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H51Y20 - KASH ESTRADA

Focusing on the practical tools required to making your first student film, this book is a concise and accessible guide to film production. Demystifying the process of taking a film from concept through to production, author Rory Kelly covers all the key bases including: organizing your script, when and how to shoot, production budgeting, finding actors and locations, and roadmapping postproduction. Featuring common problems and challenges producers and directors face throughout the production process and providing practical solutions, the book illustrates how to effectively create a film that can be successfully shot in a classroom or micro-budget environment. Filmmakers will be empowered to prioritize realistic goals, balance practical and creative demands, manage a budget, and schedule time to ensure concept translates to reality. Kelly brings together the creative process and practicalities of producing a student film. A concise and accessible guide written with the specific constraints of a student production in mind, this book will equip any filmmaker with the tools to produce an impactful short film. Ideal for undergraduate and graduate students of filmmaking, amateur filmmakers, as well as students in high school, community-based, for-profit and summer filmmaking programs. Additional downloadable online resources include a look-book with images and video clips, as well as printable budget templates, shooting schedule templates, block breakdown sheets, a digital workflow worksheet, timed shot-list forms and templates for location agreements, appearance releases, crew deal memos and call sheets.

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

This book provides the first comprehensive overview of the global landscape of documentary film festivals, looking at its contemporary and future challenges. Contributors from across the globe reflect on how documentary has positioned itself within both internationally renowned and more alternative festivals, including IDFA (Netherlands), Cannes IFF (France), Sheffield Doc/Fest (UK), Dockanema (Mozambique), Ismailia (Egypt) and Zinebi (Basque Country, Spain), among others. With a special focus on industrial and curatorial developments, this second in a two-volume set looks at recent changes occurred in the festival circuit, such as the proliferation of markets and co-production forums, the inclusion of interactive and VR forms within their programs and the irruption of VOD platforms, and analyse how these affect the future of documentary aesthetics and its production/distribution contexts. This volume is organized in two sections: the first reflects on how the documentary festival circuit has become a key industry node for contemporary documentary and identifies new curatorial trends at documentary and major film festivals. The second gives voice to professionals working for festivals and institutions who collaborate with them, who share inside knowledge and concerns, regarding the future challenges to be faced by documentary in the near future.

The need for students and young professionals to be effective communicators and media creators has never been so essential as it is today. Crafting multimedia messages across a variety of platforms is the key growth skill of the 21st century, and strong visual and verbal communication skills, media literacy, and technical proficiency all play a critical role. Video Production 101: Delivering the Message introduces and explores the roles of story development, producing, directing, camerawork, editing, sound design, and other aspects key to media creation. After each topic is explored students develop their skills with hands-on activities in each chapter, such as making a video self-portrait, visual poem, public service announcement, promotional video, short fiction film, and documentary. The authors include videos so readers can watch and learn some of the more visually-oriented concepts. Video Production 101 teaches the way students want to learn - in a project-based and results oriented structure, covering the process of media creation in all its varieties. Accessible and engaging, this book is the ultimate guide for anyone who wants to take control and clearly, effectively, and powerfully deliver his or her message to the world using video.

Dialectics without Synthesis explores Japan's active but previously unrecognized participation in the global circulation of film theory during the first half of the twentieth century. Examining a variety of Japanese theorists working in the fields of film, literature, avant-garde art, Marxism, and philosophy, Naoki Yamamoto offers a new approach to cinematic realism as culturally conditioned articulations of the shifting relationship of film to the experience of modernity. In this study, long-held oppositions between realism and modernism, universalism and particularism, and most notably, the West and the non-West are challenged through a radical reconfiguration of the geopolitics of knowledge production and consumption.

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.

Powerfully posing questions of ethics, ideology, authorship and form, documentary film has never

been more popular than it is today. Edited by one of the leading British authorities in the field, The Documentary Film Book is an essential guide to current thinking on documentary film. In a series of fascinating essays, key international experts discuss the theory of documentary, outline current understandings of its history (from pre-Flaherty to the post-Griersonian world of digital 'i-Docs'), survey documentary production (from Africa to Europe, and from the Americas to Asia), consider documentaries by marginalised minority communities, and assess its contribution to other disciplines and arts. Brought together here in one volume, these scholars offer compelling evidence as to why, over the last few decades, documentary has come to the centre of screen studies.

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.

Covers topical subjects of World cinema, film remakes, and documentary film studies. This book charts the rise of a progressive film culture. It is suitable for those interested in international cinema. Basics Film-Making: Producing is the first in a new series from AVA Academia that introduces the reader to the world of drama, documentary and magazine programme production, identifying the skills and knowledge required to engage with the industry. This title gives a dynamic overview of the realities of producing film today; it explores the process from development through to post-production and distribution.

What does it mean to be a documentary filmmaker in today's world? How are new technologies changing documentary filmmaking? What new forms of documentary are emerging? Recent technological developments have made the making and distribution of documentary films easier and more widespread than ever before. Creative Documentary: Theory and Practice is an innovative and essential guide that comprehensively embraces these changing contexts and provides you with the ideas, methods, and critical understanding to support successful documentary making. It helps the aspiring 'total filmmaker' understand the contemporary contexts for production, equipping you also with the understanding of creativity and visual storytelling you'll need to excel. Bridging the gap between theory and practice, it outlines the contemporary, institutional, practical and financial contexts for production - always encouraging innovation and originality. Key features: Five sections covering creativity and creative documentary and the contemporary creative industries: strategies for developing documentary ideas; the art of documentary narrative; digital production methods; new documentary forms; distribution and financing. Provides a comprehensive overview of critical thought and techniques in digital documentary filmmaking. Authors and specialist contributors combine the experience, knowledge and skills of academics and media professionals working in the industry. Practical case studies support analysis and reflection. Exercises, checklists, interviews with professionals and further reading materials accompany each chapter. A historical overview of world documentary. Creative Documentary: Theory and Practice is an essential guide for those engaged in the study and practice of documentary theory and making, as well as key reading for those more broadly interested in video, film and media theory and production.

Documentary film can encompass anything from Robert Flaherty's pioneering ethnography Nanook of the North to Michael Moore's anti-Iraq War polemic Fahrenheit 9/11, from Dziga Vertov's artful Soviet propaganda piece Man with a Movie Camera to Luc Jacquet's heart-tugging wildlife epic March of the Penguins. In this concise, crisply written guide, Patricia Aufderheide takes readers along the diverse paths of documentary history and charts the lively, often fierce debates among filmmakers and scholars about the best ways to represent reality and to tell the truths worth telling. Beginning with an overview of the central issues of documentary filmmaking--its definitions and purposes, its forms and founders--Aufderheide focuses on several of its key subgenres, including public affairs films, government propaganda (particularly the works produced during World War II), historical documentaries, and nature films. Her thematic approach allows readers to enter the subject matter through the kinds of films that first attracted them to documentaries, and it permits her to make connections between eras, as well as revealing the ongoing nature of documentary's core controversies involving objectivity, advocacy, and bias. Interwoven throughout are discussions of the ethical and practical considerations that arise with every aspect of documentary production. A particularly useful feature of the book is an appended list of "100 great documentaries" that anyone with a serious interest in the genre should see. Drawing on the author's four decades of experience as a film scholar and critic, this book is the perfect introduction not just for teachers and students but also for all thoughtful filmgoers and for those who aspire to make documentaries themselves. About the Series: Combining authority with wit, accessibility, and style, Very Short Introductions offer an introduction to some of life's most interesting topics. Written by experts for the newcomer, they demonstrate the finest contemporary thinking about the central problems and issues in hundreds of key topics, from philosophy to Freud, quantum theory to Islam.

Documentary Media: History, Theory, Practice facilitates the study of documentary media, its changing forms, and diverse social functions. Fox provides balanced and accessible coverage of the historical, critical, and the practical aspects of documentary media without mandating specialized skills sets in students or access to costly technology. For practitioners and students alike, Documentary Media lays out fundamental concepts and production processes needed to contribute to the contemporary production of non-fiction media in the digital age. Each chapter engages students by challenging traditional assumptions about documentary form and function, posing critical and creative questions, and offering historical and contemporary examples. Additionally, each chapter closes with an "Into Practice" section that assists readers in applying the chapter's concepts. Fox aims to help the

student establish a complete treatment, aesthetic plan, and pre-production strategy for their own documentary project.

The documentary film reader' brings together an expansive range of writing by scholars, critics, historians, and filmmakers to provide a stimulating foundational text for students and others who want to undertake study of nonfiction film. While documentary has long been a mainstay of universities and cinemathèques, its popularity of late has grown tenfold as reality television has flourished and as the ranks of novice filmmakers have swelled. There are now dozens of film festivals dedicated exclusively to documentaries. This reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary. It integrates historical and theoretical approaches, offering a collection that is particularly well suited to meet the needs of large undergraduate survey courses on nonfiction film, as well as providing sufficient depth for graduate classes.

Research Skills for Journalists is a comprehensive, engaging and highly practical guide to developing the varied skillset needed for producing well researched, quality journalism across a range of platforms. Illustrated with original interviews and case studies, the book guides readers through a clear understanding of sources of news, as well as illustrating the skills needed to undertake successful digital and non-digital research and to conduct interviews for a variety of media. It examines the skills needed for basic data journalism and presents an in-depth exploration of the different research skills specific to producing print and online text, as well as those for broadcast and multimedia journalism. Key research skills explored in the book include: Developing digital research skills, including researching through search engines, messages boards, discussion groups and web forums, social media, apps, and using user generated content Working with data, including sourcing, auditing and analysing data, data visualisation and understanding the importance of accuracy and context Essential non-digital research skills, including telephone technique, using libraries and working with librarians, understanding copyright, working with picture libraries and research services, and producing freedom of information requests Working directly with people to research stories, including the power of persuasion, tracking down great contributors, managing and protecting sources, planning and managing interviews, and interviewing vulnerable people Researching for multimedia production of stories, including researching a radio story, podcast or video story, and planning for outside broadcasts. Research Skills for Journalists also explores specialist research skills needed for working overseas and investigates new areas, which could be used for journalism research in the future. The book is illustrated with original contributions by journalists from a variety of backgrounds; including veteran investigative journalist John Pilger, pioneering data journalist Simon Rogers and The Bureau of Investigative Journalism's award-winning reporter Abigail Fielding-Smith. It is an invaluable guide for students and practitioners of journalism to the skills needed for finding and developing original news stories today.

The concept of 'Multiliteracies' has gained increasing influence since it was coined by the New London Group in 1994. This collection edited by two of the original members of the group brings together a representative range of authors, each of whom has been involved in the application of the pedagogy of Multiliteracies.

A complete on-the-job reference tool written by an experienced insider.

This reference work explores the history of the documentary film. It discusses individual films and filmmakers; examines national and regional filmmaking traditions; elaborates on production companies, organizations, festivals, and institutions; explores themes, issues, and representations; and describes various styles, techniques, and technical issues.

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.

Documentary Storytelling has reached filmmakers and filmgoers worldwide with its unique focus on the key ingredient for success in the growing global documentary marketplace: storytelling. This practical guide reveals how today's top filmmakers bring the tools of narrative cinema to the world of nonfiction film and video without sacrificing the rigor and truthfulness that give documentaries their power. The book offers practical advice for producers, directors, editors, cinematographers, writers and others seeking to make ethical and effective films that merge the strengths of visual and aural media with the power of narrative storytelling. In this new, updated edition, Emmy Award-winning author Sheila Curran Bernard offers: New strategies for analyzing documentary work New conversations with filmmakers including Stanley Nelson (The Black Panthers), Kazuhiro Soda (Mental), Orlando von Einsiedel (Virunga), and Cara Mertes (JustFilms) Discussions previously held with Susan Kim (Imaginary Witness), Deborah Scranton (The War Tapes), Alex Gibney (Taxi to the Dark Side), and James Marsh (Man on Wire).

Australian Documentary brings to life over a century of documentary making.

Non fiction films about sports have been around for decades, yet few scholarly articles have been published on these works. In Identity and Myth in Sports Documentaries, editors Zachary Ingle and David M. Sutura have assembled a collection of essays that show how myth and identity - national, religious, ethnic, and racial - are constructed, perpetuated, or questioned in documentaries produced in the United States, France, Australia, Germany, and Japan. Spanning several decades, the landmark documentaries discussed in this volume include Hoop Dreams, The Endless Summer, The Life and Times of Hank Greenberg, Olympia, and Tokyo Olympiad and address such subjects as baseball, football, basketball, boxing, soccer, surfing, and the Olympics.

Directing: Film Techniques and Aesthetics is a comprehensive manual that teaches the essentials of filmmaking from the perspective of the director. Ideal for film production and directing classes, as well as for aspiring and current directors, Directing covers all phases of preproduction and production, from idea development to final cut. Thoroughly covering the basics, Directing guides the reader to professional standards of expression and control, and goes to the heart of what makes a director. The book outlines a great deal of practical work to meet this goal, with projects, exercises. The third edition emphasizes the connection between knowing and doing, with every principle realizable through projects and exercises. Much has been enhanced and expanded, notably: aspects of dramaturgy; beats and dramatic units; pitching stories and selling one's work; the role of the entrepreneurial producer; and the dangers of embedded moral values. Checklists are loaded with practical recommendations for action, and outcomes assessment tables help the reader honestly gauge his or her progress. Entirely new chapters present: preproduction procedures; production design; script breakdown; procedures and etiquette on the set; shooting location sound; continuity; and working with a composer. The entire book is revised to capitalize on the advantages offered by the

revolutionary shift to digital filmmaking.

From low budget short film schemes to multi-million dollar international co-productions, this is a vital reference guide for producers, filmmakers, financiers, and their advisors, now fully updated by 40 experts from across the globe. The practice of raising finance is addressed from the basic details to broader concepts and approaches, and information on the incentives and tax breaks offered by 50 countries is included. This resource is packed with invaluable information including details on more than 1,000 funding awards, a glossary of 400 entry film business terms, and a table of co-production treaties. Dozens of original case studies are provided as examples of successful fundraising approaches, as are interviews with such noted film personnel as Oscar-winning producer Jeremy Thomas, Paul Haggis--writer for Crash and Million Dollar Baby--and Jim Gilliam, who raised \$300,000 via the web. Packed with valuable contacts, helpful ideas, and decades of experience, this is the complete guide to funding your next big hit.

New technologies now offer accessibility to the medium of video and film for virtually anyone who feels they have something to say. You might be: someone who wants to create a video to share online; someone who wants to record and document everyday events that happen around you; a charity worker wanting to highlight the plight of the less fortunate, or a journalist keen to use film to explore social issues; an artist or a writer eager to experiment within an audio visual medium; anyone who wants to step into a world of discovery and challenge, and learn new skills along the way. This book offers an abundance of hints, tips and practical advice that will help emerging filmmakers discover an exciting form of expression, either for personal satisfaction or to make their mark in a highly competitive industry. It includes: deciding what kind of film you want to make; choosing a camera; choosing your subject matter; dealing with copyright; using music to enhance your film; working with professional actors; researching information and avoiding location problems; production meetings; budgets; schedules; conducting interviews for documentaries; digital editing; sound and lighting techniques; and, making your film stand out from the crowd.

A Companion to Contemporary Documentary Film presents a collection of original essays that explore major issues surrounding the state of current documentary films and their capacity to inspire and effect change. Presents a comprehensive collection of essays relating to all aspects of contemporary documentary films Includes nearly 30 original essays by top documentary film scholars and makers, with each thematic grouping of essays sub-edited by major figures in the field Explores a variety of themes central to contemporary documentary filmmakers and the study of documentary film - the planet, migration, work, sex, virus, religion, war, torture, and surveillance Considers a wide diversity of documentary films that fall outside typical canons, including international and avant-garde documentaries presented in a variety of media

This volume covers all aspects of film studies, including critical terms, concepts, movements, national and international cinemas, film history, genres, organizations, practices, and key technical terms and concepts. It is an ideal reference for students and teachers of film studies and anyone with an interest in film studies and criticism.

Shows what examiners are looking for in the GCSE coursework and in the exam. This resource provides coverage of the specification so that teachers can deliver the course with confidence and students can approach assessment fully prepared. It includes activities and case studies throughout to engage students with this subject.

This distinctively interdisciplinary approach to the subject encompasses filmmaking, psychoanalysis, philosophy and popular culture and offers a unique insight into documentary film practice from a psychoanalytic perspective. At the heart of the enquiry is belief that 'transference-love' is present in the documentary encounter. With a focus on testimony-driven film and a foreword by Michael Renov, who calls this book 'a radical and compelling account', Psychoanalysis and Ethics in Documentary Film covers a range of topics including: Four fundamental concepts of psychoanalysis and documentary film A review of documentary film practice A personal account of the author's relationship with a subject of her own work A thorough interrogation of the ethics of documentary Ideal for film studies scholars, psychoanalysts, psychotherapists and psychotherapeutically engaged professionals, as well as filmmakers, culture studies students and anyone interested in the process of documentary-making and contemporary culture, this work offers a unique approach.

Vital production management skills save you money and time-learn basic scheduling for film and video!

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.

"Focusing on the practical tools required to making your first student film, this book is a concise and accessible guide to film production. Demystifying the process of taking a film from concept through to production, author Rory Kelly covers all the key bases including: organizing your script, when and how to shoot, production budgeting, finding actors and locations, and roadmapping postproduction. Featuring common problems and challenges producers and directors face throughout the production process and providing practical solutions, the book illustrates how to effectively create a film that can be successfully shot in a classroom or micro-budget environment. Filmmakers will be empowered to prioritize realistic goals, balance practical and creative demands, manage a budget, and schedule time to ensure concept translates to reality. Kelly brings together the creative process and practicalities of producing a student film. A concise and accessible guide written with the specific constraints of a student production in mind, this book will equip any filmmaker with the tools to produce an impactful short film. Ideal for undergraduate and graduate students of filmmaking, amateur filmmakers, as well as students in high school, community-based, for-profit and summer filmmaking programs. Additional downloadable online resources include a look-book with images and video clips, as well as printable budget templates, shooting schedule templates, block breakdown sheets, a digital workflow worksheet, timed shot-list forms and templates for location agreements, appearance releases, crew deal memos and call sheets"--

This book examines the methods and approaches currently being taken by the global community of youth in influencing environmental policymakers of the United Nations. It is divided into two sections: The Groundswell Approach, exploring the use of social media and mass gatherings aimed at raising public awareness of the issue of climate change; and The Direct Approach, a participatory methodology that encourages collaboration directly with the policymaker and youth in the discussions and creation of progressive climate policy for the world. The book also delivers a detailed analysis of the United Nations' only database of youth-produced documentary films related to climate change research, impacts, and proposed solutions: the Youth Climate Report, arguing that film is a powerful and effective communications tool for the policymaker. The book proposes two frameworks and explores their in-field applications for successful youth climate activism.

This new edition of Bill Nichols's bestselling text provides an up-to-date introduction to the most im-

portant 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.

Personal Experience with Active Cultural Heritage, PEACH, is a large, interdisciplinary development project that explores the use of novel technologies for physical museum visits. This book represents a coherent survey of the relevant technologies and environment, and will benefit AI researchers engaged with interface design, and practitioners in the area of cultural heritage support and marketing. No other book has comparable technical insight and breadth.

Academy Award-winning documentary filmmakers Jeffrey Friedman and Robert Epstein and veteran documentary writer and producer Sharon Wood show readers how to handle the process of making their own nonfiction film - from conception and financing through shooting, post-production, and distribution.

Film Production Management will tell you in step-by-step detail how to produce a screenplay and get

it onto the big screen. Whether you are an aspiring or seasoned film professional, this book will be an indispensable resource for you on a day-to-day basis. This updated edition remains true to the practical, hands-on approach that has made previous editions so successful, and has been updated with revised forms, permits, and budgets applicable to all productions; contains important information on standards and typical processes and practices; includes the latest information available on technological advances such as digital FX; and discusses the impact of the Internet on filmmaking. Film production professionals at all levels of experience will benefit from the information in this handbook to film production management.

Documentary filmmaker Peter Pepe and historical archaeologist Joseph W. Zarzynski provide a concise guide to filmmaking designed to help archaeologists navigate the unfamiliar world of documentary film. They offer a step-by-step description of the process of making a documentary, everything from initial pitches to production companies to final cuts in the editing. Using examples from their own award-winning documentaries, they focus on the needs of the archaeologist: Where do you fit in the project? What is expected of you? How can you help your documentarian partner? The authors provide guidance on finding funding, establishing budgets, writing scripts, interviewing, and numerous other tasks required to produce and distribute a film. Whether you intend to sell a special to National Geographic or churn out a brief clip to run at the local museum, read this book before you start.