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DOCUMENTARY STORYTELLING

**Creative
Nonfiction
on Screen**



SHEILA CURRAN BERNARD



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Sheila Bernard



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Documentary Storytelling Sheila Curran Bernard, 2011 Now updated with new case studies and conversations with award winning filmmakers Documentary Storytelling offers advice for producers directors editors and cinematographers seeking to make ethical and effective nonfiction films Documentary Storytelling Sheila Curran Bernard, 2012-09-10 Documentary Storytelling is unique in offering an in depth look at story and structure as applied not to Hollywood fiction but to films and videos based on factual material and the drama of real life With the growing popularity of documentaries in today s global media marketplace demand for powerful memorable storytelling has never been higher This practical guide lays out the basics and applies them to diverse subjects and film styles from cinema verite and personal narrative to financing and budgets It shows how good storytelling can bring mundane or difficult subjects to life and demonstrates that good films can be both rigorous and entertaining Offering practical advice for every state of production Documentary Storytelling is filled with real world examples drawn from the author s career and the experiences of a range of filmmakers both emerging and established Special interview chapters explore storytelling as practiced by David Guggenheim Jon Else Nicholas Fraser Susan Froemke Sam Pollard Onyekachi Wambu and others This third edition has been updated and expanded with a look at newer and internationally distributed films It also features new coverage of financing and budgeting in the world of digital distribution of documentary films and the troubles that young filmmakers face as a result **The Independent Film & Video Monthly**, 2001 The Documentary Filmmaker's Intuition Shannon Walsh, 2023-12-13 This book is an introduction to the art and craft of documentary filmmaking with a focus on ethics and impact from development through distribution Author Shannon Walsh explores point of view storytelling writing for nonfiction and the art of social change documentary Offering an overview of the documentary filmmaking process from idea to pitch to a final film and impact campaign this book provides nonfiction filmmakers with the methods required to find a voice style and cinematic approach to documentary filmmaking Key areas covered include definition of styles and genres of documentary film project development and proposal writing basic elements of documentary storytelling such as interview techniques v rit filming use of archives stills and point of view the process of preparing and delivering a project pitch pre production and finding the necessary elements to tell a story cinematically With a specific focus on ethics and character driven storytelling Walsh shares her own personal insights on talking to strangers and the importance of empathetic listening skills and intuition and provides useful worksheets that filmmakers can use for their own projects This book is ideal for both students of documentary filmmaking and aspiring documentary filmmakers who are interested in creating ethical and impactful films **Story Movements** Caty Borum Chattoo, 2020 Only a few years after the 2013 Sundance Film Festival premiere of Blackfish an independent documentary film that critiqued the treatment of orcas in captivity visits to SeaWorld declined major corporate sponsors pulled their support and performing acts canceled appearances The steady drumbeat of public criticism negative

media coverage and unrelenting activism became known as the Blackfish Effect In 2016 SeaWorld announced a stunning corporate policy change the end of its profitable orca shows In an evolving networked era social issue documentaries like Blackfish are art for civic imagination and social critique Today s documentaries interrogate topics like sexual assault in the U S military The Invisible War racial injustice 13th government surveillance Citizenfour and more Artistic nonfiction films are changing public conversations influencing media agendas mobilizing communities and capturing the attention of policymakers accessed by expanding audiences in a transforming media marketplace In Story Movements How Documentaries Empower People and Inspire Social Change producer and scholar Caty Borum Chattoo explores how documentaries disrupt dominant cultural narratives through complex creative often investigative storytelling Featuring original interviews with award winning documentary filmmakers and field leaders the book reveals the influence and motivations behind the vibrant eye opening stories of the contemporary documentary age **Stories Make the World** Stephen Most,2025-06-01 Since the beginning of human history stories have helped people make sense of their lives and their world Today an understanding of storytelling is invaluable as we seek to orient ourselves within a flood of raw information and an unprecedented variety of supposedly true accounts In Stories Make the World award winning screenwriter Stephen Most offers a captivating refreshingly heartfelt exploration of how documentary filmmakers and other storytellers come to understand their subjects and cast light on the world through their art Drawing on the author s decades of experience behind the scenes of television and film documentaries this is an indispensable account of the principles and paradoxes that attend the quest to represent reality truthfully *Interactive Documentary* Kathleen M. Ryan,David Staton,2022-03-17 Interactive documentary is still an emerging field that eludes concise definitions or boundaries Grounded in practice based research this collection seeks to expand the sometimes exclusionary field giving voice to scholars and practitioners working outside the margins Editors Kathleen M Ryan and David Staton have curated a collection of chapters written by a global cohort of scholars to explore the ways that interactive documentary as a field of study reveals an even broader reach and definition of humanistic inquiry itself The contributors included here highlight how emerging digital technologies collaborative approaches to storytelling and conceptualizations of practice as research facilitate a deeper engagement with the humanistic inquiry at the center of documentary storytelling while at the same time providing agency and voice to groups typically excluded from positions of authority within documentary and practice based research as a whole This collection represents a key contribution to the important and vocal debates within the field about how to avoid replicating colonial practices and privileging This is an important book for practice based researchers as well as advanced level media and communication students studying documentary media practices interactive storytelling immersive media technologies and digital methodologies **Video Journalism for the Web** Kurt Lancaster,2012-10-02 As newspapers and broadcast news outlets direct more resources toward online content print reporters and photojournalists are picking up video

cameras and crafting new kinds of stories with their lenses Creating multimedia video journalism requires more than simply adapting traditional broadcast techniques it calls for a new way of thinking about how people engage with the news and with emerging media technologies In this guide Kurt Lancaster teaches students and professional journalists how to shoot better video and tell better stories on the web providing a strong understanding of cinematic storytelling and documentary production so their videos will stand out from the crowd Video Journalism for the Web introduces students to all the basic skills and techniques of good video journalism and documentary storytelling from shots and camera movements to sound and editing as well as offering tips for developing compelling character driven narratives and using social media to launch a successful career as a backpack journalist Shooting editing and writing exercises throughout the book allow students to put these techniques into practice and case studies and interviews with top documentary journalists provide real world perspectives on a career in video journalism This book gives aspiring documentary journalists the tools they need to get out in the field and start shooting unforgettable multimedia stories Documentary Storytelling, 2nd Edition Sheila Bernard, 2013 Documentary Storytelling is unique in offering an in depth look at story and structure as applied not to Hollywood fiction but to films and videos based on factual material and the drama of real life With the growing popularity of documentaries in today's global media marketplace demand for powerful and memorable storytelling has never been greater This practical guide offers advice for every stage of production from research and proposal writing to shooting and editing and applies it to diverse subjects and film styles from vrit and personal narrative to archival histories and more Filled with real world examples drawn from the author's career and the experiences of some of today's top documentarians Documentary Storytelling includes special interview chapters with Ric Burns Jon Else Nick Fraser Susan Froemke Sam Pollard Onyekachi Wambu and other film professionals This second edition has been brought up to date with a more international focus a look at lower budget independent filmmaking and consideration of newer films including Super Size Me Murderball So Much So Fast and When the Levees Broke Interactive Storytelling for the Screen Sylke Rene Meyer, 2021-03-10 An invaluable collection of essays and interviews exploring the business of interactive storytelling this highly accessible guide offers invaluable insight into an ever evolving field that is utilizing new spatial and interactive narrative forms to tell stories This includes new media filmmaking and content creation a huge variety of analog story world design eXtended realities game design and virtual reality VR design The book contains essays written by and interviews with working game designers producers 360 degree filmmakers immersive theatre creators and media professors exploring the business side of interactive storytelling where art meets business Contributors to this book share their perspectives on how to break into the field how to develop nurture and navigate business relationships expectations in terms of business etiquette strategies for contending with the emotional highs and lows of interactive storytelling how to do creative work under pressure the realities of working with partners in the field of new media narrative design prepping for prototyping writing

analog and digital This is an ideal resource for students of filmmaking screenwriting media studies RTVF game design VR and AR design theater and journalism who are interested in navigating a career pathway in the exciting field of interactive storytelling

Documentary Storytelling for Video and Filmmakers Sheila Curran Bernard, 2004 **Nonfiction, Documentary and Family Narrative** Kristine T. Weatherston, 2014 **Nonfiction Documentary and Family Narrative** An Intersection of Representational Discourses and Creative Practices explores the role of personal memory family history and inter generational storytelling as the basis for making a nonfiction film The film *American Boy* tells the story of my mother's immigration to the United States after the failed Hungarian Revolution of 1956 opening a discussion of four generations of my family life in the context of historical events exile self re invention and identity formation As a media producer and nonfiction author I narrate my understanding of these events to my infant son as a way of communicating my grandfather's role in the revolution my mother's childhood and my own mediation of my family's trauma Through the use of archival footage including newsreels and commercials as well as my own archive of family photos and documents I re construct the existing materials to build my own associations concerning time memory and place The film as my creative practice leads to a theoretical analysis of representational discourses which inform the work This deconstruction of nonfiction and meta analysis includes my study of several practitioners in the craft of non fiction Kati Marton Robert Root Primo Levi Eva Hoffman Patricia Hampl Dinty W Moore Peter Balakian and others

Documentary Storytelling, 2010 **Documentary Storytelling, 3rd Edition** Sheila Bernard, 2012 **Documentary Storytelling** is unique in offering an in depth look at story and structure as applied not to Hollywood fiction but to films and videos based on factual material and the drama of real life With the growing popularity of documentaries in today's global media marketplace demand for powerful memorable storytelling has never been higher This practical guide lays out the basics and applies them to diverse subjects and film styles from cinema verite and personal narrative to financing and budgets It shows how good storytelling can bring mundane or difficult subjects to life and demonstrates that good films can be both rigorous and entertaining Offering practical advice for every state of production **Documentary Storytelling** is filled with real world examples drawn from the author's career and the experiences of a range of filmmakers both emerging and established Special interview chapters explore storytelling as practiced by David Guggenheim Jon Else Nicholas Fraser Susan Froemke Sam Pollard Onyekachi Wambu and others This third edition has been updated and expanded with a look at newer and internationally distributed films It also features new coverage of financing and budgeting in the world of digital distribution of documentary films and the troubles that young filmmakers face as a result

New Media and Transmedia for Documentary Storytelling Federico Pardo, 2011 New media and transmedia are two phenomena that are currently changing the way in which media is produced distributed and experienced Although media scholars have proposed working definitions for these terms their application for documentary storytelling is still scarce Using the foundations offered by Henry Jenkins and Martin Lister and collaborators I examine the

consequences that new media and transmedia may have for documentary storytellers that are using them as production and distribution tools This work is the result of a personal desire to explore new ways to document and tell stories while experimenting with different media formats and their interaction photography video audio and the internet New media and transmedia have resulted not only in new production technologies but also in a shift from passive media consumers to active media users As a consequence audiences now play a major role as interactive agents that are transforming the uses of media By acknowledging the current state of how media is being produced distributed and experienced documentary storytellers may shed new lights when creating non fiction media experiences **Telling God's Sanction** Jennifer Nicole Sias,2003

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