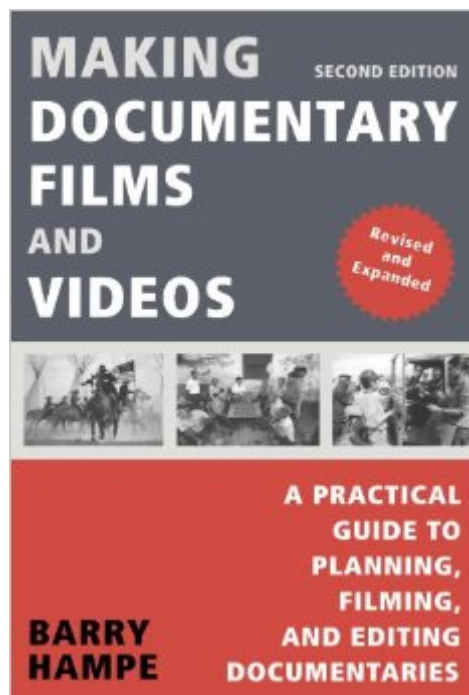


The book was found

Making Documentary Films And Videos: A Practical Guide To Planning, Filming, And Editing Documentaries



Synopsis

The classic guide to making documentaries, now revised and expanded for today's filmmaker. The second edition of *Making Documentary Films and Videos* fully updates the popular guidebook that has given readers around the world the knowledge and confidence to produce their first documentary film. It traces two main approaches—recording behavior and re-creating past events—and shows you how to be successful at each. Covering all the steps from concept to completion, with chapters on visual evidence; documentary ethics; writing for documentaries; budgeting; assembling a crew; film and sound recording; casting and directing actors and nonactors; and editing for the audience, this book can help you successfully bring to life the documentary you want to make. The second edition includes a discussion of truth, "reality," and honesty in the current filmmaking environment; new advice on how to get started in documentary filmmaking; an expanded section on researching and writing the proposal, treatment, and script; and an exhaustive list of resources.

Book Information

Paperback: 464 pages

Publisher: Holt Paperbacks; 2 edition (December 10, 2007)

Language: English

ISBN-10: 080508181X

ISBN-13: 978-0805081817

Product Dimensions: 6.2 x 0.8 x 9.2 inches

Shipping Weight: 15.2 ounces (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 stars [See all reviews](#) (33 customer reviews)

Best Sellers Rank: #124,423 in Books (See Top 100 in Books) #22 in [Books > Humor &](#)

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Customer Reviews

Wow, this is a tough one. How to review a book that contains fantastic topical information, surrounded by a lot of ridiculous, pointless, unsupported editorial? The Good: as other reviewers have noted, this book provides some great information about the process of documentary filmmaking. There is a valuable & interesting discussion of ethics that goes well beyond the "get a release" advice that is all that other sources ever mention. I also really enjoyed Hampe's emphasis on "visual evidence", rather than meaningless, pretty b-roll & his suggestion that you should turn off

the sound to see if your footage is actually telling the story, or just illustrating the dialog. His recommendation to try to reduce talking heads is a great stimulus to problem-solving, & his emphasis on the all-important need for advance scripting & good story-telling is excellent. "Truth" with a capital T is a big issue for Hampe, & he has an excellent discussion about it & the need for the documentary filmmaker to become expert in their subject to avoid manipulation & so that the right questions are asked both in the planning stage & as the project unfolds. This level of comprehension is also efficient because it prevents the project from devolving into the classic error of becoming a fishing expedition or treasure hunt where miles of video are shot in the hopes of something interesting randomly appearing in it, while the critical information needed to stitch a story together is missed entirely. Meanwhile, filtering & organizing all the material ratchets up the cost of the project, even though "video is cheap". Okay, so now The Bad: in a way, this author has a wealth of good experience & information to share if you can just stand to be around him long enough to receive it.

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