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American Ethnographic Film and Personal Documentary Scott MacDonald 2013-06-04 American Ethnographic Film and Personal Documentary is a critical history of American filmmakers crucial to the development of ethnographic film and personal documentary. The Boston and Cambridge area is notable for nurturing these approaches to documentary film via institutions such as the MIT Film Section and the Film Study Center, the Carpenter Center and the Visual and Environmental Studies

Department at Harvard. Scott MacDonald uses pragmatism's focus on empirical experience as a basis for measuring the groundbreaking achievements of such influential filmmakers as John Marshall, Robert Gardner, Timothy Asch, Ed Pincus, Miriam Weinstein, Alfred Guzzetti, Ross McElwee, Robb Moss, Nina Davenport, Steve Ascher and Jeanne Jordan, Michel Negroponte, John Gianvito, Alexander Olch, Amie Siegel, Ilisa Barbash, and Lucien Castaing-Taylor. By exploring the cinematic, personal, and professional relationships between these accomplished filmmakers, MacDonald shows how a pioneering, engaged, and uniquely cosmopolitan approach to documentary developed over the past half century.

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Climbing Clyde Soles 2003 How to plan, organize, and lead adventure expeditions.

Voice and Vision: A Creative Approach to Narrative Film and DV Production Mick Hurbis-Cherrier 2007-03-13 Voice & Vision is a comprehensive manual for the independent filmmakers and film students who want a solid grounding in the tools, techniques, and processes of narrative film in order to achieve their artistic vision. This book includes essential and detailed information on relevant film and digital video tools, a thorough overview of the filmmaking stages, and the aesthetic considerations for telling a visual story. The ultimate goal of this book is to help you develop your creative voice while acquiring the solid practical skills and confidence to use it. Unlike many books that privilege raw technical information or the line-producing aspects of production, Voice & Vision places creativity, visual expression, and cinematic ideas front and center. After all, every practical decision a filmmaker makes, like choosing a location, an actor, a film stock, a focal length, a lighting set-up, an edit point, or a sound effect is also an expressive one and should serve the filmmaker's vision. Every decision, from the largest conceptual choices to the smallest practical solutions, has a profound impact on what appears on the screen and how it moves an audience. "In Practice sidebars throughout Voice & Vision connect conceptual, aesthetic and technical issues to their application in the real world. Some provide a brief analysis of a scene or technique from easily rentable films which illustrate how a specific technology or process is used to support a conceptual, narrative, or aesthetic choice. Others recount common production challenges encountered on real student and professional shoots which will inspire you to be innovative and resourceful when you are solving your own filmmaking challenges.

HWM 2003-10 Singapore's leading tech magazine gives its readers the power to decide with its informative articles and in-depth reviews.

How to Make Your Own Video or Short Film Bob Harvey 2008-04-25 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 film-makers 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.

Let Them See You, Let Them Hear You: a Handbook for Young Film Makers Miss Brandy Devoid 2010-09-09 This is a short manual for the beginner film maker. Lots of good information on how to make a film with very little budget for teens. Topics covered pre-production, production, post production, animation, digital editing Macs or PCs, graphics and how to build a make up kit.

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The Film Finance Handbook Adam P. Davies 2007 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.

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Popular Photography 2005-01

Digital Overdrive: Communications & Multimedia Technology 2011

Directing for Film and Television Christopher Lukas 2005-09-02 Legendary stories portray directors as eccentric, moody savants who possess a genius for the film medium that mere mortals could never grasp. Throughout cinematic history, gushing accounts have cast the likes of DeMille, Hitchcock, Fellini, and Spielberg as sorcerers, rather than tradesmen. Now confounding these lofty perceptions, acclaimed veteran director Christopher Lukas examines the craft and art of directing as a teachable, learnable

profession.

Popular Photography 1999-07

Digital Buying Guide 2004

Popular Photography 1999-04

Underwater Digital Video Made Easy Steven M. Barsky 2005-01-01

Extreme DV at Used-car Prices Rick Schmidt 2004 An award-winning independent filmmaker explains how to create high-quality, inexpensive films with digital video, offering up-to-date information on equipment and software, filmmaking techniques, new experimental effects, and more. Original.

PC Mag 2003-06-30 PCMag.com is a leading authority on technology, delivering Labs-based, independent reviews of the latest products and services. Our expert industry analysis and practical solutions help you make better buying decisions and get more from technology.

Popular Photography 1999-05

Popular Photography 1999-08

Maximum PC 2002 Maximum PC is the magazine that every computer fanatic, PC gamer or content creator must read. Each and every issue is packed with punishing product reviews, insightful and innovative how-to stories and the illuminating technical articles that enthusiasts crave.

DV Filmmaking Ian David Aronson 2006 A detailed guide to digital filmmaking technology takes readers through the entire process, from pre-production through editing to distribution, discussing the benefits of digital video, especially for independent filmmakers, and covers the technical specifics of the medium, including image compositing, audio production techniques, the editing process, and more. Original. (Intermediate)

Popular Photography 2005-05