

INSIDE THE STORY

THE PICTURE SMITHS

The art of forging stories with images

A HOTPURSUIT PRESS EXPERIMENT

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HOW TO READ THIS MAGAZINE



We estimate each issue of Inside the Story Magazine takes around an hour to read and to really soak in all the information.



For the best reading experience, make sure you won't be disturbed for this time - close the door!



Inside Story is best read in a big comfy chair.



Switch off or silence your smartphone.



We hope this magazine inspires some new ideas, so have a notepad nearby to take any notes.



And finally, Inside the Story Magazine is best enjoyed alongside a freshly brewed cup of coffee or tea, or beer for that matter, or if you're good, just some water.

PROLOGUE

ENCODE/DECODE

When it comes to a close-knit relationship, Professor Kevin Warwick's marriage is hard to beat. A [leading expert in cybernetics](#), he once convinced his wife Irena to take part in an experiment in which they have both had electrodes inserted into their nervous systems. Hooking themselves up to the internet, in a fashion not unlike The Matrix, Irena was able to send signals straight to her husband's brain, just by moving her hand, making them the first couple to have directly connected nervous systems.

Explaining his experiments at the [TEDxWarwick conference in 2012](#), Professor Warwick described his mission to achieve direct brain-to-brain communication.

“Compared to technology, how we communicate is absolutely pathetic” he says, only half-joking. “Highly complex electro-chemical signals, thoughts, images, concepts, emotions, and when we want to communicate those to somebody else, what do we do? We convert them into mechanical pressure waves. Oh dear.”

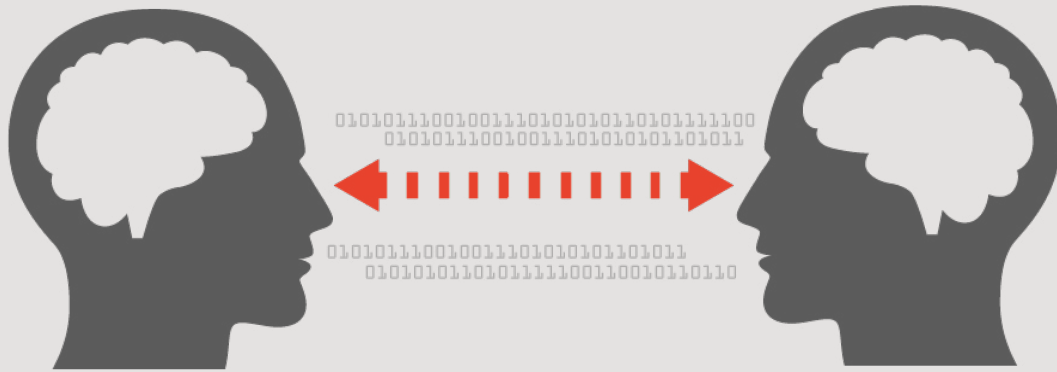
Most of us are probably grateful at least once a day that telepathy is not yet a part of our daily lives. But this need to convert our thoughts and ideas in order to communicate them is a fascinating concept.

I often find myself using the computer metaphor to describe my brain. It fits perfectly, when you think about it: a highly complex electro-chemical machine, built for making connections and processing commands, with its own built-in hard-drive and RAM (which often gets used up, and has me wondering why on earth I've walked into the kitchen). Learning something new - a language for example - is like downloading new software which lets you use your brain in a different way. It takes longer than installing Evernote, granted, but there are fewer software updates.

The more you follow this thread, the more similarities you find. It turns out that when it comes to communicating, our brains work just like computers too. Think back to when you last emailed someone a photograph. Your computer didn't simply shove a 600px jpeg down your broadband cable; it had to break it down into millions of tiny packets, built of nothing more than zeros and ones, and send those down the wire. It's then up to the receiving computer to reassemble those packets back into something, and hope that it resembles the original photograph. What an everyday miracle that 99.9% of the time it works!

Simply, the picture is encoded by your computer, transmitted, and then decoded. This is how computers communicate and it's the same process whether you're sending a text, a photograph, a tweet or uploading video to YouTube.

Encode, transmit, decode



How strange, then, to realise our brains have been performing the same process for tens of thousands of years. In order to communicate with another brain - to make another human being understand our idea, or feel our emotion - we have to go through that encode/decode process.

It began with talking. Our brain, wishing to express an idea with someone, must first encode that idea. To do this it sends signals which move your lips, tongue and diaphragm to expel air from your mouth and create sound waves, which are transmitted through space. These sound waves are received by the other person's ears and then it's up to their brain to decode the sounds in the right way. If it works, their brain is filled with the same idea.

Then, we invented writing. Here our brains move our hands and fingers, which are holding a pen, to create symbols: lines and circles, which, in a certain order make their idea transmittable. Again, another person, seeing these symbols is able to decode them and comprehend the same thought or emotion as the writer intended. You might think you're looking at letters and words on your screen right now, but you're actually looking at a collection of random lines

and curves. It just so happens that your brain recognises the code and can translate it into meaning.

It's an everyday miracle that has allowed us to spread the greatest ideas around the world. Without it we can't share a joke with a friend, order a pizza, or tell someone we love them.

And so it comes to pictures.

If you're in the business of visual storytelling - a filmmaker, a photo-journalist or a designer - you are actually in the business of encoding ideas, using images.

Have you ever thought of your job in that way before?

You take an idea, and then encode it, not with sound waves, or squiggles on a page, but with pictures. And you're only successful if your idea, once decoded, sits perfectly inside the brain of your audience.

And it is this encoding process that is the focus of Issue 2 of Inside the Story Magazine. Over the next 10,000 words we're going to delve deep into the craft of communicating with images, and how to do it properly. I've spent weeks in libraries digging out books, some nearly a century old, where the original auteurs of cinema come to grips with their exciting new medium. In "Mind the Gap" you'll discover how telling stories in video or film has very little to do with depth-of-field or dialogue - the early innovators of cinema had neither - but with something far more powerful.

I've reached out to the new pioneers of visual storytelling in the

21st century: brave, experimental storytellers telling complex, and sometimes heartbreaking stories, with images alone. You'll hear from French documentary filmmaker Patrick Rouxel, currently in the depths of a rainforest, who goes into detail about his award winning film *Green*. And from New York, Daniel Mercadante, one third of the unique visual storytellers *Everyone*, takes us through the techniques behind of some of their most popular films.

It's not all about video though. From Japan, illustrator Graeme Mcnee invites us into the art of *Kishotenketsu*, an ancient eastern form of visual storytelling. British documentary producers *Duckrabbit* reveal the process behind their powerful audio slideshows, combining photography and intimate audio. And in "Escaping the Box" we present an in-depth essay about the future of picture storytelling in an internet age, featuring pioneers from *Zeega* and *NPR* and more.

Like many of the things we cover in *Inside the Story Magazine*, this stuff rarely makes it onto the curriculums of courses, or into guidebooks on the craft. For many of us, our work will live (and hopefully breathe) on the internet and on screens, and these are visual platforms. We cannot skim over the fundamental language of our craft: it would be like trying to write a novel, without knowing how to spell.

So sit down, get a coffee, and read on! And please, if any of the ideas encoded within these pixels sends a wave of excitement through your brain, do share them with someone else. The magazine now includes easier ways to share articles with friends, collaborators and colleagues, via all the main social networks.

And if you have any questions, ideas or complaints, my email account is ready to decode your messages: editor[at]hotpursuit.co

Adam Westbrook

Paris

April 2013

ACT I

MIND THE GAP: HOW VISUAL STORYTELLING REALLY WORKS

Visual storytelling has had its time as buzzword among digital journalists and storytellers. But what does it mean to be a visual storyteller? It's probably not what you think. In a unique and wide-ranging feature, we trace the art of moving-image storytelling back to its earliest roots and meet the modern-day storytellers telling complex stories without a line of dialogue.

WORDS: ADAM WESTBROOK

In our frenetic and visual world, where we are constantly assaulted with a high definition barrage of TV, Vimeo, YouTube and cinema, it is hard to imagine how the first moving images, flickering raggedly at 12 frames per second on the wall of an 1888 workshop in Leeds in England, must have appeared to their inventor, Louis Augustin Le Prince.

We know moving images, despite their crude early form, had a magical quality for those who saw them. But like all media, it took people a long time to figure out what they were doing with it. It wasn't until 1903 that an American cameraman-turned-director, Edwin S. Porter, realised that you could tell a story by cutting together different, separately filmed, shots. The result, was *The Great Train Robbery* (1903) an early landmark in narrative cinema.

And 20 years after that, filmmakers and audiences alike were still grappling with this mysterious “seventh art”. What were its secrets? An unexpected voice in this debate was the writer Virginia Woolf who, in 1926, wondered in an essay about the fundamental elements of the moving image.



“The eye licks it all up instantaneously, and the brain, agreeably titillated, settles down to watch things happening without bestirring itself to think” she wrote in the New York journal *_Arts_*, correctly recognising the very passive nature of the medium. And with acute vision she describes the potential for moving images to express meaning, even though the pioneering filmmakers themselves were only just figuring it out.

“If a shadow at a certain moment can suggest so much more than the actual gestures and words of men and women in a state of fear, it seems plain that the cinema has within its grasp innumerable symbols for emotions that have so far failed to find expression... Is there, we ask, some secret language which we feel and see, but never speak, and, if so, could this be made visible to the eye? Is there any characteristic which thought possesses that can be rendered visible without the help of words?”

And maybe there, captured in a paragraph, is what we visual storytellers are ultimately trying to do. Presenting shapes and symbols and

pictures on a flickering screen, in the hope that they render certain characteristics, and ideally, without dialogue.

So what's the secret? Well, as you might have guessed, it's all down to how we encode the images.

Heaven's infinite mercies

Picture the scene: it's a bleak autumn afternoon in a lonely hilltop cemetery. Brown leaves are tossed between the crooked gravestones by a biting wind, as we make our way over to the only new plot. Standing beside the gravestone, weeping, stands a veiled woman, dressed in black.

This was the set-up for a well-known short story by Ambrose Bierce. Here, encoded in words, we have two vivid images: a newly dug grave in a lonely cemetery, and a woman weeping beside it. If you were to describe the woman in a single word, what you say? Like many of us, in your mind's eye, you're probably picturing a widow.

Bierce's story continues with the approach of a stranger, walking through the cemetery. He sees the woman's distress and tries to comfort her: "Console yourself, madam," he says. "Heaven's mercies are infinite. There is another man somewhere, besides your husband, with whom you can still be happy."

"There was" she replies, "but this is his grave."

The unexpected twist in *The Inconsolable Widow* plays upon our brains way of decoding images. And within it lies the secret heart of visual storytelling.

The third something

It wasn't the image of the gravestone alone that made you think "widow". Nor was it purely the woman in black. It was the combination of these two images that creates the idea.

And it is in this combination of images that the energy, the meaning of an idea is contained. And, if the audience can decode the image correctly then, like nuclear fission, the energy behind this idea is released in a sudden illuminating glow. In his 1938 essay *Montage*, the pioneering Soviet filmmaker Sergie Eisenstein put this even more simply:

"When we see two objects placed side by side we draw certain conclusions almost automatically."

He continued: "This property reveals that any two pieces of film stuck together inevitably combine to create a new concept, a new quality born of that juxtaposition"

He called this "the third something". There was nothing in my description of the windy hilltop cemetery to tell you that the woman in black was a widow. Your brain made that connection all by itself, because the images I chose, when combined, inevitably encode that idea.

It turns out that our brains can't help it. They are connecting ma-

chines. Show me a picture of a boiled egg, followed immediately by an image of the Vatican and I'll immediately start searching for connections - even if there are none. Inside this desire to connect the unconnected is where good visual storytellers hide their ideas.

It is very basic but this concept is as important to visual storytelling as chord structure is to the musician. And it applies not just to film makers and video producers, but anyone telling stories with images, over time. That includes audio slideshow producers, photojournalists, even comic-book artists.

Talking about comic books, in his much-admired book on the art, [Understanding Comics](#) Scott McCloud sees the same force in action.

“When taken individually, pictures are merely that, pictures... however when part of a sequence, even a sequence of only two, the art of the image is transformed into something more... Animation is sequential in time but not spatially juxtaposed... each successive frame of a movie is projected onto exactly the same space - the screen - while each frame of comics must occupy a different space. Space does for comics what time does for film.”

Closing the gap



“You always want to tell the story in cuts. Which is to say, through a juxtaposition of images that are basically uninflected.”

That’s how screenwriter and director David Mamet explains it in his (must-read) [On Directing Film](#). But wait: what good are the techniques of movie directors, screenwriters and comic book artists to the non-fiction producer? According to Mamet, this image juxtaposition is what documentaries have always done well.

“Documentaries take basically unrelated footage and juxtapose it in order to give the viewer the idea the filmmaker wants to convey. They take footage of birds snapping a twig. They take footage of a fawn raising his head. The two shots have nothing to do with each other. They were shot days or years, and miles, apart. And the filmmaker juxtaposes the images to give the viewer the idea of great alertness. The shots have nothing to do with each other. They are not a record of what the protagonist did. They are not a record of how the deer reacted to the bird. They’re basically uninflected images. But they give the viewer the idea of alertness to danger when they are juxtaposed. That’s good filmmaking.”

Juxtaposing images - assembling them side by side in space or time - is so powerful because it creates a gap, which our brains are forced to close. There are all sorts of biological reasons for this, which can be neatly summed up in our mind’s desire for closure, answers, certainty and patterns. “Here in the limbo of the gutter,” writes McCloud, “human imagination takes two separate images and transforms them into a single idea.”

And this makes your audience an accomplice, not just a passive viewer. By connecting your images and forming an idea in their own

minds, your audience own the story just a little bit too. You haven't told them what has happened, or how they should feel: they figured it out for themselves.

Never mind “choose your own adventures” or clickable “immersive experiences”: this is the ultimate interactivity. It's as close as we get to telepathy.

So where does the visual storyteller start? According to Eisenstein, with an idea, which you then break down into visual fragments.

“The author sees with his minds eye some image, an emotional embodiment of his theme. His task is to reduce that image to two or three partial representations who's combination or juxtaposition shall evoke in the consciousness and feelings of the spectator the same generalised initial image which haunted the authors imagination.”

And is it all about the edit? Well, not necessarily, says Daniel Mercadante of award-winning collaborative [Everyone](#), who have produced some strikingly visual short films for RadioLab.



SYMMETRY BY EVERYNONE PLAYS ON THE JUXTAPOSITION OF IMAGES TO CREATE MEANING.

“Stories are told by expressing more than one image in sequence. This needn’t be an edit. One static shot, of the same scene, is inherently a sequence of several frames, there is a cinematic story in that transpiration of images. Some of my favourite films are single shot pieces, of very little happening on screen; but, time is involved, each frame leads to the next.”

When done well, this is extremely powerful. *Samsara*, a documentary five years in production, is built from this premise. It contains no dialogue, and instead is an assembly of gorgeous footage, which combined, creates a thought-provoking mediation on the human existence.

Visual flip-flop

Simply, by juxtaposing images of animal production with shots of American consumers stocking up on supplies and chomping down on burgers, the filmmakers plant in our minds the idea of overconsumption and its consequences. They didn’t tell us this was a problem (with heavy voice over, for example), they made us feel the problem ourselves.

Other digital storytellers are taking these fundamental principles of the moving image and using them in exciting ways, for powerful effect. In his unique and award-winning film *Green*, French filmmaker Patrick Rouxel tells the story of a dying orang-utan named Green and explores the complex issue of deforestation, all without a single line of dialogue or voice over. He tells *Inside the Story Magazine* that the secret is appealing to viewers’ emotions and not their intellect, while using the contrast and combination of images to drive the nar-

rative forward.

“The first thing I wanted to establish is that the story is told from Green’s point of view, and I did so by inserting a few shots of the room’s ceiling and walls seen from her physical POV,” he says. “From the very beginning of the film, we see what she sees and we thus know it’s her story.

“Then to establish the fact that the film was about Green’s past, I first used the traditional long fade from her face to the forest. Once this first flashback was established, I allowed myself all kinds of subtle ways for going back and forth between Green and the outside sequences. Green is there to give a continuity to the story and a soul to the destruction of the rain forest. As the film unfolds, every time we leave Green, it is to witness more destruction, and every time we come back to her she looks weaker and weaker. Through this flip-flopping, my hope is that the viewer will feel the suffering behind the destruction rather than just see destruction.”

And that, perhaps, is the core of what visual storytelling can do. By combining and juxtaposing images, whether in space or time, we open up intriguing gaps which our viewers minds are compelled to close. And in connecting these images in their own minds, our audiences tell themselves a story, a story which happens in their hearts, not just their heads.



**A FILM IS NEVER REALLY
GOOD UNLESS THE
CAMERA IS THE EYE IN THE
HEAD OF A POET**

ORSON WELLES

THE ART OF PICTURE TELLING

So OK, we get it: visual storytelling is about combining different images to create meaning. But how exactly do you do that? Here we've compiled some of the most popular techniques used by good visual storytellers.

WORDS: ADAM WESTBROOK

Compress or expand time

Editing in video can very easily manipulate time in the minds of the viewer. A well-cut sequence of continuous shots can often make a lengthy action happen much faster on screen. In their 2009 series of documentaries "[Driftless: Stories from Iowa](#)" MediaStorm's editors show us farmer Harry Phelps moving large pieces of equipment around. In reality this would have taken him minutes, but cutting it up makes the action last just seconds on screen. The trick with this technique is to cut for continuity and not juxtaposition.

At the same time, subtle filming and editing techniques can make time appear to slow down. In [this portrait of the artist Toni Lebusque](#), the shots are held for much longer, and the image often slowly dissolves between shots. The result is a slower, more reflective feel to the film, created by the edit.

Connecting ideas through editing

Own of the most powerful skills of the edit is to subconsciously

create ideas through contrasted images. We've already seen this can be done with specific shots, but filmmakers often use it to connect grander ideas.

As we've seen, in his award winning film *Green*, Patrick Rouxel cuts from shots of the dying orang-utan to shots of her environment being destroyed. "Flip-flopping" as Rouxel puts it, between these two images throughout the movie forces us to make the uncomfortable connection between them.

Colour

Colour (or lack of it) can add meaning to any visual narrative. In 'Night and Fog' one of the most famous documentaries of the Holocaust ever made, Alain Resnais uses both black-and-white and colour shots to help the audience compare modern images of the abandoned concentration camps and documentary footage of their terrible activity during the war.

Audio visual contrast

It's not just the juxtaposition of images that can convey meaning in film: audio can play a big part too. Storytellers can break open an idea in an often ironic contrast between what we see and what we hear.

In his World Press Photo winning short *America's Dead Sea* James Lo Scalzo contrasts the audio from a glossy 1950s commercial for the Salton Sea against modern-day images of what has now become

a wasteland. The effect is haunting.

Leit Motif

Was it the jabbing music that terrified the early audiences of *Jaws*? Or was it the partial model of a great white shark roaring out of the water? In reality, it was neither. *Jaws*, in many ways, is a masterclass in editing, above anything else.

The first thing the film does is use camera and editing to train the audience to believe one thing: any underwater camera image represents the shark's point of view. It only has to do this once to have us convinced of this visual code. After that, any moment Spielberg cuts to a blurry underwater shot we know the shark is here - and before we've had time to yell "Shark!" the adrenaline has already kicked in.

Emotion through editing

The editing itself can create invoke an emotion or meaning, alongside the images themselves. For example, you can use editing to make people feel nervous or apprehensive - just by the pacing of your cuts.

In *Pulp Fiction*, Quentin Tarantino uses this device to make one three-second moment last 20 seconds on screen, and with that heighten audience suspense. With Uma Thurman's character Mia Wallace passed out on the floor, after a huge heroin overdose, John Travolta's Vincent Vega must jab a shot of adrenalin into her chest. Vega's drug dealer, on hand to watch, counts to three. Tarantino makes each second last a lifetime as he slows down the editing pace and slowly zooms in on different details in the scene.

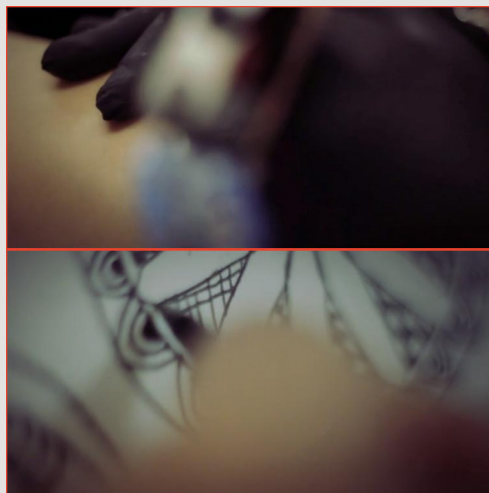
Holding off the inevitable makes us feel nervous and tense: in fact, just the same emotions that Vincent is feeling at that moment.

Match cut

Any two images, stuck together on film or on a panel, force our brains to search for a connection between them. This technique can be exploited to help the audience make symbolic or deeper connections between images, rather than just narrative ones.

One way of doing is this through the match cut, or the match dissolve. Here the two images being combined have something visually in common with each other, or perhaps something in contrast.

For example, "[Fell: Drawing Sense from Death](#)" a documentary about the artist Toni Lebusque, we dissolve slowly from a close-up on a tattoo artist's hand, to a close-up of Lebusque's hand in the same position, drawing on paper. As well as connecting the two shots narratively, the audience becomes aware of a deeper idea: that this artist's tattoos are another way of expressing Lebusque's own art.



Silent devices

Rather than just telling your audience what's going on (through interview, voice over or other dialogue), try and conjure up ideas for ways to visually dramatise what happens.

One of my favourite scenes in any movie ever is what's often called the "Miss Lonelyheart" scene in Hitchcock's 1954 classic *Rear Window*. As a wheelchair bound Jimmy Stewart spies on his neighbours, he sees a woman preparing dinner for two in her apartment. She opens her front door and welcomes an invisible, imaginary, guest, even serving him a glass of wine. Instantly you feel her desperate loneliness - all from one shot.

For more inspiring examples, watch the opening shot in JJ Abram's *Super8* or the "dinner table scene" in *Jaws*.

ACT II

A STORY IN FOUR PARTS: THE ANCIENT ART OF KI SHO TEN KETSU

The three-part narrative that we are used to and fascinated by is an inherently Western way of telling a story. Other cultures have their own story structures based on different principles. Can they be applied by other storytellers? Tokyo based cartoonist Graeme McNee explains Ki Sho Ten Ketsu, a popular Japanese-based narrative.

WORDS & IMAGES: GRAEME MCNEE



|

Ki Sho Ten Ketsu is a traditional Chinese and Japanese narrative structure based around four parts: ki is the introduction, shō is the

development, ten is the twist and ketsu is the ending.

2

The structure is a common device in both the plots of fiction and the presentation of arguments in non-fictional essays. It's also frequently seen in Japanese four-panel comics, like the one I have drawn here:



The first panel, ki, introduces the setting and the protagonist. The second panel, shō, builds upon the first scene. The third panel, ten,

introduces a twist to our story by presenting something new and unrelated to what we have seen previously. As a reader, our curiosity is triggered and we wonder how does this new element connect to the main story? The fourth panel, ketsu, wraps the threads together and the pay-off for the reader is understanding how everything connects.

3

In traditional Western narratives we often find a three act structure with an epilogue: introduction, conflict, triumph, reward.



The first panel introduces us to the hero. The second panel introduces the conflict, which throws the hero's world into chaos. The third panel shows the hero overcoming the conflict. The final panel shows us the reward he gets for doing so. The pay-off for the reader is seeing the conflict defeated, the original world restored and the hero finishing in a better position than he was in the beginning.

4

This structure invites duality: there are two opposing elements in conflict and in order for one to win, the other has to lose. In the Kishōtenketsu structure there is no conflict: the two elements are juxtaposed against each other but both finally co-exist in harmony. In one structure the reader's enjoyment comes from the tension built during conflict and the release during triumph. In the other, enjoyment comes from the mystery of juxtaposition and the satisfaction of understanding the harmony of the whole. One can't help wondering if the prevalence of either conflict narratives or harmonious narratives in a given society has any effect on the way its people come to view the world.

Based in Japan, Graeme Mcnee is an artist behind Minimal Comics: beautiful stories and observations told in simple images with limited colours. His most recent book, Save Yourself was published in February 2013.

MIND, HEART & SOUL: LIFE THROUGH THE EYES OF EVERYNONE

From hugely popular collaborations with RadioLab to short films merely observing people in the street, there is no denying storytelling collective Everyone are instantly recognisable. In this exclusive interview, filmmaker Daniel Mercadante reveals the visual storytelling techniques behind their distinctive films.

INTERVIEW: DANIEL MERCADANTE



First, just tell us a bit about yourself and how you got to where you are today.

I started making films when I was eight years old, editing in-camera with a VHS camcorder. My mom brought me to the cinema all of the time. I loved Star Wars. I made movies all through grade school and high school (attempting whenever possible to forgo written assignments and make films). Then, I saw Stanley Kubrick's "The

Shining” and ”2001:A Space Odyssey”and I realised that the moving image was truly capable of articulating the depths of our collective yearning for understanding, our dances of emotions, and simple beauty. I went to Emerson College in Boston, and struggled with the idea of being “taught” about making films, but I found clever ways to steal equipment and return it (after using it all year) without anyone knowing.

I’ve always been drawn to the beauty and powerful energy in the “everyday” world we live in, so several of my early projects, like ”Routines” explored that, and I constantly continue to explore it. I’ve also been fascinated with binary opposition, especially when it comes to the subtleties of the universe (the little tiny “normal” things); the everything, the nothing, the everyone, the nobody, and the nothing and nobody that becomes somebody by being within the fold of everything and everyone. So, when I started a filmmaking collective with some friends, I called it “Everyone”. I’ve been releasing collaborative and independent work online for the past few years under that name.

What is the heart of visual storytelling as you see it?

Well, there’s a huge symbology to the “heart” of things. It’s the muscle, it’s the centre, it’s what makes you feel. I think that storytelling mimics human existence, that’s the point, isn’t it? Stories are mirrors and crystal balls. A story, to me, is an expressed idea. So when it comes to the “elements” of that idea, the stuff that turns the idea from ether to material that can be experienced, they too mimic human existence. So, I find myself seeing a story as having a heart, a mind, and a soul; the body is the medium.

I think that any successful story will have a beautiful shifting balance of mind, heart, and soul.

With my work, I like to create a cognitive pattern to guide the mind, to keep a viewer engaged, thinking, reflecting on what they just saw to motivate an understanding of the next thing they will see. With "Words" it was the words themselves, their many meanings, and the transitions between each word group, the guessing game: "What word comes to mind when you see this image?". With "Symmetry" it was a simple play between two images simultaneously; things that are the same, opposites, conceptually paired, socially paired, etc.. These sorts of things are the MIND, the recognisable patterns that conduct the movement of a story.

The HEART comes from more raw stuff, beautiful imagery, geometries that perfectly fit one another, honestly captured scenes, editorial beats that never feel too long or too short (without justification), sounds and music that make your hairs stand up at the right times. A well-crafted harmony between all of these things makes for a strong pulse.

The SOUL is either the easiest or hardest part of the storytelling process. Religions have practices that help individuals and collections of people get in touch with their "soul". To me, it's the unknown knowing, the ultimate clarity, the universality that makes one capable of being. In making stories, there are practices and repetitive gestures similar to meditations and prayers that work to get to that universality, the deepest truth. For me, it often comes in the form of the ideation process itself. I ask the questions: does this story yearn for

depth, does it reflect existence itself? I make sure that there is tons of stuff that I just don't know the answer to. I make sure to leave plenty of room for the story to reveal itself to me: if I push it too hard, it loses that soul really quickly. As I practice more and more, I gain deeper understandings of this, but just as many new questions surface, so I think that this part of the process is what truly motivates me to keep coming up with new ideas, and sharing them.

What is more important: the meaning contained in images themselves, or the meaning created by combining images together?

As far as films go, I'd have to say that the juxtaposition of images is more important than the images individually. The thing that makes a movie "a movie" is movement over time. Stories are told by expressing more than one image in sequence. This needn't be an edit. One static shot, of the same scene, is inherently a sequence of several frames, there is a cinematic story in that transpiration of images. Some of my favorite films are single shot pieces, of very little happening on screen; but, time is involved, each frame leads to the next. In still photography, the images themselves are king. But, I might even argue that photographic "series" are actually just movies that operate without a pre-set clock.

Do you think filmmakers generally rely too much on dialogue-for example, interviews and voice over in factual pieces-to tell stories? Should we be using pictures better, and if so, how?

I think that what is most important when it comes to the articulation of a story, is that the means by which people follow along, does justice to the idea itself. Sometimes the only way to make an idea

interpretable is to be clear with words, narration and dialogue. Do I think the general population of filmmakers rely too much on tired forms of expression? Yes. This is probably a symptom of fear. People worry: "If I don't tell the story the way that stories are supposed to be told', then people won't like it!" This is generally created and perpetuated by the means of distribution. However, I'm very optimistic about the future because there's a whole new generation of filmmakers who have always distributed their work online, and we can set the terms of how our work is distributed, thus, not buckling to old storytelling methodology.

What is your favourite visual device or technique for using images to tell stories?

There are so many fun techniques always popping up. I'm really fascinated with quick loops, three-to-five seconds long. It's become a very common thing with the resurgence of GIF's and the new [Vine app](#). It's a wildly interesting length of time, that can fit so much content, but is bound by a brevity as well, and then repetition has it's way of settling into your psyche. I haven't played too much with this, but I'd love to see what I come up with when I get a chance to dance with it.

I really love [General Observations of People](#). What is the idea behind this project? And do you head out with an idea in mind, or is it a case of sitting your camera somewhere and waiting for something to happen?

I'm so glad you bring this project up, it cuts straight to the core of filmmaking for me. It is generally completely observational, as the title suggests. I usually make these pieces while shooting other projects, it's never a preconceived plan. There are times when one

needs to exercise patience, at those times, I like to toss the camera into a position where I might expect something beautiful to happen, and then I wait. Sometimes it's just a matter of noticing something and following it as far as I can. I don't really have an idea other than letting the world tell me the story that it wants to tell. My craft comes into play mostly with framing, and in/out edit points, as well as some other playful techniques; but the observation itself is paramount. Really watching anybody do pretty much anything can be remarkably fascinating.

Who's inspired your visual storytelling and why?

As far as craftspeople, I'm certainly influenced by all of the storytellers that I admire, whether I want to be or not. [Godfrey Reggio](#) and [Ron Fricke's](#) essayist visual masterpieces of human interconnectedness. [Stanley Kubrick's](#) centre weighted composition and base-level explorations of mankind. [Jan Svankmajer's](#) simple short films, beautifully executed animations that say so much more than what they seem to be. [Werner Herzog's](#) straddle between fiction and non-fiction, often exposing the inner beauty and balance of darkness.

I'm inspired by everything. The world around is is endlessly beautiful. As a storyteller, I feel a sense of responsibility to observe, interpret and reveal the little things that unify existence.

[Daniel Mercadante](#) is one third of the New York based collective [Everyone](#). They have produced the short films [Symmetry](#) (winner of the Jury Grand Prize at the 2012 Vimeo Awards) and [Words](#) with public radio show [RadioLab](#).

THE REAL GENUINE STORIES ARE ABOUT 1+1 EQUALLING 3.

KEN BURNS



CAN NON-FICTION STORYTELLERS LEARN FROM HOLLYWOOD?

Is it time to move past the inverted pyramid of journalistic storytelling? In this essay, Duckrabbit's Peter Rudge argues non-fiction storytellers have a lot to learn from the story structure behind the best books and films.

WORDS: PETER RUDGE



In 2007 I remember interviewing a boy in Addis Ababa who'd recently escaped from an Al-Shabaab militia near Mogadishu. He was 17 years old but looked younger - thin, ragged and dirty, the very picture of a Somali militant. Yet the first words out of his mouth were marked with a strong London accent.

“F**king hell. You would not believe the month I've had!”

Abdi was the son of first-generation Somali immigrants to the UK.

He'd been born and raised in London and had started down a well-trodden path toward petty gang criminality. Abdi's father had decided that he needed to reconnect with his roots and get away from the bad influence of his London friends. And a week later he was on a flight to Mogadishu with his father, ostensibly to pay a short visit to an uncle there. But when his father returned to London alone, Abdi realised that his stay there would be longer: as his uncle put it, "until he learned some discipline."

His uncle warned him not to wander around Mogadishu on his own. It could be dangerous until he knew what areas to avoid. Abdi, not well practised at accepting advice from an elder family member, was kidnapped on the streets of Mogadishu by an al-Shabaab press-gang three days later.

Abdi's weapons training in a militia camp near Mogadishu was interrupted by the Ethiopian invasion of Somalia. The tactics of his militia were unsophisticated and Abdi's first experience of warfare was brief. Forced forward in a charge against a well-armed Ethiopian convoy, in Abdi's words, "Everybody was dead in the first few minutes."

Abdi lay in a ditch with the bodies of his fellow militia members until nightfall before slipping away in darkness. It took him a week of walking and hitchhiking to find his way across the border into Ethiopia, to Addis Ababa and to the assistance he needed to find his way home to London. I still wonder, when he returned home, how that first conversation with his father went.

There and back again

The story has stuck with me. Author and critic Christopher Booker

offers a good rationale as to why it may have that resonance. In his book 'The Seven Basic Plots', Booker argues that the structure of satisfying, memorable stories are hard-wired into the human consciousness and common across cultural boundaries from the earliest records to the present day. Booker classifies the seven plots that are perpetually reworked and retold in human society, describing them as tragedy, comedy, quest, voyage and return, rags to riches, fighting the monster and rebirth.

Abdi's story fits Booker's archetypal 'voyage and return' story near-perfectly, with a protagonist propelled out of a safe world of normality into an alien environment, completely cut off from his former life. Abdi travelled from north London to the battlefields of southern Somalia. According to Booker, the protagonist of 'voyage and return' must, by way of a thrilling escape, be released from that alien world so that they may return to the safety of the familiar world where they began. Abdi's story falls neatly into the same basic form as *The Odyssey*, *Robinson Crusoe*, *Gulliver's Travels* and *The Rime of the Ancient Mariner*.

Screenwriter and Hollywood script doctor Robert McKee's excellent book "Story" offers something too about Abdi's suitability as a compelling protagonist. McKee identifies characteristics that he believes make a person to an audience, including a wilful character, a conscious desire to reach a goal and the capability and power to pursue that goal - all bound together with the glue of empathy, and all of which applied to Abdi.

At Duckrabbit we tell documentary stories in video, still photography and audio for broadcast and NGO clients – we call them photofilms. We don't produce fiction and yet there are fundamental

similarities between successful documentary productions and successful fictional production.

We think of one of our four-to-six minute documentary films as a short theatre production, complete with lead characters, supporting characters, props, a stage and, crucially, an audience. So when we produce a story we start by considering how we representing those elements – being clear about who our lead protagonist is, how we set the stage, introduce supporting characters and have them interact. Just like theatre, we work to put those jigsaw pieces together in a way that moves and holds the audience. And while it's vital that we represent the people that we record accurately, we don't imagine that what we make is "reality". Reality exists only in the moment. Our productions are, by necessity, reflections and interpretations.

Just like theatre or cinema, a documentary photofilm is a construction that, to be successful, relies on capturing the imagination of the audience. For fickle online audiences who can stop watching at any moment, it's vital to set up some drama, intrigue, jeopardy or mystery in the first 15 seconds of a piece. Holding the audience relies on further activating their ability to visualise and construct a world around what they see and hear on screen. And that's one of the reasons why we use photography in our films. The still image invites and demands that the audience engage their imagination to construct a before and after, a context to the frozen moment that they've been presented with.

There's still much more for us to learn from the theory and practice of fictional storytelling. We want to tap into the forms and structures that the human mind responds to instinctively, unconsciously

and powerfully. Which isn't to say that we should or could design documentary stories to match archetypal plots or manipulate characters to fit appealing or "heroic" moulds. But we do need to understand exactly why a story like Abdi's is so memorable and why it might elicit a powerful response from an audience.

Maybe producing documentary work is a tougher job than producing fiction, because the theatre has to be constructed from the building blocks of actuality, without the luxury of a script that we can create, a set that we can construct and actors that we can direct. But ultimately good documentary work operates in the same space as good drama – telling effective and involving stories about what it means to be human.

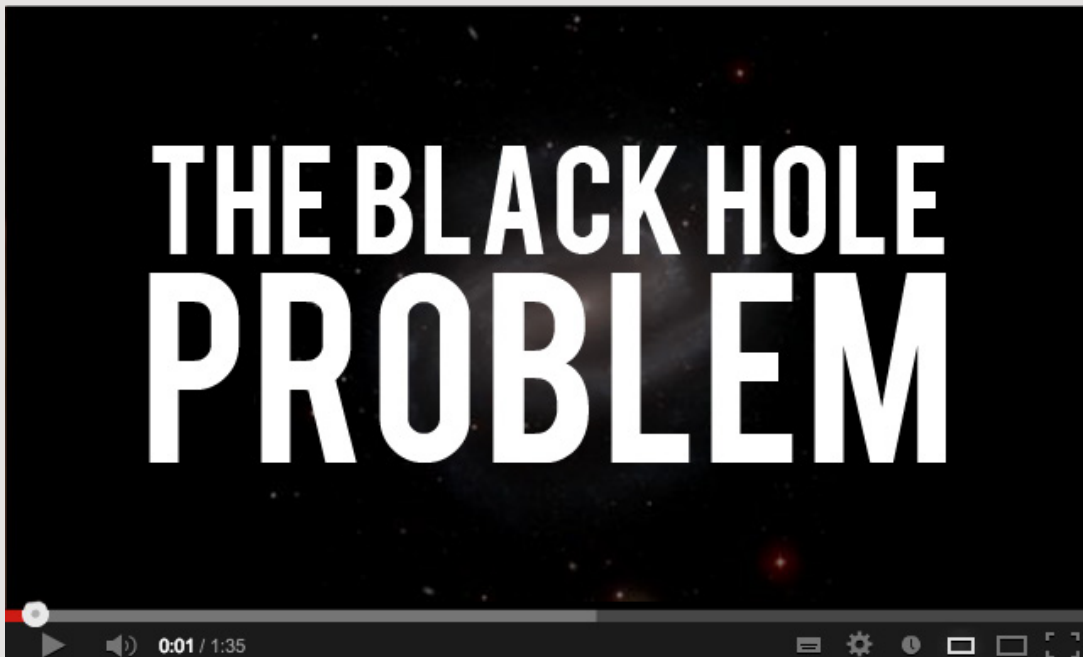
Peter Rudge is the managing director of [Duckrabbit](#), an award winning producer of documentaries for broadcast and NGO clients. Their most recent piece, a [collaboration with Georgina Cranston](#), was recently featured in The Guardian.

ACT III

ESCAPING THE BOX: IMAGINING A MORE VISUAL INTERNET

The explosion in web video has been nothing short of remarkable. But despite new technology and the levelling of the creative playing field, video is still very old-fashioned and a prisoner inside the rectangle viewing window. Can it be freed to live and breathe dynamically on the web?

WORDS: ADAM WESTBROOK



The numbers are almost impossible if you think about them long enough. According to [YouTube's official count](#), 72 hours of video are

uploaded to its servers, every minute of every day. That's the equivalent of 33 movies. Every minute.

Add that statistic to [this photograph published by NBC in March 2013](#) and you start to wonder whether the human race's favourite activity in the 21st century is filming other humans and sticking it on the web. The viewing figures for online video are huge too, leading many to see video as the zenith of what can be done on the web.

But video has a problem. It's a problem inherent in its form, and at the same time it's infecting how we approach visual storytelling on the web. Video's problem is that it's a prisoner inside the rectangle box of the video player. Videos are large, self-contained elements which means they can't be changed, they can't respond dynamically to users and they can't be searched by Google spiders. This has led to video being described as the "black hole" of the internet.

"Video is the gorilla in the room" argues Cody Brown, founder of [ScrollKit](#), a new platform which wants to make the web "more cinematic". "If you are compelling on video, you will rule pop culture. What is pop culture and what is web culture is getting more and more unclear. There are a zillion ways to make video more web-native and people have been pushing that forward ever since they had the bandwidth."

Brown is one of a number of entrepreneurs, filmmakers, designers, developers and journalists trying to change visual storytelling on the web. ScrollKit, a visual editor he has created, lets users build a web page in the same WYSIWYG way one might make something in InDesign. This, he hopes, will let us approach the web more visually, and perhaps even make things more quickly. He says he's been

able to use ScrollKit to build a replica of The New York Times' lauded SnowFall piece in a matter of hours.



“Less is wrong about how we are visually consuming the web and a lot more is wrong with how we are making it” Brown tells me. “And the problem with how we are making it is that we aren’t making it in a visual way. The overwhelming majority of people fly blind when they make content on the web. They fill out two forms, a header and a footer, then preview it in Wordpress when they’re finished. Imagine being a painter and not being able to see what happens as you wet your brush and slide it across your canvas. This is the kind of fundamental problem we have now.”

Black Gold Boom

New approaches like this bring up difficult questions about how we think about video and other visual elements on the web. Rather than being something new and revolutionary, as so many would have it, web video is worryingly old-fashioned. We are making films (and even calling them films, often) in the same way as a cinema or television director would, except with less money. The only difference is we upload our file to YouTube instead of projecting or broadcasting

it. The product is still the same.

In other words, web video is still made like television, and it isn't new at all. This is a problem because there's no reason television ought to work on the web: it's simply not built for that.

So where does thinking differently about video on the web begin? According to Jesse Shaplins, one of three founders of the interactive documentary platform [Zeega](#), it starts right at the definition of what video is.

"I think what's important is to distinguish the difference between video and moving image. I think motion is a really important part of creating compelling interactive experiences..." he says. "Shorter, more animation like video is the type of video experiences that maybe we should be thinking more and more about. [Vine](#), for example, is a really powerful and interesting medium. It gives you a very focused constraint around what is effectively a video but it's limited to seven seconds, it's a looping animation.

"The reality is that long-form video is a mode of consumption that is slightly at odds of the trend of how people are increasingly consuming media, which is on their mobile phones. So I think that we're at



an interesting juncture here, and I think it's about asking "What is the context you imagine people consuming your work?"

This bottom-up approach is clear in the platform he's building with Kara Oehler and James Burns. Founded last year, Zeega **lets users create interactive experiences** using simple online tools. They make the most of the screen and some of the more ambitious projects, such as **this webdoc about North Dakota's oil industry** give us a vivid glimpse into the potential of the webdoc form.

A manifesto for the future

What is a webdoc, anyway?

In October 2012, a group of filmmakers, developers and journalists - including the founders of Zeega - met at the Mozilla Webmakers conference in London and attempted to figure that out. The result was **the Webdoc Manifesto**, a living breathing document, hosted on Google Docs and open for anyone to contribute to. It's raw and messy, but some of the ideas on its pages start to give us a glimpse into the future of factual storytelling on the web.

"We hold that web documentaries are interactive" it begins, "though the interaction does not necessarily have to occur between the user and the the documentary, rather the documentary can interact with reality using the networked technology of the web."

It describes documentary on the web as being a process, rather than a finished film, and "something that is used as much as it is watched." Perhaps freeing video from the rectangle also creates the chance to

build a much less passive experience for our audiences.

Lost and found

At the same time, video isn't the only way to create an engaging audio-visual experience on the web. Photofilms have been popular for years, and now this too is being freed to live dynamically on the web.

An early breakthrough in this concept came from a team at NPR in Washington DC. Reporter Claire O'Neill collaborated with developer Wes Lindamood in building [Lost and Found](#), a multimedia package about the discovery of a once-lost photo archive. The piece is effectively an audio documentary, complemented with dozens of recently discovered photographs from the archive of Charles Cushman. O'Neill trawled through thousands of photographs and selected the best.

"From the beginning we knew this would be an audio-driven story and we thought a lot about how visual material could augment and complement that story" says Lindamood.

But this is no ordinary audio slideshow. The webpage is powered using [Mozilla's Popcorn javascript library](#) alongside [JPlayer](#), another lightweight file which plays media on web pages. Using these open source libraries, developer Wes Lindamood was able to trigger animations on the page as the audio file played. The audio slideshow is no longer trapped inside a video player. Every one of the pictures in Lost and Found is a dynamic image which can be updated or downloaded, and it's all on a web page that is viewable on any kind of device.

“For me video can only be that single object, and you can share that object in different ways, but it can never be disaggregated” says Lindamood. “Breaking out of a video file allows us to explore and create something more collaborative and that’s something that we’re definitely interested in. Also you can disaggregate and share individual pieces of it..We can actually recombine elements in different ways, so just having that flexibility of having all these malleable pieces I think is a real advantage of this kind of approach.”

This flexibility could mean stories could be dynamically updated even after publication, and can be shared much more easily. Data in the documentary is available to Google’s spiders and it even creates a level of interactivity in the story.

O’Neill agrees that making the moving image more dynamic is a step forward. “The biggest challenge was the most exciting, which was trying to think how to do this differently...just trying to break the mould a little bit of the video template. Clearly we didn’t deviate that far from it but I dunno, we succeeded by not having to build it in Final Cut, which was exciting to me.”

Rethinking the web

These projects are baby steps into a new way of thinking about how to tell stories visually, embracing the native abilities of the web. And it may be a long time before more of us are able to wrap our head around the idea that visual doesn’t have to mean video and video doesn’t have to mean a 16:9 embed on a webpage.

The pioneers, asking the difficult questions early on, are optimistic

about the future. “My hope for the next 10 years is that they are as exciting as the past 10 years” says Cody Brown of ScrollKit, a sentiment echoed by the others.

“Video’s a really passive experience you click play, you watch it for however long it is, and then you’re done and you go onto the next thing” says NPR’s Claire O’Neill. “What interests me in storytelling is engaging the audience and the user, because we have these devices that encourage us to be tactile and I think that territory is really exciting and that’s where I’m trying to push the envelope.”

And from Zeega’s Jesse Shaplins, a recognition that there’s a long road ahead. “I think we’re still very early in terms of what are quality storytelling experiences, that involve interaction. My hope in 10 years is that we see a legacy already established of some genres and formats that have real value for people... One of the beauties of film is that it’s something that millions and millions of people have experienced. I don’t think we are yet there with the web as a format, where millions of people have experienced really quality stories and I’m really excited about that potential for us to think about the web again as inherently an interactive audio-visual medium.”

**YOU NEED TO THINK ABOUT
VIDEO IN A WAY WHICH IS
MUCH CLOSER TO THE
ANIMATED GIF THAN TO
THE LONG FORM VIDEO**

JESSE SHAPLINS

THE LAST DAYS OF GREEN: STORYTELLING WITHOUT WORDS

Filmed in the Indonesian jungle, *Green* stands out in the world of environmental storytelling. The film tells the story of an orang-utan called Green, the deforestation that is killing her, and the West's responsibility for it - all without uttering a line of voice-over. From the depths of the rainforest, where he's working on a new project, director Patrick Rouxel tells *Inside the Story* about the techniques that made that possible.

INTERVIEW: PATRICK ROUXEL



Explain the mission behind Green: Why did you fly out to Indonesia? What were you trying to achieve?

For the last 10 years I've been making films to promote rain forest conservation. Most of the time, I work independently self producing my films. I usually don't have a defined script. When I set off, I just know I want to film the flora and fauna of the rain forest, and the industries destroying it all. It is in this spirit that I went to Indonesia to make *Green*.

Green conveys a huge amount of information, and emotion, but without using any dialogue. What are the challenges of using this technique?

A film needs a story and the first challenge in not using a voice-over, dialogues or interviews is to have all the necessary footage to be able to establish a coherent visual narration. There cannot be loop-holes because of a lack of footage, which a traditional voice-over would usually fill in. The second challenge is editing the footage in such a way that you keep the viewer's attention throughout the film. This is a creative challenge which I find to be the most interesting.

What is the power of showing people the devastation caused by deforestation, rather than telling them with voice over or interviews? Is there a power in letting us figure it out for ourselves?

The story of the film is "told" from the point of view of a dying female orang-utan. I didn't think it necessary to have a voice-over explaining what we see, nor did I like the idea of giving Green a human voice. It seemed wrong to do so. Her eyes and the way she moved were so expressive, I could feel the silent agony of her pain and loss as I was filming her, and I hoped the viewer would feel it too. My appeal is to the viewer's heart, not to his or her intellect, and I think the absence of a factual voice-over helps to achieve this. The absence of facts allows for the emotion to remain pure.



In terms of the devices you used, a lot of the story is told by flip-flopping from Green in her hospital bed and shots of the rainforest. What does this achieve in the mind of the viewer?

The first thing I wanted to establish is that the story is told from Green's point of view, and I did so by inserting a few shots of the room's ceiling and walls seen from her physical POV. From the very beginning of the film, we see what she sees and we thus know it's her story.

Then to establish the fact that the film was about Green's past, I first used the traditional long fade from her face to the forest. Once this first flashback was established, I allowed myself all kinds of subtle ways for going back and forth between Green and the outside sequences. Green is there to give a continuity to the story and a soul to the destruction of the rain forest. As the film unfolds, every time we leave Green, it is to witness more destruction, and every time we come back to her she looks weaker and weaker. Through this flip-flopping, my hope is that the viewer will feel the suffering behind the destruction rather than just see destruction.

Narratively the film is very clever too, as in the last six minutes we return to the truck seen at the beginning of the film and we discover where Green has come from. Why did you choose to put this at the end?

Opening the film with the truck sequence allows for a dramatic start in which the viewer asks him or herself: "Is this orang-utan dead or alive? Why is it at the back of a truck like this?" The first question is answered in the following sequence: "Yes, the orang-utan is alive and it's name is Green". The second question takes the whole film to be answered. By putting the truck sequence again at the end of the film, my hope is that the viewer will now see the same footage in a completely different light: that of empathy. He or she will not just see an animal at the back of a truck, but will feel the pain of an innocent loving and peaceful mother orangutan who has lost everything because of human greed and indifference. A victim whose imminent death we are all accountable for.

You're back in the jungle as you write this. What are you working on at the moment?

Yes I'm presently re-introducing an orphan captive sun bear cub into the forest. I've been involved with sun bears for the last two years and have grown very fond of them. My next film will be on the magnificence and the plight of these animals. I think I have a good story and hope to be able to tell it in an innovative way, but my primary purpose is to raise awareness on the sun bears. My quest for innovation is just a means for more effectiveness. I'm doing this next film for the bears, like I did Green for the orang-utans, not for the sake

of pushing the documentary genre to its limits.

Patrick Rouxel is a French/Swedish documentary filmmaker who has been specialising in environmental films since 2003. His Rainforest Trilogy of films about deforestation, of which Green is one, have won 35 international awards. [Green is available to stream online.](#)

MASTERCLASS: VISUAL STORYTELLING EXERCISES

We've compiled three exercises, recommended by master storytellers, to help you improve your visual prowess. All of these exercises rely on you letting go of a sense of immediate purpose, and going on feeling a little more than you might be used to. The idea is to open your eyes to images around you and to be a bit more wildly creative.

If possible, block off a few hours to do these, without distraction.

Image foraging

Here you are simply collecting images that catch your eye. Begin in your home or office and start collecting any images (photographs, drawings, paintings, magazine cuttings, instagrams etc) that you feel drawn to in some way. You don't have to explain why you feel drawn to them, just trust your gut.

Do this for an hour or so a day for a full week. You might also want to head out into the real world with a camera and collect images yourself. Again, do this on gut, and head to locations that you feel drawn to.

Collect all the images together in one place, printed out in front of you. Take each image in turn, and ask "Why is this image important

to me?" Again, there is no definitive right or wrong answer; just keep an eye out for patterns or themes in your brain's association with images.

Now try and group your images in any way that feels right to you. Maybe it's the colour, shape, pattern, or the meaning or feeling the image conjures up for you. Doing this without a necessary purpose or result lets you relax and allows your brain to play with images more freely. This is important.

Finally, try and arrange some of the images together to create a moveable linear sequence. What secondary meaning is created by combining two or more of your images together in sequence?

Storyboarder

It's no secret that if you want to emulate someone you really admire, you have to start by copying them. Hunter S. Thompson retyped F. Scott Fitzgerald's *The Great Gatsby* in order to learn his writing style.

This exercise lets you do the same with pictures. You'll need a pen and an empty notebook of white paper. Fill each page with dozens of small square frames, and keep them quite small.

Then pick a movie you love, by a director whose visual style you would like to emulate. Your task is to draw each and every shot as it appears on screen. Press play and then quickly storyboard the first shot in the first panel. As soon as there is a cut, press pause, and draw the next shot. Repeat for the entire movie.

While you're drawing, keep your mind open to how each shot is composed: the shapes, the colours etc, but more importantly watch how each adjoining shot adds meaning in your mind. What films should you do? Former Pixar animator [Emma Coats](#), who originally suggested this exercise on her blog, offers this advice:

“Spielberg is great for this because he’s both evocative and efficient. Michael Bay is good at what he does, but part of what he does is cut so often that you will be sorry you picked his movie to draw from. Haneke is magnificent at what he does, but cuts so little that you will wind up with three drawings of a chair. Peter Jackson... he’s great, but not efficient. If you love a Spielberg movie enough to spend a month with it, do yourself a favour and use Spielberg.”

This exercise will take a long time: it’s one to give an hour a day for a month. But it’s the best way I’ve seen to dissect a film shot-by-shot. If you want to be a visual storyteller, watching films just isn’t enough.

The next five

This exercise [was also published originally by Emma Coats](#) and it’s about improvising storyboards.

Start on Flickr and select a random image, preferably one with a person in it. Take this image and then storyboard five shots following on from this image which could make a story. It doesn’t matter what shots, just use your imagination.

EPILOGUE

Share

Thank you for reading the second issue of Inside The Story Magazine. It's taken many hours to produce, plus the help of some superb contributors. I hope you've found it useful and inspiring.

If you've enjoyed it in anyway, please spread the word to anyone you know who cares about telling compelling stories, no matter the medium.

If you've got anything to say about this issue, good or bad, please feel free to email me - editor[at]hotpursuit.co - I'll do my best to respond to every single email I receive.

Contribute to Issue 2

Do you have something new to say about storytelling in the digital age?

In the following editions of this magazine I want to feature the ideas and work of other people with something to say. If you have some ideas or wisdom you want to share please send a short pitch to editor[at]hotpursuit.co

We're looking for articles between 1,000 - 2,000 words, and writers who get published are offered 10% of the revenue from the sale of that copy of the magazine.

I'm interested in insightful comment, research and general articles, but please, no "10 top tips" pieces or product placements.

The third issue of Inside Story Magazine, published July 2013, is all about interactive storytelling, so if you have expertise or fresh ideas about this then I'd be very interested to hear from you.

CREDITS

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BRAIN DIAGRAM AND YOUTUBE WINDOW BY ADAM WESTBROOK

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