

Cinematic Storytelling

An Introduction to Film Studies has established itself as the leading textbook for students of cinema. This revised and updated third edition guides students through the key issues and concepts in film studies, and introduces some of the world's key national cinemas including British, Indian, Soviet and French. Written by experienced teachers in the field and lavishly illustrated with over 122 film stills and production shots, it will be essential reading for any student of film. Features of the third edition include: *full coverage of all the key topics at undergraduate level* comprehensive and up-to-date information and new case studies on recent films such as Gladiator, Spiderman, The Blair Witch Project, Fight Club, Shrek and The Matrix* annotated key readings, further viewing, website resources, study questions, a comprehensive bibliography and indexes, and a glossary of key terms will help lecturers prepare tutorials and encourage students to undertake independent study. Individual chapters include: *Film form and narrative* Spectator, audience and response* Critical approaches to Hollywood cinema: authorship, genre and stars* Animation: forms and meaning* Gender and film* Lesbian and gay cinema* British cinema* Soviet montage Cinema* French New Wave* Indian Cinema

A Companion to Chinese Cinema is a collection of original essays written by experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema. Represents the most comprehensive coverage of Chinese cinema to date Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways Draws attention to previously neglected areas such as diasporic filmmaking, independent documentary, film styles and techniques, queer aesthetics, star studies, film and other arts or media Features several chapters that explore China's new market economy, government policy, and industry practice, placing the intricate relationship between film and politics in a historical and international context Includes overviews of Chinese film studies in Chinese and English publications

The cinematographer must translate the ideas and emotions contained in a script into something that can be physically seen and felt onscreen, helping the director to fulfil the vision of the film. The shots may look good, but they will not serve the story until the composition, lenses, and lighting express, enhance, and reveal the underlying emotions and subtext of the story. By making physical the ideas and emotions of the story, the cinematographer supports blocking as a visual form of the story through these tools. Rather than delve into technical training, Basic Cinematography helps to train the eye and heart of cinematographers as visual storytellers, providing them with a strong foundation for their work, so that they're ready with creative ideas and choices on set in order to make compelling images that support the story. The book includes tools, tables, and worksheets on how to enhance students and experienced filmmakers with strong visual storytelling possibilities, including such features as: Dramatic script analysis that will help unlock blocking, composition, and lighting ideas that reveal the visual story Ten tools of composition Psychological impact of lenses, shot sizes, and camera movement Six elements of lighting for visual storytelling What to look for beneath the "hood" of cameras, including using camera log, RAW, and LUTs Dramatic analysis chart and scene composition chart to help plan your shoots Case studies from such visually cinematic shows and documentaries as Netflix's Godless, Jessica Jones, The Crown, and Chef's Table, as well as examples from classroom exercises Features insights from the DP of Jessica Jones, Manuel Billeter, and the DP of Chef's Table, Adam Bricker.

Equally useful for seasoned professionals and those new to the field, Carolyn Handler Miller covers effective techniques for creating compelling narratives for a wide variety of digital media. Written in a clear, non-technical style, it offers insights into the process of content creation by someone with long experience in the field. Whether you're a writer, producer, director, project manager, or designer, 'Digital Storytelling' gives you all you need to develop a successful interactive project.

What the industry's most successful writers and directors have in common is that they have mastered the cinematic conventions specific to the medium.

Transmedia storytelling is defined as a process where integral elements of fiction get dispersed systematically across multiple delivery channels to create a unified and coordinated entertainment experience. This process and its narrative models have had an increasing influence on the academic world in addressing both theoretical and practical dimensions of transmedia storytelling. The Handbook of Research on Transmedia Storytelling and Narrative Strategies is a critical scholarly resource that explores the connections between consumers of media content and information parts that come from multimedia platforms, as well as the concepts of narration and narrative styles. Featuring coverage on a wide range of topics such as augmented reality, digital society, and marketing strategies, this book explores narration as a method of relating to consumers. This book is ideal for advertising professionals, creative directors, academicians, scriptwriters, researchers, and upper-level graduate students seeking current research on narrative marketing strategies.

The essays in American Cinema 1890-1909 explore and define how the making of motion pictures flowered into an industry that would finally become the central entertainment institution of the world. Beginning with all the early types of pictures that moved, this volume tells the story of the invention and consolidation of the various processes that gave rise to what we now call "cinema."

In this Open Access book, film scholar Rasmus Greiner develops a theoretical model for the concept of the hystosphere to refer to the "sphere" of a cinematically modelled, physically experienceable historical world. His analysis of practices of modelling and perceiving, immersion and empathy, experience and remembering, appropriation and refiguration, combine approaches from film studies, such as Vivian Sobchack's phenomenology of film experience, with historiographic theories, such as Frank R. Ankersmit's concept of historical experience. Building on this analysis, Greiner examines the spatial and temporal organization of historical films and presents discussions of mood and

atmosphere, body and memory, and genre and historical consciousness. The analysis is based around three historical films, spanning six decades, that depict 1950s Germany: Helmut Käutner's *sky without stars* (1955), Jutta Brückner's *years of hunger* (1980), and Sven Bohse's three-part TV series *ku'damm 56* (2016).

With full-frontal genitalia, erections, even actual sex featuring increasingly in films, this explicitness in presentation has caused critical consternation and accusations that such film narratives are pornographic. This book explores how, rather than being pornographic, explicit sex can be an essential element of cinematic storytelling today. Offering detailed analysis of how choices are made in the presentation of explicit sex in often very controversial films, such as *Shame*, *Baise-Moi*, *Antichrist*, *Dogtooth* and *Lust, Caution*, the expert contributors - including Barbara Creed, Jacob Held and Linda Ruth Williams - show how sexual content can aid characterisation, highlight themes, and provide events that serve to develop plot. The impact of explicit sex as an element of a film's narrative is also revealed to be assisted by effective, nuanced performances and the incisive deployment of directorial technique. Together they detail through the fundamentals of cinema the shot by shot, moment by moment manner in which explicit sex can be an essential component of a dramatically powerful narrative.

This book puts forward a more considered perspective on 3D, which is often seen as a distracting gimmick at odds with artful cinematic storytelling. Owen Weetch looks at how stereography brings added significance and expressivity to individual films that all showcase remarkable uses of the format. *Avatar*, *Gravity*, *The Hole*, *The Great Gatsby* and *Frozen* all demonstrate that stereography is a rich and sophisticated process that has the potential to bring extra meaning to a film's narrative and themes. Through close reading of these five very different examples, *Expressive Spaces in Digital 3D Cinema* shows how being sensitive to stereographic manipulation can nuance and enrich the critical appreciation of stereoscopic films. It demonstrates that the expressive placement of characters and objects within 3D film worlds can construct meaning in ways that are unavailable to 'flat' cinema.

The Art of Cinematic Storytelling is a practical and accessible introduction to effective design of shots, cuts, and transitions in filmmaking. The author, an experienced storyboard artist who worked on hundreds of television and film projects, invites readers to learn how to tell a story and create emotions through moving images.

This book constitutes the refereed proceedings of the 11th International Conference on Interactive Digital Storytelling, ICIDS 2018, held in Dublin, Ireland, in December 2018. The 20 revised full papers and 16 short papers presented together with 17 posters, 11 demos, and 4 workshops were carefully reviewed and selected from 56, respectively 29, submissions. The papers are organized in the following topical sections: the future of the discipline; theory and analysis; practices and games; virtual reality; theater and performance; generative and assistive tools and techniques; development and analysis of authoring tools; and impact in culture and society.

Here is the fourth of a four-volume set that constitutes the refereed proceedings of the 12th International Conference on Human-Computer Interaction, HCII 2007, held in Beijing, China, jointly with eight other thematically similar conferences. It covers business applications; learning and entertainment; health applications; work and collaboration support; web-based and mobile applications; as well as, advanced design and development support.

This book presents a new, story-based approach to cinematic coverage and storytelling in film and video. It breaks from the conventional idea that shots are the fundamental unit of filmmaking, instead exploring the specifics of determining coverage. Keyframes in patterns are introduced, delivering scripted material in a context-rich presentation that supports the storytelling. All the analysis, interpretation, and creative decision making is done first, with shots derived as the very last step. Scripted material is divided into six categories with associated patterns. Like cinematic building blocks, these can freely stack up and interconnect, supporting creativity and avoiding rigid formulas. This approach enables filmmakers to tap into the film "language" audiences already understand and put it to practical use, helping the audience to feel the storytelling deeply. Dozens of film examples are provided throughout, plus conceptual and camera diagrams to contextualise the methods presented, and exercises are provided to reinforce concepts. Emphasis is placed on supporting performance and story meaning, through a cinematic context. With all the concepts and decision-making options described and shown in examples, a scripted scene is analyzed and developed through an eight-step process, illustrated with storyboard, camera diagrams, and ultimately shot list descriptions. The book is ideal for filmmaking students interested in directing and cinematography, as well as aspiring and early-career filmmakers, cinematographers, and directors.

Modern Romanian filmmaking has received wide international recognition. In only a decade (2001 to 2011), a group of promising young filmmakers have been embraced as important members of European cinema. The country developed a new fervor for filmmaking and a dozen new movies have received international awards and recognition from some of the most important film critics in the world. This development, sometimes called "New Wave cinema," is fully explored in this book. By using a comparative approach and searching for similarities among some of the most important cinematic styles and trends, the study reveals that the Romanian young directors working after 2000 are part of a larger, European, way of filmmaking. Looking for elements of cohesion in this new school of filmmaking, the discussion moves from the specific themes, motifs and narratives to the philosophy of a whole generation of filmmakers, such as Cristi Puiu, Cristian Mungiu, Radu Muntean, Corneliu Porumboiu, Tudor Giurgiu, and others.

Film provides experience potential. Contemporary cognitive psychology gives the opportunity to define this impact on the film spectators' mind in regard to different aspects of cognition, imagination and emotion. Proceeding from these positions, this book considers a number of practical issues of cinematic narration with which filmmakers, theorists and cineastes are frequently confronted: What is storytelling, and how may we objectify the regularities to be found at work in different modes of narration in the fiction film, among them structural principles of "art-cinema" which are often experienced on a level beneath conscious reception? What is the role of the element of conflict in the process of

narration, and what are the effects that the representation of conflict situations on the screen has on the viewers' emotions? How can we define "cinematic tension" and also "suspense", and how does each influence the disposition of the audience? What constitutes a "reality-effect" in fiction films, and how can it vary in different modes of storytelling? How are a given protagonists' dreams, fantasies and play behaviour integrated both into the course of narrative events and into the development of the spectator's imageries and ideas? And finally: How do film genres work on a psychological level? Providing a theoretical framework for further empirical research, the book outlines a differentiated model for analysing key devices of cinematic narration in view of their impact on the spectators' mind.

The 1st International Conference on Virtual Storytelling took place on September 27–28, 2001, in Avignon (France) in the prestigious Popes' Palace. Despite the tragic events of September 11 that led to some last-minute cancellations, nearly 100 people from 14 different countries attended the 4 invited lectures given by international experts, the 13 scientific talks and the 6 scientific demonstrations. Virtual Storytelling 2003 was held on November 20–21, 2003, in Toulouse (France) in the Modern and Contemporary Art Museum "Les Abattoirs." One hundred people from 17 different countries attended the conference composed of 3 invited lectures, 16 scientific talks and 11 posters/demonstrations. Since autumn 2003, there has been strong collaboration between the two major virtual/digital storytelling conference series in Europe: Virtual Storytelling and TIDSE (Technologies for Interactive Digital Storytelling and Entertainment). Thus the conference chairs of TIDSE and Virtual Storytelling decided to establish a 2 year turnover for both conferences and to join the respective organizers in the committees. For the third edition of Virtual Storytelling, the Organization Committee chose to extend the conference to 3 days so that more research work and applications could be presented, to renew the Scientific and Application Board, to open the conference to new research or artistic communities, and to call for the submission of full papers and no longer only abstracts so as to make a higher-level selection.

Since the inception of cinema in the late nineteenth century, filmmakers have employed a wide array of precursory aesthetic strategies in the conception and creation of their disparate works. The existence of these traditional antecedents have afforded filmmakers a diverse range of technical and artistic applications towards the construction of their respective cinematic narratives. Furthermore, the socio-political and cultural contexts in which films are conceived often inform the manner in which particular aesthetic sensibilities are selected and deployed. 'Aesthetics and the Cinematic Narrative' provides a concise historical survey of Aesthetics as a practical philosophical discipline and applies several of its underlying principles to the examination of filmic storytelling.

Storytelling in World Cinemas, Vol. 1: Forms is an innovative collection of essays that discuss how different cinemas of the world tell stories. The book locates European, Asian, African, and Latin American films within their wider cultural and artistic frameworks, showing how storytelling forms in cinema are infused with influences from other artistic, literary, and oral traditions. This volume also reconsiders cinematic storytelling in general, highlighting the hybridity of 'national' forms of storytelling, calling for a rethinking of African cinematic storytelling that goes beyond oral traditions, and addressing films characterised by 'non-narration'. This study is the first in a two-volume project, with the second focusing on the contexts of cinematic storytelling.

From the proselytizing lantern slides of early Christian missionaries to contemporary films that look at Africa through an African lens, N. Frank Ukadike explores the development of black African cinema. He examines the impact of culture and history, and of technology and co-production, on filmmaking throughout Africa. Every aspect of African contact with and contribution to cinematic practices receives attention: British colonial cinema; the thematic and stylistic diversity of the pioneering "francophone" films; the effects of television on the motion picture industry; and patterns of television documentary filmmaking in "anglophone" regions. Ukadike gives special attention to the growth of independent production in Ghana and Nigeria, the unique Yoruba theater-film tradition, and the militant liberationist tendencies of "lusophone" filmmakers. He offers a lucid discussion of oral tradition as a creative matrix and the relationship between cinema and other forms of popular culture. And, by contrasting "new" African films with those based on the traditional paradigm, he explores the trends emerging from the eighties and nineties. Clearly written and accessible to specialist and general reader alike, Black African Cinema's analysis of key films and issues—the most comprehensive in English—is unique. The book's pan-Africanist vision heralds important new strategies for appraising a cinema that increasingly attracts the attention of film students and Africanists.

With reference to traditional film theory and frameworks drawn from fields such as screenwriting studies and anthropology, this book explores the challenges and opportunities for both practitioners and viewers offered by the 360-degree storytelling form. It focuses on cinematic virtual reality (CVR), a format that involves immersive, high quality, live action or computer-generated imagery (CGI) that can be viewed through head mounted display (HMD) goggles or via online platforms such as YouTube. This format has surged in popularity in recent years due to the release of affordable high quality omnidirectional (360-degree) cameras and consumer grade HMDs. The book interrogates four key concepts for this emerging medium: immersion, presence, embodiment and proximity through an analysis of innovative case studies and with reference to practitioner interviews. In doing so, it highlights the specificity of the format and provides a critical account of practitioner approaches to the concept development, writing and realisation of short narrative CVR works. The book concludes with an account of the author's practice-led research into the form, providing a valuable example of creative practice in the field of immersive media.

This collection of essays addresses important questions about the relationship between fact and fiction: When does history become myth, and when does myth become legend? Does a romanticized view of history distort the reality it is trying to convey, or in capturing the "spirit" of history, does it teach history in ways that mere fact cannot? What is the impact of motion pictures on our understandings of history and on historical memory? And what of the lives of the individuals it portrays? These essays introduce arguments about how storytelling within a film can help the viewer understand a historical situation better, and even empathize with historical figures in a new way.

There has been an increasing recognition of the fluidity and ambiguity of ethnic identities within the context of global mobility. With that in mind, how have films constructed the identity of ethnic Chinese in the United States? This book addresses this issue through three sub-questions. First, why is the family narrative so characteristic of films about Chinese Americans in transnational Chinese cinema? In other words, how and why are images of Chinese or Chinese Americans in transnational Chinese cinema different from those in Hollywood movies? Second, how does transnational Chinese cinema define and negotiate the aesthetic conventions of melodrama commonly used to depict Chinese American families? In terms of establishing melodrama as an evolving mode of, how does Chinese American cinema historically connect with both Hollywood and Chinese cinema? Third, what have the narrative treatments of Chinese American families in transnational Chinese cinema contributed to the ongoing representation of Chinese culture and construction of ethnic Chinese identities in Western societies? This book traverses fields such as cultural studies, Chinese studies, media studies, American studies, and film studies, and engages with a select corpus of films from the 1990s to the 2000s, directed by Chinese American, Taiwanese and Hong Kong filmmakers and produced in the USA, Taiwan, Hong Kong and mainland China, to analyze the role the American Chinese family plays in their work. With sensitivity towards transnational bonds and historical processes, a negotiation process of three sets of conflicting forces has subsequently emerged: the traditional and the modern, the national and the transnational, and Chinese American identity crisis in favor of a Chinese identity or a true American identity. Contrasting

cultural beliefs undoubtedly create cross-cultural and generational conflicts within the family, yet also open the way to negotiation and compromise. This research on the cinematic depiction of Chinese Americans reveals the historically significant transnational connection among Chinese American, Chinese, and American cultures. On the one hand, ethnic Chinese are represented by boundaries that establish and define the Chinese American community against other communities, and yet, on the other hand, the representation of family life and structure of Chinese immigrants is multiple and fluid, as culture itself is unstable and uncertain. Therefore, a process of fixation and a process of fluidity seem to take place at the same time.

A wide-ranging and accessible study of cinema as an art form, discussing traditional photographic films, digital cinema, and videogames.

From mainstream blockbusters to art house cinema, narrative and narration are the driving forces that organize a film. Yet attempts to explain these forces are often mired in notoriously complex terminology and dense theory. Warren Buckland provides a clear and accessible introduction that explains how narrative and narration work using straightforward language. *Narrative and Narration* distills the basic components of cinematic storytelling into a set of core concepts: narrative structure, processes of narration, and narrative agents. The book opens with a discussion of the emergence of narrative and narration in early cinema and proceeds to illustrate key ideas through numerous case studies. Each chapter guides readers through different methods that they can use to analyze cinematic storytelling. Buckland also discusses how departures from traditional modes, such as feminist narratives, art cinema, and unreliable narrators, can complicate and corroborate the book's understanding of narrative and narration. Examples include mainstream films, both classic and contemporary; art house films of every stripe; and two relatively new styles of cinematic storytelling: the puzzle film and those driven by a narrative logic derived from video games. *Narrative and Narration* is a concise introduction that provides readers with fundamental tools to understand cinematic storytelling. This book argues that 3D films are becoming more sophisticated in utilising stereoscopic effects for storytelling purposes. Since *Avatar* (2009), we have seen a 3D revival marked by its integration with new digital technologies. With this book, the author goes beyond exploring 3D's spectacular graphics and considers how 3D can be used to enhance visual storytelling. The chapters include visual comparisons between 2D and 3D to highlight their respective narrative features; an examination of the narrative tropes and techniques used by contemporary 3D filmmakers; and a discussion of the narrative implications brought by the coexistence of flatness and depth in 3D visuality. In demonstrating 3D cinematic aesthetics and storytelling, Yong Liu analyses popular films such as *Hugo* (2011), *Life of Pi* (2012), *Gravity* (2013), *Star Trek Into Darkness* (2013), and *The Great Gatsby* (2013). The book is an investigation into contemporary forms of stereoscopic storytelling derived from a unique, long-existing mode of cinematic illusions.

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.

The rich programme of ICIDS 2009, comprising invited talks, technical presentations and posters, demonstrations, and co-located post-conference workshops clearly underscores the event's status as premier international meeting in the domain. It thereby confirms the decision taken by the Constituting Committee of the conference series to take the step forward: out of the national cocoons of its precursors, ICVS and TIDSE, and towards an itinerant platform reflecting its global constituency. This move reflects the desire and the will to take on the challenge to stay on the lookout, critically reflect upon and integrate views and ideas, findings and experiences, and to promote interdisciplinary exchange, while ensuring overall coherence and maintaining a sense of direction. This is a significant enterprise: The challenges sought are multifarious and must be addressed consistently at all levels. The desire to involve all research communities and stakeholders must be matched by acknowledging the differences in established practices and by providing suitable means of guidance and introduction, exposition and direct interaction at the event itself and of lasting (and increasingly: living) documentation, of which the present proceedings are but an important part.

Cinematic Storytelling: A Comprehensive Guide for Directors and Cinematographers Focal Press

This book interprets films as visual texts and demonstrates the affinities between Greco-Roman literature and the cinema.

Storytelling in World Cinemas, Vol. 2: Contexts addresses the questions of what and why particular stories are told in films around the world, both in terms of the forms of storytelling used, and of the political, religious, historical, and social contexts informing cinematic storytelling. Drawing on films from all five continents, the book approaches storytelling from a cultural/historical multidisciplinary perspective, focusing on the influence of cultural politics, postcolonialism, women's social and cultural positions, and religious contexts on film stories. Like its sister volume, *Storytelling in World Cinemas, Vol. 1: Forms*, this book is an innovative addition to the academic study of world cinemas.

Apply universally accepted cinematic techniques to your Flash projects to improve the storytelling quotient in your entertainment, advertising (branding), and educational media. A

defined focus on the concepts and techniques for production from story reels to the final project delivers valuable insights, time-saving practical tips, and hands-on techniques for great visual stories. Extensive illustration, step-by-step instruction, and practical exercises provide a hands-on perspective. Explore the concepts and principles of visual components used in stories so you are fluent in the use of space, line, color, and movement in communicating emotion and meaning. Apply traditional cinematography techniques into the Flash workspace with virtual camera movements, simulated 3d spaces, lighting techniques, and character animation. Add interactivity using ActionScript to enhance audience participation.

The story is the richest heritage of human civilizations. One can imagine the first stories being told, several thousand centuries ago, by wise old men huddled around campfires. Since this time, the narrative process has been considerably developed and enriched: sounds and music have been added to complement the speech, while scenery and theatrical sets have been created to enhance the story environment. Actors, dancers, and technicians have replaced the lone storyteller. The story is no longer the sole preserve of oral narrative but can be realized in book, theatrical, dance, or movie form. Even the audience can extend up to several million individuals. And yet in its many forms the story lies at the heart of one of the world's most important industries. The advent of the digital era has enhanced and accelerated this evolution: image synthesis, digital special effects, new Human-Computer interfaces, and the Internet allow one not only to realize more sophisticated narrative forms but also to create new concepts such as video gaming and virtual environments. The art of storytelling is becoming evermore complex. Virtual reality offers new tools to capture, and to interactively modify the imaginary environment, in ever more intuitive ways, coupled with a maximum sensory feedback. In fact, virtual reality technologies offer enhanced and exciting production possibilities for the creation and non-linear manipulation in real time, of almost any story form. This has led to the new concept of Virtual Storytelling.

The world is witnessing a media revolution similar to the birth of the film industry from the early 20th Century. New forms of media are expanding the human experience from passive viewership to active participants, surrounding and enveloping us in ways film or television never could. New immersive media forms include virtual reality (VR), augmented reality (AR), mixed reality (XR), fulldome, CAVEs, holographic characters, projection mapping, and mixed experimental combinations of old and new, live, and generated media. With the continued expansion beyond the traditional frame, practitioners are crafting these new media to see how they can influence and shape the world. The Handbook of Research on the Global Impacts and Roles of Immersive Media is a collection of innovative research that provides insights on the latest in existing and emerging immersive technologies through descriptions of case studies, new business models, philosophical viewpoints, and scientific findings. While highlighting topics including augmented reality, interactive media, and spatial computing, this book is ideally designed for media technologists, storytellers, artists, journalists, designers, programmers, developers, manufacturers, entertainment executives, content creators, industry professionals, academicians, researchers, and media students.

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An authoritative and comprehensive guide to cinema's first true blockbuster.

In Production House Cinema: Starting and Running Your Own Cinematic Storytelling Business, renowned video storyteller Kurt Lancaster offers both students and professionals a practical guide to starting their own video production company and creating cinematic, client-based video content. Utilizing practical know-how along with in-depth analysis and interviews with successful independent production houses like Stillmotion and Zandrak, Lancaster follows the logistics and inspiration of creating production house cinema from the initial client pitch all the way through financing and distribution. The book includes: An examination of the cinematic and narrative style and how to create it; A discussion of the legal procedures and documents necessary for starting and operating a production house; Advice on crafting a portfolio, reel, and website that both demonstrates your unique style and vision and attracts clients; A guide to the financial business of running an independent production house, including invoicing, accounting, and taxes—and how much you should charge clients; Tips for how to better communicate with clients, and how to develop and shape a client's story; A breakdown of how to select the right gear and equipment for a shoot, on budget; Cinematic case studies that offer detailed coverage of several short films made for clients.

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