

# Documentary 'News Without a Newsroom' Sells Out Coral Gables Art Cinema; Director Continues Conversation on her Substack

*"News Without a Newsroom" sold out its Miami screening, and the audience engaged. Director Oana Martisca continues the conversation on Substack: 8finiteStories.*

MIAMI, FL, UNITED STATES, August 18, 2026 /EINPresswire.com/ -- "News Without a Newsroom" packed Coral Gables Art Cinema on Sunday, and the audience stayed long after the credits rolled. Director Oana Martisca says that's exactly the point: the documentary is evolving into a living, breathing work of art, and the conversation it started continues on her Substack.



Gables Art Cinema Q&A

On Sunday evening, the documentary feature News Without a Newsroom played to a sold-out house at Coral Gables Art Cinema, just across Aragon Avenue from local sweetheart Books & Books, drawing 151 attendees for a special screening and director Q&A that ran well past its scheduled end and then, in a sense, refused to end at all. Long after the house lights came up, the audience remained in the aisles and spilled into the lobby, still asking questions, still trading stories about the news outlets their own neighborhoods have lost, and still debating, gently but urgently, what a free press owes a democracy and what a democracy owes its press.

The evening drew a notably wide cross-section of South Florida: longtime cinema members and first-time visitors, journalists and journalism students, educators, librarians, and residents who simply wanted to understand why the news in their community looks so different than it did a decade ago. The screening was followed by a question-and-answer session with the director that touched on everything from the economics of local newsrooms to the role of artificial intelligence in the future of reporting.

For the director, the crowd that lingered was not an afterthought to the screening. It was the film working precisely as intended.

"A documentary, if it succeeds, doesn't preserve a moment. It sets things in motion," said Martisca. "The film is finished. The film is beginning."

The reactions began appearing online before the weekend was over. Attendees praised the film's archival footage of the former Miami Herald newsroom and its interviews with legendary Herald staff, and distilled its thesis simply: a free press depends on democracy, and democracy depends on a free press. Others reflected on what the film asks of its viewers, observing that everyone carries narratives they want to believe, which is exactly why rigorous tools are needed to stress-test those beliefs and assumptions. Some asked whether journalistic principles should be taught the way schools teach the scientific method, not once but repeatedly, across subject areas, over the full lifespan of a student's education. One question from the audience cut to the heart of it: does journalism belong only to an elite few, or is it time for a more blue-collar, accessible kind of reporting that meets people where they are? These are exactly the questions the film was built to provoke, and exactly the questions Martisca takes up, essay by essay, on her Substack.

News Without a Newsroom examines the collapse of local journalism in America and what happens to communities that lose their watchdog institutions: the school board meetings no one covers, the public records no one requests, the quiet corruption that flourishes when nobody is paid to pay attention. It is a crisis that is still unfolding across the country, which is precisely why Martisca argues the film cannot be a static object, screened once and shelved.

In a new essay published this week on her Substack, "The Documentary as a Living, Breathing Art Form," Martisca makes the case that a documentary about an ongoing crisis evolves with every screening. Audiences, she writes, do not simply consume such a film; they co-author it. They co-author it in Q&As that turn into open debates, in educators who transform the film into curricula that teach inquiry, evidence, and skepticism without cynicism, and in the conversations that carry on in lobbies, classrooms, living rooms, and inboxes long after the credits roll. Each screening adds a new layer of meaning the filmmaker could not have scripted, because each audience brings a different community's experience of losing, or fighting to keep, its local news.

Sunday's sold-out screening was an early stop in a far more ambitious journey. The film is the centerpiece of a year-long impact campaign that aims to bring News Without a Newsroom, and the civic conversation around it, to more local communities, with priority given to the news deserts where the story hits closest to home. The campaign pairs screenings with panel discussions, discussion guides, and classroom curricula designed for schools, libraries, and community organizations.

Join the Conversation

The conversation that filled the lobby on Sunday night does not have to end at the theater doors. It continues in writing, week after week, at 8finite Stories, where Martisca publishes regular essays on documentary filmmaking, the state of journalism, and the civic questions at

the heart of the film. Recent essays have explored democracy as an act of interpersonal recognition, the power of stories experienced together in a dark room full of strangers, and Martisca's own years reporting near conflict zones.

Readers are invited to do more than read. Martisca actively welcomes responses, questions, testimonials, and stories from readers' own communities, and she incorporates that ongoing dialogue into the life of the film itself. Subscribing is free, and every new voice widens the conversation.

Read the essay and subscribe: [8finitestories.substack.com](https://8finitestories.substack.com)

Follow the film, find upcoming screenings, and get involved: [newswithoutanewsroom.com](https://newswithoutanewsroom.com)

#### About News Without a Newsroom

News Without a Newsroom (2025) is a feature documentary directed by Oana Martisca examining the collapse of local news and its consequences for American democracy. Filmed with the conviction that communities cannot govern themselves without knowing themselves, the film has screened for festival and community audiences and is the centerpiece of a year-long impact campaign focused on media literacy, civic trust, and rebuilding public support

#### About 8Finite Studio

8Finite Studio is the Miami-based studio of filmmaker Oana Martisca, dedicated to stories made with craft over noise. From documentary features to short-form storytelling, the studio's work centers on the people and institutions that hold communities together. Learn more at [www.8finite.studio](https://www.8finite.studio).

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