an ideological apparatus (rather than a device of direct inscription) and cinema vérité just a style of documentary, thus unable to guarantee truth by and in itself.' (2010: 43) In this examination of spectacle in relation to cinematography, it is important to remember that the filmmakers are trying to convey a message from a particular point of view. In this, they might have taken decisions within the style of cinematography to enhance aspects of their ideological intent. Cinematography is at the intersection of filmmaker and technology; it is the deployment of both technique and tools. For example, films such as *Leviathan* and *Pina* both had to employ specific technology to capture the events in the way the filmmakers intended, while in films such as *Undefeated*, the key is the technique used by the filmmakers in utilising the technology. However, even in this, the filmmakers of *Undefeated* used prosumer cameras as they did not want to distract the team and were filming with a minimal crew (Swimmer, 2015: 89-91). The use of both tools and techniques combine.

From the early days of film, images have been at the centre of spectacle. It is the technique that is most associated with the concept of spectacle seen in the Hollywood approach. Darley comments on this view of spectacle, 'In its purer state it exists for itself, consisting of images whose main drive is to dazzle and stimulate the eye.' (2000: 104) However, spectacle in the cinematic documentary can be something more than simple 'dazzlement' and leads to the question as to whether it led to a longer-lasting effect within the audience, allowing it to be a defining component of the cinematic documentary. It is also important to ask whether there something specific in the use of the visuals in the creation of spectacle which contributes to the cinematic documentary framework.

One of the ways in which spectacle can occur is using the camera and its deployment through cinematography, utilising the technology of production. Cinematography has been developing and shifting, both in the use of different technology and its deployment, and in the style that has been implemented by filmmakers. For example, the positioning of the camera in *The Arrival of the Train* reveals that there is an intention in the way that the scene has been captured. Decisions have been made about where to position the camera, for example, as the train moves diagonally across the frame and as the passengers disembark. While the technology the filmmakers

had was simple by modern standards, it still created something visual. *The Epic of Everest* features extreme long shots, thanks to developments in lens technology which enabled Noel to capture the efforts of Mallory and the team. Noel was not able to climb directly alongside the team making the summit push, and so the use of the long lens gave the audience the closest access they could gain on that fateful day of Mallory's summit attempt. While Noel's work pre-dates the cinematic documentary, it starts to show the early origins of the form, both in the use of style and form and in the intention of Noel. He set out not just to report on the climb but to create a visual representation of the expedition, with consideration of the positioning of the audience.

The more complex 3D camera work of *Pina* and *Cave of Forgotten Dreams* takes technology that is often associated with the Hollywood blockbuster and uses it in a way that is unique to the cinematic documentary form. It moves the technology away from being a passing attraction and aims to integrate the visuals and the style fully into the piece. The filmmakers are not simply capturing the events as a record, but they are aiming to use the technology to help create an artefact which the audience engages with in all its aspects. Cinematography does play a role and presents opportunities for spectacle cinematic documentary filmmakers. The following analysis will not be an assessment of cinematography in general within the cinematic documentary, but an assessment of how cinematography can relate to spectacle.

When viewing a film such as *How Much Does Your Building Weigh, Mr. Foster?*, *Apollo 11*, or *Leaning into the Wind: Andy Goldsworthy* (Riedelsheimer, 2017), the audience is struck by the visual power of the cinematography. The visuals adopt a quality that creates a sense of wonder. From the first frame, the audience is drawn into the world that the filmmaker has created. The visuals can create a response solely as a frame; just as a piece of work hanging in a gallery can create a response, so can the images within a film. However, there is a need for caution, as filmmaker Erik Shirai comments, 'I think a lot of people just go out and shoot pretty images. I try to be very conscious of what I'm shooting, in terms of how it will reflect on a narrative.' (Shirai in: Nord, 2016) This warning is very accurate, in attempting to create such a stylistic look in a documentary, the look becomes so dominant that the narrative and the stories the filmmakers are aiming to portray become lost and obscured. An example of this can be seen in the film *The Art of Flight* (Morgan, 2011) in which

the film turns into a showreel of one snowboarding shot after another; all have a visual power to them, but this is where it ends. It does not, as Shirai observes, 'reflect' the narrative. The use of cinematography should be there to enhance audience engagement. In the cinematic documentary, the use of visuals should not be reduced simply to an exercise in creating stunning visuals with no or little content or framing and there is a need for them to be integrated into the overall artefact which the audience is engaging with.

In this examination, it is important to return to the concept of the cinematic and what this is. This is highlighted in the technology section above, but it is worth echoing it here in addressing the visuals. The main part of the cinematic look derives from the concept of the 'film look' that came to dominate conversations with the growth of DSLR technology. The cinematic look traditionally has a shallower depth of field, a higher dynamic range, and images which could be seen to have a 'beauty' to them (although beauty can be hard to define, as one person's beauty will differ from another's). This thesis argues that within the cinematic framework, there is more to the images that create the cinematic and spectacle. Addressing this now will help to build a more detailed definition of the cinematic look. In addressing style and technique in documentary, Plantinga comments that 'Style transmits information, but its functions extend far beyond this. Like structure, it is also a means to affect the spectator emotionally and perceptually.' (2010: 147) What Plantinga highlights here is also of key importance to this thesis in addressing the cinematic framework, assessing what the images and the style in which they are presented does to produce an effect on the audience.

Positioning of the Camera's Perspective

One of the key elements that contribute to the cinematic and its effect is the positioning of the audience, within the events through the visuals. In his seminal work *The Five C's of Cinematography*, Mascelli comments that there are three kinds of camera angles: Objective, Subjective and Point of View (Mascelli, 1965: 13). In this examination, the subjective perspective is the one which is more critical. The subjective angle places the audience in the scene, and they become a part of it, an 'active participant' (Mascelli, 1965: 14). This sense of being an active participant can be seen in the opening sequence of *Cartel Land* as the drug gang 'brew' crystal meth.

There are two key aspects of the subjective which change how the audience engages with the scene. First, Mascelli believes that this positioning, allows the scene to be captured through a '*personal* viewpoint' (1965: 14, emphasis in original). This enables the audience to shift from being an observer of the scene to being part of the scene, 'the audience receives the impression that he is *in* the scene' (ibid.). This positioning offers a different experience for the audience in seeing and experiencing the events captured, which in turn could lead to a different way of creating spectacle. The second difference is how the subjects in the scenes captured interact with the camera. In that which appears objective the camera is not acknowledged, but within the subjective, the camera is acknowledged and at times the subjects in the scene look down the camera lens (Mascelli, 1965: 19). This positioning of the camera allows the filmmaker to pass through the spaces and capture the events for the audience. As such, this positioning has the potential to create moments of spectacle, both in terms of *what* is being captured at certain moments and also in *how* it has been.

The first example of the subjective approach to cinematography is in *Cartel Land*, as a team in the desert brew crystal meth. In this whole sequence, the filmmaker has made a number of decisions in the cinematography which create the cinematic look and contribute to the sense of spectacle. These decisions range from the positioning of the subjects in the frame to the lighting and the camera work. The subjective positioning facilitates active participation in the scene that is happening before the lens. What this creates is what the thesis sees as a cinematic opening to the whole film, utilising not just the technology and techniques normally associated with the cinematic, but placing the audience into the film, creating emotional engagement.

The whole opening sequence happens under the cover of darkness, in part due to the illegal nature of the activities, and in part because of the access that Heineman was able to gain. However, Heineman takes advantage of this to build tension and intrigue into the scene. The opening acts as a method of drawing the audience into the film, introducing one of the topics of the film in a visually stylised manner, but also fostering a sense of involvement in the scene. This works within the style and form of the cinematic documentary. The sequence starts with a truck approaching and the team unloading barrels and equipment, operating by torch light. The lighting of the scene acts as a focus for the audience (lighting certain areas) but also adds to the mystery (as certain areas are totally hidden). The audience are placed in the

middle of the events, experiencing them as if they were part of the scene, not an unobserved bystander but within the action. This is followed by the team brewing the crystal meth. There is a large amount of smoke billowing in the torch light and one shot shows one of the chemists in close up, with a mask, mixing away with smoke billowing around him. This shot fits within the traditional view of the cinematic, taking advantage of stylistic lighting, and utilising the depth of field and dynamic range. There is an intention on the part of the filmmaker to create the cinematic style to represent the scene to the audience. Throughout the scene, the team acknowledge the camera and talk to it, both off hand and also in interview, shifting it to a key part of the subjective approach rather than the objective. There is a clear design to the set-up of the interview, with the lead member of the team sitting close to the camera and his associates forming a line slightly in the background. In this whole sequence, the audience are thrown into the world of the drug makers and the way they operate and approach their work. The cinematography makes use of the setting and stylistically enhances the storytelling to create an atmosphere in which the audience are questioning what is happening. The cinematography creates a sense of immersion for the audience, metaphorically throwing them into the water and submerging them in the shady underworld. The opening of the film sets up the audience for the rest of the film, establishing the narrative which creates intrigue. The camera has the position of being active in the scene and there is a connection between the subjects and the camera and, through this, to the audience.

A further example of where, through subjective cinematography, the audience is exposed to spectacle can be found within *Restrepo*. Here the spectacle comes both from the events being captured and how the filmmakers have captured them. In the deployment of the camera, Junger and Hetherington place themselves and the camera right at the centre of firefights and skirmishes with the unseen Taliban. Throughout the film there are numerous times when this creates spectacle for the audience. One example of this is when the Marines are going out on patrol to force a skirmish with the Taliban. They know they have been building a force and they go out to engage with them. When the moment of contact happens, Hetherington or Junger are right in the middle of the unit. The camera work is erratic at first in the midst of taking cover and trying to film the skirmish and at times, the camera is just looking into the sky. What this creates is a sense of involvement in the scene. The

shots are not smooth, with the audience observing from a distance, but instead they are thrust into the middle of a firefight. The audience experiences the same sensation as the soldiers in asking where the enemy is coming from. This moment ties back to the work of Sobchack in the nonfiction film experience where she writes:

> in the documentary experience, our consciousness is more necessarily tied to and determined by the specificity of the images given on the screen and the increased attention that must be paid to them. (1999: 244)

The moment of a firefight, and the heightened tension which is created through the specificity of the images, create an intensity and immediacy in this moment which in turn creates the spectacle and increases the potential for an effect on the audience. This moment could invoke feelings of fear, of admiration for the soldiers' courage, or of despair at the brutality of war. However, what makes it unique to the cinematic documentary is the positioning of the audience in real events which did happen, and the audience's connection to the real in which they are immersed. The audience is positioned so as to create the impression that they are diving down in the dirt and then looking around to see what is going on around them.

The positioning of the camera within the scene enables this feeling in the audience. They are forced by the selection of shots to go through this experience, and they are viewing the scene from within, not as an external observer. If the filmmakers had taken more of an objective viewpoint while capturing the same moment, the cinematography would not have immersed the audience in the same way. The style is key in creating tension for the audience; they are waiting for the contact with the Taliban to happen. The way the cinematography shifts through the scene in its subjective positioning puts them directly in the centre. The sensation of fight or flight is triggered in the scene, as well as the human reaction of inquisitiveness that it plays upon as the audience want to see what is happening - whatever 'risk' that might invoke. This is enabled by the technology: the lightweight cameras which they used could be operated solo, without the need for traditional heavy equipment and supporting crew. In the moment, the footage drifts from the visual beauty that is commonly seen in the cinematic look, but this departure into the rougher footage creates a heightened sense of immediacy for the audience. This approach happens a number of times in *Restrepo*, with the filmmakers taking significant risks to allow the audience into the

soldiers' world when on deployment in Afghanistan. Through these risks and the subjective positioning of the camera in the space, not every audience member would have felt the real-life experience of being ambushed by the Taliban, but what Junger and Hetherington have enabled through this style of cinematography is to give the audience a representation of the events, placing the them into the scene so that they can experience a moment of emotion as the attack happens.

The subjective camera perspective, with its ability to place the audience as active participants within the scene, enables the creation of spectacle in a manner that is different to the objective positioning, where the audience remains a privileged but 'unseen observer' (Mascelli, 1965: 14). The subjective perspective creates a sense of immediacy that can be greater than that of the objective in relation to what is being captured. By allowing the audience to shift from observing to becoming active participants, they become more immersed in the actions of the filmmakers. This positioning and engaging of the audience links to the ideas of Debord explored earlier in the thesis and the social relationships that can be generated by the images. Positioning through the subjective perspective allows the audience to engage with the subjects in a way which is 'mediated by the images' (Debord, 1994: 12). In the use of the visuals, what is significant is how this mediation is done by the subjective. By placing the audience not merely as observers, it opens up the possibility of creating an immediacy to the scene, with the narrative integration of the visuals.

Looking at the role of this perspective in the cinematic documentary starts to show how there is more to the creation of cinematic and spectacle than just shallow depth of field and a high dynamic range. It shows the importance of the positioning of the audience in the moments, as they move from simply being observers to becoming participants in the scene. The use of stylistics is important in the cinematic documentary framework, as shown within *Cartel Land*. This can also be seen in other works such as *Nostalgia for the Light*, where the use of timelapse creates a striking visual impression of time passing and the kind of search into the past in which the astronomers, mothers and widows are all engaged. The creation of spectacle through this placing of the audience links back to the work of Issacs, where the audience are moved by the majesty of the images (2013: 113-114); however, with regard to spectacle in the cinematic documentary, this movement is created by the positioning of the audience within the events of the world. To continue the examination of the

role of visuals it is important now to consider the performance of the camera and the use of movement within the cinematic documentary to assess how this contributes further to the creation of spectacle.

Movement and the Camera

Throughout the development of documentary, filmmakers have been aided by the improvements in cameras in terms of weight and portability. This has allowed the camera, through the way it is mounted on various form of equipment, with increased agility and mobility, to offer new storytelling potential to the filmmaker. Technological developments have enabled new ways for the camera to be deployed. As Dyer comments, 'The Lumières ushered in a new technology that has become ever more elaborate, revelling in both showing and creating sensation of movement.' (Dyer, 1994: 17). Today, that development has continued; cameras can now go from detailed macro-shots of a chair being manufactured (*Objectified* (Hustwit, 2009)) to a sweeping wide vista of a glacier (*Chasing Ice*) to crossing the whole length of America (*Unbranded* (Baribeau, 2015)). The audience can now accompany this power of the camera across the face of the globe, offering the potential for spectacle in previously unseen ways. This deployment has been radically assisted by the development of camera technology. Filmmakers have embraced the technological developments and taken them out into the world, utilising the capabilities of the camera to capture and create spectacle for the audience. However, this is not simply through a display of technology. The cinematographer Ellen Kuras, who has worked on documentaries such as *No Direction Home: Bob Dylan* (Scorsese, 2005), makes this observation about operating and shooting images:

> There's a big difference in making imagery—between just doing the shot—and telling a story with how the camera moves, where it moves to, when to rack focus, and how to use light. (Kuras in: Goodridge and Grierson, 2012: 138)

Kuras sees that there is more to capturing events than just positioning a camera. There is now much more potential in the possibilities afforded by how the camera can move and through cinematography, it can contribute to the storytelling and

through the camera movement and its deployment, there is also the potential for it to contribute to the spectacle.

An early example of filmmakers experimenting with this idea of movement and placing the audience into the scene through that movement can be observed in *Night Mail* – in particular the sequence covering the wait for the post bag collection from one of the collection posts, as the train flies by on its way. The filmmakers had footage of the bag being prepared at the trackside and preparations for the collection on the train. However, what they wanted was the bag being captured from outside the train. Harry Watt describes this element of production in 'Don't Look at the Camera'. Cameraman Chick Fowle volunteered to hang out of the train moving at full speed, just behind the catching net, to capture this shot. Watt reflects on this moment:

> 'While there was enough light to get an exposure, Chick struggled half-out of a window about ten feet behind the apparatus. Pat and I hung on to his legs and prayed.' (Watt, 2007: 7)

In this shot the camera is behind the net, taking advantage of the movement of the train as it hurtles towards the postal bag awaiting collection. Watt continues:

> The train seemed to be going faster and faster, and I could see that ugly great black bag hanging on its sinister arm and rushing inexorably at Chick's head. There was a sudden, frightening crash, as the pouch landed in the van ahead of us, and a faint 'OK' from Chick. (2007: 7)

While upon reflection Watt sees the 'foolhardy' nature of their actions, this footage shows how they used the movement of the train to give the audience the unique experience of collecting the bags as the climax to the sequence. It has the immediacy of the train collecting its bags and the technical details used on the Postal Special. The use of movement gave the filmmakers the access they needed to show the event in a manner that created spectacle for the audience, hoping that the bag would be collected. This sequence ties back to the use of images within the narrative of the cinematic documentary. While this example is an early one, it shows how the two elements of narrative and visuals can be integrated with one another, and how the use of camera movement can enhance this further, in this case showing the speed of the

train and the impact of the bag being caught. As an aside, in this sequence the audio track also contributes to the scene, highlighting the need to address sound in the creation of spectacle, which will happen later in this chapter.

In cinematic documentaries the movement of the camera is becoming more and more prevalent. From the early freeing of the camera in films such as *Gimme Shelter* (Maysles et al., 1970) to today with films such as *Cathedrals of Culture* and *How Much Does Your Building Weigh Mr Foster?*, the camera can now move freely and, through this movement, create spectacle. This can be seen multiple times within *Cathedrals of Culture*; the various films make use of modern stabilisation technologies such as steadicams to give the footage a smooth flowing movement, but that movement reveals more to the audience and immerses them within the scene. In one sequence, a pair of dancers are in rehearsal. The camera starts on the male dancer and reveals him to the audience; it then flows, leaving him, towards the female dancer who is at first sitting down on the ground. As the sequence progresses the camera moves in towards the action of the dance, with the movement of the camera always drawing the audience into the scene, drawing them closer to the dancers. At one point, the female dancer's arms fly across the screen as the camera pushes in, showing the audience the work of these performers at a close, intimate level. The movement of the camera is choreographed to match that of the dancers. The timing fits them together so that, instead of it being a rehearsal of the two dancers, the camera facilitates a performance of the dancers and the camera together.

In this sequence the audience get to experience the scene through the work of the camera, working from a subjective camera perspective, seeing a performance that features both the dancers and the camera. In this, the images both capture and create spectacle. Both elements contribute together with the dancers demonstrating the wonders of their own art, rehearsing for a performance, and also the choreography of how the camera is capturing the events, how it is creating a representation. If it was simply a question of the movement of the camera, it would have a certain style, but it would not be integrated into the narrative of the story being told. It would remain an attraction. Similarly, if it was simply footage of the dancers in rehearsal, with no movement or integration of the camera, it would have a striking quality to it in the demonstration of their prowess as performers. However, it is the integration of the two elements that transcends into a spectacle within the cinematic documentary. It is

the integration of reality, visuals and narrative working together to create a moment that lingers with the audience and creates an emotional engagement with the scene.

One cinematic documentary that takes this sense of movement of the camera and its positioning within the scene to an extreme is *Leviathan*, in which the filmmakers position GoPro cameras all around fishing vessels. The performance of the camera here takes a new direction due to its size. It can give the audience a viewpoint from the perspective both of the fish and the fishermen, and also a viewpoint entirely detached from everything. Aaltonen proposes this idea in his article 'Eye of God: Changes in non-fiction cinematography style' (2014):

> The mythological, theological and biblical atmosphere somehow creates the feeling that we are seeing this from the point of view of almighty God. We, the audience, get the vantage point of God, who sees everything ... the Eye of God, a vantage point where everything can be seen everywhere. The camera is omnipotent. (2014: 32)

In this role of being the 'Eye of God', the cameras are seemingly freed from all human movement and are capable of capturing far more for the audience to see and engage with. This performance, moving free of all traditional restraints, starts to build level of immediacy and intimacy. The filmmakers immerse the technology and its capabilities, with the camera able to lie on the deck with the fish, in the shower with the fishermen, or crashing in and out of the waves with the seagulls. It places the audience into the scene, (as described in the discussion of perspective) but it also appears to have been detached from the filmmaker and presents new opportunities for the audience to experience the events.

In their deployment of the GoPro camera within *Leviathan*, the filmmakers took advantage both of its benefits (being small and, critically for their location, waterproof) and also its limitations. A large proportion of the film happens at night, and the GoPro does not have the same level of performance as other more traditional cameras at night; however, the filmmakers embraced this with 'movement registering as ghostly afterimages' (Lim, 2012). The movements are created with an opacity. The audience are viewing the movements of everything on the ship, but at times they are unsure of what they are seeing. One of the directors, Castaing-Taylor, comments on

this, 'The footage seemed to be much more opaque in a good way ... it activated the viewer's imagination much more.' (In: Lim, 2012). Goldsmith views *Leviathan* in the following light, 'Leviathan is in fact less surreal than hyperreal, flooding the senses, and fashioning an almost nightmarish environment with an assault of digital information' (2013) This nightmare has been enabled by the deployment and performance of the camera. This facilitates a very different level of access compared with other documentaries; it allows the audience to see things that might not be viewable with their own eyes. They become reliant on the technology of the camera to create the experience; it can be accessed in no other way.

Leviathan created an interesting challenge for the filmmaker, in that the GoPro lacks manual controls, choice of focal length or where the focus is going to be placed. It presents quite a contrast to the cinematography of a piece of work such as *Pina*, where they, 'divided the floor plan of the theater [sic] space into a virtual checkerboard and used a protractor, which corresponded exactly with the viewing angle of the camera lens' (Schmidt, 2011: 25). In the documentary, the camera is the viewpoint through which the audience is taken into the scene and the world that is being represented to them. The camera is controlled by the filmmaker, making decisions about how to capture the events unfolding to fit their aims. In filming and capturing the events of *Leviathan*, the filmmakers had to shoot in a manner which deviated from the more traditional approach, capturing 'not so much images as sensations' (Goldsmith, 2013). The movements of the cameras that could be loosely defined as operated by the filmmakers created a series of shots and footage which placed the audience in the world of the fisherman and the fish, revealing to the audience how the world operates on these vessels.

Being positioned as the Eye of God heightened the level of access that the camera enabled. This shows how, within the cinematic documentary, spectacle can be created in images that are not visually perfect as they are in *Cathedrals of Culture*. However, the key for both of these styles is how the images move beyond simple display and become central to the story telling of the film, revealing more of the world and events to the audience. This links to the work of Beattie on documentary display, in which he addresses appearances. He comments, 'appearances inform imagination through which the world is apprehended within a form of visual knowing' (2008: 16). The images within these films contribute in this manner to a deeper form of knowing for

the audience. Furthermore, they create an experience which has a striking immediacy, which contributes to the creation of spectacle. The deployment of the cameras offers access to a space. The crew of *Leviathan* and the crew of *Cathedrals of Culture* were both dependent on differing technology to capture the events and to create the spectacle they wanted, for the audience to experience when viewing.

In this examination of the position, movement and performance of the camera within the cinematic documentary, there is validity in addressing works where, while there is a sense of movement and performance from the camera, this does not lead to the successful creation or capture of spectacle. An example of this can be seen within the documentary *20 Feet from Stardom* (Neville, 2013). Through the film there are a number of interviews with various figures from the music industry, such as Bruce Springsteen. In the interviews there is a primary camera shot as well as a B camera shooting from the side. Many these B camera shots are tracking shots, however, the movement of the camera is there as window dressing, demonstrating what the technology can do, and there is no integrated place for these shots within the film as a whole. Matthew Libatique, cinematographer of films such as *Black Swan* (Aronofsky, 2010), comments, 'If I'm going to do something—whether it's shaking the camera or making a handled shot—the application should be applied to the story. It has to fit.' (In: Goodridge and Grierson, 2012: 178). As there is a convergence in styles, with the documentary drawing from the fiction film in particular with regard to movement, these words remain true. The camera movement has to be motivated within the broader palette of the whole film. This is true for a number of elements, from the camera movement to visual style and the selection of technology.

The film *Rivers and Tides: Andy Goldsworthy Working with Time* (Riedelsheimer, 2001) is a further example of using the performance of the camera to enhance the storytelling. During the film, Goldsworthy is working with nature and time to create his artwork. In addressing the creation of the Storm King Wall, a 2278-foot wall in Storm King in the United States, the performance of the camera demonstrates the scale of the project. In terms of the cinematography, it starts by showing the wall being created and there is also an interview with Andy Goldsworthy as the wall starts to be built. Once it is built, the camera work becomes more observational, showing the wall within the landscape, but only ever showing *part of* the wall, slowly revealing it to the audience. This follows through the sequence as the seasons also change, from

Autumn to Winter and into Spring, showing how Goldsworthy works not only in the landscape but also in time. The performance of the camera allows the audience to see all the seasons pass by within a few minutes as the camera can condense time. The crane work that takes up a predominant part of the sequence allows the audience to see the wall while in fragments, showing (in detail) all the interactions with the trees that it weaves around. Finally, to close the sequence, the camera shifts to an aerial shot as it flies over the length of the wall, revealing its pure scale to the audience. Had this shot not been featured, the audience would never have gained a sense of the scale of the sculpture. In this the performance of the camera was clearly integrated into the narrative of the event, representing the work to the audience. It successfully shows how spectacle was created through the integration of capture and creation. With respect to the wall there is spectacle in the sheer scale and design of it, how it cuts through the landscape. In terms of the methodology of approach used by the filmmakers, they were able to build a sense of reveal for the audience. By showing the wall in small starting pieces, and then as the wall is built in the world, the wall itself is also built up in terms of its representation in the film. The final shot reveals the spectacle of the film in its representation of the wall.

This examination of the movement of the camera has looked at how the deployment of the camera can contribute to the capturing and creation of spectacle in the cinematic documentary and be a key part of the creation of the cinematic look. It has also shown that movement alone does not guarantee spectacle; there is a need for skilful deployment by the filmmaker to enable this movement to become integrated into the narrative. The analysis has also shown how technology has developed and opened up new potential for spectacle. Again however, it is not the technology alone that creates the spectacle, the audience are not gazing in wonder at displays of technology. What leads to a successful creation of spectacle is how the technology has been deployed. Furthermore, the relative cost of the technology bears no relation to the scale of the spectacle produced. Continuing this assessment of the look within the cinematic documentary framework, there is one field of technology which needs further examination: 3D technology.

3D Technologies and the Cinematic Documentary

3D technology and cinematography has been used in a number of documentaries within the golden age, such as *Pina* and *Cave of Forgotten Dreams.* They can also be classed as cinematic documentaries. Analysis will now focus on how the use of 3D technology has enabled a unique look into the spaces for the audience, opening up new potential for emotion and engagement. In his assessment of Digital 3D Cinema, Belton concludes that 3D will always be 'a bridesmaid but never a bride'; this, he believes, is due to its 'status as a novelty' (2012: 194). However, film scholar Nick Jones, in his article 'Variation within Stability: Digital 3D and Film Style', considers that 3D is an 'integrated aspect of film style and not a cheap gimmick' (2015: 55). It is this latter perspective will frame the following examination of 3D in the cinematic documentary. Wenders believed that 3D was the best way to translate and represent the work of choreographer Pina Bausch in the film *Pina*. Upon the discovery of the technology, Wenders comments:

> With 3D our project would be possible! Only in this way, by incorporating the dimension of space, I could dare (and not just presumingly), to bring Pina's Tanztheater in an adequate form to the screen. (Wenders, 2011: 13)

This deliberate choice of 3D for shooting and exhibition shows that the filmmakers wanted to capture something that would not have been possible through 2D cinematography. Alongside the normal parameters and challenges of 3D cinematography (shot selection, lighting and framing), there is the additional challenge of how to present the sense of 3D to the audience which results in a very clear blending of technology to enable the capture of new spectacle for the audience. This quotation from Wenders also shows how 3D enabled a new way to capture the space. '3D cinema is synonymous with objects being thrust through the screen in an aggressive manner'. (Jones, 2015: p.55) However, within the cinematic documentary, the question arises of how 3D can be used to capture the spaces and then represent them to the audience.

3D offers a shared space between the audience and the events captured and 'this shared space is created through negative parallax that permits objects to transgress any sense of a flat screen and appear situated in the movie-theatre's auditorium.' (Ross, 2011). The technique the filmmakers used for the film *Cathedrals of Culture* was one called The Natural Depth Method™, developed by Alain Derobe, which

'aims at converting the real depth of the subject to obtain a limited depth called "Scenic Box" through the theatre's screen' (Derobe and Transvideo, 2009: 32).The creation of the Scenic Box for the audience to view adds its own challenges and dynamics, 'the Scenic Box is practically never identical to natural layout. It obeys its own rules, which are very different ones from natural seeing the surrond [sic].' (Derobe and Transvideo, 2009: 32) In this capturing of reality, decisions must be taken for more technological reasons to allow the successful representation of the space to the audience.

The use of 3D enables the audience to experience something that they have not been able to experience before. This draws on the heritage established throughout the documentary form of going out into the world with the technology, utilising developments to capture new moments for the audience. Filmmaker Michael Glawogger, who directed part of *Cathedrals of Culture*, comments on this aspect of the joys of using 3D for the project:

> 3D does magical things because you see every little detail, every page of a book has a structure. From an old bible with colourful illustrations of the creation of the world we took the page where God creates Man, and turned the flat page into 3D. When this book opens in the film, you can really feel the creation of Man, it is quite spectacular. This is what 3D was made for - to create new spaces that you did not think of. (Glawogger, 2014: 9)

The 3D technology allows the filmmakers to get into these new spaces, something which the cinematic documentary is striving to achieve. In this instance, as Glawogger comments, it is the creation of 3D through the work of cinematography that enables spectacle to be created — a spectacle which produces an effect upon the audience that shifts into an emotional response.

In Glawogger's comments, the role of space comes back into play in terms of how the film is able to create these new spaces. One key element in their creation in works such as *Pina* and *Cathedrals of Culture* is the way that the space is created throughout the whole film, it is not something that comes and goes. Jones observes this, describing it as a 'sustained aesthetic style' (Jones, 2015: 57), it is not a momentary

attraction, but is continuous throughout the film. This relates to the question of access in the cinematic documentary as the filmmakers have built a representation of the world which the audience can view and experience with the addition of the Z-axis creating this depth.

It is in this that a spectacle is created for the audience to encounter, a spectacle of being able to 'visit' these spaces from their seats in the cinema. There are two examples of this which are worth highlighting in particular. One is within Haden Prison. The camera is positioned in the back of a car which is just arriving at the prison with an inmate. In this shot, the audience gains a sense both of the car and of the prison looming around the inmate and themselves. There is a sense of the audience experiencing that moment when the inmate arrives at the gate, and then proceeds though it in the car and gains his first look at the courtyard. A second example of the movement of the camera enhancing the spectacle is in the Oslo Opera House, as the camera moves on a Steadicam rig around the stage of the ballet. If the shot was simply static, the audience would see the spectacle of the ballet dancer performing, but with the addition of the movement, placing the audience on the stage, there is a sense that the audience has become another dancer, performing alongside the dancer on screen. It is through this intimacy on stage, achieved though the 3D and the camera movement, that a spectacle is created for the audience to experience.

The camera becomes a dynamic force, exploring and examining the spaces, and this sense of movement enhances the experience for the audience. Karim Ainouz, director of the Centre Pompidou film within *Cathedrals of Culture*, comments upon this. 'One of the most interesting aspects of 3D is the illusion it gives you of really being there - not the feeling of seeing something but experiencing it.' (Ainouz, 2014: 13) It is through this movement that the experience changes from simply looking at a frame to becoming part of the frame. This concept of 'experiencing it' builds directly on the perspectives of the camera that were addressed earlier in this chapter. However, 3D has the capability to place the audience into the space in a different manner placing them within the illusion of the space. The recurrence of this concept of experiencing the space makes it a core aspect of the cinematic documentary: the visuals are there not only to present the events and the space to the audience, but to place the audience into the events captured. This allows them to experience these moments with the potential for a higher emotional engagement and the creation of

spectacle. Massumi addresses these ideas with reference to the body and movement when he describes: ‘an intrinsic connection between movement and sensation whereby each immediately summons the other’ (2021: 1). This concept of the linking of movement and sensation has potential for the cinematic documentary in that the movement and the placing of the audience into the scenes can offer heightened sensation. Addressing emotions, Plantinga comments, ‘the cognitive unconscious must play a central role in emotional response’ (2009: 56). This thesis argues that, within the cinematic documentary, through the cinematography of placing the audience into the scene and into the events captured, a response is created in part through the cognitive unconscious in the viewing of the materials. That is in part a result of the social contract that the audience engages with when viewing a documentary, and in part through how the cinematography is working to tap into the unconscious through its perspective of the stimuli created.

The new developments in 3D technology have been pioneered by filmmakers such as James Cameron with his work on films such as *Avatar* (Cameron, 2009), and have then been utilised in films such as *Cathedrals of Culture* and *Cave of Forgotten Dreams,* as previously described. On one level, it could be argued that the spectacle created here is very much in line with the 'fascinated spectator' as described by Darley, 'immersed in dazzling and 'spellbinding' imagery' (Darley, 2000: 103), with the audience member being subject to the 'technological thrill’ of the film (Darley, 2000: 106).There is also potential for the 3D cinematic documentary to be classified more within the model of the Cinema of Attractions. Rather than becoming 'lost in the narrative world’, the audience in fact remains 'aware of the act of looking, the excitement of curiosity and its fulfilment' (Gunning, 1989: 121). To put it another way, and as King defines it, this is 'spectacle *as* spectacle' (2000: 30, emphasis in original). However, the use of spectacle in the cinematic documentary is part of the clear integration of narrative and spectacle itself. It is not simply an act of display but is integral to the way in which the documentary filmmaker presents the reality of the world to the audience and uses the tools available for that presentation. To see these documentaries purely in terms of ‘spectacle as spectacle’ would be to miss out key parts of the filmmakers’ intention to present worlds to the audience. Furthermore, ‘emotions are related to stories’ (Plantinga, 2009: 60). To create the emotional response which the cinematic documentary filmmaker is seeking, the images need to

be embedded into the stories being told. The use of 3D enables the filmmakers to place their audiences into a world which they have been able to create specially, a world that is not simply limited to a flat image. Ross observes this within *Pina*, addressing how the use of the cinematography brings the subjects into the 'proximity of the viewer' (2011). The technology enables this placing of the audience into the scene, rather than merely giving a display of the technology.

Cave of Forgotten Dreams, directed by Werner Herzog, looks at the Chauvet Caves in southern France. In the film the audience get a chance to see the ancient art works found within the caves, and it was this choice of canvas by the artists 32,000 years ago which led to the choice of using 21st century technology to capture them. 'Once you see the cave with your own eyes, you realize it had to be filmed in 3-D' (in: Goldstein and Rainey, 2010). The choice of 3D technology enabled the crew to capture and present the reality in a more accurate way than standard 2D technology. The use of 3D was not there to amaze the audience, as in King's 'spectacle *as* spectacle' (2000: 30, emphasis in original), it was there to present the art works in a way which would enhance the storytelling and, through the positioning of the audience perspective, offer the potential for a heightened emotional engagement. Again, the use of 3D was not intended to show the 'amazing technology' available to the filmmakers, but to show to the audience the skill and thought these ancient artists put into their works, making the best use of the available resources. A fitting circle.

3D technology could be seen as building fairground rides – something that is there purely to display the works of technology which created these moments. This examination of 3D and the cinematic documentary shows how the filmmakers have moved away from this, using this technology as a tool to create spaces for the audience to engage with in their films. What this can do is create a spectacle for the audience both in terms of what is being shown and also how the 3D is used to create the space. In this, however, the space that the audience step into is not simply a display but is a way of showing the world to the audience and the filmmakers have decided that the representation can be enhanced by the use of the technology. While not all cinematic documentaries feature the use of 3D technology, it has highlighted recurring elements within the look of the cinematic documentary, that is, the integration of the visuals into the story and how, through the perspective of the camera, it can offer a heightened emotional response.

The Interview

The interview is a common feature in the documentary, and, within cinematic documentaries, a number of filmmakers use the interview, including *The Interrupters* (James and Kotlowitz, 2011), *Taxi to the Darkside*, and *Free Solo*. Within the cinematography of the interview there are two key styles which can be used: the off-axis approach, where the subject is looking just off-camera at the interviewer, or the on-axis approach, where the subject is looking down the lens of the camera. (There is a third style, more of a profile shot; however, this is commonly used alongside the other techniques so the focus will remain on the on-axis and off-axis approaches.) These two forms of interview cinematography will be examined in relation to whether these differences in perspective offer varying potential for the creation of spectacle in the cinematic documentary. One of the key elements that the interview gives to spectacle in the documentary is the access that it offers to the audience. It gives the audience a chance to hear and engage with people that they might never get a chance to engage with otherwise, be it ex-secretaries of defence, murderers, or editors of magazines. It gives the audience a form of access which can create a level of intimacy, and which offers potential for moments of revelation and of spectacle — less in the sense of a moment of amazement, but more in an unfettered connection to a moment that would be impossible to achieve in any other way.

This again links to the recurring concept of the positioning of the audience in the scene. The interview provides the opportunity to place them in conversation with the characters. Also, (and as discussed in the section dealing with moments of revelation) there is the potential for reflexivity in these moments. For example, within *The Act of Killing*, the moment of revelation is directly triggered by this reflection on events. The space of the interview gives a different opportunity for the subject to step back from the moments experienced and reflect on their emotions, actions and feelings. This then provides an opportunity for the filmmaker to use them in the representation of events, and creates the potential for moments of revelation, or an increased emotional connection with the subjects.

Taxi to the Dark Side is a demonstration of how the filmmaker uses these moments of reflexivity by the subjects within the representation to create an emotional response in the audience. The film takes a detailed look at the events at Bagram Air Base which

led to the death of Afghan civilian Dilawar. One such example involves the soldiers who were in charge of interrogating and 'roughing up' the prisoners at Bagram and later Abu Graib, using legally permissible techniques. The film uses the case of Dilawar and his death in the detention centre and features several interviews with the soldiers and also a fellow prisoner from Bagram. One solider being interviewed is Private First Class Willie Brand, who was in the military police and was part of the team on duty. With respect to the brutality they inflicted upon Dilawar, he comments, 'This is what we did to him. ... This is what we've done.' (29:50) There is remorse about his actions and he is questioning what he did to a fellow human being in the prison, reflecting back on his own actions. However, it is not this alone which creates the potential for heightened emotional engagement for the audience. The comment by Brand is followed by another interview with Seargent Thomas Curtis, also of the military police. He comments:

> Some would say, "Well, hey, you should have stopped this. You should have stopped that. When you saw he was injured, or saw he was being kicked on this...
>
> "Why didn't you do something?" That would be a good question!
>
> And my answer would be, "Well, you know, it was us against them."
>
> I was over there. I didn't want to appear to be going against my fellow soldiers.
>
> Which...is that wrong? You could sit here and say that was dead wrong.
>
> Go over there and say that! (30:30 – 31:00, In Gibney, 2007)

This moment raises a question for the audience. From one perspective, it is easy to see that what happened was wrong. However, this moment shows Curtis reflecting back on his actions, and also the pressures he was placed under at that time. It demonstrates how the audience is challenged for a response. First, is it wrong? Secondly, what should the rules of war be? It leaves the audience questioning what

happens under the strains of conflict and how, in the war on terror, the American government exploited fear to change the rules of engagement.

In this moment, the characters and the reality which is being represented to the audience enable the connection to strike deeper. It is not just an abstract concept or event that is being described to the audience; here are the people who were there at the time, working under pressure and interacting with Dilawar in events that would ultimately lead to his death. This moves beyond simple access and starts to unpack what the soldiers feel now in response, and the challenge by Curtis is a striking 'what if?' How, in that situation, in the middle of the theatre of war, would you respond when you do not want to let down your fellow soldiers? This emotional engagement and reflection were only possible through the interview, only by sitting down with the characters and giving them the opportunity to reflect could the events be unpacked in detail for the audience, showing the importance of the interview in the cinematic documentary.

The off-axis interview style is the more common style of cinematography within the cinematic documentary. How these interviews are shot and presented can again create different levels of engagement for the audience. This approach can be seen in documentaries such as *Page One: Inside the New York Times* (Rossi, 2011), *Icarus* and *Finding Vivian Mailer*. These are interviews in which the subjects have been positioned deliberately and are talking to the filmmaker positioned just to the side of the camera lens. As shown, there are many examples of this in the documentary and it has become a traditional model. It is described by Rabiger as the off-axis interview, in which the subject is addressing 'an invisible interlocutor' that is the filmmaker (2009: 467-468). This gives the audience a sense of listening to and watching a conversation between the contributor and the filmmaker as opposed to being an active participant. In this setting, the representation is more of a conversational and reflexive approach, as if those involved are sitting in the room with the audience as opposed to lecturing from the front of an auditorium and projecting their voice. This is not to say that all off-axis interviews are friendly, as shown by the heated exchanges in *The Cove*. However, this style, be it conversational or confrontational, can still contribute to intimacy for the audience, allowing them access that would otherwise be unachievable.

The interview set up is also different to other elements of the documentary in that a sizeable amount of detail and planning can be put into the scene and how it is then shown on screen. There are decisions made in the production design of the scene within which the person is interviewed. For example, within *Bobby Fisher Against the World* (Garbus, 2011), the filmmakers have adopted a clear style for each interview, featuring a light as a vanishing point for a deep perspective. In *Restrepo*, all the interviews are filmed in a black box studio. Each of these styles contribute differently to the stories being told. In *Restrepo*, the minimalist look could be seen as helping the audience to remain focused upon the soldiers and on the footage that has been captured on the battlefield. Keeping the focus on the soldiers and their actions on the scene highlights the key significance of what is being told and shared. In *Bobby Fisher Against the World*, the use of this style can be seen to act as a uniting factor in all the footage. The film features a large number of interviews with different characters, and archive material from the time of the chess match taking place. The uniform style of the interviews enables the film to build a coherent flow; it acts as the pin which holds the film together. The question arises of whether these set ups and styles comprise a core element of the visuals in the cinematic documentary. When looking at the visuals of the interview, there is no direct connection in the cinematic documentary between the framing of an off-axis interview and the framework. What is central to spectacle in the interview and therefore the cinematic documentary framework is the interview itself, for moments of revelation and in the use of voice. (This will be addressed in the audio section of this chapter.)

Within the on-axis interview there is more potential for the cinematography to create spectacle. One filmmaker who utilises this approach is Errol Morris, in part through his use of the interrotron. In this the audience adopt the point-of-view positioning of Morris talking directly to his interview subjects. This effect is used throughout his catalogue of films, two being *Fog of War* and *The Unknown Known*. The audience gain an insight into both Robert McNamara and Donald Rumsfeld. Through using the interrotron, the audience are able to fix their gaze right into the eyes of these two men as they discuss their varied and event-ridden pasts. While physical access to these two subjects is something that most audience members would be unable to achieve without the intermediary of Morris, the on-axis approach through the interrotron opens up still more to the audience. Ricciardelli comments on Morris'

use of the interrotron, saying that it allows for a 'confessional' situation' (2010: 39). This concept of a confessional would not be achievable without the filmmaker deliberately choosing this approach, and also without the technology of the interrotron which enables this style.

While this technique has become a recognised style of Errol Morris, it has also been used by other filmmakers, for example in *Touching the Void* (Macdonald, 2003), with Yates and Simpson giving their accounts direct to camera. This style of address allows for a relationship to be built directly between the audience and the subject, with the audience feeling that they are in a direct dialogue, hearing the subject's voice and being addressed directly. Morris himself comments on the use of this direct eye contact

> It is a moment of drama. Perhaps it's a serial killer telling us that he's about to kill us; or a loved one acknowledging a moment of affection. Regardless, it's a moment with *dramatic* value. We know when people make eye contact with us, look away and then make eye contact again. It's an essential part of communication. And yet, it is lost in standard interviews on film. (2004: emphasis in original)

This style of interview can enable immediacy in ways that are not as accessible through the off-axis technique: the voice comes so directly to the audience that they become far more engaged in the interview, being far more like an active participant than they would be in the observational listening position in the off-axis interview. As Morris says it offers the potential for 'dramatic value' in a way that is very different to the off axis approach.

The on-axis interview demonstrates that there is potential in this style of cinematography to capture and create spectacle The cinematography of the scene, the placing of the subject looking directly out at the audience, enables the audience to look directly back at the subject. It provides unfettered access to a person that the audience might not gain any other way. It further allows for an intimate moment in the screening space where the audience feel a direct attachment to the subject on screen, a sense of connection which opens up the opportunity for spectacle to be created. However, this analysis underlines the significance of audio alongside images

in the successful creation of spectacle. If there was no audio for the interviews, there would be no spectacle. The subject simply looking at the audience does not equate to spectacle in the cinematic documentary, it is how this look and style of cinematography is combined with the story that is being told. The next section of this chapter therefore addresses audio and its part in the creation of spectacle. It shows how, in the cinematic documentary, spectacle is not solely dependent on visuals. They play a key contributing part, but there is also a need to explore the audio of the interviews and how these elements contribute to the narrative of the piece.

Conclusion to look within the cinematic documentary framework

This section has examined the role that the aesthetic can play within the cinematic documentary framework and how it can potentially create spectacle for the audience. What it has identified is that there is more complexity in the 'cinematic look' than simply creating stylised shots, with shallow depth of field and high dynamic ranges. A key element is the perspective that the camera takes in positioning the audience within the scene and with reference to the events captured. A key trend as identified in the cinematography, the use of 3D technology and the interview, is placing the audience into the scenes, changing them from invisible observers to participants engaging with the events and characters on scene. Cinematography has a key role to play in this and acts as a contributing element to the creation of spectacle. However, while the positioning of the camera does play a role in the cinematic documentary and can enhance these moments, it cannot create spectacle on its own. This highlights the need for the other elements and for the integration of the narratives being told into the visuals. In addition, the look of the cinematic documentary enables the creation of intimacy, immediacy and moments of revelation. It is this which distinguishes cinematography within the cinematic framework. It is a representation of the events, filmed to place the audience into the scene, moving beyond observation, integrated into the narrative, and offering the potential for further audience response.

Sound in the Cinematic Documentary Framework

In the examination of the cinematic documentary framework, the final component to address is the use of sound. Walter Benjamin addresses the advent of sound into film observing, 'A film, particularly a sound film, affords the kind of spectacle that was never before conceivable, not at any time nor in any place.' (1936: 24) In Benjamin's assessment of the contrast between silent film and sound film, he observes how the technology enabled a new form of spectacle. The audience was presented with something they had not experienced before and, through that, there was an evolution of the form allowing the creation and possibility of a new kind of spectacle. While the audience had experienced sound within cinema prior to this (the use of pianos, organs, narration by the projectionist and orchestras, to name but a few), the integration of sound into the film was a revelation. The question that arises is how sound acts as a parameter for assessing cinematic documentary framework. Sound in the documentary can come in many forms and these different forms will be examined in this section. Sound in cinema has developed far from the early days and has become accepted as standard and the norm. This section will explore how the various elements of sound might contribute to spectacle in contemporary contexts in the cinematic documentary. This will demonstrate that spectacle is not limited to images alone, but can be present in a range of different elements. With respect to the cinematic documentary, this section will assess whether the techniques and use of sound are unique to the form and differentiate it from sound in other documentary forms.

Sync sound in cinema was a technological development that afforded new potential for filmmakers. However, it has always been a component part of the film-going experience, from the early days of the cranking of the handle as the projectionist turned the film though the projector, to the projectionist providing narrative, to the use of musicians to play along live with the film. Today, sound offers far more possibilities with technologies such as Dolby Surround and Atmos. While there are positives in the development of sound, in the examination of spectacle it is also important to see how sound might detract from the spectacle or distract the audience, shattering their immersion in the film. This concept of immersion raises the question of how the use of sound might operate within the cinematic documentary. In the experience of viewing a cinematic documentary, the audience are aware of the sound

but, within this, there are different levels within the soundtrack which create differing levels of awareness within the audience. These will now be examined and explored.

It is worth addressing the concept of immersion further by examining how it could play a part in the cinematic framework. The concept of audience immersion, like spectacle, is not a new concept. It has been there since storytellers immersed people in oral tales around the fireside. As Axani observes:

> Immersion is built into the human psyche, and we will constantly look to be captivated through storytelling. As a medium allows for more immersive experiences through technological innovation, strong stories are all that is required for widespread adoption. Significant psychological studies have shown the personal benefits of immersion in story that explains why we constantly seek the best possible ways to indulge in it. (2015)

Axani, while acknowledging the importance of technology, argues that the key component within immersion is the story being told by the storyteller. This correlates with the importance attached by this thesis to the integration of the visuals, sound, technology etc. into the narrative of the film. They are not merely presentational moments, but they are representations that have been constructed by the filmmaker. Immersion could therefore be seen as what the filmmaker is seeking to do with the story: to immerse the audience into the world.

The analogy between water and immersion is one which has been picked up by scholars; In *Hamlet on the Holodeck*, Murray comments on immersion thus: '*Immersion* is a metaphorical term derived from the physical experience of being submerged in water.' (1999: 98: emphasis in original). The experience of immersion is not limited solely to technology, far from it, 'The primary tool of immersion is the audience's mind. It's about the audience getting in there, just like a novel is about the reader getting in there.' (Norton, 2015). This ties immersion back to Debord's view of engagement in spectacle: for the audience to engage in the spectacle, an experience must be created for them to become immersed in. 'To be immersed means to be engaged, not just physically but also mentally and perhaps also emotionally.' (Brooks, 2003: 5). The immersion of the audience in a film, is not simply about flooding the

audience with information, images, and audio; it is about allowing them to respond to the visual and audio stimuli and engage with the film. It is crafting an experience that uses storytelling to engage the audience and enables them to become immersed in the object.

In *Narrative as Virtual Reality 2* (2015), Ryan comments that authors have not waited for the development of technology such as head-mounted display units to discuss immersion and how it can be created. He states that, for Charlotte Brontë, immersion is 'the projection of the reader's body in to the textual world' (2015: 61). This concept of placing the reader into the textual world has a strong link to the ideas already explored in this thesis in relation to the perspective of the audience in the cinematic framework, how the filmmaker aims to place the audience into the world through the filmic experience:

> Filmic experience is arguably both that moment when images (and sounds) on a screen arrogantly engage our senses and also that moment when they trigger a comprehension that concerns, reflexively, what we are viewing and the very fact of viewing it. (Casetti, 2009: 56)

These ideas show that immersion is a part of the audience experience and is part of how the audience is engaged. This correlates with to the concept of spectacle, specifically how the audience member reflects on what they have seen, and how that triggers an emotional response. In looking at sound, it is important to consider how this concept of immersion could play a part in the experience specifically within the cinematic documentary.

As with camera technology, sound has gone through various technological developments and 'enhancements', each adding new potential to the use of spectacle. Wenders comments that sound technology is far more advanced than that relating to images. 'With the invention of stereo, the sound experience became immersive. ... Our eyes finally have the freedom our ears have already had for so long.' (2014a: 8) Wenders highlights how the technology of sound has an immersive potential for audience engagement. With surround sound technology such as the Dolby systems, sound can revolve around the audience member, leading to an immersive listening experience. However, the acknowledgement of the importance of sound is often

limited: as Bordwell and Thompson comment, 'we speak of watching a film and of being movie viewers' (2004: 347), we do not talk about listening to a film. However, sound is an important contributing factor in the cinematic documentary. This assessment of the role of sound will address both the documentary and the cinematic documentary, in order to assess the extent to which sound could be part of the cinematic documentary framework.

Sound in documentary can come from a range of sources. It can come from sound captured on location: this could be a conversation between two characters, as seen in *Cutie and the Boxer*, or it could be ambient sounds such as gun fire and commands, as in *Restrepo*; alternatively, it could be the characters talking to the camera, for example as Paul Smith chats to the camera quite casually throughout *Paul Smith: Gentleman Designer*. Sound can also be added to a documentary with a commentary voice-over. Herzog is synonymous for his dialogue in this regard, for example in *Encounters at the End of the World*. Voice-over also provides a way for documentaries to add additional marketing power with the use of recognisable narrators such as Helena Bonham Carter in *Night will Fall*. The use of music is also a feature in the cinematic documentary, with Errol Morris being one director who regularly has a sound score composed for the film; for example, Philip Glass provides the score for *Fog of War*. In other documentaries, rather than a score composed for the film, the filmmakers make use of pre-existing music: for example, *The September Issue* uses tracks by LCD Soundsystem and Mark Ronson. What this section will examine is whether it is possible for each of these elements of sound to add to the cinematic documentary framework.

Sound as Physical Experience

An aspect of sound that is different to images is the physical nature of it -sound can be physically felt. Sound is created by speaker cones moving the air around them and then hitting the audience's sound drum in their ear; if a track is particularly loud or has a heavy baseline, the body physically feels it. This is something that images cannot do and offers a unique way to engage the audience through being able to create a physical response to the moments. Sonnenschein further illustrates the difference between sound and visuals by outlining that the 'primary brain processing' for visuals is intellect and reason, whereas for sound it is emotion and intuition (2001: 151). This

sense of the differing experience and reception of sound in comparison to visuals allows the filmmaker to create an experience which engages the audience through multiple senses and creates multiple responses within one audience member. Furthermore, the comment that sound is emotion opens up the possibility for different soundscapes to affect the emotions in different ways — allowing the filmmaker to add additional pointers for how the audience should be responding, depending on the style of the soundtrack.

The concept of sound as experience can now be heightened further within the cinema space though developments in technology, for examples systems such as surround sound. Surround Sound, or Multi-Channel Sound, is often conflated with Dolby Sound. Dolby are one of the dominant manufacturers and developers of surround sound, with many cinemas signing up to and being validated by Dolby, the other main alternative is THX. The technology came to the fore in the late 1970s, but the history of multi-channel sound dates back to the 1930s (Holman, 2008: 1). It was not a revolutionary moment but, like digital projection, formed part of the continuing evolution of cinema technology. As Dienstfrey argues, the 'Myth of Dolby' was hyped by sound mixers and Hollywood in a time of uncertainty (2016: 167-170). (There is a noticeable similarity to image technology in terms of capture and projection). Again, this was an attempt to make use of the technology to draw audiences back to the cinema space, to experience something they could not experience at home. What surround sound can do is self-descriptive, it can create an auditory experience, surrounding the audience with a range of music and sound within the cinema space. The traditional layout makes use of seven speakers, with three in front of the audience member, two behind, and then one on each side. The audience member is placed in the middle of the speakers, allowing the sound mixer to place them in the middle of the soundscape.

There are a number of considerations to bear in mind when mixing for surround sound in relation to which sounds will come from where in the room. The first technique, as Sawaguchi describes it, is Surround Ambience:

> This is the most fundamental surround sound design for either music or dramas. For music, it produces an environment space behind the audience so that they perceive a stronger sense of reality or atmosphere. (2004)

This sense of atmosphere and reality can immerse the audience in the film, helping them to feel part of the scene. While it is a simple technique, it can add to the audience's sense of reality, of being present. It plays on the audience's expectations and memory: this could be something simple like the sound of the wind blowing through the landscape, or the ambience of a pub or office. If this ambience were taken away the sounds could be described as sterile and, while the fidelity of the sound might be very high, the depth of experience could be lessened due to the lack of ambient sound. Alongside the camera perspective, the creation of an atmosphere within the sound mix could help to the place the audience into the scene perhaps enhancing the audience response. In his introduction to *Soundings: documentary film and the listening experience* (2018), Cox addresses the power that sound can have over the audience, he comments, 'The capacity for sound to be powerfully evocative is unquestionable' he continues 'an old audio recording, however, can almost without warning, engulf us in the feelings it triggers'. (2018: 1) This shows the power that the sound mix can have on the audience in creating a response. Furthermore, what this also illustrates is how the sound mix can enhance the sense of reality for the audience; if the sound was not there, the effect of the visuals could be lessened.

In designing the soundtrack and creating the surround sound mix for *Leviathan*, the concept of sound as experience was a key idea that the sound designers worked towards. Commenting on the process that the filmmakers went through to capture the images and use sound to relate that experience to the audience, Karel comments:

> One thing that was going on with the piece was that they had a very intense and pretty unpleasant time on the boat. So in part we were trying to create an intense and unpleasant experience in the theatre. (In: Goldsmith, 2013)

Throughout the screening of the film, the soundtrack does assault the audience alongside the images on the screen: the sound comes from all angles, replicating what life is like on the boat. The audience's eyes are looking one way, but their ears create a far more spatial mix of the location of the ship. If the sound had been created simply through the standard stereo mix, some of this experience would have been lost.

This idea of an intense experience caused by the audio could link to an idea explored by Geoff King in addressing the action movie. King observes that, in the early Bond films such as *Dr. No* (Young, 1962) and *On Her Majesty's Secret Service* (Hunt, 1969), the audience was 'encouraged to sit back and admire from a distance' (King, 2000: 95). King expands further, observing that there has been a shift in the experience: in his describing the explosive climax to *The Long Kiss Goodnight* (Harlin, 1996), he states, 'The protagonists are being assaulted from all angles, constantly forced to shift their gaze one way or another, as so to some extent is the viewer.' (King, 2000: 95) The audience experiences the events through the visuals filling the screen and placing them not as an observer (as they were in the Bond films) but being 'confronted directly' (King, 2000: 95). In his assessment, King focuses upon the visuals providing this confrontation, but there is potential for this effect to be shared with the cinematic documentary, when examining the role that sound can play. Sound has the potential to aid the experience in the cinematic documentary by helping it shift the audience from being observers to being participants.

In the use of surround sound in *Leviathan*, the physical ability to place the sound around the audience member helps to create the experience and spectacle for them. They are physically immersed in the film, just as the camera is plunged into the ocean, through the sound track the audience follows also. As the audio builds on the visuals, the film becomes a multi-sensory experience, and in this experience lies the spectacle. There is an immediacy in relation to life on the vessels, showing the reality of what the fishermen go through to land their catch. As Conner states, 'sound is deeply involved in helping to manage the emotional frames within which we view documentary scenes' (2018: 281). The sound as experience builds on the story being told, which is life on the ships. It is through this integration of narrative, images and, crucially in *Leviathan*, audio that spectacle is created for the audience.

What sound can do as a physical experience is offer the potential for the audience to become immersed into the worlds that are being presented to them. Furthermore, as Connor indicates, 'sound literally moves, shakes and touches us' (2001). Sound offers the potential to engage with the spectacle, not in an observational manner, seeing the moments of spectacle as spectacle, but in such a way as to create an impression on the audience. It enables the engagement of the audience to be enhanced and offers the potential for spectacle in the film. The sound as experience is not there just to

assault the audience; instead, it gives them a world in which they can become immersed, moving away from simply viewing the film and offering the potential for a relationship to be forged, not only by the images but also by the audio, which combine to create a moment of spectacle. What this examination shows is not only how sound can play its own role in the physical experience of the film, but also how there is a need to examine the elements which create the soundtrack of the film, with music and, first, with voice.

Voice in the cinematic documentary framework

There are a number of ways in which voices feature within the soundtrack of the cinematic documentary. The first aspect of voice is the interview, which is a component of audio that features in many documentaries, *Man on Wire*, *Meru*, *Into the Abyss*, and *Black Gold* (Francis and Francis, 2006) all feature interviews which provide a voice or multiple voices to the documentary soundtrack. Secondly there is the voice-over, a feature very commonly associated with the documentary, a 'voice of God' guiding the audience, used in films such as *Night Will Fall* and *Senna* (Kapadia, 2010). Finally, there is the voice captured on location by the filmmakers. This can be heard and seen repeatedly throughout *Paul Smith: Gentleman Designer*, in which a large portion of the dialogue comes from on-location filming when out and about with Paul Smith. As Koens and Kooij observe, voice has been part of the long tradition of storytelling, telling or singing the story for the audience. (2018: 152). In examining the role audio takes in relation to spectacle, it is important to analyse each of the ways in which voice is used, and assess whether they play a role in spectacle.

Within the interview in the documentary, a number of elements work together in the use of cinematography alongside the voice of the interviewer and interviewee. This part of the examination addresses how the voice plays a part within the soundtrack of the film, exploring whether the voice alone can contribute to the spectacle. Many documentary filmmakers make use of interviews to guide the audience through a film, at times with multiple characters. For instance, *Finding Vivian Mailer* makes use of numerous interview subjects to recount the life of Mailer and her interesting history. Similarly, in *Man on Wire,* Marsh interviews each of the key characters within the heist, adding their own angle to it all. This raises the question whether, aside from

their roles as guides, what does the use of voice specifically add to the creation of spectacle for the audience?

Part of this has links to the topics addressed earlier in relation to moments of revelation. In terms of spectacle the voice in the interview can contribute to the story that the subjects are recounting and the details that they are expanding upon. The filmmakers have made a decision to interview the subjects as they clearly either have a story to tell or can contribute something to the overall narrative. Capturing the story through the interview offers the potential for the creation of spectacle. As humans, voice is a key way in which we build relationships and communicate with one another, so seeing this within film is something we are used to. This relationship offers the potential for intimacy and immediacy within the storytelling of the subject, which draws the audience in. The question this raises, however, is whether every interview in a cinematic documentary offers spectacle. The response to this is both yes and no, depending on the interview and how it is integrated into the rest of the documentary.

In the interview the use of voice is a performance. While it might not be as obvious as other performances within the documentary, the interview is a time when a performance takes place. In this the voice and delivery have a key part to play. For example, within *The Unknown Known*, the following happens as Morris questions Rumsfeld on Iraq.

> Morris asks him: "Why the obsession with Iraq, and Saddam?" [Cut to Rumsfeld]
>
> Rumsfeld: “Wow you love that word obsession, I can see the glow in your face when you say it.”
>
> Morris: “Well I’m an obsessive person!” (laughter).
>
> Rumsfeld’s response is: "Are you? I'm not, [turns to look right at Morris and the audience] I'm cool and [pause] measured." (05:22 - 05:36, Morris, 2013)

It is in this moment that the audience can see right into the mindset of Rumsfeld and understand what they can expect through the rest of the film. (This exchange happens in the first six minutes of the film.) Within this exchange there is a performance from Rumsfeld, in his use of timing and pauses to build the moment. As a man who has

been interviewed many times, he has developed his own style of response to questioning. The sight and sound of Rumsfeld looking right at the audience and making statements such as the above starts to build Rumsfeld's character and to show how he is going to work as a character in the narrative of the film. What his performance does is draw the audience in, setting up the rest of the film with the metaphorical game of chess that Morris and Rumsfeld play. It draws the audience into the character and into the exchange that happens between Rumsfeld and Morris, which offers potential for spectacle later in the film. This exchange shows how the voice within the interview is key. Whilst it offers the potential for spectacle it also has a narrative function as this foundation needs to be laid to start to address who Rumsfeld is, and this is shown through his tone and style. (Koens and Kooij explore this intimacy of being in the same room with the character in *Taxi Driver* (Scorsese, 1976) (2018: 156)). Morris here has brought the audience into the room with Rumsfeld. This enables Morris to set up the characters to immerse the audience in the film. This has been achieved in part through the use of voice and the delivery of the exchange by the two characters.

It also shows how Rumsfeld is a showman and is trying to control the situation through his performance. Bruzzi comments that performance within the documentary shows how the form remains 'dialectical and open to reinterpretation' (2006: 217), that the documentary is a 'representation' (ibid). In this, the audience are seeking to engage with the subjects, to question their comments and come to an assessment of their own. This serves as a reminder that the cinematic documentary is a representation of the world, that there are many decisions made by those making and featuring in the film that affect the object the audience experiences. This, however, offers the potential for spectacle to be a mode of engagement for the audience.

This engagement with the voice and the character draws the audience into the subject. Part of this is the way the characters talk about the topics they are addressing. For example, in *Restrepo*, the soldiers talk in a different way to draw the audience into the immediacy of the situations they faced in Afghanistan. In the topics and tone of delivery, there is an immediacy to the way they talk, providing first-hand accounts of the experience. This is especially prevalent in the audio when they are addressing particular times of strife and grief. In these moments the performance is different to

that of Rumsfeld, but a connection is established in terms of the relationship between the soldiers and the audience. It is their testimony, delivered through voice, tone of voice and emotion within the film, which builds the integration of the narrative together with the images, differentiating it from simple news footage of the events. The stories being told by the soldiers through the interview enable the spectacle to happen.

This is where the representation of the events is significant. To draw the audience into the events being captured, there needs to be an awareness that it is not the voice alone which the audience will be experiencing. The use of the voice in the interview can provide an account to go with the images and it can provide the audience with an insight into the events that cannot be gained solely from the visuals. In the example of *Restrepo*, the interviewees are people recounting their own experience of the events, they are not disconnected but were part of what happened. To link this back to Aristotle's view of the poet and the stage machinist, the cinematic documentary filmmaker has to work with and control the interviewee, working out the correct questions to ask as well as how to build their response into the narrative that is being told to the audience. The power of first-hand experience of the events comes with an immediacy for the audience. For example, as the soldiers discuss one of the attacks, it offers to the audience the potential for spectacle that causes them to be moved by the accounts. Viewing the images alone can offer a visual spectacle to them, but it is the integration of the voice that changes the spectacle into a cinematic documentary spectacle, integrating the elements together to create an emotional response.

In this examination, it is important to assess where the use of voice and the interview does not create spectacle. For example, the documentary *Helvetica* features many interviews with designers, critics, and scholars, exploring the influence that Helvetica has had upon society. While the interviews can be informative (for example, the fact that a type-face designer often starts with a lower-case h when designing a font) the moments do not move beyond recall of information and history. This is in part due to the relationship that the audience builds with the characters in the film. For example, in *Man on Wire*, the audience builds a dynamic with Petit and the team through the film, mediated by the interviews and their integration into the overall narrative of the film. However, in *Helvetica*, there is no narrative integration with the interviews. Each subject is simply adding an opinion and expression to the current

statements, and they become presentational. In the use of voice through the interview, the cinematic documentary filmmaker needs to consider the position of the audience and how they are placing them in relation to the events.

The voice in the interview can be a key component of spectacle, granting access to characters that would normally be unavailable for the audience to engage with. The voice needs to have the potential to develop relational engagement, not simply providing information, but also giving context and insight into the images. The tone, emotion and pacing of this voice all contribute to the engagement of the audience with the characters. What the use of voice in the interview highlights is that it is the relationships, not only between the audience and the subjects but also the relationships and dynamics between all the elements, that the filmmaker is drawing together.

The second key area to address in this assessment of the role of voice in spectacle is the voice-over. Ruoff acknowledges that 'it has long been one of the stylistic signatures of documentary sound' (1992: 222). The voice-over, or 'voice of God' style of narration, can be looked down upon by filmmakers. For example, the filmmaker Robert Drew comments that, 'Narration is what you do when you fail,' (2006: 273) adding that, as a filmmaker, you should be able to tell your stories with images. In one way this is understandable, as Cooper and Dancyger observe, 'Images on the screen have a validity, a weight of their own, in a way that words do not.' (2005: 17) Nevertheless, just as Syd Field describes a screenplay as 'a story told with pictures, in dialogue and description' (2005: 2), so the use of voice-over within the documentary is still a valid method of relaying information, even if certain filmmakers oppose its stylistic tendencies. While the voice-over is a valid stylistic form, it raises the question of how does something so interventionist integrates with the narrative. It is also important to consider whether it offers a connection to the events in a different manner to the interview. In the concept of narrative, it is also important to consider that the voice-over will have been scripted to help communicate the story and the argument to the audience, so it is a valid technique to explore.

It is important here to look at what is commonly seen as the voice-over in the documentary, to be able to assess its possible positioning in the cinematic documentary. Nichols addresses the voice-over, or commentary and direct address as he describes it, commenting that it ‘is a voice that addressees us directly; it lays out

its point of view explicitly' (Nichols, 2017: 53). This starts to address the challenge with the voice-over that, in the actions of the filmmaker, it can guide the response of the audience in a very particular manner: the voice can take the position of authority, the 'voice of God'. Nichols goes on, 'It can be a galvanising voice or a reassuring one, but its tone provides us with a ready-made point of view to which we will, it is hoped, subscribe.' (2017: 54) One key challenge that the voice-over brings to the cinematic documentary as a form is how, as Nichols outlines here, it sits within a very presentational mode of communicating with the audience. As highlighted throughout this examination, the cinematic documentary is a representational mode of filmmaking, that aims to place the audience into the scenes rather than observing from the sidelines. Does this discount from the cinematic documentary framework any work which features a voice-over?

The role of the voice-over is to provide a narration, to guide the audience through the film. As the audience sits and engages with the film, the voice guides them in what they are looking at. It can help to provide a link, crafting the images together and helping the audience to shape a narrative. However, although the general consensus about the voice-over is negative, it still repeatedly occurs in the documentary, despite, as Bruzzi comments, 'its miserable reputation' (2006: 47). Both Bruzzi (2006: 50) and Youdelman (2005: 397) cite *The March of Time* (1935-1951), the newsreel series from 1935-1951, as the point of which this tradition of the voice-over was established. The sense of a dominating, generally male, voice fits in with the model of using speech in films, something which Rotha believes should be limited to the newsreel:

> There can only be one legitimate use for dialogue film and that is the topical newsreel. Their appeal to the mind is quite different, for there is no aim at dramatic effect in news-speeches. They are simply a record (2011: 407-408).

This suggests that the use of the voice-over does not fit within the cinematic documentary framework. However, Bruzzi launches a deep defense of the use of voice-over in the documentary, closing with the comment, 'Documentary becomes a negotiation between the film and its subject, of which the narration is a constituent part.' (2006: 72) Bruzzi sees that it is possible for narration to shift from being presentational to being more representational, and that the voice-over can act as a bridge to help the audience engage with the subjects

In the creation of spectacle, there is a question to be asked, while the voice-over can provide an insight that cannot be gathered from the images alone, does it add to the spectacle or does it in fact prevent spectacle from happening? In Drew's assessment of narration, he comments upon the way the audience responds to the narration or voice-over:

> Narration not only signals large sections of the audience to tune out but it changes the character of the audience that remains. Give the viewers the signal 'here comes narration', and the program is shunted to the right side of the brain, which sits back expecting to listen to the documentary (Drew, 2006: 272).

It is in this that Drew argues that the use of voice-over changes the engagement of the audience and, through this, limits the integration of images and audio with the narrative. However, there is a more blurred line that could be observed with the use of voice-over; this is in who is doing the speaking. There are a number of options here and these lead to differing potential for the creation of spectacle. The two main options are either the filmmaker themselves providing the narration or another person doing so.

There are a number of documentaries that make use of a voice-over provided by someone other than the filmmaker. For example, *Being Elmo: A Puppeteer's Journey* (Marks, 2012) and *Night Will Fall* both feature voice-overs provided by celebrities, Whoopi Goldberg and Helena Bonham Carter. The use of a celebrity to provide a narration for a film could be seen to achieve two things. First, for marketing purposes, the addition of a celebrity could help the film to reach a larger audience. This use is more presentational as the narrator becomes an attraction in themselves. Secondly, the use of a celebrity could offer the potential to create a connection to a subject that the audience might not have encountered before. In line with Bruzzi, the narrator could be the bridge between the subject and the audience. Although the use of a celebrity or another person could have an effect on the potential for spectacle. While there is the connection of the relationships that the spectacle can offer, it is also important to remember that the cinematic documentary spectacle is not presentational in line with the Cinema of Attractions, it is aiming to create a more lasting effect upon the audience. It is not a journalistic sharing of factual information.

The documentary *Night Will Fall* uses Helena Bonham Carter for the voice-over throughout the film. The opening of the film starts with a visual montage of the battlefield cameramen and the equipment that they used in the field to capture the events. However, when Bonham Carter starts to address the audience, there is a shift in the audience's perspective of events. Instead of to allowing the audience to process what is going on in the shots and what might be happening, the voice-over is giving a prescriptive script to the audience. This is in line with both Nichols and Drew who argue that, when a voice-over starts, it causes the audience to change their viewing stance. Bruzzi explores this role of the voice-over and it could be argued that, within *Night Will Fall*, the film uses the 'traditional voice-over as an explanatory and persuasive tool' (2006: 56). In *Night Will Fall*, the voice-over provides an explanation and also a sense of closure for the audience, particularly in the detached nature of Bonham Carter, in that she is not linked to the events on screen. This can negatively affect the potential for the audience to experience a sense of intimacy through the images, in that there is clearly a third-party interceding for both audience and images. From the viewpoint of this analysis, a key part of spectacle is the engagement of the audience through the relationship that the images mediate, the placing of the audience into the scenes. The use of an external unseen narrator can create a separation between the subjects and the audience. There is a sense of closure which limits the potential for spectacle.

Nevertheless, not all voice-overs are about closure. Another possibility, the second use of a voice-over, offers its own potential. This is the voice-over of the filmmaker narrating the film, on a personal level. This kind of personal narration can be seen within documentaries such as *The House I Live In*, which Jarecki himself narrates, clearly setting things up from the start with the opening line of the film being, 'My family came to America fleeing persecution in Europe'. Another example is Herzog in documentaries such as *Encounters at the End of the World*. The use of the voice of the filmmaker does have a different effect on the spectacle. 'Increased personalisation is the most consistently used means of altering the role of a documentary's narrator' (Bruzzi, 2006: 63) Bruzzi here gives space for this engagement to be different. During *The House I live In*, the audience is guided through the film by the voice-over of Jarecki. This is similar to that of Bonham Carter in *Night Will Fall*, but there is a heightened sense of a personal connection to Jarecki.

Through his voice-over, the audience witnesses and engages in his exploration of the issues of the 'Drug War' and how it affects the communities that get caught in the middle. It gives an insight that the audience could not gain solely from seeing the interviews and watching the footage. In addition, because of its reflective nature, it does not fracture the sense of intimacy in the same way as a voice-over provided by another person. It is the reflective nature of the voice-over that is key, resulting not in closure but in opening up the debate and probing. Jarecki does guide the audience but, as opposed to simply viewing the journey, they are engaging with the journey that Jarecki is taking. In this journey there is the potential for spectacle to be captured and created for the audience to engage with.

Continuing this concept of voice-over and journey, Herzog takes a similar approach. The film critic Robert Ebert signs off a letter to Herzog with the comment, 'You have the audacity to believe that if you make a film about anything that interests you, it will interest us as well. And you have proven it.' (2007) The voice-over of Herzog is key to this, in that Herzog guides the audience through the events on screen because he is as fascinated by them as he wants the audience to be. For example, within *Into the Inferno*, a sequence of the film is shot in North Korea. In this sequence, Herzog provides a narration that is not simply observing what is happening on the screen, but is building a connection between his wonder at seeing the students worshipping at the Paektu Mountain and how the North Koreans present the narrative of their history. Through this, there is an immediacy that is hard to capture in North Korea, and the voice-over of Herzog strengthens this, creating a dialogue for the audience to engage with, moving away from journalistic closure and leaving it open to discussion and interpretation. This use of the voice-over, instead of breaking the engagement, strengthens the moment and draws the audience in closer. Bruzzi closes her examination of the voice-over by commenting that the use of voice-over is again part of the 'negotiation between film and its subject' (2006: 72). This again shows how, in the cinematic documentary, the representation of events is created through the choices of the filmmaker. However, the voice in isolation, provided through the voice-over still, does not by itself create a spectacle for the audience to engage with. It is the integration of the voice-over with the images and the narrative which enables the moment to have the emotional attraction described by Aristotle. Herzog's personal account is critical for the spectacle as it creates the relationship and shifts

the position of the audience. However, as a standalone, as just the audio of the voice, it would not be a moment of spectacle.

To summaries, in the cinematic documentary framework, 'voice-over' is a challenging term. In films such as *Being Elmo: A Puppeteer's Journey*, using an external person for the voice-over produces closure and a presentational mode, thus shutting down the potential for spectacle. However, in works where the filmmaker themselves provide the voice-over, it moves less towards closure and more towards representing the events for the audience to interpret – in this use of voice, there is the possibility of spectacle. However, the spectacle is not generated by the voice alone, it is how the voice-over interacts with the other elements of the film being screened to the audience.

Alongside voice from interviews and voice provided by the voice-over, the third way voice can be used in the cinematic documentary is through on-location voice. The other examples of voice all feature more controlled environments, either interview spaces or sound studios for the recording of voice-overs. On-location sound is the hardest to capture, as the recordist has to adapt to moving subjects, an ever-changing space, alongside other environmental noises. However, due to developments in technology, it is possible to capture this kind of sound. This opens up the question does the recording and use of on-location voice offer the potential for spectacle? These moments that the recordist may capture can be pieces of conversation with the camera crew, such as within *Bill Cunningham: New York* (Press, 2010) where, throughout the film, it is as if Cunningham is having a conversation with the team. Alternatively, it can consist of capturing conversations between two people in a more observational approach, for example in *The Act of Killing* where Congo and his associates attempt to create scenes from their favourite films.

It is important to assess whether the capturing of voice on location offers a specific potential for spectacle. In a number of films, these conversations build up the characters, giving a clearer insight into who they are and what they believe. Cunningham is a clear example of this as he describes how he fixes his cheap rain jacket with rolls of gaffer tape and so on, the audience sees that he does not like to spend lots of money, while photographing the rich and famous of New York, he has not bought into all their 'glam'. While this provides an insight, it is not by itself a moment of spectacle, however, it does contribute to a moment as the use of voice

here is more biographical. The voice is a key part of building a relationship which integrates the narrative with the images, audio and also the story. In this integration of elements, it lays the foundation for spectacle to exist.

Technology has aided the capturing of voice within the location and can help to deliver a heightened intimacy to the documentary. One such example of the technology enabling this can be seen within *Dior and I*. At one point Raf Simmons, the lead designer, takes the manager of the company aside to one room, away from the rest of the group, as he is very frustrated by the delays that are happening around him. This is out of sight of the cameras, but Simmons is wearing a radio mic which still enables the capture of the debate that the two have. This debate is then played to the audience with the camera focusing on the shut door. The audience are given access to a scene they would not have been able to access in any other way without the technology and the audio. They are shown the pressures and challenges that Simmons faces but also how, as a fashion house, they need to do business with private clients to pay the workers. This places the audience into the scene in a different way. However, hearing this is not by itself a moment of spectacle, it is more a narrative beat within the story, helping to establish their struggles. This in turn could later be the grounding for spectacle, however, it is not a standalone moment of spectacle in and of itself.

While the capture of on-location sound can help to build spectacle, its ability to create a moment of standalone spectacle purely by itself is limited. This, however, shows that sound is key in the context of the whole composite object that the filmmaker has presented. While there has been validity in showing how each component part of voice can add or subtract from spectacle, it is important to address how they are used alongside the other elements that the filmmaker places together in the whole.

In this examination of the role of voice in the creation and capture of spectacle, there is a range of potential that voice offers to affect the spectacle positively and negatively. The use of voice in the documentary is a common feature, whether from interviews, voice captured on location or the voice-over. As observed in this section, there are differing responses to each use, however, it would be restrictive to try to state a clear formula as to the direct relationship between voice and spectacle. The voice offers a unique potential that, when combined with the other elements, could contribute to the creation of spectacle and work within the cinematic framework. Alongside this,

however, it has the potential to prevent spectacle from occurring, depending on how the audience is positioned and addressed by the voice. The use of voice is important to consider when addressing the creation of intimacy, immediacy and moments of revelation, as one of the elements that the cinematic documentary filmmaker is bringing together. As examined above, it has the potential to create engagement with the audience, leaving space for an emotional response.

Music in the cinematic documentary framework

The use of music in films can have a huge influence over the audience and can play a part in the emotional impact of a scene within a documentary. As Chanan states, it can be 'emotive, expressive and associative' (2007: 117). However, Choin argues that music's primary function in a film is to be 'a machine for manipulating space and time, which helps to expand, contract, freeze and thaw at will' (2009: 409). Sound in a film offers huge potential to help shift time and space. This could be achieved in a number of ways, from providing a background to a montage jet-setting around the world, jumping in time and space as in the opening sequences of *The September Issue*, or a sense of landscape and space in films such as *Rivers and Tides*. The sense of space can also be achieved not solely though music but in sounds created on the screen by the subjects. For example, the scraping and crunching of the desert in *Nostalgia for the Light* as the mothers look for the bodies of their sons in the Atacama Desert. As the crunch resonates, the audience feel a sense of the huge space they have searched and are still to search. Sound can be used to present to the audience a sense of scale and a sense of the space that the characters of the cinematic documentary are occupying.

The use of music within the cinematic documentary can be broken down in a number of ways. First, there is music from pre-existing material, such as in *Muscle Shoals* (Camalier, 2013), which is then added into the mix. Alternatively, there is music which has been specially composed for the documentary, such as in *Why We Fight*, with music composed by Robert Miller. The use of music can change the way the audience responds to a scene happening on screen. For instance Rotha comments on how sound can work alongside the images to strengthen a message, becoming 'a means of dramatic expression' (2011: 409). This sense of dramatic expression links to Choin, who comments on how music is not always playing during a film. 'The fact

that music is intermittent appears to enhance its influence on the film's structure, and consequently it is likely to make a difference when it does occur' (2009: 407). Both of these quotations illustrate that it is within the whole composite object of the film that the music can have an influence, and also that the deployment of the music is significant *when* a piece of music is used in the film. This examination will explore whether this influence on the audience's experience can contribute to the creation of spectacle.

The September Issue is one documentary which adds pre-existing music to its soundtrack. The use of music adds an energy to the film, due to the selection of the music used, high-tempo pop music with work by Mark Ronson and LCD Soundsystem. This is particularly apparent in the opening sequences, featuring *Destroy Everything You Touch* by Ladytron. The music enables the film to travel the world, following Anna Wintor from fashion show to fashion show, showing the global nature of her role. The music acts as a constant to the sequence, guiding the audience, while the locations are changing, the music remains the same. Its use at the opening also presents to the audience the style and feel of the film, that it is following popular culture, the choice of soundtrack fits the genre of the piece. Within the cinematic documentary, the use of music which fits into the genre and mood is important for audience engagement, if it clashes, it can break the immersion for the audience. Documentaries such as *The Unknown Known* make use of sound scores specifically composed for the film. While it has been specifically created for the film, it has a very similar role individually to pre-composed music. The selection of the music used in these examples does not contribute directly to the creation of spectacle for the audience. For instance, the track by Ladytron in the opening of *The September Issue* does not create spectacle in itself in terms of how spectacle is being defined here. It does not create emotional engagement by itself, however its part within the composite whole of the cinematic documentary could contribute to its creation.

While music can be used to create and enhance spectacle, it can also play a role in breaking the immersion for the audience and shaking them out of the film. This can particularly happen with music which has been added to a film that it has not been composed for. One such example of this is with the documentary *The Eagle Huntress* where, part-way through the film, the track *Don't Look Back into the Sun*

by The Libertines (a British 2000's band) plays on the soundtrack. In this moment, the illusion of the film and the immersion that has been created through the narrative is broken with a track which feels out of place within the Mongolian landscape and the story that is being told. While, in one reading, it could be seen as a counterpoint for the narrative, the single use of the track provides a clash rather than a counterpoint. By comparison, in *The Interrupters*, when music plays on the soundtrack it is generally hip-hop which fits with the landscape and the characters that the film is addressing, so the immersion is not broken. The example of *The Eagle Huntress* demonstrates how adding music to a scene can be very important to the creation of ambience within the film, however, if chosen wrongly, as demonstrated, it can easily shatter the potential for spectacle that has been built up through the film. Within the integration of spectacle and narrative, the use of music has the potential to add to or in fact break the immersion and the potential for audience engagement.

Before moving on to address other areas of sound in the cinematic documentary, there is one area of music which is worth an individual assessment, and this is in music-based documentaries such as *Twenty Feet From Stardom* and *Searching for Sugar Man* (Bendjelloul, 2012), where the music played in the film is both providing a sound track for the film and also progressing the narrative in a way that is unique to the form, showing the artists in question in action.

In *Twenty Feet From Stardom*, there is a sequence in which the protagonists discuss the recording of the female vocal part in the Rolling Stones track, *Gimmie Shelter*, with the singer Merry Clayton. In one respect, this could be seen as a parallel to the showing of an artist's work, as seen in *McCullin* (Morris and Morris, 2012), in which the photographs taken by McCullin feature throughout the film, demonstrating his work as a photographer. However, this sequence in *Twenty Feet From Stardom* offers something unique to the film, and that sense of access which is only possible through the film. The sequence happens within the same recording studio in which *Gimmie Shelter* was originally recorded, with Clayton recounting the phone call she got in the middle of the night, asking her to come to the studio. During the opening of the sequence, alongside the description of events, the audience are able to hear the final version. Then, as the narrative of the sequence continues, the audience are able to hear just the female lead part from the track, demonstrating the skills of

Clayton and the cries of excitement from the band members caught on the tape. The audience then get the unique listening experience of hearing just the female line from the track, showing the talent of the singer.

The performance shown here in *Twenty Feet From Stardom* is different to performances seen in films such as *Western Stars* (Springsteen and Zimny, 2019). *Western Stars* is a performance film, capturing a concert for the audience to watch; as such, it becomes a visual presentation of an album. However, *Twenty Feet From Stardom* shows a certain part of the track, which makes it stand apart. It is showing to the audience something that is not directly available to them. In this unique moment of access that the filmmakers have been able to capture and position the audience within, the audience get a chance to hear a record in a way they might never be able to experience otherwise, and in this a spectacle is created. This causes the audience to sit up and engage through the audio as the sequence requires the audio of the track and the solo performance to highlight the events. In this moment, a relationship is built through the sound that the audience have been granted access to, a scene they would have been unable to see other than in the film. This moment has a clear integration with the narrative of the sequence and the audio of the track is key to creating the moment for the audience. In this example, the spectacle is driven by the audio.

Music is a component within the cinematic documentary which can contribute to the creation and capture of spectacle. As shown in this examination, it plays a part within the composite object. However, in certain instances, moments of spectacle are created purely through the music, which can play a role in creating or breaking immersion, so its integration into the composite object is important within the cinematic documentary.

Sounds in the World

Voice and music are two major areas of audio within the cinematic documentary, however, sound can also be captured on location which contributes to the overall audio experience. What needs to be asked is whether the use of these sounds contributes to spectacle, and to the cinematic documentary framework.

In the cinematic documentary, as observed, one area where sound can be captured is by the recordist on set capturing comments from the subjects. Alongside direct interaction, there is also the atmospheric sound of the spaces that the recordist can capture. (These can be captured either on camera or by a sound recordist.) One example of this happening, which then enhances the sense of immediacy for the audience, is in *Restrepo.* Early in the film, the platoon is in a convoy moving though the valley, when the audience hear and see the result of an I.E.D. explosion and an attempted ambush on the convoy. Following on from this, in the Humvee with the camera, the audience sees the commander shouting at the gunner to get up and return fire and at the others to bail out. As they are bailing out, the sound suddenly cuts: the XLR Cable for the mic must have been pulled out in the chaos of the moment. The cameraman keeps on filming as the soldiers return fire and deal with the attack - all in silence. This use of the captured sound and the lack of sound is a strong way to show the immediacy of the scene. In the review process of the film, it would have been easy to drop the sequence or these shots with the note 'no sound',however, Hetherington and Junger made the decision to keep them in the film, despite this lack of sound.

What this achieves is a heightened sense of danger and immediacy for the audience member, placing them in the scene. The images remain constant, but the loss of sound is what enhances the moment. The use of sound here could be linked to the concept of subjective sound as the audience are listening in from the position of one of the characters (Chion and Gorbman, 2019: 89). In this sequence, the lack of sound places the audience into the character of the filmmaker within the scene. Chion and Gorbman expand upon this:

> A strategy of subjective sound can vary extension to the point of absolute silence. Suppressing ambient sounds can create the sense that we are entering into the mind of a character absorbed by her or his personal story. (2019: 86)

This lack of sound places the audience into the shoes of those in the scene, in a heightened moment of tension. This creates a moment of spectacle in the opening of the film, utilising sound as a key driver for its creation but also aided by and integrated with the elements of images, sound, access and narrative.

Leviathan is a film which takes the concept of the subjective and uses it to place the audience into the middle of the scene, however, in the film, the character whose position it adopts is the camera itself. The filmmakers, Paravel and Castaing-Taylor, took all the sound captured from the GoPro cameras and used this to create the soundscape of the film. Normally, with the GoPro, the footage is deemed useful only as a guide track to sync up with the rest of the footage captured, or it is simply discarded straight away in the edit; often, in action sports, it is just replaced with music and no location sound. However, in this instance the filmmakers saw that the sounds the cameras captured were viable for creating the whole soundscape. What the audience are presented with is a soundscape which, like the images, creates a violent sensation, not of seeing but of hearing, a soundscape filled with the clanking and creaking of the ships, the squawks of seagulls and the rushing of water. Unger observes the design of the sound in his article 'Castaing-Taylor and Paravel's GoPro sensorium: *Leviathan* (2012), experimental documentary, and subjective sounds':

> The loudness of the environment and the repetition of the elements of the sound—waves, wind, machinery, and the labor of the fishermen—are relentless and the sound design makes no concessions in the mixing for linguistic intelligibility of the voices of the fishermen recorded within this din, disrupting the traditional hierarchy (2017: 14)

The filmmakers wanted to place the audience in the middle of the scene, which is now readily achievable with surround sound mixes — a technology that the filmmakers chose to use to enhance the experience. In this relentlessness, Unger also highlights how, in *Leviathan,* they chose to prioritise the sounds of the atmosphere captured on the ship over the traditional model of leading with the dialogue. In the film, there is some use of on-location voice, however, it is mixed in with the rest of the sounds and is predominantly unintelligible. This shows how it is possible to utilise the on-location atmosphere within the sound design to lead a documentary, rather than relying on the use of voice to drive the audience through the film. Castaing-Taylor and Paravel had a clear design for the use of sound in the film, however, does the use of this atmospheric sound lead to spectacle?

In the example of *Leviathan*, the sound causes the film to shift into a physical experience as the sounds resonate around the cinema. These moments do not create

a passing sensation, but rather a lasting emotional engagement. Furthermore, the sound creates a representation of the world for the audience to engage with. In creating the soundscape, all of the sounds are layered together, which builds up the 'nightmare world' of life on the ship, showing the challenges the fishermen face and the solitude of the vessels. The sound design has not been created to act as a distraction from the narrative or a moment in which the narrative pauses for the spectacle to exist; rather, it exhibits how spectacle can be integrated into the narrative and drive the film forward. In *Leviathan*, it can be said that the use of the atmospheric sound contributes to spectacle in the film. These two examples show how spectacle can be created and enhanced by sounds captured on location that are not necessarily clear dialogue but form the ambient landscape of the film. Within *Leviathan* particularly, there is a clear design and intention by the filmmakers to utilise the soundtrack in the whole viewing experience.

The documentary *Chasing Ice* demonstrates how sound from the atmosphere of the location can contribute, but in a less stylised manner than in *Leviathan* or in the lack of sound in *Restrepo*. The sound design and the sounds of the atmosphere demonstrate to the audience that the ice is not something which is still and placid but is something which is active and has a nature of its own. The sound is needed to help build on the illustration of how the ice is alive and active and shifting. The use of the sound in these sequences aligns the use of atmospheric sound within similar parameters to music in the cinematic documentary in relation to the creation of spectacle. In this sequence, the sound of the ice by itself is not creating spectacle for the audience to engage with, but rather it feeds into the composite object. It complements the images and the images complement the audio in showing the challenges of the shrinking glaciers.

The use of atmospheric sound offers the possibility of contributing to the overall experience, and, in this, the potential to add to the spectacle that is created for the audience. The successful use of these elements can offer the potential for moments of spectacle to happen through combination and synergy with other elements. A key part that the ambient sound can play is in the subjective positioning of the audience within the scene, placing them in the scene to experience it from a particular position. This can offer the potential to create spectacle for the audience. While there are examples where the sound can play a leading role in these moments, for example in

Leviathan, for much of the time it is used in support of and alongside the visuals and narrative of the film.

Conclusion to Sound in the Cinematic Documentary Framework

This examination of the role of sound in the cinematic framework has highlighted a number of elements that could have the potential for the creation of spectacle. First, however, it has shown that not all parts have the same effect in terms of the potential for spectacle and that some have the potential to undermine the creation of spectacle. Secondly, it has shown that, individually, some sounds such as music do not create spectacle by themselves but in fact contribute to the creation of spectacle in the whole composite object. Sound plays an important role in what the audience hear alongside the images; however, as Smith comments, 'Both the image and audio have independent influences on attention, but their combination has been shown to result in increased processing of both channels' (2014: 92) This is in part applicable to all films that use both images and audio. Nevertheless, as observed, there are elements which relate specifically to the creation of spectacle in the cinematic documentary.

The use of sound can be a physical experience, placing the audience into the worlds the films representing. The use of sound in the cinematic documentary can be more than just a moment of attraction which happens and passes, and can contribute to a lasting response to the film. With respect to the positioning of the audience, there is a link to the use of atmospheric sound and the subjective positioning used in both *Leviathan* and *Restrepo*. In the atmospheric sound of the film, the positioning of the audience can play a key role in how they experience the scene, thus informing how spectacle can be experienced. As shown throughout the assessment of the elements of the cinematic documentary framework, this placing of the audience into the scene is a key recurring element. This highlights the need for the integration of images, audio and narrative, working in concert together.

The role of voice in the documentary is something which has differing potential in the creation of spectacle. Through the examination of on-location voice, voice-over and the interview, this thesis has demonstrated that each has different potential for the creation of spectacle, or indeed the potential *not* to create spectacle, particularly in the use of another person in the voice-over of a film, as it can break the immersion

in the events. The use of on-location voice in the sound track of a film rarely creates a moment of spectacle by itself, however, as observed in examples such as *Dior and I*, it can contribute to potential future moments of revelation, working alongside the images and narrative. The interview is a form that is largely unique to the documentary, and the voice in this context offers the potential for spectacle, particularly as regards reflection and the potential for moments of revelation. Nonetheless, this examination again highlights the need for integration of the elements of images, audio and narrative contributing together to the creation of spectacle.

Music in the cinematic documentary can help to set a mood and tone for a sequence and it can help to drive the film forward, linking elements together. When selected and used in the film, the music can help build spectacle in the cinematic documentary, however, as observed for example in *The Eagle Huntress*, the deployment of some music in the narrative can also shatter the potential for spectacle.

Overall, sound can contribute to the creation of spectacle alongside the visuals, both in a supporting and a leading role. However, as noted in the section on visuals, these moments are not simply standalone moments driven by the technology, or 'Cinema of Attractions' moments, instead, they contribute to the emotional response of the audience and create spectacle for them in the cinematic documentary. However, their use is framed to certain deployments as not all uses of sound can offer spectacle to an audience. The use of elements of sound needs to be integrated with the other elements of the cinematic documentary, each playing a role in the object which the audience experience.

To conclude this section on sound in the cinematic documentary framework, it is worth addressing whether the use of sound is unique to the form. It is also important to assess whether it is part of the documentary form that cinematic filmmakers are utilising rather than a defining element of the cinematic framework. On his viewing of the work of Grierson, Corner comments that he saw the music adding a key element in the construction of the 'aesthetic richness' (2018: 279). What this highlights is how the use of music and soundtrack has been part of the development of the documentary from an early era in the form. The cinematic documentary filmmakers are continuing in this tradition, using sound to add to the aesthetic richness of their work. The key element of distinction with the cinematic framework

is, first, how it places the audience into the scenes through the audio; and secondly how it has the potential for spectacle (as this thesis defines it) that can enhance emotional engagement with the film.

Chapter 6: Testing the Cinematic Documentary Framework

This thesis has examined a number of elements that form the cinematic documentary framework: intimacy and immediacy, moments of revelation, visuals and sound. It has looked at how they can all play a part in defining the form, and how they can aid the creation of spectacle, which is the final key element of the cinematic framework. What this examination has identified is that at the heart of the cinematic documentary is the active placing of the audience into scenes and the experience of emotions through this representation of the world. What is required now is to assess how this works or does not work through the case studies identified earlier in this thesis, testing the framework to see how it works within the form. This will also contribute to the examination of the proposed golden age of the cinematic documentary, assessing how the cinematic framework could be playing a part within this era of the documentary. Some of the films have been referenced already in the chapter examining the elements of the framework. This chapter will present a systematic assessment of all the films, exploring whether they fit within the cinematic documentary framework.

Fog of War

As highlighted earlier in this thesis, there is a clear example of intimacy with McNamara within *The Fog of War*. This is created in part through the visuals, where the on-axis perspective of the interview, allows the audience a direct connection with McNamara. It also derives from his reflections on elements of his life: this is particularly key in the sequence addressing the bombing of Japan, where he is close to holding back tears as he admits that he and others were behaving as war criminals. The creation of this moment correlates with the concept outlined by Sobchack in relation to the documentary experience who comments:

> In the documentary experience, our consciousness is more necessarily tied to and determined by the specificity of the images given on screen and the increased attention that must be paid to them (1999: 244).

This increased attention, which Sobchack sees happening through the documentary as a whole form, is created in this specific moment through the intimacy of the images and also through the narrative and the voice of McNamara It is this increased

attention that gives the space for the creation of a fully integrated moment of spectacle.

In the film there are other key creative decisions which align with the cinematic documentary framework in terms of creating the representation of events. The visuals comprise a mix of archive footage, both stills and motion, and the interview with McNamara himself. While the archive footage could be seen as non-cinematic, they way it has been assembled into the narrative of the film, framing the context and expanding the narrative, helps to illustrate the interview. The stylistics of the interview, feature a more cinematic look, utisling the depth of field to enhance the focus on McNamara as he talks to Morris and thus to the audience. Similarly, the dominance of the lone voice of McNamara, with only a few interjections from an off screen Morris, strongly enables the audience to become immersed into the film and the topics it addresses. Overall, *Fog of War* can be seen as clearly fitting into the cinematic documentary framework, demonstrating several elements that are clearly integrated, together creating a work which moves beyond mere attraction.

Born into Brothels

Exploring the life of children in Calcutta's red light, district *Born into Brothels* falls in the early era of documentary growth that has been seen since 2003. The film follows the work of filmmakers Ross Kauffman and Zana Briski as they seek to capture the life of the children, but particularly through the lens of seeking to give them a way out of the brothels through the use of photography. Smaill comments that the film is, 'deeply implicated in a participatory and activist agenda through which the film-makers are actively engaged in the events they are recording' (2015: 148). This is particularly clear with Briski who appears on screen throughout the film working with the children, showing them how to take photographs and reviewing their results with them.

In the film, one of the first striking differences between *Born into Brothels* and *Fog of War* is the technical quality of the footage. This is due to the camera technology used for the film and the lighting conditions, leading to a film featuring a noisy image. However, in spite of this, Mitchell in her review comments that, 'the cinematography is strikingly beautiful as it captures the vibrancy of Calcutta's streets' (2004). The film does not feature the high dynamic range and visual grander such as that of *Meru*, but

with the technology they had available, Kauffman was still able to capture a beautiful vibrant feel. This use of the available technology and the style is similar to that of the GoPro in *Leviathan*.

The other striking element of the visuals through the film is the still photographs that have been taken by the children with whom Briski can be seen working through the film. These images foster a different feel to that of Kauffman, offering a child's-eye view of their world.

> [T]he children become both voyeurs and self-ethnographers. Their scopophilia, or pleasure in looking, is relayed to the viewer who incorporates it into their own epistephilia – the desire to know (Smaill, 2015: 151).

These images create a level of intimacy for the audience, giving them a look at the world which places them in the viewing position of children capturing each other and those around them. However, it is the way in which these are integrated into the narrative that provides a challenge for the film in terms of fitting into the cinematic documentary framework. As opposed to being woven into the narrative, of the film they are provided as points of 'interruption', Smaill continues, 'This frames the children's products as an interruption to the movement of the narrative rather than part of its development to a resolution.' (2015: 151). The situating of these images in this manner reduces them to being a moment of attraction, and they do not become an integrated spectacle.

The narrative follows the children as they learn to take photos, take them and then get them displayed at exhibitions in New York, with one particularly strong photographer goes to the World Press Photo Foundation in Amsterdam. While there is a sense of achievement in this narrative in seeking to enable the children to escape the brothels and gain an education, the narrative remains purely a narrative. It does not feature an immediacy or moments of revelation for the children or for Brisiki. It is because of this that *Born into Brothels* sits outside the cinematic framework. The visuals start to show a shift in observation footage seeking a visual beauty; however, the lack of integration of the images of the children with the structure of the narrative keeps the film as a presentational piece of work and outside the cinematic documentary framework.

Man on Wire

Man on Wire follows Philippe Petit and his team of accomplices as he attempts to place a high-wire line between the Twin Towers of the World Trade Centre in New York. In the film James Marsh, the director, makes use of many different elements: interviews with Petit and his team, reconstructions, archive footage, score, and the narrative of the attempt. The film is presented as a heist as the team attempt to enable Petit to walk the high-line between the Twin Towers. The narrative enables the audience to follow the team from the birth of the idea to its execution. In *Man on Wire*, this is seen clearly in the structure, starting in *medias res* as the "heist" is about to start – a cold open. The audience is drawn into the story in asking the questions who are all these characters, how did we get to this? This opening, starting into the heist, already creates an immediacy to the film and the events being told. The film then flashes back to earlier on, to a gentle introduction to all the characters, before the story unfolds towards the attempt to walk between the World Trade Centre Towers.

The finale of the film builds from where the film commences as they attempt to rig the line between the towers in preparation for the artistic crime. As the film reaches this moment, it is driven by several interviews with those who have been involved in the attempt. Through the film, the audience has been introduced to each of the characters as they come on board the team for the heist, some of them on the towers, others observing from the ground. This provides the audience with a range of viewpoints on the events, and a range of experiences of what was happening. It starts to place the audience into each of the character's shoes as they were each partaking in this crime. As the attempt is drawing to its climax, Petit comments upon how he sees the wheel start to turn — this is coupled with the interview visuals of Petit acting out the size of the wheel. Alongside these images, a musical track has been added, a quiet, simple piano line playing underneath. This acts as a driver, helping to build the emotion in a reflective manner. It then cuts to a still photograph from the day of Petit on the roof of the tower.

For Marsh, the production of *Man on Wire* presented a challenge in terms of how to build the immediacy of a moment that had already happened. Marsh creates this immediacy through the effective balancing of interviews with archive photographs from the day, drawing people into the events, but this is predominately achieved

through the characters themselves giving their own testimonies. The archive stills are important, but they need the commentary from those on the day to give a full illustration of the importance of each moment. This highlights the use of characters in the cinematic documentary; without the ensemble of the characters addressing the events, it would not have been possible to place the audience into the scene. The combination of these three elements (interviews, archive stills and music) combine to start to build towards a moment of spectacle. Petit comments, 'I know my fate has been written for me; time is no longer smiling at me'. (1:14:00, Marsh, 2008) This, coupled with the music, does not build to a big finale but rather is quiet and reflective. Most significantly, there is an archive still of Petit on the roof looking out at the camera. As Petit finishes his words, the frame of the still shifts, pushing into a close-up of his face. It shows a nervous-looking Petit. One of the team comments, 'It was the worst wire we ever did, and I was really scared'. (1:14:24, Marsh, 2008) This has the immediacy of the moment, of being as close to the roof as Marsh can represent. It creates the mood and tension of the minutes before the attempt at the high wire.

Building from this, the actual moment of the attempt comes. The music shifts as Petit steps out on to the wire, moving from the piano track to ambient noise — wind and traffic in New York City. This is significant in placing the audience into the scene. The use of the ambience heightens the tension as this is the noise to which Petit does not want to get any closer to, it would be the sound of the location on the day as he attempts the high-line. It emphasises the significance of the reality into which he is stepping out, heightening the immediacy of the events.

The soundtrack is the wind, the image is a still of Petit about to step out onto the line. The piano track returns as Petit takes the first few steps onto the line. Alongside a number of still images of the wire walk starting, Petit's voice then comes in, describing his early steps, studying his cable. In the interview he concludes by realising that, breaking with convention, he gets to the first point and knows it is good, 'Now I am going to perform'. (1:16:10, Marsh, 2008) This comment is coupled with a still in which Petit's mood has clearly shifted. As opposed to the stern, concentrating shots earlier, he now has a smile as he walks his line. Petit has achieved his aim and the audience gets to experience this transformation from tension to relief.

It is this shift in facial expression which Jean-Louis Blondeau picks up on in his interview about this moment at the start of the walk, observing how he realises that

they have achieved what they set out to do. As Blondeau describes his interpretation of the events and his observations of Petit's shift of emotions, it releases the tension that has been building through the sequence. It becomes too much for Blondeau and he breaks down into tears of joy. It is the combination of all these elements together which creates the spectacle for the audience to experience. There are no trumpets or fanfare but rather it is more subtle, showing the artistic mastery of Petit and the team, emphasising the wonder of the achievement. He has made it. Marsh continues to build the moment with other members of the team expressing their wonder at the achievement.

Marsh shows an image of Petit out in the middle of the wire, lying down, at one with the wire. The music has gone, and the sound of the city has returned. In this moment of quiet at the end of the sequence, there is the spectacle of Petit's achievement, Petit represented by Marsh through the layering of the different elements: images, audio, interviews and archive. The representation creates an immediacy to the moments; it is a spectacle which is one of wonder at the events shown by Marsh, one that has the potential to create a lasting effect on the audience. The representation that Marsh has created does not become a simple attraction of a man between the World Trade Centre Towers but has a lasting impact, built through the relationships with the characters that have been created through the composite object: images, audio and the narrative of the film. It is through the blending together of the elements that a lasting spectacle is created. The placing of the audience in the scene, the use of the visuals and the sound, and the creation of a response clearly locates this film within the cinematic documentary framework.

Encounters at the End of the World

In a film that opens with Herzog commenting that it is not going to be about fluffy penguins, a penguin runs towards the mountains and its own impending death. The first key difference in this work from the others is the use of the voice-over by Herzog himself, as he takes the audience on a journey though Antarctica. What this does, however, is to allow the audience to have a connection with Herzog who was present at the events he is describing, fulfilling part of the cinematic documentary framework in its use of voice.

There are parts of the film which turn to a more presentational approach, for instance the interview with the driver of Ivan the Terra-Bus, or another interview with one of the team at McMurdo Station who keeps a bag packed ready to instantly go which includes an inflatable kayak. These remain as interesting attractions within the film, showing the range of characters present at the research station.

However, it is in sequences such as the dive under the ice that the film fulfils more of the elements of the cinematic framework. This sequence takes the audience under the ice of Antarctica; they become positioned within the scene as they see the colours and life which exist under the ice sheet. The choice of the choral music enhances the sense of wonder at the events, creating a representation of the space, using sound to enhance the emotional engagement. If there was no music, or merely the sound of bubbles, the soundtrack would not have enhanced the wonder of the space. This is Herzog using the audiences' expectations of other experiences in the world to enhance this moment. This moment creates a spectacle as this thesis defines it, causing an emotional engagement and effect from a combination of viewing these images, the placing of the audience into the scene and the sound design working together in synergy.

Furthermore, as highlighted in the narrative and integration section, these images of life under the ice are not merely presentational or an attraction, but they become integrated into the narrative of the film. This is highlighted towards the end of this sequence with the revelation of the three new species that have been discovered during the dive. It shows how the research at the station is a critical part of life and how it takes the scientists into these most remarkable places of the world. Herzog was not simply seeking to capture the images as an attraction: the integration of them into this narrative, with the characters of the scientists, clearly places *Encounters at the End of the World* into the body of work which fits within the cinematic documentary framework.

The September Issue

The September Issue can be seen very clearly as a modern development of the trend of the observational approach in documentary, taking the camera into institutions which are normally beyond the access of the everyday member of the public. Through the film, the audience gains access to the Vogue headquarters as it prepares

for its September magazine issue. The camera work does places the audience more in the position of an unseen observer, watching on in interviews with Anna Wintor, Charles Churchward, André Leon Talley and Tonne Goodman. This observer perspective is also taken by the camera through-out most of the film, as the audience sees the staff at the magazine put the issue together. The film features a clear narrative which uses the countdown to the launch of the magazine to address some of the deeper issues, such as what drives Wintor and others in the team. As highlighted in the music section of the thesis, the music helps the narrative to move forward but remains as a tool for the filmmakers. It does not deepen the intimacy or immediacy or create the opportunity for moments of revelation.

This style and approach means that the film remains in the presentational approach to the documentary, showing events to the audience rather than placing them into the world of Vogue magazine, thus it does not align with the cinematic documentary framework. Similarly, the look of the visuals does not reach the aesthetic style of works such as *Meru*, utilising the traditional elements of the cinematic look. However, despite this, there is one character who starts to generate the intimacy which does align with the cinematic documentary framework: Grace Coddington. Through her actions, Coddington starts to draw closer to the filmmakers and then the audience, directly acknowledging them and creating an intimacy with her. This can be seen in the film as she starts to open up more about her personal struggles and considers when would be the right time to stop. This is particularly strong as Coddington goes to Paris for the couture fashion week and here, the audience moves here beyond the presentation of Vogue and further into a relationship with Coddington. This comes to a head at the end of the film, where Coddington brings the camera team into the world of Vogue fully by getting them to be subjects within one of her photoshoots.

This moment creates a state of emotional attachment to Coddington and the team, offering a moment of intimacy and joy following the shoot as the photos move into the magazine. However, due to the presentational nature of the rest of the film and the sequences following this, as they celebrate the size of the issue and its publication, it remains only as a moment of intimacy within the film as a whole, and there is no potential to create a more lasting effect. This shows that works such as *The September Issue*, while fulfilling elements of the framework in part, do not fulfill

them consistently enough to be classified as a body of work that falls within the cinematic documentary framework.

The Act of Killing

As highlighted throughout this work, *The Act of Killing* is a significant piece of work which was released in the middle of the proposed golden age of documentary. As a film, Demaria and Violi comment:

> It is a work that, through the use of different cinematic genres and textual strategies, represents an aesthetic answer to the emptiness of any judicial, forensic, political, moral, ethical, historical and memorial frame of the killings. (2020: 89)

It could be argued that either one of the genres, or an overarching genre in the piece, could fit within the cinematic documentary framework. Influenced by Congo and his associates, the film draws from a range of film genres in its recreations, from musical to film noir. In these recreations, Oppenheimer is aiming to get them to grapple with their own actions in the past. For Congo, viewing back one of these re-creations creates a moment of revelation for him, and in turn the audience get to see this.

One contribution which could be made through the use of these other cinematic genres is the creation of a performance by Congo and his associates, proudly producing their 'film' of these various reconstructed scenes. In an interview with Rithy Panh, Oppenheimer discusses how reconstructions can aid reflection back on these events, acting as a 'bodily memory' which can reveal something that cannot be spoken about due to the pain of the actions (2013: 244) This revelation could aid the audience in gaining a closer relationship to the characters as they grapple with their past. However, Demaria and Violi argue that the use of recreations of trauma it 'remains a failed experience, that is, something that cannot be fully worked through' (2020: 91). This sits alongside Bruzzi's observations on the performance in the documentary, which she sees as, 'an alienating, distancing device, not one which actively promotes identification and a straightforward response to a film's content.' (2006: 185-186). This places *The Act of Killing* in a challenging position in terms of what it is revealing to the audience and how they might engage with it.

This raises questions of how these ideas of performance, creating a performance and engaging with this performance link to the cinematic documentary framework. A

bridge can be built through the work of Sobchack, in which she comments that 'the cinematic exists as an objective and visible *performance* of the perceptive and expressive structure of a subjective lived-body experience' (2004: 152). *The Act of Killing*, brings together these various elements: the characters Oppenheimer found, the re-constructions, the making of those reconstructions, and, of the reflections on these moments. What this creates is a representation of the events for the audience to engage with. As Sobchack states, it is a 'synthesis of a particular body' (2004: 152). Ultimately, because of this, all of *The Act of Killing* is a performance, but it is through this performance that Oppenheimer is seeking to represent the events of the past to the audience and seeking to reveal something of the characters to the audience through their own reflections. Through both of these elements, the film is seeking to create a deeper involvement for the audience through these techniques, rather than simply presenting the events. It is looking to create a relationship with the audience and, in this, it aims to create a cinematic documentary spectacle. Oppenheimer's techniques with this part of the storytelling creates a cinematic documentary, even though the film might lack the visual style that other works such as *Encounters at the End of the World* and *Man on Wire* feature.

Cartel Land

Cartel Land was examined earlier showing how, through the work, Heineman was able to create an intimacy and immediacy to the events and actions of those involved in the war against the cartels, and to do so through the visuals, the audio and the narrative of the events. This demonstrated how, within the cinematic documentary framework, it is the bringing together of elements to create the object to which the audience responds which is significant. Within *Cartel Land*, Heineman aims to give context and to frame the conflict of the drug war on both sides of the United States – Mexico border, a border line which is shown multiple times through the film, both on the ground but also from a drone. What the drone does here is to give a privileged access to the audience through the camera: the drone is able freely to cross the border unlike those involved in the conflict. These shots are enhanced further by utilising modern camera technology, shooting with a cinematic look similar to that of *Meru*, making use of the high dynamic range of the cameras to instill a visual beauty in these images alongside the illustration of the barrier. These moments of visual beauty also act as book ends to chapters as the audience cross between the two storylines of Dr.

Jose Mirreles and Tim 'Nailer' Foley, giving the audience a moment to breath and reflect.

The concept of placing the audience into the events, particularly within conflict is addressed by Lebow in her article 'Shooting with Intent: Framing Conflict'. She introduces the concept of the 'Gunsight POV – shooting from the perspective of the bullet' (2013: 43). This is a technique which is used through the film at various moments, particularly in the Mexico sequences. Lebow argues that, with this POV, the 'spectator's perspective essentially mimic's the solder's ... The viewer is brought into the war as a virtual participant, the soldier who gets shot in front of 'us' could just have easily been 'us'.' (2013: 45) This concept of the Gunsight POV correlates with the subjective perspective addressed in the chapter five on the look of the cinematic documentary framework. This sense of the potential for the next victim of a bullet to be us builds on the Sobchack's concept of documentary film experience where, with some footage, we have a 'general cultural knowledge' but 'lack a personal knowledge' (1999: 243). What this perspective can do is enable the audience to experience some of that personal knowledge from this placing of the audience into the firefights and the dangers which Heinemann captured. This enables a heightening of immediacy for the audience, which creates a deeper effect on them due to their engagement with the scenes. This, coupled with elements of the narrative shape and the use of characters shows the cinematic framework at work within *Cartel Land.*

Finding Vivian Maier

Finding Vivian Maier is a story of the obsession of Vivian the secret photographer and also that of John Maloof, the historian who becomes an advocate for her work upon winning a box of it at auction. In the film Maloof is the lead storyteller; he is featured to the audience both in a voice-over and straight to camera in almost confessional interviews. Alongside Maloof multiple other characters add their own colouring to the story of Maier, from the people who employed her to the children that she cared for. Through the camera, the audience member takes the position, of a listener, quietly listening to interviews conducted by Maloof and his own comments. In the more confessional interviews with Maloof, direct address is used, through which he addresses the audience: however, the audience more often takes the hidden observer position, similar that of *The September Issue*. The film is presented as a puzzle for the audience to try and work out in terms of who the real Vivian Maier

was. However, because of the way the narrative is presented, the audience are observing this puzzle unfold rather than having to actively engage in the unraveling of this character.

The visuals for the piece are dependent on the work of Maier herself that Maloof has found and digitized. The use of these works is again in a presentational style, showing the work to the audience rather than representing the events. Even when the film is based more on the footage of Maloof showing work at exhibitions or exploring Maier's previous accommodation, the sense is of a display to the audience, revealing actions and events but without the intimacy or immediacy that would be required to fit within the cinematic framework. This is in part due to the lack of a character journey. Maloof himself does not go on a personal journey; the film is more about who Maier was. Similarly, there are some revelations in the narrative about interesting actions that Maier took in the past, however, due to how the audience has been positioned in the narrative, these are not moments of revelation as described elsewhere in the thesis. Overall, while fitting within the timeframe of the golden age of documentary, *Finding Vivan Maier* does not fit within the cinematic documentary framework.

Icarus

Icarus follows a narrative that documentary filmmakers dream of. Fogel sets out to make a documentary about doping in amateur sports, turning himself into a test subject. However, through this experiment he is introduced to Grigory Rodchenkov, head of the World Anti-Doping Authority (WADA) laboratory in Russia. This transforms the film into a documentary exploring doping within the Russian Olympic teams and the falsifying of anti-drug tests, all of which was led by Rodchenkov. Rodchenkov is introduced to the audience over a Skype call, topless in his home as he talks to Fogel about the programme of doping that they have planned for him. This is followed by Fogel heading to Russia to see the Russian Laboratory, but the film ends with Rodchenkov fleeing to America as he exposes the story of doping and ends up in witness protection.

There are parts of the film which fit the cinematic documentary framework and other elements which do not. The film as a narrative turns into a thriller as the actions of Rodchenkov are revealed and his flees to America. There is a feeling of paranoia

amongst the filmmakers, and this is shown in the footage as they seek to protect Rodchenkov, Zeitchik reporting that the team had burner phones to discuss the project as it moved through its later stages (2018). This creates a sense of intimacy and immediacy to the film as the audience are placed on the inside, being part of the discussions between Fogel and Rodchenkov as he unpacks how Russia created systems to avoid detection of illegal drugs. This is helped by the cinematography with it regularly working in tight close ups of the characters which creates in the audience a sense of claustrophobia.

Continuing with the visuals, the film does not adopt a more enhanced visual style, (similar to that of *Cartel Land*) but remains in a more observational approach, coupled with interviews with the characters in the film. These interviews adopt a more stylised lit approach particularly in the second half of the film as Rodchenkov unpacks the cheating. The style of the interview again places the audience as a hidden observer, which creates distance between the audience and Rodchenkov. However, in the narrative of the film, it becomes clear that there is a very small circle of people who have access to Rodchenkov, one of whom is the camera and then thus the audience; as such, the film places the audience as one of the team in this project, rather than just looking in as happens in *The September Issue.*

The concept of moments of revelation becomes more problematic within *Icarus*. It is clear that, in the narrative, there are moments of shock and awe, for example when Fogel goes to WADA to present the records and information that Rodchenkov has provided to him. In this meeting, the shock and anger that is felt by all those present becomes clear as Fogel reveals the folders of information showing the detail and depths to which the Russian team went to systematically cheat at the Olympics. However, at this point in the narrative, the audience are already aware of this information, so it does not have the same impact. Also the characters with whom this information is being shared are new characters introduced in this scene, and so there is no collective sharing of this moment with them. Because of this, the scene remains a moment of attraction rather than an integrated spectacle for the audience.

Fogel and Rodchenkov, are the two characters for whom there is the potential for the clearest moments of revelation, as it is both of these with whom the audience have the strongest emotional connection through the narrative. However, the narrative framing of these moments does not have the same reflective nature as moments seen

in *The Act of Killing* or *Man on Wire* and this is due to the thriller framing that the film takes as its narrative structure. When the report from Dick Pound is announced in the film, followed by the instant fallout of the allegations of doping, we see Fogel's response, and his shock at Rodchenkov being involved in the allegations. However, there is no reflection here from Fogel and the film simply cuts straight to the next news report archive footage. Then, after some more archive footage outside the Russian laboratory, there is a screen recording of a very close up shot of Rodchenkov's beard where he says that he is not allowed to talk and that Fogel is very lucky knowing him. The call then abruptly ends and Fogel's response at his laptop is simply 'Shit'. This comes close to a moment of revelation for Fogel, as he starts to realise that this is something much more complex than he imagined. However, the film then quickly jumps ahead with its narrative; there is no pause for reflection as there was for Congo or McNamara, but rather simply charges on with the rollercoster of the narrative. In doing this, these moments remain more as attractions and 'spectacle as spectacle' rather than as integrated moments which reveal more to the audience. *Icarus* therefore has a more complex relationship with the cinematic documentary framework. It exhibits some elements, such as the intimacy that places the audience within the story, however, in the thriller narrative the moments of revelation are not reflected upon and the film races ahead with its story. This shows how the framework has some limits in that not all elements are in all films, and also that filmmakers can draw on elements of the framework to suit the story that they are telling.

Free Solo

Released in 2018 *Free Solo* managed to take the subgenre of climbing film documentary into the mainstream and ultimately winning the Oscar for best feature documentary. In the film Vasarhelyi, Chin and the team use a range of techniques to explore Alex Honnold, his partner Sanni McCandless, their relationship, and what drives Honnold as he trains and attempts the climb. The film brings in elements of observational, performative, reflexive and participatory modes of filmmaking. At the core of the film there is a clear endeavour of human skill, strength, daring, and risk-taking, both for Honnold and also for Vasarhelyi, Chin and the team as they film the attempt.

There is a natural spectacle built into the attempt on free rider. The walls of Half Dome in Yosemite National Park have a striking visual grandeur to them, presenting an amphitheater for Honnold and the filmmakers to work within and capture the climb. Taylor comments, 'We see Honnold by turns a tiny figure in a sea of granite and a foregrounded athlete gliding up tiny holds'. (2020: 372) However, the question remains of whether *Free Solo* fits within the cinematic framework.

Looking at the visuals of the film, the range of documentary modes that the filmmakers have used bring in a range of different styles, from 'gravity defying cinematography' (Benson-Allott, 2019: 68) to more intimate observation work of Honnold and McCandless in Honnold's van and buying a house together, to visually stunning dawn shots of Honnold and Half Dome itself. The film clearly builds on Chin and Vasarhelyi's previous work on *Meru* aiming to use the visuals to aid and build the narrative of the film. As a Canon Explorer of Light, Chin was able to make use of the whole range of Canon digital cinema cameras, presenting the audience with many cinematic shots featuring high dynamic range and depth of field. What they were also able to do was to get close to Honnold on the climb without distracting him. Part of this was down to the long 'rehearsal process' that the team went through in the film, working out exact timings and positions that Honnold would be in. Secondly, at certain points where Honnold did not want to be distracted, they set up a number of remote trigger cameras that could be placed and left in position. This enables the creation of an immediacy for the audience as Honnold attempts the route. The audience are given privileged access to the attempt, at times in positions that it would be impossible for a normal person to see.

In the use of new technology to give the audience this immediacy, the team also developed a radio mic and recorder that could be placed into the small chalk bag that Honnold carried up Freerider. This again was able to capture the sounds of Honnold as he worked his way up the route, giving the audience the experience of hearing his breathing and grunts as he worked his way up the face. This, coupled with Marco Beltrami's[20] orchestral soundtrack score of 7573'[21], creates an audio experience which

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[20] *Free Solo* was Beltrami's first documentary score his other works are more normally action and horror films including projects such as *The Hurt Locker* (Bigalow, 2008) and *A Quiet Place* (Krasinski, 2018)

[21] 7573' is a reference to the hight of Freerider 7573 Feet high.

builds the tension as Honnold climbs. In the soundtrack, Beltrami was aiming to capture two things, 'One was to summon the majesty of El Capitan; the other, to tap into the complexity of Honnold himself' (Grobar, 2019). This is captured in the score with a swelling soundtrack of horns and brass, building the tension as Honnold climbs, releasing to more triumphant note of strings and timpani as Honnold heads to the summit in conquest. This, coupled with the intimate sounds of Honnold's climb places the audience in a close intimacy, one where the sound is shapes their engagement with the film. This is with the aim of working on the relationship between the audience, Honnold and the filmmakers as the tension builds, not knowing if Honnold would safely complete the climb.

This tension is also shown visually in the film with reflexive observational footage of Chin, Vasarhelyi, and director of photography Mikey Schaefer all expressing concern at Honnold attempting the route and the ethical challenges of filming it, knowing that, if he fell they could be capturing their friend's last moments as he fell past their viewfinders. Benson-Allott comments that '*Free Solo* does not advertise the mortal states of its engagement with the real'. (2019: 68) This can be challenged as the tension of filming Honnold is a recurring element through the narrative of the film and it aids the positioning of the audience alongside the filmmakers, asking the audience whether they would be willing to film such an event with its potential outcomes. This comes to a head during the final ascent of Freerider, where Schaefer must walk away from his camera in a state of nerves and fear from watching Honnold. It is also captured in the relief of Chin as he joins Honnold on the summit. It is in this moment that there is a moment of revelation for Chin and the audience, in that the climb has been achieved and the tension can be released. It is through these elements of the visuals, the use of the score, the immediacy of being on the cliff face and the tension of the real that spectacle is created for the audience which moves beyond a visual display of human endeavour, a spectacle which firmly places *Free Solo* within the cinematic documentary framework.

Apollo 11

Apollo 11 is simultaneously the most recent film that this thesis is looking at within the cinematic framework and also the oldest, as all of the footage is archive material from the Apollo moon landing in 1969. However, it was only in 2019 that this footage was brought together as a film. The visuals are certainly the most striking element of

the film, as the film presents views of the launch from a whole range of positions, some of which was captured in 70mm. Through camera, the film places the audience in various positions, by the rocket engines: in the cockpit, and on the moon. This gives a very strong visual style and more traditional reading of spectacle to the film, in that there is the wonder in the technology being captured as the rocket lifts off, and heads into space: this moment can be seen more as an attraction. This could be linked more with the work of fiction films such as *Armageddon* and the 'impact aesthetic' (King, 2000: p.168), where the visuals are there to create a momentary sensation for the audience. It is in this manner that the visual style works as, a strong visual aesthetic. However, the style remains a presentation of the events, depending on the traditional model of spectacle to create a sense of wonder in the audience. This is also in part due to the event of the moon landings being a spectacle in itself, one that was driven by politics and national pride. In the capturing of the events, it acts as a record of this spectacle.

For a film based entirely on archive footage, it would be natural to assume that the film would feature the heavy use of a voice-over, such as within *Night Will Fall* or *March of the Penguins* (Jacquet, 2005). However, instead of this, the filmmakers have created the audio narrative from a range of recordings from mission control, broadcasts and the astronauts' radio communications. What this creates is a heightened intimacy to the events. Instead of hearing a detached voice narrating, the voices that the audience hears those who were involved in the events captured on screen. This element sits within the cinematic documentary framework. However, the challenge here is that the characters to which these voices are attached are not always clear to the audience, similarly, a large proportion of them are mission commands so, again, building a personal connection is hard. As such, they stand more as a presentational element of the film, and the voices do not enable a relationship to be built up between the subjects and the audience. While there is a clear visual style to *Apollo 11* that could be seen as relating to the cinematic documentary framework, the lack of representational relationships and integration of the events into the narrative, leaves the film as an example of Cinema of Attractions, which depends on the visual sensation to create the more traditional Hollywood view of spectacle. As such, it cannot be placed thus not placing it within the cinematic framework.

Reviewing the Cinematic Documentary Framework

What this testing of the cinematic documentary framework has shown is that parts of the framework have been used by various filmmakers in films from across the era of the golden age of documentary filmmaking. It also shows that the framework is not applicable to every documentary from this era. For example, within *Finding Vivan Maier* was a very successful documentary but, as shown in this assessment, sits outside the framework. This strengthens the framework, as it is not simply applicable to every documentary, but is used by some filmmakers creatively to represent the stories that they want to tell. Furthermore, it also shows how, within the case studies, different elements of the cinematic documentary framework are at work within different films for example the visuals and their integration into the narrative within *Free Solo* or *Cartel Land*, or the use of moments of revelation within *Fog of War* or *The Act of Killing*. It shows that the framework is there as a holding structure, and that some documentaries will fit into different elements of the cinematic documentary framework, being thus defined as cinematic.

Chapter 7: Conclusion

This thesis has set out to explore the concept of the cinematic documentary framework, identifying the components which could classify a documentary as 'cinematic' – a term which has been used by many scholars but without a clear definition being provided. Secondly, it has out to examine whether there could be a link between the cinematic documentary framework and the reported golden age of documentary, a time when the documentary form experienced large growth in audiences. It has looked at the 'stylistic devices' used by the filmmakers; how the concept of 'powerful visual stories' could be applied in the documentary, and how specifically the films are constructed within the cinematic documentary framework.

To assess the cinematic documentary framework, this analysis took a systematic ground up approach to the concept and identified a number of key elements that play into the creation of the form. The resulting analysis has highlighted several elements, these being intimacy, immediacy and moments of revelation. Secondly it assessed how the look and the audio of a work might be used in unique ways to aid in the creation of the cinematic framework. Alongside these features, it also identified in its examination a number of overarching elements that play into works which sit within the cinematic framework. First, there is the filmmaker: within the cinematic documentary the voice of the filmmaker is a 'braided' voice (FitzSimons, 2009: 131); it is the coming together of a group of filmmakers to create a representation of the world which takes the shape of a story (Aufderheide, 2007: 1), a narrative which seeks to move beyond a simple retelling of events, to create an object which engages the audience, and which provokes conversations. (Fox, 2018: 20). This can be seen in works such as *Free Solo*, which causes questions and discussions around ethics and danger. Filmmakers often seek the latest developments in technology which aid them in the telling of these stories. This use of technology is present in works such as *Cartel Land*, where the lighter-weight small cameras enabled Heineman to capture the events in intimate detail.

In terms of second overarching element, this thesis further assessed the role that storytelling and narrative have within the cinematic framework. It identified a number of elements. Firstly there is a correlation between work in the cinematic documentary framework and the use of strong characters as storytelling tools; for example, *Man on*

Wire, *Icarus* and *The Act of Killing* are all centred around particular characters and the challenges and journeys they are undertaking. In all works in the cinematic framework there is a clear use of storytelling techniques by the filmmakers, techniques of structure and plot which drive forward the piece. However, these plots also feature secondary narratives which regularly reach into a deeper topic. For example, *Fog of War* is an account of the life of Robert McNamara, but it also digs into questions of morality and the rules of war. In exploring narrative, this thesis has looked exclusively at feature-length bodies of work; in future study, there is potential to examine the role of narrative in the short-form documentary to see whether this differs or draws on similar techniques.

Meru was examined as an example of cinematic documentary filmmakers taking technology out into the world to capture new stories, or stories that have not been told on screen before. The examination showed how the technology enables some of the core elements of the cinematic framework, particularly those of intimacy and immediacy. In *Meru* and other works such as *Encounters at the End of the World*, the filmmakers seek to create visually powerful stories. This draws on ideas from Beattie in *Documentary Display*, which describes how the new technology can enable cinematic documentary filmmakers to move beyond simply showing events, because the technology is 'deployable as evocation' and 'sensory affect' (2008: 5), This potential is something which can then enable spectacle in the cinematic documentary framework.

The final overarching element that this thesis examined was the role of documentary distribution. It highlighted two key elements. First, it explored how the cinema space has progressed from the 'Grand Café' and the Lumière's early screenings (Gunning, 1989: 115) but how, nevertheless, in the engagement by the audience with the film within a cinema space provides a 'sensual experience' that is unique (Plantinga, 2009: 27-28). This engagement with the object in the cinema space is something that the cinematic documentary filmmaker utilises. The examination also explored how documentary distribution is growing on new platforms such as Netflix and Apple TV+. What these have done is open up the potential for new audiences for the cinematic documentary. With respect to these new streaming platforms, there is more potential for future specific work exploring how they have directly influenced the documentary form in detail, for example by examining specific viewing figures in

a manner that is like the BFI with film distribution, or by examining whether there are certain house styles which are developing within the streaming platforms and the documentaries in which they are investing, for example the true crime genre of documentaries on Netflix.

In the presentation of the cinematic documentary framework, this thesis seeks to add its most significant contribution to documentary scholarship. This is in the identification of what makes a documentary fit within the cinematic framework. The thesis identified five key elements which make up the framework. These are: intimacy, immediacy, moments of revelation and specific elements within the look and audio of the films.

The examination of the concepts of intimacy and immediacy demonstrated that these elements are built on the access of the documentary filmmaker to the world, but that any move beyond mere access is dependent on the craft of the cinematic documentary filmmaker. Furthermore, the intimacy is also built from the narrative that the filmmakers have created. This intimacy reveals more of the characters to the audience when, as Shaviro describes, we 'probe each other's hidden depths' (2010: 8-9). This hidden depth is found within the cinematic documentary characters which the filmmakers have captured and represented for the audience from Coach Courtney in *Undefeated* to McNamara in *Fog of War*. These moments give to the audience a chance to see the characters exploring issues in depth, revealing them to the audience; as Sobchack comments, their viewing enables the audience's 'process of learning' (1999: 249), through which they get to experience intimacy.

Immediacy has some similar traits to intimacy, in that it is dependant on access and the technology to capture the events. However, it differs in that it relies on the placing of the audience into the scenes that they are experiencing on screen. This immediacy is defined by Ellis as having: 'the capacity to astonish and terrify' (2009: 68). This is enhanced further in the cinematic documentary due to the veridical representation (Plantinga, 2005: 115-116) and also because the 'cinematic representation is intrinsically caused by the objective reality itself' (Rushton, 2010: 53). Through the contract in which engages by viewing the documentary, the audience experiences immediacy through their agreement that what they are seeing is of *this* world.

This analysis has also introduced and examined the concept of moments of revelation and how they fit within the cinematic documentary framework. As a concept, these have been influenced by the modernist writers Woolf, Joyce and Mansfield. The cinematic documentary is built upon the relationships which are formed between the audience, the subjects and the filmmakers. In the moment of revelation in the cinematic documentary, the characters reveal more of themselves, and ultimately a deeper sense of character that moves beyond the presentational. For example, within *The Act of Killing*, Congo experiences one of these moments in viewing back his performance in the re-construction. It is in these moments that the audience are brought 'as close as possible' (Flis, 2016) to the characters. This then seeks emotional engagement with the audience, creating a response as they see these moments (Smaill, 2015: 18). In viewing a character having a moment of revelation in the cinematic documentary, there is potential for the audience to experience such a moment as well.

The second grouping of elements that this thesis has examined within the cinematic documentary framework concerns the use of look and sound in the works. The thesis examined how, in the cinematic documentary framework, there is more to the look of the piece than simply elements such as depth of field and dynamic range. In the look of the cinematic documentary, the positioning of the audience is key, placing the audience into the events of the world. As Sobchack comments 'our consciousness is more necessarily tied to and determined by the specificity of the images' (1999: 244). In placing the audience into the events on the screen, the audience are no longer external observers of a scene looking in but become active participants. This can be further enhanced through the movement of the camera. This positioning of the audience, coupled with the concepts of intimacy, immediacy and moments of revelation, offers a unique audience experience when viewing works within the cinematic documentary framework.

In the examination of sound in the cinematic documentary framework, the thesis explored how sound can help the audience to become immersed into the scene and that the filmic experience can: 'arrogantly engage our senses' (Casetti, 2009: 56). The thesis also investigated the critical nature of voice in the cinematic documentary framework. It explored the use of voice from the characters on screen, which is key for contributing to the narrative and creating the sense of place that the audience

experience on screen. It also examined how the voice-over works (and does not work) in the cinematic documentary framework depending on who is providing the voice and the nature of their connection to the events. Sound is important in the composite object in the cinematic documentary framework, but it is when working in unison with the images that its contributions to the framework are at their strongest.

The assessment and analysis of the cinematic documentary framework has identified a core component that is created by all of the elements addressed above - that is spectacle. The use of all of these elements creates spectacle for the audience to engage with. Furthermore, what this thesis has identified is that a new reading of the concept of spectacle is required to detach it from the commonly seen understanding of it, particularly in relation to Hollywood film. To effectively realign the concept with spectacle in the cinematic documentary framework this thesis has looked to Aristotle, Debord, Gunning, King and Beattie. First, however, it addressed the work of Cowie, exploring the unique potential she saw in the documentary through, 'visual pleasure both as knowledge and spectacle' (2011: 2-3), and her belief that, in viewing the representation of the world, the audience could discover more about it along with an experience of spectacle. However, there is a key aspect in the use of spectacle in the cinematic documentary framework, in that the use of spectacle is integrated into the narrative of the events being shown. This is a crucial differentiator from the Cinema of Attractions. The moment of spectacle is closely woven into the narrative of the events, and experiencing the moment can enhance the audience's engagement. Isaacs comments that spectacle occurs the audience comments: "that's magical', it is when the image transcends the screen and moves you' (2013: 113-114). In the cinematic documentary framework, this 'magical' moment is only present through the close integration of these moments into the narrative. What the use of spectacle in the cinematic documentary framework is aiming to do is to create a heightened response in the audience, one which is heightened by the visuals, the narrative, and also the documentary's intrinsic connection to the world.

This thesis set out to identify the elements of the cinematic documentary framework and, through the analysis, it has presented and examined these components. Testing of the framework has shown that not all works fit, and that some only draw on certain elements of the framework. This thesis sees this as part of the strength of the framework, it is not draconian, in the sense that a film must utilise all elements of the

framework to be classified as cinematic, but rather, depending on the events being captured and how the filmmaker has shaped the representation, it can draw on some of the elements of the framework and still create a work which this thesis would see as cinematic.

This then leads to the second part of the thesis, examining how the cinematic documentary framework could be seen as part of the growth and the causation of the proposed golden age of documentary. Throughout the thesis, it has been shown that there is a broad range of films that feature elements of the cinematic framework, all of them documentaries which have been produced in this golden age. Similarly, several of the case studies which have been identified as cinematic documentaries have been some of the most prominent works in this golden age, such as *The Act of Killing* and *Free Solo*. Thus, it can be argued that the cinematic documentary has played a part in the wider growth of the documentary form. However, this also shows where there is future potential for research into this topic, expanding the framework to assess a wider range of parameters.

The focus of thesis was upon the object that was created by the filmmakers and how this was subsequently experienced by the audience. There is potential to widen this framework to assess other elements of the golden age more deeply, looking into areas such as funding models of the documentary to see how these have developed and perhaps opened new opportunities for filmmakers utilising certain approaches. Similarly, as described earlier in the thesis, there is a broad and very healthy film festival circuit with which filmmakers are engaging, and at which works are being purchased for streaming services. Assessing how these have played a key role in growing the culture that surrounds the documentary could be key in establishing all of the elements which have triggered this golden age. There is also space for further investigation into what constitutes a cinematic documentary filmmaker: do they have unique approaches and intentions which differ from other documentary filmmakers? Lastly, as highlighted in the discussion of whether there has been a golden age, there has been growth in the number of streaming services engaging with the documentary: assessing in more specific detail how audiences have grown and engaged with documentaries here and then gone on to engage with other films and festivals could help to explore the broader landscape of the documentary golden age. While this

thesis has started to assess this growth by looking at the film object itself, the object is in fact only part of a far broader tapestry of culture that surrounds the documentary.

What is significant in this thesis, and its key contribution to scholarship on the documentary, is the clear creation and assessment of the cinematic documentary framework and the accompanying description of the elements which make up the framework. The concept of the cinematic documentary is one that has been widely used but which has lacked a core framing and definition. This thesis has sought to address that. Furthermore, it has shown that the cinematic documentary cannot be encapsulated in a neat definition but is in fact something more complex which brings in a range of elements, albeit revolving around the effective use of spectacle by the filmmakers, spectacle that is clearly integrated into the narrative of the world that is being represented.

In the creation of this cinematic documentary framework this thesis has sought to build on the work already present within documentary scholarship, particularly utilising the work of Cowie on how reality is represented in the framework; the work of Sobchack and Plantinga on the documentary experience and how this is unique in the cinematic documentary; and lastly the work of Beattie, *Documentary Display*, and his discussion of how display can work within the documentary, and how this can then be applied specifically to the cinematic documentary.

The limitations of this thesis were in looking at work produced solely within the proposed golden age of the documentary from 2003 – 2020. As highlighted at various points in the thesis, the documentary has been a form that has experienced a long evolution. This raises questions for future exploration in terms of whether elements of the cinematic documentary framework might be present in works throughout the history of the form. For instance, how did the filmmakers of the 1940s utilise the integration of spectacle in their films? Or how did the work of direct cinema utilise the ideas of intimacy and immediacy in their works? Furthermore, a second limitation of this thesis is that all of the works assessed have been feature length: while this could in fact be a key element in allowing the audience to engage with the characters on a more intimate level, this would need to be tested against the short-form documentary, to assess whether the cinematic documentary framework could still operate in documentaries with a shorter run time.

Throughout this thesis, a number of ideas and concepts have been explored and examined from the work of Aristotle and Debord, to Joyce, to Cowie and Smaill. A number of these concepts have become foundational in setting parameters for the cinematic documentary framework, such as Cowie and Smaill. The assessment of works such as the *Poetics* has been beneficial in enabling this thesis to track back to early works exploring how spectacle could be seen and utilised. The work of Debord addressed the idea of the relationships that could be created through the film object, although the dominance which Debord saw in the role of spectacle, made it less relevant to this work. Lastly, the work of the modernists on moments of revelation was key bringing in together the two areas of study, enabling the creation of one of the core elements of the cinematic framework. Overall, what all of these works have been able to do is contribute to the discussion and examination of the cinematic documentary, through identifying the core comments and demonstrating how within, the cinematic documentary, the use of spectacle is core to the form.

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