



DOCUMENTARY STORYTELLING

POST-PRODUCTION

“Marketing is no longer about the stuff that you make, but about the stories you tell.”

Seth Godin

POST-PRODUCTION

Assemble the Content

- Offload the content and make backups
- Lay the interview footage on the timeline and rough cut the answers
- Place answers according to Dan Harmon's story circle
 - See "Pre-Production," "Storytelling Structures," and "Scriptwriting"
- Rough overlay B-Roll and drama scenes on top of interview
- Lay audio down roughly to match B-Roll
- Lay music down roughly

Editing

- Lay audio down roughly
- The goal is to tell the story as efficiently as possible
- Focus close-ups where you want to portray the most emotion
- Find balance between your close, medium, and wide shots. Keep the film **MOVING!**
- Make cuts on action, at the end of a sentence, or on strong word pronunciation
 - You can also make cuts on beat changes in music
- Avoid jump cuts unless you're making a YouTube "Vlog" style film
- Only keep shots that serve the story
- Color correct (exposure, contrast, white balance, etc.)
- Color grade to support mood and emotion (color tone and atmosphere)
 - i.e. Dark and gritty = scary or intense

Feedback and Critique

- **Export and send to friends, family, and other creatives**
- **Be specific on what you want feedback for**
 - **Did you pick up on the message?**
 - **Was there a good balance of interview to B-Roll?**
 - **Was the film too long or too short?**
- **Tell your stories often and share for God's glory and your ministries growth!**

Documentary Storytelling Process

1

PRE-PRODUCTION

MAKE A PLAN

- Find the character
- Determine the story
- Define the pstoryline/plot
- Extract the theme/message
- Determine the audience
 - Specifically, where do they focus their attention?
- What is the Call to Action?
 - Pray, Volunteer, Give
 - Provide value by sharing a story of a transformed life.

OUTLINE A ROUGH SCRIPT

- How does the story roughly fit into **The Hero's Journey** story structure as an outline? There are two options to follow.

1. YOU

2. NEED

3. GO

4. SEARCH

5. FIND

6. TAKE

7. RETURN

8. CHANGE



OR

THE STORY SCRIPT

CHARACTER

PROBLEM

MENTOR (BRAND)

SOLUTION

CALL TO ACTION

RESULT / RETURN

PREPARE THE INTERVIEW

- Follow our Interview Questions PDF
- Plan your locations
- Outline the necessary gear

2

PRODUCTION

SHOOT THE INTERVIEW

- Find a location that matches your plan
 - Look for good light that is consistent and won't change
 - Look for depth and separation from the backdrop
 - Look for leading lines
 - Quiet scenes with slight movement increase interest
- Follow the interview questions PDF we've designed
- Set your interview up and shoot in one session
- * Have a translator on scene and translate along the way
- Shoot with multiple cameras when you can

SHOOT THE SUPPORTING CONTENT

- Shoot B-Roll (**Shoot close, medium, and wide**)
 - Shoot the shots you planned for
 - Shoot the shots that naturally arose out of the interview
- Shoot the "drama" scenes that arise out of the interview. These will be re-created and may require actors (**your character might tell a part of their story from childhood or their story might be too difficult to act out on their own due to trauma**)
- * As often as you can in both of the above situations, shoot close, medium, and wide shots

CAPTURE THE AUDIO

- Capture sound effects that will help bring your story to life
 - Capture natural sounds to help give context to location
 - Capture sounds from re-created scenes
- Capture audio from local songs or worship. If you have access to local musicians, local music can give your content an extra layer of contextual depth

3

POST-PRODUCTION

ASSEMBLE THE CONTENT

- Rough cut your interview footage and lay out the pieces on your chosen video editing timeline following **The Hero's Journey** outline from the pre-production stage
- Overlay the B-Roll footage and your "drama" or re-creation footage over the matching interview sections
- Rough match your audio sound effects and natural sounds to the matching pieces of footage
- Rough outline any music or songs you recorded in the production stage

EDITING

- Use close and medium shots in interview footage more often
- Balance close, medium, and wide shots in your B-Roll and "drama" footage
- Make editing cuts on action (when your character moves their hands for example)
- Make editing cuts on dialogue (words with strong pronunciation or the end of a sentence)
- Avoid jump cuts. You may have to remove mistakes in the interview, cover those up with B-Roll or "drama" scenes whenever possible
- Remove pieces that waster time and don't support the story, even if you don't get to use all of your favorite shots.
- Edit and color grade the film. You may want to darken the conflict scenes and add contrast, or brighten the hopeful scenes
- Get Creative! The edit is where the magic is, so have fun.

FEEDBACK AND CRITIQUE

- You've now got a full documentary. Export it and start sharing with close friends and family. Send it to other creatives and ask for critiques. This process can help polish the final product.

Download

Documentary Storytelling Process - PDF

Resources

- .**The Elements of Documentary Filmmaking** - <https://www.youtube.com/watch?v=yx99KdAF1LI>
- .**How to Make a Documentary** - <https://www.youtube.com/watch?v=YmQfPHLCjdg>
- .**Dan Harmon Story Cycle** - <https://youtu.be/-XGUVkOmPTA>
- .**Jonah Sachs Story Wars** - <https://youtu.be/o69xW8wtBhk>
- .**Start with Why** - <https://youtu.be/IPYeCltXpxw>
- .**Every Story is the Same** - <https://www.youtube.com/watch?v=LuD2Aa0zFiA>
- .**The Science of Story** - <https://www.youtube.com/watch?v=cSxeDtwQnuY>

www.reliantcreative.org

*Ministries are busy doing ministry work and don't have time to tell their stories.
God is at work globally in powerful ways and those stories inspire action.
We partner with Christian ministries to tell engaging stories that mobilize the Church.*



/reliantcreative



@reliantcreative



/company/reliantcreative



Thank You!