

T H I R D E D I T I O N

DOCUMENTARY STORYTELLING

**Creative
Nonfiction
on Screen**



SHEILA CURRAN BERNARD



Documentary Storytelling Creative Nonfiction On Screen 3rd Edition

Sheila Curran Bernard, Kenn Rabin



Documentary Storytelling Creative Nonfiction On Screen 3rd Edition:

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, 2022-07-08 For nearly two decades Documentary Storytelling has reached filmmakers and filmgoers worldwide with its unique focus on the key ingredient for success in the global documentary marketplace storytelling As this revised updated fifth edition makes clear nonfiction storytelling is not limited to character driven journeys but instead encompasses the diverse ways in which today's top documentarians reach audiences with content that is creative original and often inspirational all without sacrificing the integrity that gives documentary its power This book is filled with practical advice for writers producers directors editors cinematographers and others committed to reality based filmmaking that seeks to reach audiences raise awareness address social issues illuminate the human condition and even entertain In this new edition Emmy Award winning filmmaker and author Sheila Curran Bernard offers a closer look at the way ethical nonfiction filmmakers take creative authorial leaps while also remaining transparent with audiences new tools for understanding how documentaries are structured how they may rearrange time for storytelling effect and how a simple narrative throughline can convey complexity without being a conventional hero's journey new conversations with filmmakers and educators including Dawn Porter Madison Hamburg Tracy Heather Strain June Cross Heidi Gronauer and Julie Casper Roth and another look at conversations with Stanley Nelson and Orlando von Einsiedel Please visit the book's website available at www.documentarystorytelling.com for further information related articles and more

Documentary Storytelling Sheila Curran Bernard, 2022 For nearly two decades Documentary Storytelling has reached filmmakers and filmgoers worldwide with its unique focus on the key ingredient for success in the global documentary marketplace storytelling As this revised updated fifth edition makes clear nonfiction storytelling is not limited to character driven journeys but instead encompasses the diverse ways that today's top documentarians reach audiences with content that is creative original and often inspirational all without sacrificing the integrity that gives documentary its power The book is filled with practical advice for writers producers directors editors cinematographers and others committed to reality based filmmaking that seeks to reach audiences raise awareness address social issues illuminate the human condition and even entertain In this new edition Emmy Award winning filmmaker and author Sheila Curran Bernard offers a closer look at the way ethical nonfiction filmmakers take creative authorial leaps while also remaining transparent with audiences new tools for understanding how documentaries are structured how they may rearrange time for storytelling effect and how a simple narrative through line can convey complexity without being a conventional hero's journey new conversations with filmmakers and educators including Dawn Porter Madison Burger Tracy Heather Strain June Cross Heidi Gronauer and Julie Casper Roth and another look at conversations with Stanley Nelson and

Orlando von Einsiedel The book's website available at www.documentarystorytelling.com includes further interviews related articles and more

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

Crafting Contemporary Documentaries and Docuseries for Global Screens Phoebe Hart, 2024-01-08 This book explores the industrial and personal challenges faced by filmmakers in bringing the current worldwide craze for documentary films and series to screens small and large Utilizing a number of case studies drawn from in depth interviews with acclaimed documentary directors producers and screenwriters from around the world Phoebe Hart offers a thematic analysis to reveal the risks and opportunities for practitioners Hart examines these themes in the context of current scholarship to provide insight into the modes and methods of making factual screen content as she engages with the documentary form and the marking of it acquisition of mastery and inspiration and specific rituals and habits of practice From the unique vantage point of being a practitioner that is being both a successful documentary filmmaker and a recognized screen researcher and teacher Hart ultimately argues for greater support of filmmakers and pursuit of a deeper understanding of creative processes

Archival Storytelling Sheila Curran Bernard, Kenn Rabin, 2020-04-28 Fully revised and updated Archival Storytelling second edition is a timely pragmatic look at the use of audiovisual materials available to filmmakers and scholars from the earliest photographs of the 19th century to the work of media makers today Whether you're a top Hollywood filmmaker or a first time documentarian at some point you are going to want to find use and license third party materials images audio or music that you yourself did not create to use them in your work This book explains what's involved in researching and licensing visuals and music and exactly what media makers need to know when filming in a world crowded with rights protected images and sounds Filled with insights from filmmakers archivists and intellectual property experts this second edition defines key terms such as copyright fair use public domain and orphan works It guides readers through the complex archival process and challenges them to become not only

archival users but also archival and copyright activists This book is an essential resource for both students and professionals from seasoned filmmakers to those creating their first projects offering practical advice for how to effectively and ethically draw on the wealth of cultural materials that surround us Global Perspectives on Indigenous Film and Literature Amar Ramesh Wayal,A. P. Anupama,2025-09-22 This edited volume comprehensively explores narrative survival in Indigenous film and literature forging a literary and transitional approach to native writing It navigates the evolution of Indigenous voices spanning the oral tradition and literary forms from colonial times to the present It covers a range of issues related to indigenous inequalities and diversities in film and literature With chapters from global perspectives including North America Canada New Zealand and South Asia it ensures an inclusive exploration of indigenous narratives The diverse chapters address topics such as the aboriginal experience residential school legacy the invisible nation of Algonquins tribal songs decolonial futures caste survival narrative trauma and other marginalized groups such as low castes linguistic minorities and Adivasis tribals The book focuses on innovative concepts to understand the study of a particular indigenous group in isolation from others and more than the conventional comparative study of different indigenous groups It deals with the challenges of achieving local indigenous rights and identities It is a valuable resource for social science and humanities scholars particularly for indigenous scholars development professionals and administrators interested in the issues related to social diversity and indigeneity in a global setting *Looking with Robert Gardner* Rebecca Meyers,William Rothman,Charles Warren,2016-09-20 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 True South Jon Else,2017-01-24 TRUE SOUTH does several things at once On one level it s a biography On another it s a lucid recap of many of the signal events of the civil rights movement A warm and intelligent book The New York Times No one is better suited to write this moving account of perhaps the greatest American documentary series ever made Else tells the story with the compassion and

eloquence it deserves Adam Hochschild author of KING LEOPOLD S GHOST BURY THE CHAINS and TO END ALL WARS The inside story of Eyes on the Prize one of the most important and influential TV shows in history Published on the 30th anniversary of the initial broadcast which reached 100 million viewers Henry Hampton s 1987 landmark multipart television series Eyes on the Prize an eloquent plainspoken chronicle of the civil rights movement is now the classic narrative of that history Before Hampton the movement s history had been written or filmed by whites and weighted heavily toward Dr King s telegenic leadership Eyes on the Prize told the story from the point of view of ordinary people inside the civil rights movement Hampton shifted the focus from victimization to strength from white saviors to black courage He recovered and permanently fixed the images we now all remember but had been lost at the time Selma and Montgomery pickets and fire hoses ballot boxes and mass meetings Jon Else was Hampton s series producer and his moving book focuses on the tumultuous eighteen months in 1985 and 1986 when Eyes on the Prize was finally created It s a point where many wires cross the new telling of African American history the complex mechanics of documentary making the rise of social justice film and the politics of television And because Else like Hampton and many of the key staffers was himself a veteran of the movement his book braids together battle tales from their own experiences as civil rights workers in the south in the 1960s Hampton was not afraid to show the movement s raw realities conflicts between secular and religious leaders the shift toward black power and armed black resistance in the face of savage white violence It is all on the screen and the fight to get it all into the films was at times as ferocious as the history being depicted Henry Hampton utterly changed the way social history is told taught and remembered today **The Independent Filmmaker's Law and Business Guide** Jon M.

Garon,2021-08-03 Today s independent and digital filmmaking demands a clear guide to the business and legal aspects of the art What fundraising options are available to a filmmaker When should a filmmaker establish a corporation or limited liability company How do screenwriters protect their work What are a director s legal obligations to the producer cast and crew and what are their obligations in return This indispensable resource addresses the legal financial and organizational questions that an independent or guerrilla filmmaker must face and the problems that will doom a project if left unanswered It demystifies issues such as founding a film company obtaining financing preparing a budget securing locations shooting granting screen credits and distributing exhibiting and marketing a film Newly updated and expanded this third edition explores concepts such as integrating social media crowd funding and nonprofit status funding diversity inclusion and compensation equity and distribution via streaming services Appendixes provide sample contracts and riders copyright circulars Documentary Filmmakers Statement of Best Practices in Fair Use and more [Telecinematic Stylistics](#) Christian Hoffmann,Monika Kirner-Ludwig,2020-05-14 Over the last two decades the study of discourse in film and television has become one of the most promising research avenues in stylistics and pragmatics due to the dazzling variety of source material and the huge pragmatic range within it Meanwhile with the advent of streaming and the box set film and television

themselves are becoming separated by an increasingly blurred line This volume closes a long standing gap in stylistics research bringing together a book level pragmatylistic showcase It presents current developments from the field from two complementary perspectives looking stylistically at the discourse in film and the discourse of and around film This latter phrase comes to mean the approaches which try to account for the pragmatic effects induced by cinematography This might be the camera work or the lighting or the mise en scene or montage The volume takes a multimodal approach looking at word movement and gesture in keeping with modern stylistics The volume shows how pragmatic themes and methods are adapted and applied to films including speech acts im politeness implicature and context In this way it provides systematic insights into how meanings are displayed enhanced suppressed and negotiated in both film and televisual arts

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 ever 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 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 *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 v rit 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* **Introduction to Documentary, Third Edition** Bill Nichols, 2017-03-27 The third edition of Bill Nichols s best selling text provides an up to date introduction to the most important issues in documentary history and criticism A new chapter *I Want to Make a Documentary Where Do I Start* guides readers through the steps of planning and preproduction and includes an example of a project proposal for a film that went on to win awards at major festivals Designed for students in any field that makes use of visual evidence and persuasive strategies *Introduction to Documentary* identifies the genre s distinguishing qualities and teaches the viewer how to read documentary film Each chapter takes up a discrete question from *How did documentary filmmaking get started* to *Why are ethical issues central to documentary filmmaking* Here Nichols has fully rewritten each chapter for greater clarity and ease of use including revised discussions of earlier films and new commentary on dozens of recent films from *The Cove* to *The Act of Killing* and from *Gasland* to *Restrepo* *Story Movements* Caty Borum Chattoo, 2020-05-20 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

Creative Documentary Wilma de Jong,Erik Knudsen,Jerry Rothwell,2014-01-21 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

Stories Make the World Stephen Most,2017-06 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

The Art of the Documentary Megan Cunningham,2014-04-11 Documentary filmmaking is a powerful and vital element to our society and those who are responsible for bringing real stories and issues to a creative medium often have an uncanny ability to make a deep connection to us with their art Legendary directors and cinematographers such as the Maysles brothers D A Pennabaker Chris Hegedus Errol Morris or Ken Burns have vividly made their marks in recent decades and continue to inspire those who enter the field Inexpensive video camera equipment and video editing software

have helped fuel a new wave of truth tellers bringing the tools of the craft within reach of amateurs and students as well as independent journalists and filmmakers on a budget In *The Art of the Documentary* the directors editors cinematographers and producers behind today's most thought provoking nonfiction films reveal the thought processes methods and collaborations that have guided their efforts from project conception to developing producing shooting editing and releasing some of the finest documentary films of recent decades This richly illustrated volume which will appeal to professional and aspiring filmmakers as well as documentary enthusiasts features conversations with directors cinematographers editors and producers including Ken Burns *The Civil War* Jazz Baseball director cinematographer D A Pennebaker *Dont Look Back* *The War Room* director cinematographer Albert Maysles *Gimme Shelter* *Grey Gardens* director Errol Morris *The Fog of War* *The Thin Blue Line* director Chris Hegedus *Startup.com* *Down from the Mountain* editor Larry Silk *Pumping Iron* *Wild Man Blues* cinematographer Buddy Squires *The Civil War* *Ram Dass* *Fierce Grace* director producer Lauren Lazin *Tupac* *Resurrection* *Journey of Dr Dre* editor director Paula Heredia *The Vagina Monologues* *In Memoriam* *New York City 9 11 01* director cinematographer Kirsten Johnson *Fahrenheit 9 11* *Innocent Until Proven Guilty* editor Geof Bartz Lenny Bruce *Swear to Tell the Truth* *He's Having a Baby* Sheila Nevins President of HBO Documentaries and HBO Family Alison Bourke executive producer for IFC Cara Mertes executive producer at PBS for the POV series Frazer Pennebaker producer And with contributions by Carol Dysinger film editor and professor NYU Film School and Haskell Wexler cinematographer A Note About the Second Edition In this edition of the book we have included the original full interviews of the producers that did not appear in the first edition Those producers include Sheila Nevins Lauren Lazin Alison Palmer Bourke Cara Mertes and Frazer Pennebaker The interviews of the directors cinematographers and editors have been left in tact and are included as they appeared in the first edition The filmographies of each interviewee have been updated to include recent works *Video Journalism for the Web* Kurt Lancaster, 2013 As more newspapers and broadcast news outlets transition online reporters and photojournalists are being asked to provide more and more video for their stories This book teaches students and professional journalists how to shoot better video and tell better stories on the web

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