

## Documentary Film Schedule Template

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. Most early Western perceptions of the Holocaust were based on newsreels filmed during the Allied liberation of Germany in 1945. Little, however, was reported of the initial wave of material from Soviet filmmakers, who were in fact the first to document these horrors. In *First Films of the Holocaust*, Jeremy Hicks presents a pioneering study of Soviet contributions to the growing public awareness of the horrors of Nazi rule. Even before the war, the Soviet film *Professor Mamlock*, which premiered in the United States in 1938 and coincided with the Kristallnacht pogrom, helped reinforce anti-Nazi sentiment. Yet, Soviet films were often dismissed or even banned in the West as Communist propaganda. Ironically, in the brief 1939–1941 period of Nazi and Soviet alliance, such films were also banned in the Soviet Union, only to be reclaimed after the Nazi attack on the Soviet Union in 1941, and suppressed yet again during the Cold War. Jeremy Hicks recovers much of the major film work in Soviet depictions of the Holocaust and views them within their political context, both locally and internationally. Overwhelmingly, wartime films were skewed to depict Soviet resistance, “Red funerals,” and calls for vengeance, rather than the singling out of Jewish victims by the Nazis. Almost no personal testimony of victims or synchronous sound was recorded, furthering the disconnection of the viewer to the victims. Hicks examines correspondence, scripts, reviews, and compares edited with unedited film to unearth the deliberately hidden Jewish aspects of Soviet depictions of the German invasion and occupation. To Hicks, it’s in the silences, gaps, and ellipses that the films speak most clearly. Additionally, he details the reasons why Soviet Holocaust films have been subsequently erased from collective memory in the West and the Soviet Union: their graphic horror, their use as propaganda tools, and the postwar rise of the Red Scare in the United States and anti-Semitic campaigns in the Soviet Union. 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.

Film festivals are an ever-growing part of the film industry, but most considerations of them focus almost entirely on their role in the business of film-making. This book breaks new ground by bringing scholars from a range of disciplines together with industry professionals to explore the concept of festivals as spaces where the sociopolitical identities of communities and individuals are confronted and shaped. Tracing the growth of activist and human rights-focused films from the 1970s to the present, and using case studies from San Francisco, Brazil, Bristol and elsewhere, the book addresses such contentious topics as whether activist films can achieve humanitarian aims or simply offer “cinema of suffering.” Ultimately, the contributors attack the question of just how effective festivals are at producing politically engaged spectators?

"Through detailed case studies this book breaks new ground by linking together two major themes: the production of realism and its relationship to revelation. It addresses 'truth telling', confession and the production of knowledges about the self and its place in the world".--BOOKJACKET.

### Publisher Description

Learn how to write, finance, produce, distribute, publicize, launch, and market documentaries-videos on DVD or similar formats and/or movie scripts. Use your personal computer and your camcorder linked together for editing. Learn about the best script-formatting software to use. Make time and money budgets. Learn how to get funding by fundraising. Write Audio-Visual scripts and turn them into reality-based documentaries for information, travel, or education. Use the Internet's Web to syndicate and disseminate your content in text, audio, or video formats. This can be a career, business, or hobby. You can work online.

Documentaries may be based on reality video, life stories, or current issues in the news or in society. Popular subjects for linking your personal computer to your camcorder can be anything from world or local travel, your lectures, or life issues. You can link your personal computer to the tapes in your camcorder and broadcast at home part time or whatever hours you desire. You can transfer your files to CDs and DVDs and save them or mail them out. Podcasting refers to uploaded MP3 audio files to a Web site that offers 'podcasts'-broadcasting from a Web site online. RSS feeds are put on Web sites that offer content syndication of your writing or 'Blogs' which are online publications, diaries, or sites that allow content and comment to be inserted regularly. Now anyone can publish or broadcast via the Web and/or print-on-demand publishing software. Learn how to start and run 25+ low-cost online home-based scriptwriting or video production businesses at home. Use your video scriptwriting, public relations, and documentary producing interest.

Emphasizes following a standards-based curriculum while creating a community of learners, making reflection routine, teaching content and process, and developing authentic tasks and assessments.

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 groundbreaking edited collection is the first major study to explore the intersection between cognitive theory and documentary film studies, focusing on a variety of formats, such as first-person, wildlife, animated and slow TV documentary, as well as docudrama and web videos. Documentaries play an increasingly significant role in informing our cognitive and emotional understanding of today's mass-mediated society, and this collection seeks to illuminate their production, exhibition, and reception. Taking an interdisciplinary approach, the essays draw on the latest research in film studies, the neurosciences, cultural studies, cognitive psychology, social psychology, and the philosophy of mind. With a foreword by documentary studies pioneer Bill Nichols and contributions from both theorists and practitioners, this volume firmly demonstrates that cognitive theory represents a valuable tool not only for film scholars but also for filmmakers and practice-led researchers.

During World War II, Academy Award-winning director Frank Capra (1897–1991) made propaganda films for the U.S. Government, such as *Prelude to War*, *The Nazis Strike*, *The Battle of Britain*, *War Comes to America* and *The Negro Soldier*. These entries in the *Why We Fight* documentary series have been largely neglected by Capra scholars. This work analyzes the cinematic and thematic techniques Capra employed in these films, linking them to the techniques and ideology of the director's popular mainstream narrative films, including *It Happened One Night*, *Mr. Deeds Goes to Town* and *Mr. Smith Goes to Washington*. Also analyzed are the manners in which Frank Capra's war service affected his later films, notably his 1946 masterpiece *It's a Wonderful Life*, and how Capra's belief in individual liberty shaped both his films and his career under the oppressive Hollywood studio system.

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.

*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.

Fifty theoretical essays by distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology, political factors, genre, feminism, auteur theory, and mise-en-scene. 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.

Looks at the movies of Native American filmmakers and explores how they have used their works to leave behind the stereotypical Native American characters of old.

The *Film Handbook* examines the current state of filmmaking and how film language, technique and aesthetics are being utilised for today's 'digital film' productions. It reflects on how critical analysis' of film underpins practice and story, and how developing an autonomous 'vision' will best aid student creativity. The *Film Handbook* offers practical guidance on a range of traditional and independent 'guerrilla' film production methods, from developing script ideas and the logistics of planning the shoot to cinematography, sound and directing practices. Film professionals share advice of their creative and practical experiences shooting both on digital and film forms. The *Film Handbook* relates theory to the filmmaking process and includes: • documentary, narrative and experimental forms, including deliberations on 'reading the screen', genre, mise-en-scène, montage, and sound design • new technologies of film production and independent distribution, digital and multi-film formats utilised for indie filmmakers and professional dramas, sound design and music • the short film form, theories of transgressive and independent 'guerrilla' filmmaking, the avant-garde and experimental as a means of creative expression • preparing to work in the film industry, development of specialisms as director, producer, cinematographer, editor, and the presentation of creative work.

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.

A collection of articles that appeared in the journal "film quarterly" that appeared over the last 40 years.

This collection offers new approaches to theorizing Asian film in relation to the history, culture, geopolitics and economics of the continent. Bringing together original essays written by established and emerging scholars, this anthology transcends the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the "belt and road" of a rising China to historical ruminations on the legacy of colonialism across the continent, the authors argue that the category of "Asian cinema" from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This handbook will serve as an essential guide for committed scholars, students, and all those interested in the past, present, and possible future of Asian cinema in the 21st century.

In *Identity and Myth in Sports Documentaries*, editors Zachary Ingle and David Sutera have assembled a collection of essays that look at the ways in which identity—national, religious, ethnic, racial, etc.—and myth are constructed, perpetuated, or questioned in documentaries produced in the United States, France, Australia, Germany, and Japan. This volume is divided into three sections: "American Identity and Myth," "Race and Ethnicity," and "Global Perspectives." Spanning several decades, the landmark sports documentaries discussed in this volume include *Hoop Dreams*, *The Endless Summer*, *The Life and Times of Hank Greenberg*, *Olympia*, and *Tokyo Olympiad*. Sports covered in these films include baseball, football, basketball, boxing, soccer, surfing, and the Olympics.

Interactive classrooms for distance teaching and learning are part of a new revolution in education. They allow teachers, students and institutions to be linked together in a powerful network so that information can be transmitted rapidly to where it is needed, thereby maximising the use of teaching resources. Importantly, they also offer remote students a 'telepresence' - the feeling of being present in a classroom with a teacher and other students for intellectual and social interaction during the teaching and learning process. This handbook provides a step by step guide to setting up a classroom for telepresence learning. Its comprehensive coverage includes chapters on testing it works, guidelines for the full range of users, together with troubleshooting and reference sections. There are also detailed case studies of the five distinctive learning scenarios developed by the handbook's pan-European authors, which include sites for teaching remote learners, remote and local learners, group presentation and interaction, a single learner, and a learning centre group. The handbook is a BLUEPRINT, to be read cover to cover, or dipped into for specific information as you strive to set up or fine tune your own version of an interactive classroom for distance teaching and learning.

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.

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. Despite the prominence of "awkwardness" as cultural buzzword and descriptor of a sub-genre of contemporary film and television comedy, it has yet to be adequately theorized in academic film and media studies. *Documentary's Awkward Turn* contributes a new critical paradigm to the field by presenting an analysis of awkward moments in documentary film and other reality-based media formats. It examines difficult and disrupted encounters between social actors on the screen, between filmmaker and subject, and between film and spectator. These encounters are, of course, often inter-connected. Awkward moments occur when an established mode of representation or reception is unexpectedly challenged, stalled, or altered: when an interviewee suddenly confronts the interviewer, when a subject who had been comfortable on camera begins to feel trapped in the frame, when a film perceived as a documentary turns out to be a parodic mockumentary. This book makes visible the ways in which awkwardness connects and subtends a range of transformative textual strategies, political and ethical problematics, and modalities of spectatorship in documentary film and media from the 1970s to the present.

*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. Examines the overlap between film and philosophy in three distinct ways: epistemological issues in film-making and viewing; aesthetic theory and film; and film as a medium of philosophical expression.

Do it yourself and succeed! More and more artists are taking advantage of new technologies to try and build successful careers. But in this expanding competitive marketplace, serious do-it-yourself musicians need structured advice more than ever. In *Music Marketing for the DIY Musician*, veteran musician and industry insider Bobby Borg presents a strategic, step-by-step guide to producing a fully customized, low-budget plan of attack for marketing one's music. Presented in a conversational tone, this indispensable guide reveals the complete marketing process using the same fundamental concepts embraced by top innovative companies, while always encouraging musicians to find their creative niche and uphold their artistic vision. The objective is to help artists take greater control of their own destinies while saving money and time in attracting the full attention of top music industry professionals. It's ultimately about making music that matters, and music that gets heard! Updates include: New interviews highlighting current marketing strategies for the new music market Info on how to leverage digital marketing and streaming playlists Updated stories and examples of current music marketing principles Future forecasts and trends into music marketing New and revised services, tools, references, and contacts that can help musicians further their careers New marketing plan samples for bands/solo artists and freelance musicians and songwriters

*Film, Form, and Culture* (4th edition) offers a lively introduction to both the formal and cultural aspects of film. With extensive analysis of films past and present, this textbook explores film from part to whole; from the smallest unit of the shot to the way shots are edited together to create narrative. It then examines those narratives (both fiction and non-fiction) as stories and genres that speak to the culture of their time and our perceptions of them today. Composition, editing, genres (such as the gangster film, the Western, science fiction, and melodrama) are analyzed alongside numerous images to illustrate the discussion. Chapters on the individuals who make films - the production designer, cinematographer, editor, composer, producer, director, and actor - illustrate the collaborative nature of filmmaking. This new edition includes: An expanded discussion of the digital 'revolution' in filmmaking: exploring the movement from celluloid to digital recording and editing of images, as well as the use of CGI A new chapter on international cinema that covers filmmaking from Italy to Mumbai offering students a broader understanding of cinema on a worldwide scale A new chapter on film acting that uses images to create a small catalogue of gestures and expressions that are recognizable in film after film Expanded content coverage and in-depth analysis throughout, including a visual analysis of a scene from

Christopher Nolan's *The Dark Knight* An expanded chapter on the cultural contexts of film summarizes the theories of cultural and media studies, concluding with a comparative analysis of Alfred Hitchcock's *Vertigo* and Judd Apatow's *This is 40* Over 260 images, many in color, that create a visual index to and illustration of the discussion of films and filmmaking Each chapter ends with updated suggestions for further reading and viewing, and there is an expanded glossary of terms. Additional resources for students and teachers can also be found on the companion website ([www.routledge.com/cw/kolker](http://www.routledge.com/cw/kolker)), which includes additional case studies, discussion questions and links to useful websites. This textbook is an invaluable and exciting resource for students beginning film studies at undergraduate level.

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. Throughout film history, war films have been in constant dialogue with both previous depictions of war and contemporary debates and technology. War films remember older war film cycles and draw upon the resources of the present day to say something new about the nature of war. The American Civil War was viscerally documented through large-scale panorama paintings, still photography, and soldier testimonials, leaving behind representational principles that would later inform the development of the war film genre from the silent era up to the present. This book explores how each of these representational modes cemented different formulas for providing war stories with emotional content. After World War II, Hollywood's "social problem films"—tackling topical issues that included racism, crime, mental illness, and drug abuse—were hits with critics and general moviegoers alike. In an era of film famed for its reliance on pop

psychology, these movies were a form of popular sociology, bringing the academic discipline's concerns to a much broader audience. *Sociology on Film* examines how the postwar "problem film" translated contemporary policy debates and intellectual discussions into cinematic form in order to become one of the preeminent genres of prestige drama. Chris Cagle chronicles how these movies were often politically fractious, the work of progressive directors and screenwriters who drew scrutiny from the House Un-American Activities Committee. Yet he also proposes that the genre helped to construct an abstract discourse of "society" that served to unify a middlebrow American audience. As he considers the many forms of print media that served to inspire social problem films, including journalism, realist novels, and sociological texts, Cagle also explores their distinctive cinematic aesthetics. Through a close analysis of films like *Gentleman's Agreement*, *The Lost Weekend*, and *Intruder in the Dust*, he presents a compelling case that the visual style of these films was intimately connected to their more expressly political and sociological aspirations. *Sociology on Film* demonstrates how the social problem picture both shaped and reflected the middle-class viewer's national self-image, making a lasting impact on Hollywood's aesthetic direction.

The essays in *North of Everything* examine the state of Canadian film during a period of critical change. Their focus ranges from the conventional cinema to the avant garde, NFB documentaries to DIY videotapes. This comprehensive volume presents essays on established and emerging filmmakers and includes discussions of Canadian film institutions, history, and policy.

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.

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.

Among Asian countries--where until recently documentary filmmaking was largely the domain of central governments--Japan was exceptional for the vigor of its nonfiction film industry. And yet, for all its aesthetic, historical, and political interest, the Japanese documentary remains little known and largely unstudied outside of Japan. This is the first English-language study of the subject, an enlightening close look at the first fifty years of documentary film theory and practice in Japan. Beginning with films made by foreigners in the nineteenth century and concluding with the first two films made after Japan's surrender in 1945, Abe Mark Nornes moves from a "prehistory of the documentary, " through innovations of the proletarian film movement, to the hardening of style and conventions that started with the Manchurian Incident films and continued through the Pacific War. Nornes draws on a wide variety of archival sources--including Japanese studio records, secret police reports, government memos, letters, military tribunal testimonies, and more--to chart shifts in documentary style against developments in the history of modern Japan. Assesses the range and magnitude of Robert Gardner's achievements as a filmmaker, photographer, writer, educator, and champion of independent cinema. During his lifetime, Robert Gardner (1925–2014) was often pigeonholed as an ethnographic filmmaker, then criticized for failing to conform to the genre's conventions—conventions he radically challenged. With the release of his groundbreaking film *Dead Birds* in 1963, Gardner established himself as one of the world's most extraordinary independent filmmakers, working in a unique border area between ethnography, the essay film, and poetic/experimental cinema. Richly illustrated, *Looking with Robert Gardner* assesses the range and magnitude of Gardner's achievements not only as a filmmaker but also as a still photographer, writer, educator, and champion of independent cinema. The contributors give critical attention to Gardner's most ambitious films, such as *Dead Birds* (1963, New Guinea), *Rivers of Sand* (1975, Ethiopia), and *Forest of Bliss* (1986, India), as well as lesser-known films that equally exemplify his mode of seeking anthropological understanding through artistic means. They also attend to his films about artists, including his self-depiction in *Still Journey On*

(2011); to his roots in experimental film and his employment of experimental procedures; and to his support of independent filmmakers through the Harvard Film Study Center and the television series Screening Room, which provided an opportunity for numerous important film and video artists to present and discuss their work. “This book is a monumental, fearless, and insightful contribution of critique that looks both with and at Gardner’s works as a whole.” — Catherine Summerhayes, author of *Google Earth: Outreach and Activism* “Looking with Robert Gardner introduces new and exciting voices into the dialogue about the renowned ethnographic and documentary filmmaker. The book contains very close readings of many of his films and suggests fresh approaches for analyzing those as well as ethnographic films in general.” — Ilisa Barbash, coeditor of *The Cinema of Robert Gardner*

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.

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