



All in the Process.

All in the Process.

Video – Documentary Short

Rachel Gaye Brunner

Fall 2022

Undergraduate Capstone Project Documentation

Benjamin Andrew

The Pennsylvania State University

Digital Multimedia Design, B.DES.

Title Page/School Information	1
Table of Contents	2
Project Overview	3
Concept Development	4
Research	5,6
Production	7,8
Conclusion	9
Bibliography	10

All in the Process is a documentary short following the process of ceramicist Anna Louise.

This project significantly highlights Anna's ceramic craftsmanship but also strives to understand the motivation steering her craft. The challenge was not solely to share the beautifully crafted ceramics but to integrate the intent behind the ceramic process.

I approached this project with no set expectations for the outcome other than knowing I wanted to highlight an idea behind Annas' craft rather than the craft itself.

What that idea would be, I wasn't sure, but funny enough my initial thought to highlight the process was, in the end, Anna's strongest narrative regarding her craft.

I found the key was to spend full workdays in the studio with Anna so that conversation could occur organically rather than through a series of questions and prompts. Because of this, I do believe the theme and title of All in the Process came to both Anna and I simultaneously.

The concept was one that emerged over weeks (bottom-up) by remaining flexible and open to change. I was able to explore and let the narrative of the video develop organically, which it did the longer I filmed and the more questions I was able to ask. I would simply let the camera roll as Anna sat at the potter's wheel and she would simply elaborate on her thoughts on ceramics.

Once I knew the narrative was focused on the process, I honed in on what video compositions I felt were most needed by highlighting varying tasks in the ceramic studio. I wished to exhibit the entirety of the process rather than solely that of Anna's time spent on the potter's wheel.

The main issue for filming was the battle for light as the winter months began and a low fog settled in Zürich, Switzerland, where Annas' studio is. I made the most of the sunlight by arriving in the studio with the sunrise and making the most of what we were given.

While the light was one issue, another was simply the learning curve of dealing with various forms of technology and programs, which took a moment for me to find my flow while filming, asking questions, recording audio, and all aspects of editing.

I felt very fortunate because my research mainly involved watching other films, documentaries, and shorts.

A significant influence I found was director Henrik Hansen, who has created a variety of documentary shorts, but in particular, Chabott Engineering highlighting Shinya Kimura, a custom motorcycle engineer. This short contains a fantastic array of sequences full of varying locations, compositions, sounds, and narration which was a massive inspiration for me in the creation of All in the Process. Another filmmaker I found inspiration from is Godfrey Reggio, the creator of the 1982 Koyaanisqatsi and 1988 Powaqqatsi. Both documentary films contain a powerful cinematic experience through their embodiment of color, sound, and distinct sequence overlays. While no person explains their specific story, the viewer is met with hundreds of stories from people all over the globe by the visuals alone.



Documentary filmmaking in my opinion will continue to remain a (now) digital art form, as many viewers wish for an aspect of truth and someone and or something to relate to, a sense of transparency. Although in Jonathan Kahanas book *The Documentary Film Reader*, he poses the question “What makes the documentary continue to matter?” (725), as he explores the aspect of truthfulness within documentary filmmaking. To that I would say we can leave that up to the viewer while perceptions and opinions will always change the way each individuals digests information, so we can just continue to share stories to the best of our ability.

At the start of production, I actually began with another video subject to highlight their creative talents; however, complications arose, and I needed to quickly find a new documentary subject. Luckily, Anna was happy to be the subject of my video short, and fortunately she has her own ceramic studio where I was able to freely film, and she was not the least bit bothered.

Filming began the second week of October and lasted until the last week of November. Many days were spent shadowing Anna in her studio as she completed various tasks, and I would slowly pose questions and dive into her thoughts on the craft of ceramics.





The editing process slowly began around mid-October for the midterm, and the final editing phase started the last week of November.

The editing production was definitely a process of learning. Starting with sorting through hours of video and voice recording to begin, then fine tuning the audio in Adobe Audition and color grading in Premiere Pro. These three factors were jobs within themselves, and now I understand why video production/editing teams are so diverse. Exploring sequences, overlays and transitions were extremely enjoyable to combine the visuals to Annas' narrative; however, at some point, I needed to decide it was finished, which was by far the most challenging task of production.

All in all, I have to say, although I am pleased with the visual compositions of this video short, the narrative is not exactly what I had hoped for. I now assume that is the perpetual struggle of any documentary, (as I have learned) is that one must continually search and exercise patience while waiting for a narrative, as they don't always come so easily as one might think.

With that, concluding this project is/was the most challenging part of the entire process. I did not foresee how challenging it would be to decide to finish. However, the amount of information and skill I have learned from research and production is what makes concluding this project feasible as it is evenmore apparent now, that it is the process rather than the outcome that continues growth. For that, I am happy!

Work Cited

Pg. 725 of Kahana, Jonathan. *The Documentary Film Reader*. Oxford University Press, 2016.

Reggio, Godfrey, director. *Koyaanisqatsi*, 1982, watchdocumentaries.com/koyaanisqatsi/.

Reggio, Godfrey, director. *Powaqqatsi*, 1988, documentaryheaven.com/powaqqatsi/.

Hansen, Henrik, director. *Chabott Engineering*, 2010, [vimeo](https://vimeo.com/100000000).

Other Inspiration References

Fata Morgana - <https://youtu.be/zOXSkmya0aY>

Seven Days in Helsenki - <https://youtu.be/wJl-vdmvdiA>

Mood Board Inspiration



Thank you!

& have a look!

<https://www.youtube.com/watch?v=gl43QtqC1sQ>