

Documentary&sorty

Broderick Fox

Story Movements Caty Borum Chattoo, 2020 *Story Movements: How Documentaries Empower People and Inspire Social Change* explores the functions and public influence of social-issue documentary storytelling in the networked era. At the book's core is an argument about documentary's vital role in storytelling culture and civic practice with an impulse toward justice and equity. Intimate documentaries illuminate complex realities and stories that disrupt dominant cultural narratives and contribute new ways for publics to contemplate and engage with social challenges. Written by a documentary producer, scholar, and director of the Center for Media & Social Impact, the book features original interviews with award-winning filmmakers and field leaders to reveal the motivations and influence of some of most lauded, eye-opening stories of the evolving documentary golden age--

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.

Say What Happened Nick Fraser, 2019-07-30

Documentary films are the rock and roll of our times. Why are they made? Who are in the tribe of documentary film-makers? Do their films really change the world? Eighteen years ago, Nick Fraser created BBC Storyville, producing films that won Oscars, BAFTAs, and Peabody Awards. He found film-makers from all across the world covering important subjects in documentaries. In *Say What Happened* he describes the frenzied, intense world of documentary film-making, tracing its history back to the early pioneers, such as Dziga Vertov and his ground-breaking *Man with a Movie Camera*. The book deals with the British documentary tradition founded by John Grierson, and discusses the work of American masters such as the Maysles brothers, Frederick Wiseman and D.A. Pennebaker, as well as Europeans such as Marcel Ophuls, Claude Lanzmann, Chris Marker, and Werner Herzog. He interviews acclaimed documentary film-makers and discusses the work of Ken Burns, Errol Morris, and Joshua Oppenheimer, among others across the globe, as well as listing his top one-hundred documentaries, and where readers can watch them. In a world beset with 'fake news', he argues documentaries are better at getting at the verities about life and death and that the new journalism will come from films made using new technology.

A New History of Documentary Film Betsy A.

McLane,2013-03-28 A New History of Documentary Film, Second Edition offers a much-needed resource, considering the very rapid changes taking place within documentary media. Building upon the best-selling 2005 edition, Betsy McLane keeps the same chronological examination, factual reliability, ease of use and accessible prose style as before, while also weaving three new threads - Experimental Documentary, Visual Anthropology and Environmental/Nature Films - into the discussion. She provides emphasis on archival and preservation history, present practices, and future needs for documentaries. Along with preservation information, specific problems of copyright and fair use, as they relate to documentary, are considered. Finally, A History of Documentary Film retains and updates the recommended readings and important films and the end of each chapter from the first edition, including the bibliography and appendices. Impossible to talk learnedly about documentary film without an audio-visual component, a companion website will increase its depth of information and overall usefulness to students, teachers and film enthusiasts.

Stories Make the World Stephen Most,2017-06-01 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.

Documentary Erik Barnouw,1993 Presents a history of the documentary film

A New History of Documentary Film Betsy A.

McLane,2022-12-29 A New History of Documentary Film includes new research that offers a fresh way to understand how the field began and grew. Retaining the original edition's core structure, there is added emphasis of the interplay among various approaches to documentaries and the people who made them. This edition also clearly explains the ways that interactions among the shifting forces of economics, technology, and artistry shape the form. New to this edition: - An additional chapter that brings the story of English language documentary to the present day - Increased coverage of women and people of color in documentary production - Streaming - Black Lives Matter - Animated documentaries - List of documentary filmmakers, organized chronologically by the years of their activity in the field

Chernobyl: A Documentary Story Iurii Shcherbak,trans Ian Press,1989-04-12 A documentary account of the Chernobyl disaster of April 1986, this is based on interviews with many of the participants. Shcherbak considers Chernobyl to be the most important event in the USSR since World War II and felt compelled to go and live there and interview those involved.

The Documentary Filmmaking Master Class Betsy Chasse,2019-11-05 A realist with a sense of humor, Chasse is both stringent and encouraging as she covers every aspect of creating a successful production. —Booklist starred review How to Make and Distribute a Documentary without Losing Your Mind or Going Broke Documentary filmmaking requires more than just a passion for the

subject, whether it be one's personal story or that of someone else, a historical event or a startling discovery, a political movement or a heinous crime. Making a documentary and getting it in front of an audience requires determination, careful planning, money, and a strong production team. With over thirty years of experience in filmmaking, author Betsy Chasse mentors readers every step of the way with a down-to-earth approach and invaluable advice. Chapters cover topics such as: Choosing a Subject Developing a Business Plan Securing Financial Backing Assembling a Production Team Nailing Interviews and Shooting B-Roll Getting through Post-Production Distributing and Marketing the Film Both novices and experienced filmmakers will benefit from this all-inclusive guide. With the right knowledge, persistence, and The Documentary Filmmaking Master Class in their camera bags, readers will not only turn their visions into reality, they'll be able to share the results with others and navigate the process with confidence.

Documentary Storytelling for Film and Videomakers

Sheila Curran Bernard, 2004 Written for anyone working in documentary films, whether as producer, director, writer, editor, cinematographer, researcher, or production executive, Documentary Storytelling offers practical advice for all stages of production, including proposal writing, shooting, and editing. The book is filled with real-world examples drawn from the author's career and the experiences of some of today's top documentarians, many of whom are interviewed for the book. Special chapters explore documentary storytelling as practiced by Ric Burns (New York), Jeanne Jordan and Steven Ascher (Troublesome Creek), Susan Froemke (Lalee's Kin), and other key filmmakers. --Book Jacket.

Tell Me Who I Am: The Sunday Times Bestseller and

Netflix Original Documentary Alex And Marcus

Lewis, 2013-07-04 Imagine waking up one day to discover that you have forgotten everything about your life. Your only link with the past, your only hope for the future, is your identical twin. Now imagine, years later, discovering that your twin had not told you the whole truth about your childhood, your family, and the forces that had shaped you. Why the secrets? Why the silences? You have no choice but to begin again. This has been Alex's reality: a world where memories are just the stories people tell you, where fact and fiction are impossible to distinguish. With dogged courage he has spent years hunting for the truth about his hidden past and his remarkable family. His quest to understand his true identity has revealed shocking betrayals and a secret tragedy, extraordinary triumph over crippling adversity and, above all, redemption founded on brotherly love. Marcus his twin brother has sometimes been a reluctant companion on this journey, but for him too it has led to staggering revelations and ultimately the shedding of impossible burdens. Their story spans continents and eras, from 1950s debutantes and high society in the Home Counties to a remote island in the Pacific and 90s raves. Disturbing, funny, heart-breaking and affirming, Alex and Marcus's determination to rebuild their lives makes us look afresh at how we choose to tell our stories.

Say what Happened Nicholas Fraser, 2019 Describes the frenzied, intense world of documentary film-making, tracing its history back to the early pioneers, such as Dziga Vertov and his ground-breaking *Man with a Movie Camera*. The book deals with the British documentary tradition founded by John Grierson, and discusses the work of American masters such as the Maysles brothers, Frederick Wiseman and D.A. Pennebaker, as well as Europeans such as Marcel Ophuls, Claude Lanzmann, Chris Marker, and Werner

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Documentary Case Studies Jeff Swimmer, 2014-12-18

Documentary students and fans revel in stories about filmmakers conquering extraordinary challenges trying to bring their work to the screen. This book brings vividly to life the sometimes humorous, sometimes excruciating-and always inspiring-stories behind the making of some of the greatest documentaries of our time. All of the filmmakers and films profiled are Oscar-nominated or Oscar-winning. *Documentary Case Studies* walks readers through the fixes and missteps that today's documentary leaders worked through at all stages to create their masterworks-from development, fundraising and pre-production, through production and then post. There are plenty of "how to" documentary filmmaking books in circulation, but this book will instead deploy a personal, intimate, and candid approach to unlocking the secrets of the craft and the business by meeting filmmakers who tackle production challenges in the most resourceful and unconventional ways.

Documentary Storytelling Sheila Curran

Bernard, 2015-12-22 *Documentary Storytelling* has reached filmmakers and filmgoers worldwide with its unique focus on the key ingredient for success in the growing global documentary marketplace: storytelling. This practical guide reveals how today's top filmmakers bring the tools of narrative cinema to the world of nonfiction film and video without sacrificing the rigor and truthfulness that give documentaries their power. The book offers practical advice for producers, directors, editors, cinematographers, writers and others seeking to make ethical and effective films that merge the strengths of visual and aural media with the power of narrative storytelling. In this new, updated edition, Emmy Award-winning author Sheila Curran Bernard offers:

New strategies for analyzing documentary work New conversations with filmmakers including Stanley Nelson (The Black Panthers), Kazuhiro Soda (Mental), Orlando von Einsiedel (Virunga), and Cara Mertes (JustFilms) Discussions previously held with Susan Kim (Imaginary Witness), Deborah Scranton (The War Tapes), Alex Gibney (Taxi to the Dark Side), and James Marsh (Man on Wire).

Nonfiction Film Richard Barsam, 1992-11-22 Richard Barsam has given us as comprehensive a study of the origins and development of the nonfiction mode in motion pictures as we are ever likely to have in one volume. He draws on all the major written sources and many which are little known, and he shares with us many eloquent descriptions of the films themselves, giving us a valuable textbook. --Richard Dyer MacCann ... superb work... -- Historical Journal of Film, Radio, and Television

Documentary Film: A Very Short Introduction

Patricia Aufderheide, 2007-11-28 Documentary film can encompass anything from Robert Flaherty's pioneering ethnography Nanook of the North to Michael Moore's anti-Iraq War polemic Fahrenheit 9/11, from Dziga Vertov's artful Soviet propaganda piece Man with a Movie Camera to Luc Jacquet's heart-tugging wildlife epic March of the Penguins. In this concise, crisply written guide, Patricia Aufderheide takes readers along the diverse paths of documentary history and charts the lively, often fierce debates among filmmakers and scholars about the best ways to represent reality and to tell the truths worth telling. Beginning with an overview of the central issues of documentary filmmaking--its definitions and purposes, its forms and founders--Aufderheide focuses on several of its key subgenres, including public affairs films, government propaganda (particularly the works produced during World War II), historical documentaries, and nature films. Her thematic

approach allows readers to enter the subject matter through the kinds of films that first attracted them to documentaries, and it permits her to make connections between eras, as well as revealing the ongoing nature of documentary's core controversies involving objectivity, advocacy, and bias. Interwoven throughout are discussions of the ethical and practical considerations that arise with every aspect of documentary production. A particularly useful feature of the book is an appended list of 100 great documentaries that anyone with a serious interest in the genre should see. Drawing on the author's four decades of experience as a film scholar and critic, this book is the perfect introduction not just for teachers and students but also for all thoughtful filmgoers and for those who aspire to make documentaries themselves. About the Series: Combining authority with wit, accessibility, and style, Very Short Introductions offer an introduction to some of life's most interesting topics. Written by experts for the newcomer, they demonstrate the finest contemporary thinking about the central problems and issues in hundreds of key topics, from philosophy to Freud, quantum theory to Islam.

Documentary Media Broderick Fox, 2017-10-12 In a digital moment where both the democratizing and totalitarian possibilities of media are unprecedented, the need for complex, ethical, and imaginative documentary media—for you, the reader of this book to think, question, and create—is vital. Whether you are an aspiring or seasoned practitioner, an activist or community leader, a student or scholar, or simply a curious audience member, author Broderick Fox opens up documentary media, its changing forms, and diversifying social functions to readers in a manner that is at once rigorous, absorbing, and practical. This new edition updates and further explores the

various histories, ideas, and cultural debates that surround and shape documentary practice today. Each chapter engages readers by challenging traditional assumptions, posing critical and creative questions, and offering up innovative historical and contemporary examples. Additionally, each chapter closes with an Into Practice section that provides analysis and development exercises and hands-on projects that will assist you in generating a full project prospectus, promotional trailer, and web presence for your own documentary.

A Companion to Documentary Film History Joshua Malitsky, 2021-04-28 This volume offers a new and expanded history of the documentary form across a range of times and contexts, featuring original essays by leading historians in the field In a contemporary media culture suffused with competing truth claims, documentary media have become one of the most significant means through which we think in depth about the past. The most rigorous collection of essays on nonfiction film and media history and historiography currently available, *A Companion to Documentary Film History* offers an in-depth, global examination of central historical issues and approaches in documentary, and of documentary's engagement with historical and contemporary topics, debates, and themes. The Companion's twenty original essays by prominent nonfiction film and media historians challenge prevalent conceptions of what documentary is and was, and explore its growth, development, and function over time. The authors provide fresh insights on the mode's reception, geographies, authorship, multimedia contexts, and movements, and address documentary's many aesthetic, industrial, historiographical, and social dimensions. This authoritative volume: Offers both historical specificity and conceptual flexibility in approaching nonfiction and

documentary media Explores documentary's multiple, complex geographic and geopolitical frameworks Covers a diversity of national and historical contexts, including Revolution-era Soviet Union, post-World War Two Canada and Europe, and contemporary China Establishes new connections and interpretive contexts for key individual films and film movements, using new primary sources Interrogates established assumptions about documentary authorship, audiences, and documentary's historical connection to other media practices. A Companion to Documentary Film History is an ideal text for undergraduate and graduate courses covering documentary or nonfiction film and media, an excellent supplement for courses on national or regional media histories, and an important new resource for all film and media studies scholars, particularly those in nonfiction media.

Telling Migrant Stories Esteban E.

Loustaunau, Lauren E. Shaw, 2021-11-02 In the media, migrants are often portrayed as criminals; they are frequently dehumanized, marginalized, and unable to share their experiences. *Telling Migrant Stories* explores how contemporary documentary film gives voice to Latin American immigrants whose stories would not otherwise be heard. The essays in the first part of the volume consider the documentary as a medium for Latin American immigrants to share their thoughts and experiences on migration, border crossings, displacement, and identity. Contributors analyze films including *Harvest of Empire*, *Sin país*, *The Vigil*, *De nadie*, *Operation Peter Pan: Flying Back to Cuba*, *Abuelos*, *La Churona*, and *Which Way Home*, as well as internet documentaries distributed via platforms such as Vimeo and YouTube. They examine the ways these films highlight the individual agency of immigrants as well as the global systemic conditions that lead to mass

migrations from Latin American countries to the United States and Europe. The second part of the volume features transcribed interviews with documentary filmmakers, including Luis Argueta, Jenny Alexander, Tin Dirdamal, Heidi Hassan, and María Cristina Carrillo Espinosa. They discuss the issues surrounding migration, challenges they faced in the filmmaking process, the impact their films have had, and their opinions on documentary film as a force of social change. They emphasize that because the genre is grounded in fact rather than fiction, it has the ability to profoundly impact audiences in a way narrative films cannot. Documentaries prompt viewers to recognize the many worlds migrants depart from, to become immersed in the struggles portrayed, and to consider the stories of immigrants with compassion and solidarity. Contributors: Ramón Guerra | Lizardo Herrera | Jared List | Esteban Loustaunau | Manuel F. Medina | Ada Ortúzar-Young | Thomas Piñeros Shields | Juan G. Ramos | Lauren Shaw | Zaira Zarza A volume in the series Reframing Media, Technology, and Culture in Latin/o America, edited by Héctor Fernández L'Hoeste and Juan Carlos Rodríguez

Introduction to Documentary Bill Nichols, 2001

Provides a one-of-a-kind overview of the most important topics and issues in documentary history and criticism.

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