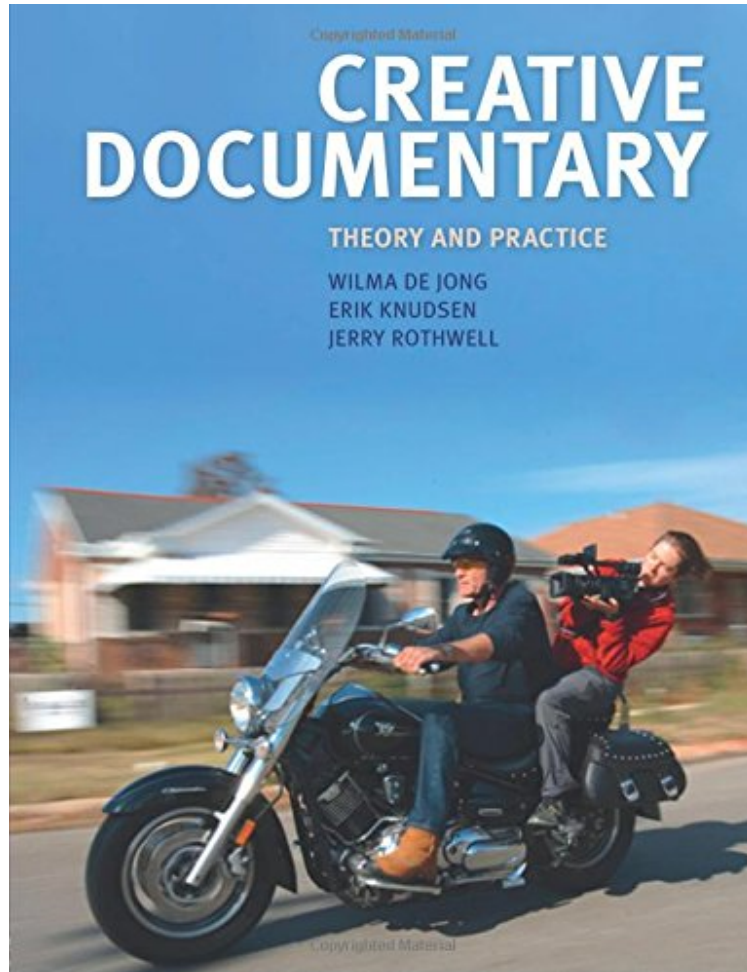


Creative Documentary: Theory and Practice

Wilma De Jong, Jerry Rothwell, Erik Knudsen
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Wilma De Jong, Jerry Rothwell, Erik Knudsen : Creative Documentary: Theory and Practice before purchasing it in order to gauge whether or not it would be worth my time, and all praised Creative Documentary: Theory and Practice:

0 of 0 people found the following review helpful. Academic Overview By Conrad J. Obregon Creative Documentary talks a lot about documentary but doesn't really tell the reader how to be creative in making a documentary. The book, which apparently is meant to be a textbook for the courses of a few of the authors, provides a broad overview of the subject, with chapters that talk about creativity, the strategies for developing and producing the content of a documentary, and even distribution strategies. It seems more appropriate for a survey course than a practical course. Moreover, as might be expected from a book with six separate authors, who apparently wrote whole chapters on their own, there isn't much of a consistent approach. Typical of the book is the discussion of archival footage, a staple of some documentarians. I hoped for a discussion of how to find appropriate archival footage and how to best use it in a

documentary. There were a few sentences in the relevant chapter on how such footage might be used in a documentary, but most of the chapter was concerned with the ethical use of archival footage and there was no mention of how to find footage. The chapter on cinematography was a completely broad brush treatment that would not even constitute a start for someone with a camera. There was a discussion of depth of field that was actually misleading as to the relationship between camera equipments use and how to achieve desired depth of field. This illustrated the overall problem with the book. Making documentaries involves a lot of different skills. A single book cant cover it all in any useful detail. The reader would probably benefit more from reading a short concise overview and then turning his or her attention to more specific books on the craft in which he or she is interested. Surprisingly enough, I just reviewed another book from the same publisher that talked about the editing of documentaries that would be of far more use to any film maker interested in making a creative documentary: *The Practical Guide to Documentary Editing: Techniques for TV and Film*. Note: The publisher provided me with a review copy of this book at no charge. 0 of 1 people found the following review helpful. The essential book on this topic By Sophie Harper This is an outstanding book relevant for anyone interested in making and/or learning about contemporary documentary filmmaking.

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.

"A wide-ranging, illuminating and comprehensive book. Simultaneously both very practical and deeply thought-provoking, it is an indispensable guide for people wanting to make their own documentaries." - Dr Tony Dowmunt, Goldsmiths, University of London " ... with an informed awareness of the implications of digital developments, this is an important pragmatic and conceptual guide for new documentary makers, especially those aspiring to a critical and reflexive engagement with the genre" - Dr Cahal McLaughlin, University of Ulster A brilliantly useful and comprehensive book that takes you through the A to Z of documentary filming. Read it, digest it, take what is useful and go and make a brilliant film! - Nick Broomfield, documentary filmmaker

From the Back Cover 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. Visit our media and journalism website at www.pearsoned.co.uk/mediajournalism to find links and resources for this and other Pearson titles. Wilma de Jong is a documentary filmmaker and teaches documentary theory and practice in higher education. Prior to this Wilma ran her

own independent production company for 14 years. Erik Knudsen is a filmmaker and teacher in higher education, working across fiction and documentary, and also runs his own company. Jerry Rothwell is a documentary director who has worked within television, interactive production and cinema. His work also draws on participatory and community arts practices.