

## Sponsorship Proposal For The Documentary Film

Originally published in 1994, this important book traces the rise of film propaganda in the 20th Century, discussing specifically how film can be used to manipulate public perception and opinions. Two distinct areas are covered: war propaganda, including feature and documentary films regarding warfare; and civilian propaganda, including films that address a variety of political subjects. Although the focus is American film and American politics, this book offers insights for all those interested in the affect of film on the minds of citizens of any country or state.

Budgeting and scheduling are easy in principle but hard in practice. The successful producer has a solid plan for juggling dozens of activities and costs while retaining the flexibility to cope with those inevitable last-minute changes and stay on course. Preplanning the budget and schedule of any media project is absolutely essential, and the 2nd edition of *Scheduling and Budgeting Your Film: A Panic-Free Guide* shows you the intricacies of handling both budgeting and scheduling successfully. This new and updated edition explains the fundamentals of line producing in an easy-to-understand style, and includes tips and techniques that apply no matter what kind of scheduling or budgeting software you're using. Author Paula Landry includes detailed examples of breakdown forms, organizing resources, distribution expenses, and hidden costs, and discusses how to set realistic priorities and find industry and state tax incentives. The new edition also includes discussions of transmedia and multi-purpose shooting, special considerations for VR, 4K and 3D shooting, new web platforms and mobile technology, crowd funding, film festivals, and much more. Each chapter is filled with handy checklists, tips, practical advice, and anecdotes, showing how scheduling and budgeting are done in the real world; Principles apply to any type of media project: film, video, music video, projects hosted online, and corporate and educational videos; An accompanying eResources page offers downloadable forms and templates, and other essential resources.

The Documentary Film Makers Handbook  
A Guerilla Guide  
Continuum  
Icefall

An Informal History of the British Documentary Film, 1928-1939

Encyclopedia of the Documentary Film 3-Volume Set

Two Adventurers Tackle the World's Harshest Island

John Grierson

Producing and Directing the Short Film and Video

Crossing the Swell

The easy way for kids to get started with filmmaking If you've been bitten by the filmmaking bug—even if you don't have a background in video or access to fancy equipment—*Digital Filmmaking For Kids* makes it easy to get up and running with digital filmmaking! This fun and friendly guide walks you through a ton of cool projects that introduce you to all stages of filmmaking. Packed with full-color photos, easy-to-follow instruction, and simple examples, it shows you how to write a script, create a storyboard, pick a set, light a scene, master top-quality sound, frame and shoot, edit, add special effects, and share your finished product with friends or a global audience. Anyone can take a selfie or upload a silly video to YouTube—but it takes practice and skill to shoot professional-looking frames and make your own short film. Written by a film and video professional who has taught hundreds of students, this kid-accessible guide provides you with hands-on projects that make it fun to learn all aspects of video production, from planning to scripting to filming to editing. Plus, it includes access to videos that highlight and demonstrate skills covered in the book, making learning even easier and less intimidating to grasp. Create a film using the tools at hand Plan, script, light and shoot your video Edit and share your film Plan a video project from start to finish If you're a student aged 7-16 with an interest in creating and sharing your self-made video, this friendly guide lights the way for your start in digital filmmaking.

The Concise Routledge Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* (1885) to Michael Moore's *Fahrenheit 9/11* (2004). Previously published in three volumes, entries have been edited and updated for the new, concise edition and three new entries have been added on: India, China and Africa. The Concise Routledge Encyclopedia of the Documentary Film: Discusses individual films and filmmakers including little-known filmmakers from countries such as India, Bosnia, China and others Examines the documentary filmmaking traditions within nations and regions, or within historical periods in places such as Iran, Brazil, Portugal, and Japan Explores themes, issues, and representations in documentary film including human rights, modernism, homosexuality, and World War I, as well as types of documentary film such as newsreels and educational films Elaborates on production companies, organizations, festivals, and institutions such as the American Film Institute, Ceylon Tea Propaganda Board, Hot Docs (Toronto), and the World Union of Documentary Describes styles, techniques, and technical issues such as animation, computer imaging, editing techniques, IMAX, music, and spoken commentary Bringing together all aspects of documentary film, this accessible concise edition provides an invaluable resource for both scholars and students. With film stills

from key films, this resource provides the decisive entry point into the history of an art form.

Named 25th in the top 100 women athletes of the twentieth century by Sports Illustrated for Women, Jean Driscoll is an inspiration to millions. Born with spina bifida, she was never supposed to walk. Yet through her intense determination and hard work, Jean not only learned to walk but to fly -- in a racing wheelchair across the finish line.

Digital Filmmaking For Kids For Dummies

A Report to the President Containing a Proposal to Meet Existing and Anticipated Needs Over the Next Ten Years Under a National Program for the Collection, Preservation, and Publication, Or Dissemination by Other Means, of the Documentary Sources of American History

Australian National Cinema

Scheduling and Budgeting Your Film

Fiscal Sponsorship

Flash Flaherty

The Overcoming Spirit of Jean Driscoll

"Producing and Directing the Short Film and Video, Fourth Edition, is the definitive book on the subject for beginning filmmakers and students. It clearly illustrates all of the steps involved in preproduction, production, postproduction and distribution and uses a unique two-fold approach to break down filmmaking from the perspectives of both the producer and director. Extensive examples from award-winning shorts show you how to create a successful short film or video, from script to final product. Plus, learn from real-world advice and examples from the filmmakers themselves." --Book Jacket.

Contributors to current issue (listed in papers' order): Noel Batista Hernández; C.V. Valenzuela Chicaiza; O.G. Arciniegas Paspuel; P.Y. Carrera Cuesta; D.R. Álvarez Hernández, C.E. Pozo Hernández; E.T. Mejía Álvarez; E.T. Villa Shagnay; S. Guerrón Enríquez; M.A. Tello Cadena; E.M. Pinos Medina; M. Jaramillo Burgos; F. Jara Vaca; R. Aguilar Berrezueta; E.M. Sandoval; B. Villalta Jadán; D. Palma Rivera; L.E. Valencia Cruzaty; M. Reyes Tomalá; C.M. Castillo Gallo, M.R. Velázquez; M.R. Mena Peralta; L. Ricardo Domínguez; D. Andrade Santamaría; X.Cangas Oña; M. Jaramillo Burgos; G.A. Calderón Vallejo; M. Orellana Cepeda; M.F. Galarza Villalba; M.S. Serrano Viteri; I. Ramos Castro; F. Vera Díaz; N.P. Lastra Calderón; D.L. Villarruel Delgado; D. Sandoval Malquín; E. Araujo Guerrón; A.R. Pupo Kairuz; D.V. Ponce Ruiz; F. Viteri Pita; F.S. Bustillo Mena; M.E. Narváez Jaramillo; M.A. Guerrero Ayala; D.A. Flores Jurado; O.M. Alonzo Pico; A.I. Utrera Velázquez; D.A. García Coello; E. Real Garlobo; C. Escobar Vinuesa; R.C. Hernández Infante; M.E. Infante Miranda; F.R. Rivadeneira Enríquez; C.J. Galeano Páez; R.M. Montalvo Pantoja; K.A. Narváez Ortiz; S. Guaytarilla Salas; A.D. Rodríguez Lara; C.P. Rendón Tello; J. Almeida Blacio; R. Hurtado Guevara; L.G. Guallpa Zatán; H.J. Paillacho Chicaiza; J. Jaguar Mariño; M. Aguilar Carrión; D.A. Viteri Intriago; L. Álvarez Gómez; D. Ponce Ruiz; L.H. Carrión Hurtado; W.R. Salas Espín; M. Benalcázar Paladines; L. Moreira Rosales; L.K. Baque Villanueva; M.A. Mendoza; R. Salcedo; A.M. Izquierdo Morán; M.A. Checa Cabrera; B.J. Ipiiales Chasiguano; A.L. Sandoval Pillajo; R. Díaz Vázquez; N.P. Becerra Arévalo; M.F. Calles Carrasco; John Luis Toasa Espinoza; M. Velasteguí Córdova; V.M. Parrales Carvajal; M.T. Macías Valverde; R. Aguas Pután; N. García Arias; N. Quevedo Arnaiz; S. Gavilán Villamarín; M. Cleonares Borbor; M.F. Galarza Villalba; R. Aguas Pután; J. Mora Romero; J.E. Espín Oviedo; L.J. Molina Chalacán; L.O. Albarracín Zambrano; E.J. Jalón Arias; A. Zúñiga Paredes; F. Smarandache; J. Estupiñán Ricardo; E. González Caballero; M.Y. Leyva Vázquez.

Neutrosophy as science has inclusive attributes that make possible to extract the contributions of neutral values in the analysis of data sets; it builds a unified field of logic for transdisciplinary studies that transcend the boundaries between natural and social sciences. Neutral philosophy seeks to solve the problems of indeterminacy that appear universally, to reform the current natural or social sciences, with an open methodology to promote innovation. The research products related in this special issue start from the premise that the difficulty is not the complexity of the social environment, but the instrumental obsolescence to observe, interpret and manage that complexity, there are bold approaches and proposals for valid solutions that come to enrich the universe of resolution through the use of neutral methods. In the last year, the use of tools related to neutrosophy and its application to the social sciences, modeling of social phenomena based on simulation agents, problems associated with health, psychology, education, environmental management and sustainability solutions and legal sciences has increased in the events organized by the Asociación Latinoamericana de Ciencias Neutrosóficas (ALCN in Spanish). The methods of higher incidence are cognitive maps, neutral Iadovs, neutral Delphi, analytical hierarchy process methods, neutral statistics, neutral personality models, among the most significant. In this special issue, there is a predominance of research from Ecuadorian universities, demonstrating how neutrosophy and its methods are consolidated as instruments of analysis, inference and research validation.

The Newsletter of the International Documentary Association

Newsletter of Film Arts Foundation, the Bay Area Organization of Independent Film and

## Videomakers

### A Panic-Free Guide

#### From Inclusion to Influence

Neutrosophic Sets and Systems, Book Series, Vol. 34, 2020. An International Book Series in Information Science and Engineering. Special Issue: Social Neutrosophy in Latin America  
Neutrosophic Sets and Systems, Vol. 34, 2020. Special Issue: Social Neutrosophy in Latin America  
A Guerilla Guide

The scientific research proposal is part of the task to be carried out in academic and research institutions around the world. This is a complex decision-making problem, because decision-makers must determine the projects that are appropriate to the subjects addressed by the institution, those projects must be achievable within a reasonable deadline, they must have the financial means and the budget necessary to be carried out, the staff must be sufficiently qualified and an optimum number of personnel must be available to succeed the tasks and not interfere with other research projects. How to make successful documentary films, a resource book for novice and experienced filmmakers Caudia Babirat and Lloyd Spencer Davis pool their considerable experience to provide this clearly written, practical how-to manual on running a successful business in documentary filmmaking. This comprehensive, no-nonsense guidebook gives step-by-step advice on how to become an independent filmmaker of the future. The Business of Documentary Filmmaking examines the role of the independent filmmaker, and explains how you get a foot in the door, form an independent production company, write budgets and business plans, access funding and market your business. This book is brimming with helpful advice and important industry contacts as well as essential information provided by industry professionals - from filmmakers and broadcasters to entertainment lawyers and accountants. The fascinating case studies of practising filmmakers inspire with their originality and energy.

The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers' Workers Leaving the Lumière Factory (1885) to Michael Moore's Fahrenheit 911 (2004). This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.

Determined to Win

Delphi method for evaluating scientific research proposals in a neutrosophic environment

Directing the Documentary

Documentary Film in Post-War Britain

Graphic Showbiz

A Bibliography of Magazine Articles in English, 1930-1970

The American Alpine News

In From Inclusion to Influence, Walter Wilson addresses urgent questions regarding the political incorporation of Latinos in America. First, he demonstrates that Latino representatives in the U.S. Congress do, in fact, represent Latino interests more effectively than do other representatives, both by serving as conduits connecting fellow Latinos to the government and by introducing their concerns into the legislative process. Then, moving beyond the debate about descriptive and substantive representation, Wilson identifies the ways in which the efforts of Latinos in Congress enable the meaningful inclusion of Latinos in politics, foster the ability of Latinos to shape public policy, and ultimately promote democracy in an increasingly diverse nation.

Learn the creative and technical essentials of documentary filmmaking with Documentary Voice & Vision. This comprehensive work combines clear, up-to-date technical information, production techniques and gear descriptions with an understanding of how technical choices can create meaning and serve a director's creative vision. Drawing on the authors' years of experience as documentary filmmakers, and on interviews with a range of working professionals in the field, the book offers concrete and thoughtful guidance through all stages of production, from finding and researching ideas to production, editing and distribution. Documentary Voice & Vision will help students and aspiring filmmakers think through research and story structure, ethics, legal issues and aesthetics, as well as techniques from camera handling to lighting, sound recording and editing. The book explores a full range of production styles, from expository to impressionistic to observational, and provides an overview of contemporary distribution options. Documentary Voice & Vision is a companion text to Mick Hurbis-Cherrier's Voice & Vision: A Creative Approach to Narrative Film and DV Production, and employs a similar style and approach to that classic text. This text is written from the perspective of documentary filmmakers, and includes myriad examples from the world of non-fiction filmmaking. A robust companion website featuring additional resources and interactive figures accompanies the book.

As Alan Rosenthal states in the preface to this new edition of his acclaimed resource for filmmakers, Writing, Directing, and Producing Documentary Films and Videos is "a book about storytelling—how to tell great and moving stories about fascinating people, whether they be villains or heroes." In response to technological advances and the growth of the documentary hybrid in the past five years, Rosenthal reconsiders how one approaches documentary filmmaking in the twenty-first century. Simply and clearly, he explains how to tackle day-to-day problems, from initial concept through distribution. He demonstrates his ideas throughout the book with examples from key filmmakers' work. New aspects of this fourth edition include a vital new chapter titled "Making Your First Film," and a considerable enlargement of the section for producers, "Staying Alive," which includes an extensive discussion of financing, marketing, festivals, and distribution. This new edition offers a revised chapter on nonlinear editing, more examples of precise and exacting proposals, and the addition of a complex budget example with explanation of the budgeting process. Discussion of documentary hybrids, with suggestions for mastering changes and challenges, has also been expanded, while the "Family Films" chapter includes updated information that addresses rapid expansion in this genre.

Journal of the University Film Association

Life, Contributions, Influence  
Introduction to Documentary, Third Edition

Foundation Grants to Individuals

Issue 627 June 10-16 2010

Shadows of Progress

*An amazing tale of real adventure and genuine exploration in the modern era - unexplored regions, fearless animals, no support crew, disaster, excitement - the lot!' Dick Smith In 2005, Australians Chris Bray (then 21 years old) and Clark Carter (20) dreamed of embarking on an adventure - one that would be completely different to any polar, mountaineering or river expedition ever before attempted. With virtually no prior experience they turned their attention to one of the largest islands in the world - Victoria Island in the Canadian Arctic - and vowed to cross it on foot. It was to be a world-first, traversing 1000 kilometres of perhaps the most extreme and diverse landscape on the planet - everything from snow and ice to mud, shattered rock, rivers and fields of boulders. Travelling without any support across previously unexplored territory, Chris and Clark hauled everything they needed behind them in homemade wheeled kayaks, each weighing a quarter of a tonne. Hiding from polar bears, being chased by wolves and discovering ancient Inuit relics along the way, the pair faced obstacles that ensured their journey was as much a mental battle as it was physical. After 58 gruelling days, their first attempt failed. Undeterred, the duo spent the next three years learning new skills, redesigning their equipment and raising money, and in 2008 they went back for another 75 days to finish what they started. With humour and honesty, Chris Bray tells their thrilling story - the drama, the dangers and the sheer exhilaration of exploring a terrain filled with magic and wonder.*

*Considers earlier efforts to finance nonprofit organizations by means of "fiscal agency," the legal problems which ensued, and efforts to correct them through "fiscal sponsorship."*

*This book is for working film/TV professionals and students alike. If you're a line producer, production manager, production supervisor, assistant director or production coordinator--the book has everything you'll need (including all the forms, contracts, releases and checklists) to set up and run a production--from finding a production office to turning over delivery elements. Even if you know what you're doing, you will be thrilled to find everything you need in one place. If you're not already working in film production, but think you'd like to be, read the book -- and then decide. If you choose to pursue this career path, you'll know what to expect, you'll be prepared, and you'll be ten steps ahead of everyone else just starting out. New topics and information in the fourth edition include: \* Low-budget independent films, including documentaries and shorts \* Information specific to television production and commercials \* The industry's commitment to go green and how to do it \* Coverage of new travel and shipping regulations \* Updated information on scheduling, budgeting, deal memos, music clearances, communications, digital production, and new forms throughout*

*Documentary Voice & Vision*

*6 Ways to Do It Right*

*International Documentary*

*The True Story of a Teenager on a Mission to the Top of the World*

*The Concise Routledge Encyclopedia of the Documentary Film*

*Documentary Diary*

*Report of the Film Fact Finding Committee*

Britain emerged from war a changed country, facing new social, industrial and cultural challenges. Its documentary film tradition established in the 1930s and 1940s around legendary figures such as Grierson, Rotha and Jennings continued evolving, utilising technical advances, displaying robust aesthetic concerns, and benefiting from the entry into the industry of wealthy commercial sponsors. Thousands of films were seen by millions worldwide. Received wisdom has been that British documentary went into swift decline after the war, resurrected only by Free Cinema and the arrival of television documentary. *Shadows of Progress* demolishes these simplistic assumptions, presenting instead a complex and nuanced picture of the sponsored documentary in flux. Patrick Russell and James Piers Taylor explore the reasons for the period's critical neglect, and address the sponsorship, production, distribution and key themes of British documentary. They paint a vivid picture of institutions from public bodies to multinational industries constantly redefining their relationships with film as a form of enlightened public relations. Many of the issues that these films addressed could not be more topical today: the rise of environmentalism; the balance of state and industry, individual and community; a nation and a world travelling from bust to boom and back again. In the second part of the book, contributors from the curatorial and academic world provide career biographies of key film-makers of the period. From Lindsay Anderson's lesser-known early career to neglected film-makers like John Krish, Sarah Erulkar, Eric Marquis and Derrick Knight, a kaleidoscopic picture is built up of the myriad relationships of artist and sponsor.

A suspenseful memoir marked by adventure, hardship, and achievement, Alex Staniforth's *Icefall* is the remarkable true story of a teenager's journey to conquer Mount Everest. Plagued by adversity and epilepsy as a child, Alex developed a determination and will to succeed that would ultimately lead him from his home in Cheshire, England to the face of Everest at only eighteen years old. Though his will to reach the summit was extraordinary, he could have never anticipated the unprecedented dangers and risks that the mountain had in store for him. In this inspirational tale of tragedy and redemption, Alex reveals the universal truth that adversity may be the greatest teacher of all, but nothing can teach you more about life than death.

This new edition of Bill Nichols's bestselling text provides an up-to-date introduction to the most important issues in documentary history and criticism. Designed for students in any field that makes use of visual evidence and persuasive strategies, *Introduction*

to Documentary identifies the distinguishing qualities of documentary and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary filmmaking?" Carefully revised to take account of new work and trends, this volume includes information on more than 100 documentaries released since the first edition, an expanded treatment of the six documentary modes, new still images, and a greatly expanded list of distributors.

Introduction to Documentary, Second Edition

An Atlantic Journey by Rowboat

Latino Representation in Congress and Latino Political Incorporation in America

The Independent Film & Video Monthly

A Creative Approach to Non-Fiction Media Production

The Shut Up and Shoot Documentary Guide

Govt. of Pakistan, Ministry of Industries, April 1960-April 1961

"With all the buzz over blockbuster docs, Focal Press serves up a perfectly timed winner in a much-neglected area, True to the nature of the beast, the book is more about filmmaking as a whole, and how and wher storytelling weaves into the overall process."---Canadian Screenwriter (Writers Guild of Canada) "Bernard is keenly aware of the power persuasive images, and her insistence on complexity and integrity is a consistent theme throughout the book."---The Independent (Association of Independent Video and Filmmakers)"[B]rilliant and effective." Documentary Storytelling has reached filmgoers worldwide with its unique focus on the most important and cost-effective tool of nonfiction filmmaking: storytelling. This practical guide reveals how today's top filmmakers bring the tools of drama to the world of nonfiction filmmaking, without sacrificing the rigor and truthfulness that give documentaries their power. Whathr Your project is verite or archival history, low budget or high, this book offers practical advice for every member of the production team at every stage of production, from research through shooting and editing. This third edition has been updated and improved, with new content throughout and new interviews with Alex Gibney (Taxi to the Dark Side), James Marsh (Man on Wire), Deborah Scranton (The War Tapes), and others, in addition to previous interviews with filmmakers including Steven Ascher and Jeanne Jordan (So Much So Fast), Ric Burns (New York), Nick Fraser (BBC Storyville), and Sam Pollard (When the Leves the Levees Broke)

Flash Flaherty, the much-anticipated follow-up volume to The Flaherty: Decades in the Cause of Independent Cinema, offers a people's history of the world-renowned Robert Flaherty Film Seminar, an annual event where participants confront and reimagine the creative process surrounding multiple document/documentary forms and modes of the moving image. This collection, which includes a mosaic of personal recollections from attendees of the Flaherty Seminar over a span of more than 60 years, highlights many facets of the "Flaherty experience." The memories of the seminarians reveal how this independent film and media seminar has created a lively and sometimes cantankerous community within and beyond the institutionalized realm of American media culture. Editors Scott MacDonald and Patricia R. Zimmermann have curated a collective polyphonic account that moves freely between funny anecdotes, poetic impressions, critical considerations, poignant recollections, scholarly observations, and artistic insights. Together, the contributors to Flash Flaherty exemplify how the Flaherty Seminar propels shared insights, challenging debates, and actual change in the world of independent media.

Tom O'Regan's book is the first of its kind on Australian post-war cinema. It takes as its starting point Bazin's question 'What is cinema?'and asks what the construct of a 'national' cinema means. It looks at the broader concept from a different angle, taking film beyond the confines of 'art' into the broader cultural world. O'Regan's analysis situates Australian cinema in its historical and cultural perspective producing a valuable insight into the issues that have been raised by film policy, the cinema market place and public discourse on film production strategies. Since 1970 Australian film has enjoyed a revival. This book contains detailed critiques of the key films of this period and uses them to illustrate the recent theories on the international and Australian cinema industries. Its conclusions on the nature of the nation's cinema and the discourses within it are relevant within a far wider context; film as a global phenomenon.

Tales from a Film Seminar

Release Print

Film Propaganda and American Politics

Documentary Storytelling

The New Film Index

A Down & Dirty DV Production

The 1000 Hour Day

So you want to make a documentary, but think you don't have a lot of time, money, or experience? It's time to get down and dirty! Down and dirty is a filmmaking mindset. It's the mentality that forces you to be creative with your resources. It's about doing more with less. Get started NOW with this book and DVD set, a one-stop shop written by a guerrilla filmmaker, for guerrilla filmmakers. You will learn how to make your project better, faster, and cheaper. The pages are crammed with 500 full-color pictures, tips from the pros, resources, checklists and charts, making it easy to find what you need fast. The DVD includes: \* Video and audio tutorials, useful forms, and interviews with leading documentary filmmakers like Albert Maysles (Grey Gardens), Sam Pollard (4 Little Girls), and others \* 50+ Crazy Phat Bonus pages with jump start charts, online resources, releases, storyboards, checklists, equipment guides, and shooting procedures Here's just a small sampling of what's inside the book: \* Putting together a crew \* Choosing a camera \* New HDV and 24P cameras \* Shooting in rough neighborhoods \* Interview skills and techniques \* 10 ways to lower your budget \* Common production forms

The third edition of Bill Nichols's best-selling text provides an up-to-date introduction to the most important issues in documentary history and criticism. A new chapter, "I Want to Make a Documentary: Where Do I Start?" guides readers through the steps of planning and preproduction and includes an example of a project proposal for a film that went on to win awards at major festivals. Designed for students in any field that makes use of visual evidence and persuasive strategies, Introduction to Documentary identifies the genre's distinguishing qualities and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary filmmaking?" Here Nichols has fully rewritten each chapter for greater clarity and ease of use, including revised discussions of earlier films and new commentary on dozens of recent films from The Cove to The Act of Killing and from Gasland to Restrepo.

That first day is hard. The hands begin to cramp, drops of blood start oozing through your fingertips . . . In 2003, Tori Holmes, a 21-year-old from Alberta, Canada, and Paul Gleeson, a 29-year-old financial advisor from Limerick, Ireland, met in Australia when Holmes answered an ad to drive the support vehicle for Gleeson's 5,000-kilometre cycling trek across that country. During their first adventure together, Gleeson fell hard: both off his bike and for the woman driving the car. Once Australia was behind them, it became clear that crossing a continent together was simply not enough. Acting on self-assured determination and an ever-growing sense of adventure, Gleeson and Holmes embraced the dream of rowing a tiny boat across the vastness of the Atlantic Ocean in the 2005/06 Trans-Atlantic Race. Of course, neither of the young adventurers knew how to row, so they connected and trained with the only Irishmen ever to have completed the same race, Eamonn and Peter Kavanagh. In November 2005, after months of training, Paul and Tori left the Canary Islands to row 4,800 kilometres across the Atlantic. In February 2006, they completed their epic journey after 86 days of huge seas, violent storms, terrifying capsizes, unbearable thirst, bizarre hallucinations and sleep deprivation. Along the way, however, during one of the darkest moments in the race, inspiration came in the form of an unseen, yet completely perceptible, presence. Old seafaring lore has several theories as to what this might have been, but both adventurers are keeping their minds open on it. Part inspirational adventure story, part travelogue and part romance, Crossing the Swell is an honest and intimate portrayal of what it takes to truly engage in the many adventures that life has to offer.

An Analysis and Filmography

The Business Of Documentary Filmmaking

Writing, Directing, and Producing Documentary Films and Videos, Fourth Edition

The Documentary Film Makers Handbook

Creative Nonfiction on Screen

The Complete Film Production Handbook

Directing the Documentary is the definitive book on the documentary form, that will allow you to master the craft of documentary filmmaking. Focusing on the hands-on work needed to make your concept a reality, it covers the documentary filmmaking process from top to bottom, providing in-depth lessons on every aspect of preproduction, production, and postproduction. The book includes dozens of projects, practical exercises, and thought-provoking questions, and offers best practices for researching and honing your documentary idea, developing a crew, guiding your team, and much more. This fully revised and updated 7th edition also includes brand new content on the rise of the documentary series, the impact of video on-demand and content aggregators, updated information on prosumer and professional video (including 4K+), coverage of new audio & lighting solutions and trends in post-production, coverage of the immersive documentary, and provides practical sets of solutions for low, medium, and high budget documentary film productions throughout. The companion website has also been fully updated to a variety of new projects and forms. By combining expert advice on the storytelling process, the technical aspects of filmmaking and commentary on the philosophical underpinnings of the art, this book provides the practical and holistic understanding you need to become a highly regarded, original, and ethical contributor to the genre. Ideal for both aspiring and established documentary filmmakers, this book has it all.

Documentary films have enjoyed a huge resurgence over the last few years, and there's a new generation of filmmakers wanting to get involved. In addition, the digital revolution has made documentaries even more accessible to the general filmmaker. Documentary films can now be shot professionally using cheaper equipment, and smaller cameras enable the documentarian to be less intrusive and therefore more intimate in the subjects' lives. With an increasing number of documentaries making it to the big screen (and enjoying ongoing sales on DVD),

**the time is right for an information-packed handbook that will guide new filmmakers towards potential artistic and commercial success. The Documentary Film Makers Handbook features incisive and helpful interviews with dozens of industry professionals, on subjects as diverse as interview techniques, the NBC News Archive, music rights, setting up your own company, the Film Arts Foundation, pitching your proposal, the Sundance Documentary Fund, the Documentary Channel, the British Film Council, camera hire, filmmaking ethics, working with kids, editing your documentary, and DVD distribution. The book also includes in-depth case studies of some of the most successful and acclaimed documentary films of recent years, including Mad Hot Ballroom, Born Into Brothels, Touching the Void, Beneath the Veil, and Amandla! The Documentary Film Makers Handbook will be an essential resource for anyone who wants to know more about breaking into this exciting field.**

**More than any other person, Jack C. Ellis notes, John Grierson, a Scot, was responsible for the documentary film as it has developed in English-speaking countries. While in the United States in the 1920s, Grierson first applied the term documentary to Robert Flaherty's Moana. In 1927, Grierson returned to Britain, where he was hired to promote the marketing of products of the British Empire. The first practical application of Grierson's theory of documentary film was Drifters, a 1929 short feature about herring fishing in the North Sea. That success led Grierson to establish the Empire Marketing Board Film Unit (later the General Post Office Film Unit). In 1939, Grierson moved to Canada, leaving behind a legacy of some sixty British filmmakers who spread his ideas and techniques to other countries. In Canada, he progressed beyond national concerns to global problems. The National Film Board of Canada stands as the largest and most impressive monument to Grierson's concepts and actions in regard to the use of film by governments in communicating with citizens. Ellis examines Grierson's accomplishments in detail, probing the complexities of Grierson's motivations and personality. His subject, a true titan in the world of documentary film, was the first filmmaker to use public and private institutional sponsorship—not the box office—to pay for his films. He also employed nontraditional distribution techniques, going outside the movie theaters to reach audiences in schools and factories, union halls, and church basements. Essentially, Grierson created documentary film and established an audience for it.**