



Elements of Nonfiction Story

Sunday April 14 | 10:15-11:15am PT

Amy DeLouise

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Today's Agenda

- Story Planning
- Nonfiction Scripting
- Production Strategies



Slides & Stuff



Amy DeLouise

Creative Director | Producer

DELOUISE ENTERPRISES



My Links

Participants can join
at **slido.com** with #
1636226





S&P Global



The Myth of “Unscripted” Storytelling

Why “Reality” TV Shows Script

- Bring characters to life
- Show relationships
- Explain back stories
- Develop production ideas
- Plan for key plot points/story arc
- Hone the story in post-production
 - Changes in chronology
 - Combine scenes and segments of interviews to create a coherent story

Opportunities and Threats

- Plan for key plot points/story arc
- Shoot more useful b-roll
- Come up with creative ways to tell the story
- Ask better interview questions
- Transition better from production to post
- Efficient Shot and Schedule planning
- Save time/money in editing
- More story impact, better results

Story Planning

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Where Content Comes to Life

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Technologies

Video Story Workflow

Pre-production

- Creative Brief
- Technical Brief
- Story Arc
- Pre-Interview
- Shooting Script
- Shot List
- Shoot Schedule

Post Production

- Paper Edit
- Radio Edit
- Rough Cut
- Fine Cut
- Sound Design/Color Grading
- Final Cut

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How often are you able to develop a creative brief prior to launching the project?

① Start presenting to display the poll results on this slide.

Creative Brief

- Goals
- Audience
- Length
- Main Character(s)
- Key Scenes and Settings
- Style and POV
- Schedule
- Budget
- Approvals
- Attach mood boards



Unsplash: Christina Wocinte

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How often do you use a technical brief prior to filming?

① Start presenting to display the poll results on this slide.

Technical Brief

- Audience Experience
 - Primary Surface Size
 - Primary Audio Device Type
- Distribution Spec
 - Compression codec
 - Projection?
 - Mobile or web
 - Captioning/Translations
- Acquisition Spec
 - Pixels/Resolution
 - Aspect Ratio
 - Audio Sample Rate
 - Frame Rate
- Get All on Same Page



Download

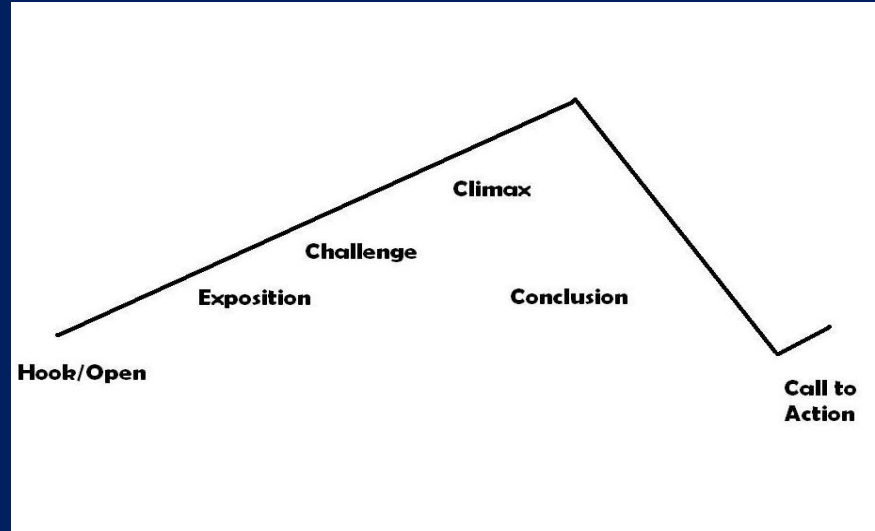
- Creative Brief Checklist
- Technical Brief Checklist



Slides & Stuff

Story Arc Review

- Hook - Quickly pull in the viewer
- Exposition – Enough back story to understand
- Challenge – The central issue
- Climax – Turning point
- Conclusion – How does the story end?
- CTA – Next step for the viewer?



Know Your Characters

- Not too many
 - 3-4 max in a 5-minute piece, 1 protagonist best
 - 5-6 characters in long form
- An organization or tool can be a character
- Setting is also a character
- Primary character v. supporting or validators

Identify Themes

- What is the main theme that ties to your organization or target audience?
- What are the themes that makes this story special?
- What is the problem that needs to be solved and why?

Pre-Interviews Matter

- Build rapport before meeting with equipment/crew around
- Have a solid story arc before filming
- Music styles and cues
- Conduct by **phone** when possible
- **Record** (with permission) and **transcribe**
 - to use in your shooting script

ID Key Story Elements

- Appropriate scenes, settings, and b-roll sequences
- ID sync sound or wild sound that could help tell the story
- Objects/closeups/transitions that should be included in filming
- Think through potential soundbites
- Existing photo, graphic or video assets to collect

Case Study: Mei



Nonfiction Scripting

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Technologies

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How often are you able to write a script prior to shooting?

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Advantages of a Shooting Script

1.	XXXX footage and interview	We hear the sounds of the cattle and ranchers, and the voice of XXXX over footage of him working, before we see his interview shot: "I'm a third generation Acoma farmer and rancher."
2.	Ranch hands and XXXX with the cattle, signage, etc.	XXXX talks about how he has 17,000 acres, and took over the ranch in 2008
3.		Sound up of XXXX showing us one of the fields on the ranch
4.	XXXX shows us around the ranch and their water resource projects, such as the 5 livestock troughs and 2 livestock water storages, 2 Solar Pumps, and 4 livestock pipelines	XXXX interview – he continues, speaking about how adapting ranching techniques from generations before has helped him to make a profit with the cattle business, and what it means to be a "hybrid" rancher facing the water management and sustainability challenges of the present moment in ranching
5.	photos of him presenting at the USDA Council for Native American Farming, shots of his Outstanding Ranchers of the Year Award	XXXX speaks about how he doesn't just ranch for his own living, but also works to help other native American ranchers and farmers through work with the US Department of Agriculture
6.	XXXX in the fire house (if at all possible, we will try to get footage while there for our shoot, or get him to take some photos/footage with his phone, worst case)	XXXX talks about being involved in his community as a volunteer firefighter, what it involves, and why he loves that job, too.
7.	Final shots of XXXX on the ranch	XXXX closing soundbite about how he has learned from ranchers in Mexico, and thinks it is important to exchange information and best practices across nations and countries

Helps you think through...

- Story Arc
- Scenes/B-roll
- Transitions
- Music Ideas
- Wild Sound
- Themes/Interview Prompts
- Archival or Stock

Pre-Interview to Shooting Script

Pre Interview for [redacted] /ideo

Milton

UPBRINGING.

Was raised in **lower east side of Manhattan** in a building that was a precursor to public housing – you had to qualify. **Federal Lattinberg Homes ??** Born in '29 Beginning of the Depression. "It was delightful"—wonderful building, people had their doors open, **family experience, traffic stopped on high holidays**. The advantage was things had to get better. You get your first job, your first apartment, things got better, climbing up the ladder of success. My father was a plumber, and I worked as a plumber before I went to college—City College, free tuition but the only thing you had to pay for was books. **My wife grew up in the same building -- were "fire escape neighbors"**. I was 14.5 and she was 13.5. Married when I was 21, she was 20. Practiced law for a while, then real estate. I wanted to make money, **worked during the day, went to classes at night**. Started at uptown City College in Engineering, but I switched to Accounting downtown. The options were sciences or the business school at 23rd and Lexington. Combination of financial courses and business administration. Went to law school at night, clerked by day at the law firm.

Her family orthodox, my father orthodox. **Tremendous pride in being Jewish. My partner talked about the importance of [redacted]** Got involved. Both of our parents were immigrants. My mother was born in Vilna, my father in Minsk. He became a citizen, became a plumbing assistant, was drafted in WWI, came back and opened a plumbing shop **A(aron)** Cooper Plumbing.

STARTING HIS BUSINESS.

A partner in the law firm was a Kimmel, clients were interested in a project in upstate NY. I met Marty through his brother, working on that project. We had some real estate projects and I needed someone who knew something about construction. He took the first plane out of California and joined me. Founded their company.

I had antipathy for the practice of law, you had to be nice to clients even if they weren't nice to you. We had a client -- lawyer, doctor and hypnotist, worked hard his whole life, had nothing left in his estate. **I felt like real estate was a way to create value with very little of your own**

of us (Cliff and David in college). It was a calling, it was just time. I was 14 (Todd). They were there and the Entebbe **happened** - we were checking out of the hotel. The guy kissed me and hugged me and I thought I must have **overtipped**, but at breakfast we learned what had happened and everyone was just so excited about the rescue. It was a great time to be in Israel.

[redacted] the impetus, got us involved in the Real Estate Division. I found the people passionate, and professional in a winning way. I sensed also the importance of it—from a financial perspective, getting America involved in Israel. Now that family is involved, I get a sense of pride when see that passion. It's a very positive feeling.

You start with being proud of being Jewish. That's the basic instinct you want. The survival of our people. The miracle of this "club" that has been around for 4,000 years. You read the accomplishments of the Jewish people you get that pride. If you want that to continue, and you look @ the math, the history, then

*****We were always tenants at will in other countries and we lost those tenancies. We have (feat?) title in Israel, in real estate terms.*****

Lithuania trip – You think about Minsk at one time how many thousands of Jews—65% Jewish—no one left. And then you see in Vilna a small Jewish community that keeps it alive. How did we survive all the pogroms, inquisitions, it's amazing.

SECRET OF THE JEWISH PEOPLE

The people of the Book, the affection for education, I attribute it to that. I'm not Orthodox but I can see it's the same. It's a miracle.

LOVE OF BOOKS

I always remember having a library card and always picking out books Held & Fish Library on the lower east side. You could travel places and still be at home.

WHY DO WE NEED [redacted]

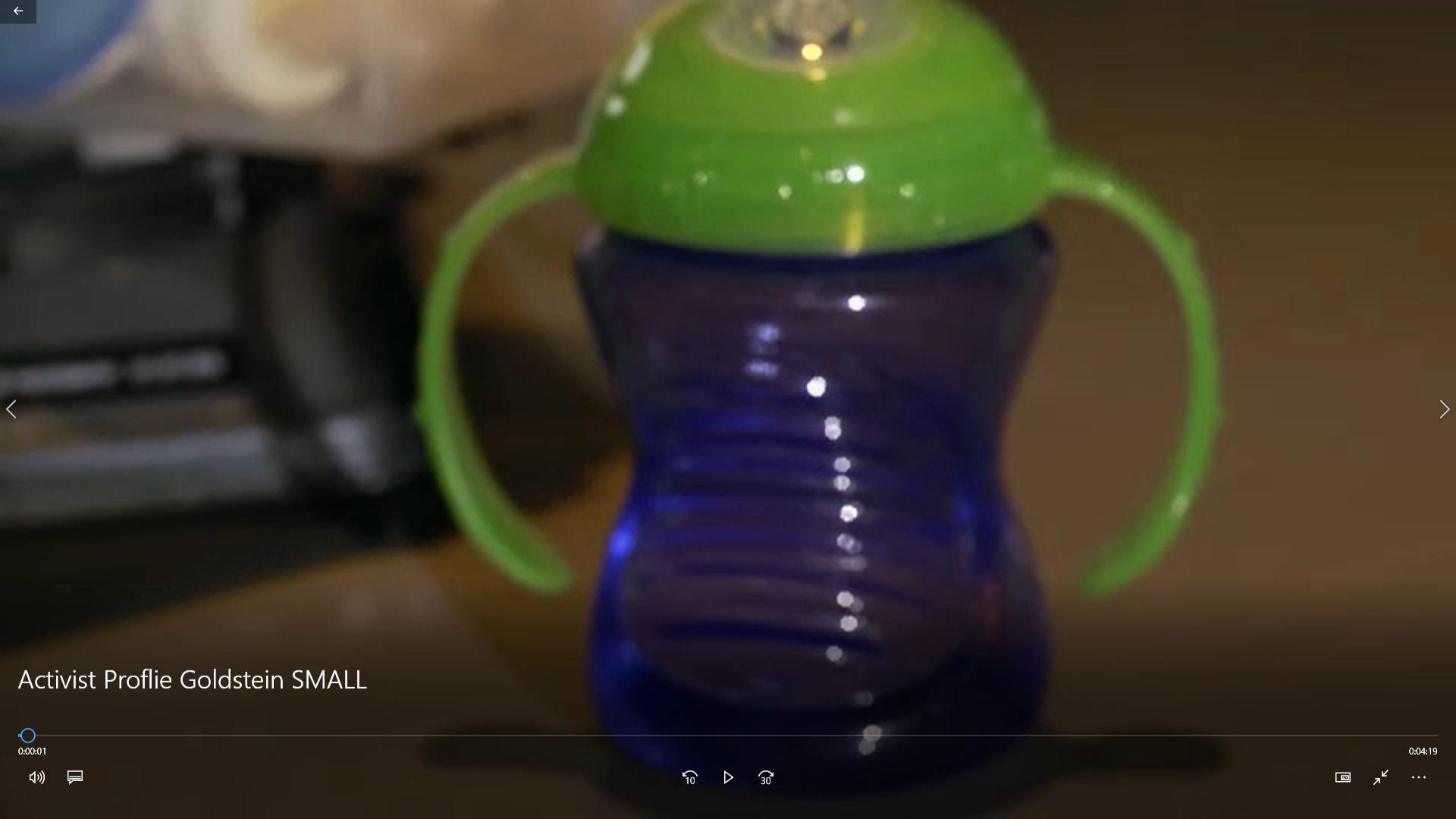
Israel needs the ally of the United States and its own position in the Middle East and all the challenges and the fact that we must continue to have support in the government that the two are such strong allies. People always think there is much more Jewish influence in the world than there is. That's a good thing, let them think that.

GOING TO POLICY CONFERENCE

SCENE 1	FAMILY HOME-KITCHEN	AUDIO FROM INTERVIEWS
1.1	Early morning establishing shot- exterior.	Anna: Our days start early, with the baby.
1.2	Early morning kitchen craziness with both young boys/babies. Naturalistic shots of them feeding the kids, reading headlines, making coffee, etc.	Alan: We like to spend a little time together before we get going to the office.
1.3	Insert shot of Entrepreneurs Council meeting on his Blackberry calendar	(NAT SOUND IN KITCHEN—talking about the day coming up, Alan mentions an Entrepreneurs Council meeting that night)
1.4	Wide shot, kitchen.	
1.5	Handheld shot: family photos on	Anna: We are always organizing something for









Shot Planning

- Establishing Shots
 - Set the stage
 - Wide shots, Signage
- B-roll
 - Shots of the processes, including 3DExperience
 - Shots of the people being interviewed, at work
 - Re-enactments – sequence we need to show and may need to set up
 - Tend to be medium shots and close ups
 - Camera in motion opportunities
- “Interstitials” and human “moments”
 - Create contrasts
 - Show (rather than tell) themes
 - Draw viewers into the HUMAN side of the story
 - Cover transitions between scenes



Activist Profile Goldstein SMALL

0:00:01 0:04:19

Transcripts

- Help you ID soundbites for script
- Tell the story without narration
- Create your radio edit
- Speed up editing workflow, captioning, translations
- Inexpensive (AI .08/min; human \$1.50/min)
 - [Rev.com](https://www.rev.com)
 - [Otter.ai](https://otter.ai)
- Speech to Text Workflow in Premiere!

The Radio Edit

- Soundbites and temp VO end to end
- Does it make sense when you HEAR it?
- What is missing?
- Do you need transitions?
- Is there something that distracts from the main story?
- Is something out of place?
- Can you draw the STORY ARC?

Project: DELAMY_22068_IVLPUSExperienceandCulture_221016_ABF

DELAMY_22068_IVLPUSExperienceandCulture_221016_ABF.prproj

6 items

Name	Frame Rate	Media Start	Media End
> 00_Sequences			
> 01_Video			
> 02_Audio			
> 03_Stills			
> 04_GFX			
> 05_Misc			

Program: IVLP_USExperienceandCulture_Mei_221018_v0_ABF

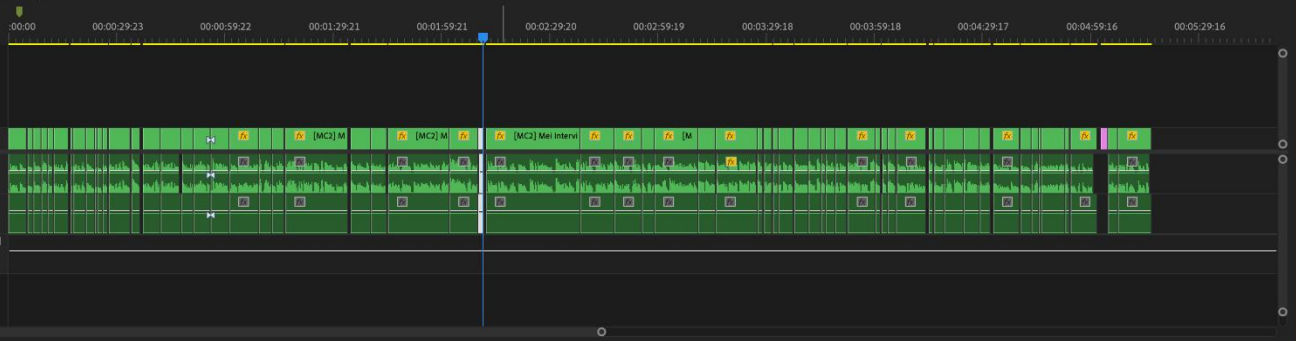


00:02:11:09 Fit

Full 00:05:16:15

IVLP_USExperienceandCulture_Mei_221018_v0_ABF

00:02:11:09



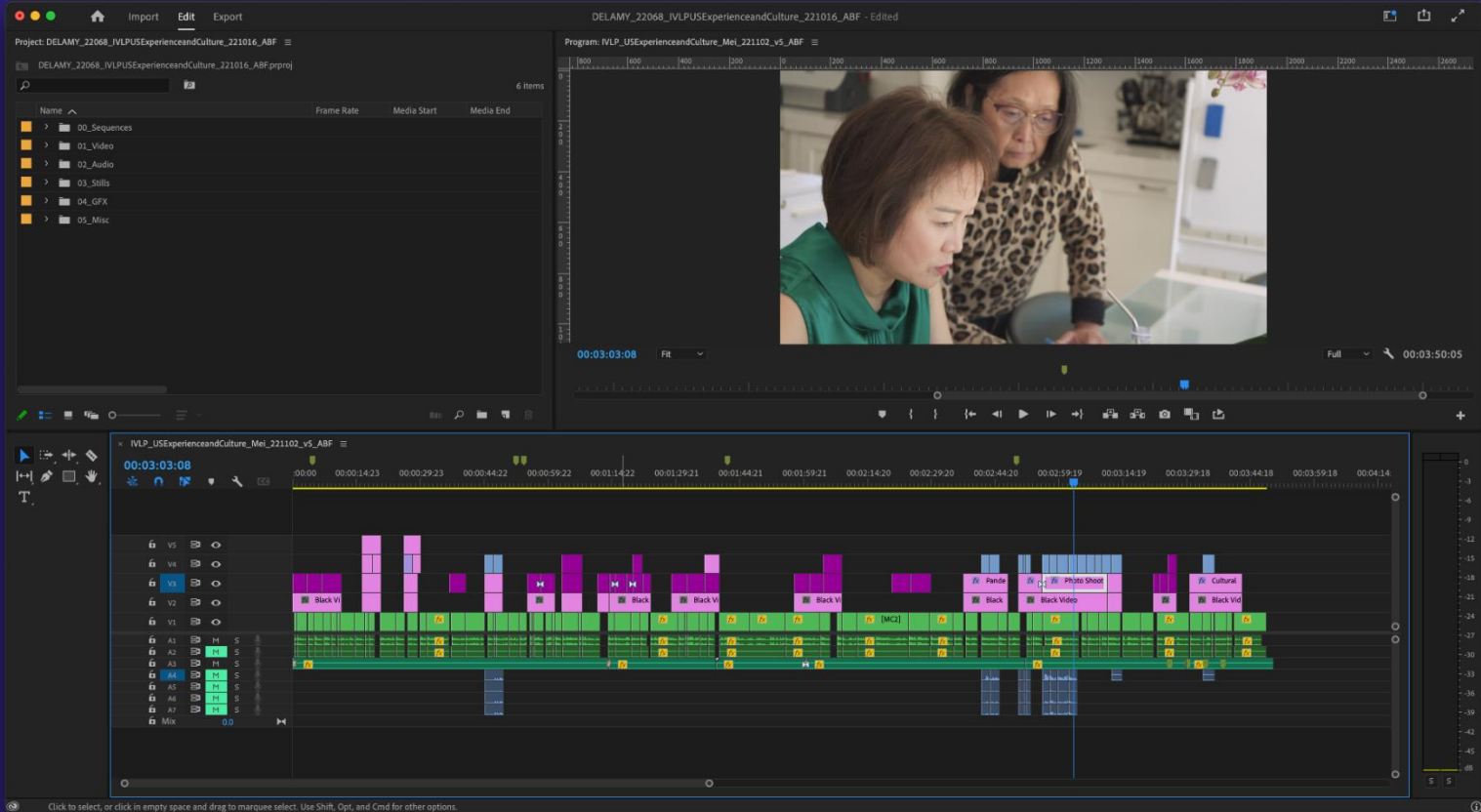
V1 V1 M S

A1 A1 M S

A2 M S

Mix 0.0

Then start adding visuals



Production Strategies

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Technologies

Key Nonfiction Story Elements

1. Interviews
2. Transitions
3. Context
 - Nat soundups
 - Wild sound
 - VO



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What's your biggest concern with interviews?

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Interviews



What's Really Happening in Your Head



- What is the most important part of this story?
- Is that soundbite editable?
- Do I need to get that sentence again?
- Should I ask a different question?
- What is the learning style of this person?
- Is that a noise in the background?
- How much time do I have left in this interview?



Hide Gear/Crew

- Keep crew out of eye line
- Have a Conversation
- Avoid constantly checking your notes
- If you're relaxed, interviewee will be too!







During Your Interview

- Share themes
- Give reminders about anecdotes*
- Avoid sending all of your questions in advance

*that you learned in the pre-interview or background research



FOR MORE INTERVIEW STRATEGIES

Join Me Tomorrow:

- Strategies for Interview-Driven Productions
Monday April 15 | 9-10:00am PT

Visual Context

Personal/Archival Assets

- Collect throughout pre-production process
- Sometimes I get them on set
- Or during post
- Ingredients!



Location Visuals

- Establishing Shots
 - Drone shots!
- B-roll
- Transitions/Interstitials





Audio Context

4 Roles of Sound in Story

1. Deliver information
 - dialogue, narration or interviews
2. Support/reveal human characters
 - daily life, surroundings
 - personal characteristics, roles, conflicts
3. Evoke place
 - Ambience: bird songs, lawn mowers, crowd roar, dog bark
 - Details: daytime/nighttime, flora/fauna, wind/rain/etc
4. Elicit emotions
 - music score, sound effects
 - sync sound from key moments
 - Foley sound to evoke mood



Sound is more than half your **story**.

Pre-pro Tips

- Scout for Sound, too!
- Prep gear for moving fast in the field
- Advance plan for consistent tagging and sound reports
- Build schedule to include time for:
 - Wild sound
 - Foley sound
 - Quality interviews
 - B-roll sync sound
 - Conversation sound-ups



Tools for Filmmakers on the Move

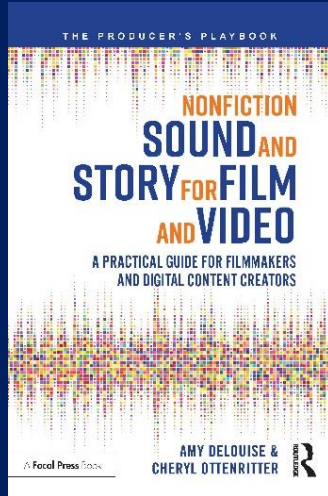
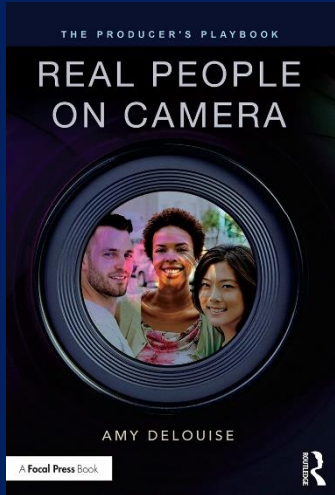


Mobile/Remote

- Power DeWise wired lav mic
 - \$40; i-phone needs adapter
- Rode Smart Lav/Condenser
 - \$79
- Samson Go Mic Mobile
 - \$182 wireless direct-to-mobile
 - \$279 includes a hand-held mic
- Saramonic Blink500
 - Wireless system for computer, phone and tablet
 - \$200
- Podcast
 - Rode NT-USB \$250



Other Resources



- **LinkedIn Learning Courses**

- [How to Script](#)
- [Producing MultiPlatform Video](#)
- [Art of the Video Interview](#)

- **Books**

- [The Producer's Playbook: Real People on Camera](#)
- [Nonfiction Sound and Story for Film and Video](#)

Thank you! Let's Connect



My Slides



My Links

We hope you enjoyed this session.

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Please hand them to your room monitor at the end of each day to enter the raffle prize draw.