

The thesis deals with the involvement of digital single-lens reflex cameras (DSLR) with video-capturing capacity in documentary and ethnographic film, more particularly, it examines whether and to what extent these genres were influenced by a trend called DSLR revolution. The main contribution of the work is a qualitative analysis of the testimonies of ten filmmakers, who used DSLR cameras while working on their films during the years 2010–2014. The synthesis of this analysis is conceptualised as a reconstruction of the process of decision-making whether to use or not to use a DSLR camera, considering its benefits (affordability, technical and aesthetic qualities, compactness and simplicity) and its limits (ergonomics, visual artifacts, workflow limits). The reconstruction of this decision-making process is considered in the context of specific experiences of the participants and it focuses on the impact of DSLRs on filming workflow and final product. The final chapter deals with the DSLR revolution as a social trend which was stimulated by the influence of online communities of DSLR filmmakers who actively participated in the course of the revolution. Appendix of the thesis contains a brief description of the film projects of all participants and the model of the structured questionnaire used for data collection.