

BRIGHT MOSAIC

Vicente Mares, B.A.

Thesis Prepared for the Degree of

MASTER OF FINE ARTS

UNIVERSITY OF NORTH TEXAS

August 2019

APPROVED:

Eugene Martin, Major Professor and Chair of
the Department of Media Arts

Amy Murrell, Committee Member

Harry Benshoff, Committee Member

Jason Balas, Committee Member

David Holdeman, Dean of the College of
Liberal Arts and Social Sciences

Victor Prybutok, Dean of the Toulouse
Graduate School

Mares, Vicente. "*Bright Mosaic.*" Master of Fine Arts (Documentary and Production Studies), August 2019, 34 pp., 1 appendix, references, 10 titles.

Bright Mosaic is a 30-minute documentary about a comprehensive autism center for children with an organic and unconventional approach. The Bright Mosaic Autism Therapy Center's exceptional curriculum consists of a mix of Montessori practices, natural sciences, applied behavior analysis, occupational therapy, speech therapy, physical therapy, play therapy, music therapy, sensory integration, daily life skills and art. Bright Mosaic mixes observational and participatory styles in an effort to portray an exceptionally skilled and passionate team who fights a tough daily battle to prepare their children for the life ahead of them.

Copyright 2019

By

Vicente Mares

TABLE OF CONTENTS

	Page
PROSPECTUS.....	1
Introduction and Description	1
Treatment	3
Characters	6
Intended Audience	7
Purpose.....	7
Preproduction Research: Feasibility and Location	8
Resources	8
Potential Distribution	10
Potential Funding	10
Subject-Filmmaker Relationship	11
Ethics.....	12
STYLE AND APPROACH: GoPro.....	14
INTEGRATION OF THEORY AND PRACTICE: CINEMA VERITE AND DIRECT CINEMA	16
RECONCEPTUALIZATION BEFORE PRODUCTION.....	18
PRODUCTION.....	19
Overview.....	19
Production Schedule	19
Equipment.....	20
POST-PRODUCTION.....	21
Editing Software	21
Post-Production Schedule	21
RECONCEPUALIZATION DURING POST-PRODUCTION.....	22
EVALUATION OF COMPLETED WORK	25
APPENDIX: SUPPLEMENTAL MATERIALS.....	26
REFERENCES	34

PROSPECTUS

This is the proposal submitted and approved by the thesis committee March 2019.

TITLE: *Bright Mosaic*
RUNNING TIME: 30 minutes
MEDIUM: HD Video

Introduction and Description

A parent's hope for their children with autism spectrum disorder (ASD) is for them to enter the workforce and feel a sense of pride in their work and/or their abilities as they come of age. However, since ASD is not a single disorder but rather a wide range of symptoms, employers are often hesitant to hire those on the spectrum because they are unfamiliar with how such workers will complete the daily tasks assigned to them. It can be exceptionally difficult it is for those diagnosed with autism to find jobs and even harder to maintain them. In fact, "one-third of autistic people aged 16 - 25 are not in employment or education, more than double the proportion among the general population. 53.4 percent of young autistic adults 21 - 25 have never worked for pay outside the home since leaving high school" (Booth 17).

What is ASD exactly? As the name implies, it is a spectrum or continuum of symptoms. The disorder is neurodevelopmental in nature and specifically affects development in the areas of social interaction, communication, and repetitive behavior. ASD is defined in the *Diagnostic and Statistical Manual of Mental Disorders-5* as persistent deficits in social communication and social interaction across multiple contexts. As quoted from Sue Robin in the conclusion of Gerardine Wurzburg's short documentary *Autism Is A World* (2004), "no matter how much social interaction one has, one will never be free of autism. The tendencies to be and act in certain ways may subside but one will always be autistic." While autism is a lifelong condition, a diagnosis is not a sentence for lifelong discontent, and does not mean that a person with autism

cannot find happiness, graduate from college, find a career or have a home they can call their own.

Fortunately, there are many people all over the world devoted to work towards the success of those with autism. Among those people is a remarkable man named Christopher Brown who turned his lifelong dreams into plans, and opened a distinctive therapy school in 2016 that addresses the behavioral, social and cognitive needs of children with autism. Chris is a former drummer for the indie/rock band called Spooky Folk. He graduated from college with a degree in psychology and philosophy, and debt totaling \$30,000. Upon graduation, Chris had no idea what his purpose in life was, no indication what he was meant to do or become. His focus was solely on paying his bills and paying off his school debt by any means possible.

One fateful morning, Chris found a job at the Pediatric Autism Center. This job utilized his psychology degree and was the step that changed his life forever. Shortly after, a seed was planted in Chris' mind that began to grow and uncontrollably sprout into something even bigger than him. This seed became Chris' lifelong dream to open his very own autism clinic for youth. This dream developed from his first-hand experience of how hard it is to find a profession following graduation, and the love and affection he felt that came with helping children with autism. Chris knew how strenuous it was to attain a low-skilled, manual labor job position and felt anxiety thinking about difficulties children with autism will face in the workforce (communicating with others, social interaction struggles, coping with change and a need for routine, concentrating and focusing on relevant information, stress and anxiety).

In order to prepare for the best possible learning environment for each child, Chris knew he had to open a one-of-a-kind autism therapy center. Chris began intensive research, searching for the next innovation that would help his autism intervention quest. First and foremost, Chris

needed a building for his center. Fortunately, there was one house in Denton (located on the corner of Locust Street and University Drive) where Chris was able to conduct business in a relaxed and intimate environment, and actually live in comfortably. From there on, Chris cleverly combined traditional autism therapy treatments (applied behavior analysis, occupational therapy, speech therapy, and physical therapy) with Montessori practices, life skills, music therapy and a division of natural sciences (aquaponics) in his curriculum.

According to Chris, “Aquaponics is a method of raising fish and vegetables together in a symbiotic relationship. Wastewater from fish fertilizes plant crops, and upon absorbing those nutrients, the plants purify the water for the fish. Because the water recirculates in this way continuously, the system conserves 90% of the water that conventional farming methods lose to runoff and evaporation”. In order to make this aquaponics system Chris needed to retrofit an IBC water tank into a container for fish and plants. Then he assembled a wooden support structure and installed powerful LED lights while incorporating various plumbing/electrical components. In all the supplies consist of pipes, pumps, reservoirs, filters, water quality sensors, special drains, valves, and precise construction.

Bright Mosaic is quickly gaining recognition of being the only autism center to incorporate aquaponics as part of its therapy curriculum. Through aquaponics, the children are able to be a part of the garden cultivation and care, and observe life cycles in the natural world. Aquaponics not only enriches the children’s lives, they get to experience nature and all its facets with their very own eyes.

Treatment

Introduction (2:00)

The film opens to a black slate as the audio begins. We hear a minimalist solo piano

intimate in composition, which will carry an uplifting emotional mood. Then a prodigious quote, the reason this film is possible, slowly reveals itself.

*When a flower doesn't bloom, you fix the environment in which it grows,
not the flower.*

-Alexander den Heijer

Dip to black

The music continues to play as the film opens to the early mornings of Denton, Texas, as the skies slowly brighten up as the sun peaks out greeting business owners, professors, and students with a slight warm kiss on the cheek. The sun, a source of life and illumination watches over the streets as its children head to their routine destinations. As they overtly yawn, stretch and sigh walking towards destiny, the sun particularly shines slightly brighter on a house located on the corner of Locust and University Street. The house has a calming brown brick exterior, is tall and durable yet small and comfy. The house breathes peacefully as it sees the green grass and great oak tree sway back and forth singing nature's melody in the front yard.

As we head inside we see Chris pick up his favorite coffee grounds to make his usual cup of Joe. As Chris begins to clean the children's activity room the savory molting hot brown liquid rapidly drips into the coffee pot creating a delicate yet complex aroma. We get a shot of the lingering liquid slowly dripping into the coffee pot like clockwork. "Knock knock knock" Chris is startled by the arrival of Jake, his very first and longest student of the center. "Hello, Mr. Chris!" A warm bundle of joy is suddenly attached to Chris's leg. Seeming to weigh a ton, Chris drags his leg towards the kitchen. "Knock knock knock" a faint voice yells "Mr. Chris I'm here!" "Okay Klouse, I'll open the door in a sec buddy!" Then there is a quick shot in the parking lot of the staff and remaining kids heading inside the center as the title Bright Mosaic emerges.

Body (15:00)

This is where the bulk of the story takes place, separated into three acts the past, present and promising future. Act 1: The documentary will focus on Chris' story with an underlying premise of growth. Through interviews from close friends and current co-workers, the documentary will unearth Chris' past endeavors, gaining even more insight on his decision to open his own Center and relive the harsh first year Bright Mosaic was in business. That first year, Chris was already thousands of dollars in debt. With only one student who did not have health insurance, Chris was determined to address every obstacle, fought to make his dream come to fruition, and ultimately succeeded.

Act 2: Subsequently, the documentary will observe the present. Going on its third year, Bright Mosaic is thriving, with twelve students. Chris' teaching style and innovative approach will be on display here. Chris can be stern when needed, but he is also kind, patient and humble. Chris gives all his kids his undivided attention, observing the joy reflected from Chris' face as soon as his kids arrive is a true wonder to see. Out of the twelve children attending Bright Mosaic, the documentary will focus on the oldest children there. The two children are Jake and Klouse along with their individual plants given to them to plant, grow and nurture. However, in order to truly grasp how far Jake and Klouse have grown since their first day at Bright Mosaic, the perspective will briefly switch to their parents.

Act 3: This segment of the documentary will reveal what Chris envisions for the promising future of Bright Mosaic and his students. He has recently purchased a second bigger center for his kids, and is currently in the process of renovating it, hoping to open soon.

End Credits (1:00)

The familiar piano music begins to play as we see the end credits arise. In the background we see Chris devoting his sweat and time to cleaning and building a new bigger and better environment for his kids. We then go outside with an extreme close up of a single flower beginning to blossom, then immediately get a wide shot of the new building. Chris has found meaning through these children and is deeply determined, now more than ever, to give and ensure his students have a better brighter future.

Characters

- *Christopher Brown*: Founder, Owner and CEO.
- *Jake*: Chris's very first student; he was ill tempered and highly aggressive toward others when he first arrived at Bright Mosaic. There is documented footage of Jake's unforgiving first three weeks at the center. Jake had intense behavioral and social deficits but has made remarkable progress. Now Jake is social, more even-tempered and calm.
- *Klouse*: As second oldest at Bright Mosaic, Klouse is very sociable and lively; he loves to be in front of the camera. Klouse has an old soul given his age; his favorite bands include AC/DC and Black Sabbath and loves jam sessions on the drums and electric guitar with his signature sunglasses.

Although there will be others characters introduced through out, the documentary will focus on these three individuals. Chris will be the only sit down interview seen in the documentary, all other interviews seen from parents, friends and staff will all be fly on the wall unprompted interviews. Jake and Klouse will not be interviewed; their screen time will strictly be seen through observational footage. However, these two cannot ignore the camera there will always be a constant interaction between the three of us.

Intended Audience

The specific audience will be males and females between the ages 25 to 45 interested in helping those who live with the challenges of ASD. This specific bracket expands to include international individuals as well. It is a filmmaker's hope that their film transcends this specific age range to include individuals of all ages who are interested in or are apart of the autism community. Even though there will always be ongoing, evolving improvements in treatments for ASD, this documentary hopes to raise awareness amongst the autism community and beyond about the remarkable effects Bright Mosaic Autism Therapy Center has on their children. Even those who have not been exposed to ASD will be interested in Chris's story and the characters presented in this documentary.

Purpose

Since there is a broad range of cognitive, social, and communication disabilities within ASD, this documentary will only represent the capacities of their own students ranging from mild to moderate ASD. This documentary will not aim to explain the causes of ASD or even diagnose these children. But rather, the goal of *Bright Mosaic* is to help others understand how to work with people with autism while encouraging them to get more involved. *Bright Mosaic* will be the very first documentary ever made about an Autism Therapy Center featuring aquaponics along with a unique curriculum. This documentary will explore the beneficial elements that make this Center work in a truly unique way. It will also shed light on the fact that children with autism are still children that need to play, run and have fun. *Bright Mosaic* does not aim to exploit, but to be gentle and representative of the sensitive topic at hand. Chris, a humble advocate, selflessly risked it all in order to give his kids a brighter future. Although unconventional, Chris has a fascinating

curriculum developing alternate resources as a form of treatment that sets Bright Mosaic apart from others.

Preproduction Research: Feasibility and Location

The area in which the majority, if not all, of the filming will be done in or around the autism center, which is in Denton, Texas, located on the corner of Locust Street and University Drive. The autism center is only seven minutes away from The University of North Texas. As sole director, producer, and cinematographer this will be fairly easy to commute to and film. Bright Mosaic is open six days a week 7 A.M – 6 P.M. Chris and his staff (who also happen to be his close friends) live on-site at Bright Mosaic in four separate bedrooms above the Center. Essentially, I will always have access to Chris, his staff and Bright Mosaic, in its entirety. I have met with all the children's parents to the project, reassuring them this will be completed as ethically as possible. I have been given oral permission from all the parents to film, and in order to avoid any legality issues, I have also given all the parents release forms on behalf of their children. I expect all of them to be returned in a short period of time. I have given Chris and all his staff release forms including a location release form, giving me permission to shoot at the Center.

Resources

Books

Benson, Thomas W., and Carolyn Anderson. *Reality Fictions: The Films of Frederick Wiseman*. 2nd ed. Carbondale, IL: Southern Illinois UP, 1989. Print.

Booth, Janine. *Autism Equality in the Workplace: Removing Barriers and Challenging Discrimination*. London: Jessica Kingsley, 2016. Print.

Couchman, Jeffery. "The Freewheeling' Bob Dylan." (2002): 94-100. Print.

Delbanco, Andrew, and Joshua Siegel. *Frederick Wiseman*. New York: Museum of Modern Art, 2010. Print.

Diagnostic and Statistical Manual of Mental Disorders DSM-5. Arlington, VA: American Psychiatric Association, 2013. Print.

Gates, Anita. "Albert Maysles, Pioneering Documentaries, Dies at 88." *The New York Times* (2015): 1-3. Print.

Grant, Barry Keith, and Frederick Wiseman. *Five Films by Frederick Wiseman*. Berkeley: U of California, 2006. Print.

Mamber, Stephen. *Cinema Verite in America: Studies in Uncontrolled Documentary*. Cambridge, MA: MIT, 2004. Print.

McMahon-Coleman, Kimberley, and Kim Draisma. *Teaching University Students with Autism Spectrum Disorder: A Guide to Developing Academic Capacity and Proficiency*. London: Jessica Kingsley, 2016. Print.

McNeal, Gregory S. "GoPro CEO Talks Drones, Innovation And The Future At CES." *Forbes*. Forbes Magazine, 08 Jan. 2015. Web. 23 Mar. 2017.

O'Connell, P. J., and Robert Drew. *Robert Drew and the Development of Cinema Verite in America*. Carbondale: Southern Illinois UP, 2010. Print.

Rosenthal, Alan, and John Corner. *New Challenges for Documentary*. Manchester: Manchester UP, 2012. Print.

Siegel, Joshua, Marie-Christine De. Navacelle, and Andrew Delbanco. *Frederick Wiseman*. New York: Museum of Modern Art, 2010. Print.

Visual Media

Welfare. Frederick Wiseman. Zipporah Films. 1975.

Grey Gardens. Albert & David Maysles. Portrait Films. 1975.

Autism Is A World. Gerardine Wurzburg. CNN. 2004.

Kids with Cameras. Alex Rotaru. Ifavor Entertainment. 2009.

Leviathan. Lucien Castaing-Taylor & Véréna Paravel. The Cinema Guild. 2012

Best Kept Secret. Samantha Buck. American Documentary, Inc. & BKS Films, LLC 2013

Potential Distribution

Film Festivals

- Thin Line Film Festival
- Lone Star Film Festival
- San Antonio Film Festival
- Austin Film Festival
- South by Southwest
- North Texas Universities Film Festival
- Oaxaca Film Festival
- Oak Cliff Film Festival
- Dallas International Film Festival
- Dallas VideoFest
- USA Film Festival
- Nacogdoches Film Festival
- South Texas Underground Film Festival
- Austin Revolution Film Festival
- University Film and Video Association Conference

Digital Streaming

- Op-Docs
- Amazon
- Vimeo
- YouTube

Potential Funding

- Texas Filmmaker's Production Grant

- Humanities Texas Media Project Grant
- Texas Film & Video Grant
- International Documentary Association
- Creative Capital
- Creative District
- Texas Filmmakers Travel Grant - Austin Film Society
- MacArthur Foundation
- UNT Travel Grant(s)
- kickstarter.com
- gofundme.com

Subject-Filmmaker Relationship

Over the period of time since I met Chris, I have earned his trust and confidence that I will make a respectable documentary. Fortunately, after showing Chris some of my past projects, he hired me as their official videographer and editor for Bright Mosaic. Every Tuesday and Thursday, I exclusively create instructional videos for social media, parents and new staff members. Absolutely none of the footage I shoot over the course of the summer will be used in the *Bright Mosaic* documentary. Working at Bright Mosaic allows me to build upon the trust they have graciously given me and be able to keep up to date on what is happening there. To have trust when dealing with this subject matter, not only from Chris but from the parents as well, is the most important and underestimated elements of preproduction. I have also gained trust from the children; I have come from being a nameless stranger being called “the camera guy” to being called “Mr. Vince” as their friend. They are getting to know me a little more every

week. I feel confident that having a larger crew would have been too distracting for the children during their daily activities.

Ethics

Ethical concerns will arise in any case when human interaction is needed, especially as documentarians. The moral integrity one is raised with varies from person to person, from documentary filmmaker to film editors. Upon creating a documentary, the filmmaker must believe himself to possess courage, empathy, honesty, perseverance and respect for the subject he is recording in order to present the film to his peers and colleagues with honesty and integrity. In his prime, Fredrick Wiseman was often viewed as a muckraker when it came to his documentaries. He was a young law graduate and very strong-minded. When Wiseman's *Welfare* (1975) came out, many declared that he "labels the actions of someone in the film as unsympathetic, assumes other audience members agree and goes off to presume that the individual will have a predictable response to that label" (Benson And Anderson 260). Errol Morris once said that he views Wiseman as "the undisputed king of misanthropic cinema" (Siegel, Navacelle, & Delbanco 67).

Wiseman has never had a scorching intention to exploit anyone or anything and neither do I. Wiseman's mindset was simply set to make the best movie he can choosing the best material for a sequence that has the right rhythm or humor regardless if it made someone appear unsympathetic. No matter the criticism, Wiseman courageously and stubbornly never backed down. Wiseman would rather have destroyed his masterpiece that he spent months crafting than change a single frame. In *Bright Mosaic*, there will undoubtedly be long Wiseman-esque jarring moments caused by the children's adverse behaviors. These long uncomfortable scenes will illustrate full scope of the children's reality while challenging the audience's expectation of a

resolution within a scene. I have had the pleasure of working with special needs children previously on a documentary about music therapy called *More Than A Melody*. The delicacy of the children was a fact I did not take lightly and worked hard to ensure they were not misrepresented or exploited. I believe I have been upfront and truthful of my concept and intentions for the documentary to Chris, the parents and their children from the beginning, and will continue to be upfront and honest from production to post-production. I do not aim to deceive or discredit this Center whatsoever.

STYLE AND APPROACH: GoPro

A major goal of direct cinema documentaries is to film the truth as it naturally occurs as if the camera were non-existent with no intervention. Although considered a sensory ethnographic film, the riveting documentary *Leviathan* (2012) has greatly influenced the direct cinema approach I will take on constructing this film. The visual facts produced by this documentary alone are undeniably profound. The immersive sensation experienced throughout the entire duration of the film aggressively assaults our senses as audiences see hear, imagine the taste and smell of fish intestines pervading the room. This innovative cinema is the product of non-other than the GoPro, which is currently highly underused in the documentary community, in my opinion. GoPro CEO and founder Nick Woodman says, “every person in the world has passions and interests and we enable people to tell their stories” (McNeal).

I want to provide an exclusive, interpersonal interactive experience that can be only captured with a GoPro. Fastening a GoPro onto Chris will bring his passion he has for his children even further. The audience will be able to feel every high five between therapist and child, hear every drop of water being poured on the gardens, and be able to imagine the faint aroma of the fish. An overall sensation of what *Bright Mosaic* is will be felt without the presence of the filmmaker. These point-of-view perspectives will not only have an emphasis on our senses; it will also put pathos to work. In *Bright Mosaic*, the GoPro scenes will have a shaky “fly on the wall” camera look. It will give the audience the idea that the footage was not being filmed with the intent of making a movie, but rather an opportune moment to have the audience become the behavior technician and bond with the children. Although the GoPro will provide the bulk of the project, I will utilize the Canon 5D for all of my interviews and for more cinematic

observational shots around the center. The combination of the GoPro and DSLR footage should have promising results.

INTEGRATION OF THEORY AND PRACTICE: CINEMA VERITE AND DIRECT CINEMA

Through the decades cinema verite and its American variation direct cinema have become synonymous with one another. There are, however, some slight differences between the two terms. Cinema verite filmmakers are willing to combine observational and participatory filming techniques within the same canvas. The presence of the filmmaker is known and his or her intervention is permissible if need be. Direct cinema filmmakers shoot authentic, spontaneous, uncontrollable, “fly on the wall” situations without intervention or direction. Both of these documentary ideologies are essential in making *Bright Mosaic*.

This documentary will loosely utilize a participatory interview style amid the rigid observational approach. In theory, interviews are acceptable in cinema verite documentaries as long as they give very natural and true unrehearsed answers. Ultimately, both methodologies are looking to achieve film truth. To fully grasp Chris’ past during the introduction of *Bright Mosaic*, there will be a montage of deep-rooted photographs recounting Chris’s life leading up to the opening of Bright Mosaic Autism Therapy Center. Peppered throughout the montage, there will be a series of interviews with Chris, his close friends, colleagues, and the children’s parents as they share their story. After the introduction of the documentary, it will promptly switch to strictly capturing observational footage of the present. While exercising the cinema verite approach, the filmmaker becomes part of the lives it is observing; in the direct cinema approach the filmmaker directly observing very vividly. As I intend to do, direct cinema filmmakers such as the Maysles brothers, Richard Leacock, D. A. Pennebaker, Frederick Wiseman, and Robert Drew took the very essence of what cinema verite is and constructed their own unique methodologies from it.

Albert and David Maysles film *Grey Gardens* (1975), is a film about a mother (Big Edie) and daughter (Little Edie). Although there is a substantive amount of interaction and intimacy between the subjects and the filmmakers, this film is considered a direct cinema film because the interaction scenes appear to be “an unexpected turn of events during the shooting rather than the result of deliberate pre-production planning” (Corner & Rosenthal 43). During the opening scene of *Grey Gardens* the filmmakers are immediately cast as participants in the film rather than merely observers as Big Edie asks, “What are you doing down there?” and Albert Maysles replies, “Just filming the main room.” The instantaneous involvement of the filmmakers thrust upon the audience is set up as intel for future inquiries. This scene serves as a base for what has yet to come, letting the viewers know they will be directly and frequently interacting with during the duration of the film because Big and Little Edie would not or could not ignore the camera. It is a commendable feat that the Maysles brothers “were allowing the circumstances of the shooting to dictate the form of the film” (Corner & Rosenthal 43). Staying true to their cinema verite practice as much as permissible, the Maysles brothers did act as an “observer, attempting not to alter the situations witnessed any more than he must simply by being there” (Mamber 2). *Grey Gardens* is a unique direct cinema film with high levels of filmmaker-subject interaction as will be seen in *Bright Mosaic* as well.

RECONCEPTUALIZATION BEFORE PRODUCTION

December 2018, as the thesis documentary neared production I quickly realized, due to their work schedules, the children's parents had little to no time to do a suitable interview to share their insights on their children's growth. Additionally, with the increase of children attending Bright Mosaic, the faculty similarly had very little time to share their insights on Chris's past undertakings in front of the camera. This was, in fact, a true blessing; it forced me to keep the documentary simple and grounded, focusing on Chris, his story and the children.

Chris had also let me know that Jake, his first student, was leaving Bright Mosaic and going to New Jersey on January 18th, 2019. Which meant I only had one month to spend as much time with Jake as possible. After seeing how much this affected Chris emotionally I really wanted to incorporate the close bond that Chris and Jake had developed throughout the years. Thus I was also told I would be able to acquire additional footage that the center filmed during their first year open when Jake was the only one attending. However, they had misplaced the footage but reassured me that they would be able to find the lost footage promptly. Also the footage displaying Jake's aggression during his first three weeks at Bright Mosaic was filmed on an old cellular device and has since been regrettably erased. Furthermore, under the guidance of my thesis chair, I utilized the Panasonic EVA-1 camera instead of the planned Canon 5D Mark III. This allowed me to film more independently without the use of a sound operator.

PRODUCTION

Overview

The production of *Bright Mosaic* consists of a participatory interview and cinema verite footage. The majority of the documentary is filmed at the Bright Mosaic center. However, I accompanied Chris and the children on a quick field trip to see some chickens at D & L Farm and Home. Production occurred from mid-December 2018 to mid-January 2019. Additional shooting days were added in February and March 2019.

Production Schedule

- December 17-21

This week was dedicated to acquiring observational GoPro footage

- December 24-January 1

Holiday Vacation

- January 2-4

This time was used for reviewing and organizing all the GoPro footage I obtained from December 17 through the 21, roughly about 40 hours of footage.

- January 7

Jake had two more weeks left at Bright Mosaic, and one of his last requests was to finally go back to D & L Farm and Home and pick out his favorite animal in the world, a chick. This was the first time they have been back to D & L Farm and Home since Bright Mosaic first opened three years ago, this shoot was essential.

- January 8

Review D & L Farm and Home footage

- January 16-17

I focused on capturing Verite footage of Jake.

- January 18

Jakes last day at Bright Mosaic, I shadowed Jake all day. Chris threw Jake a huge farewell party with a giant chocolate cake and five burning candles for Jake to blow out.

- January 22

Interview with Chris

- January 23

Review footage

- February 19-20

Additional cinema verite footage

- February 21

Review footage

- February 25

Finally obtained the footage filmed by Bright Mosaic from their first year open, the last piece of the puzzle.

Equipment

The equipment consisted of the GoPro Hero 5 Session and the GoPro Hero 3 Silver Edition. The GoPro Hero 5 Session was primarily mounted on a GoPro performance chest mount and the GoPro Hero 3 Silver Edition was generally mounted on the GoPro adjustable head mount. The EVA-1 was mainly hand held for every shoot, the exception, of course, being Chris's interview in which it was then mounted on the Manfrotto tripod. The acquisition of audio was from the shotgun mic mounted on the EVA-1 for all the observational footage.

POST-PRODUCTION

Editing Software

Picture and sound editing were completed on Adobe Premiere Pro 2019.

Post-Production Schedule

- January 23-February 7: Editing
- February 8: 1st rough cut
- February 25-27: View footage from Bright Mosaic's first year open
- February 28-March 7: Editing
- March 8: 2nd rough cut
- March 11-14: Editing
- March 15: 3rd rough cut
- March 18-26: Editing
- March 27: Final Cut

RECONCEPUALIZATION DURING POST-PRODUCTION

During the initial phase of editing, I included as much GoPro footage as I could on an impulse with the sole purpose of making this documentary stand out from the rest. I really wanted the audience to feel as if they were a part of the film. However, as I neared the twenty-minute mark of my first cut I knew something felt off-putting, the direction and structure of the film did not flow as I imagined it would. In regards to securing the observational GoPro footage, I not only wanted Chris's point of view but also Jake's point of view. Thus, I strapped the GoPro Hero 5 Session to their chest focusing on what they are doing directly in front of them (cooking, teaching, or grocery shopping). I then mounted the GoPro Hero 3 Silver Edition to their head so the audience can see what they are seeing. The whole purpose of having two GoPro's was to have a one of a kind immersive documentary. What is distinctive about using the GoPro in documentary is the fact that you can start and stop recording all on your mobile phone even from a distance, additionally you are using your cellular device as a monitor being able to see everything the GoPro's are capturing without being in front of its path. For these reasons, I really hoped my innovative GoPro footage would make it into the film.

After viewing my first cut of the documentary Eugene Martin wisely expressed film some additional verite scenes, continue editing using new footage and head in the direction I had written in my thesis. I unknowingly veered off from my original proposal to a certain degree, making the film feel like a gimmick, which was not my intention. With my first cut of the film I was trying to give Klouse and Jake equal amount of screen time so they both can really carry the film. But, ultimately it felt like various scenes were plugged in haphazardly feeling disjointed and not getting any sense of growth. I experimented with Chris's interview in the first cut; I made

his interview feel very robotic as if he was just stating facts from his life, which did not connect correctly at any level.

After two days of shooting additional footage and reviewing it, I had decided to start over from scratch and completely remove all the GoPro footage with the exception of one scene. Subsequently I went back to the basics to try to make a simple, fresh yet fascinating documentary that will leave the audience wanting more. As I began my second phase of editing, instead of solely relying on Chris's story, I really wanted to incorporate Jake's story as well and dive into bond these two have formed with one another. In order to do that I really needed the lost footage filmed from the first year Bright Mosaic was open.

On February 25, 2019, Chris finally found the SD card tucked away in an old storage bin with hours of footage from 2016 on it. This is when the film was able to come to life. After reviewing the lost footage it turned out to be the connective tissue I need for the documentary. During the interview, Chris mentions Jake's love of chickens. In some instances, chickens mean new beginnings and prosperity, so I really wanted to highlight the chickens at the beginning of the documentary and the ending of the documentary not only to emphasize Jake's growth and departure but also to symbolize Bright Mosaic's growth and acceptance within the autism community.

In order to keep in close contact and grow alongside the company, I became an employee at Bright Mosaic 2017. I included three key scenes that I had filmed during the summer of 2017 (as an employee) that really illustrates the breadth of Bright Mosaic. Because I was an employee while filming these scenes they are Bright Mosaic property, however, they were generously donated when I requested for authorization to incorporate them in my documentary, as was the

lost footage from 2016. Aquaponics (natural sciences), art therapy and hand-over-hand technique footage were the three essential scenes that best represent Bright Mosaic.

My second cut of the film was fundamentally different from my first cut, Eugene Martin agreed with all my choices made in the film. However, Eugene still believed I could add something to my documentary that really cements the ending. In my third cut of the film, I added Jake's last request to visit D & L Farm and Home before he leaves to New Jersey. During the visit to D & L Farm and Home, we see Chris giving Jake one last lesson, how to use a credit card. This scene perfectly demonstrates what Bright Mosaic is all about, to help their children reach their full potential, preparing them for the future. Chris's last lesson is the perfect scene before we see Jake say goodbye. My final cut of the film speaks to both the autism community and the general public interested in the subject matter represented in the documentary.

EVALUATION OF COMPLETED WORK

The film, *Bright Mosaic*, was initially supposed to be about Chris's journey and the events that lead to him opening Bright Mosaic, the impact the center has on the children attending there, and Chris's plans for the future of Bright Mosaic. The overall theme I wanted for the documentary was always, and still is, growth. During production filming went smoothly, but I was overly ambitious and excited to use a GoPro as a source for story telling. Although there were great moments captured, the footage itself ultimately felt forced and did not fit within the documentary as I hoped. However, filming the cinema verite footage with the EVA-1 was a delicacy I will forever treasure. My plan was to be discreet and unobtrusive while always having a presence to give the audience the unrelenting notion that they are actually at the center alongside the children. During my initial phase of editing I felt very lost and overtaken by the amount of footage I had. Once I removed the GoPro footage and obtained the footage from Bright Mosaics first year open, I felt extremely comfortable in the direction I was going in.

With the exception of the few interviews I planned for but could not attain, the experience, as a whole was exceptional. This was largely due to Chris, faculty members, and parents being so supportive, accommodating and trusting. Essentially Chris gave me full access to film what I needed at all hours of the day any day of the week with advanced notice. Everyone's generosity will always be cherished and will not go unnoticed. This documentary lives up to my personal expectations and will prove to be an enjoyable experience. I look forward to sharing my documentary and invite the audience into the world of Bright Mosaic.

APPENDIX
SUPPLEMENTAL MATERIALS

Budget

ABOVE-THE-LINE:

<u>Pre-Production and Development</u>	#	UNIT	PRICE	TOTAL \$ COST	TOTAL IN KIND
RESEARCH				550	0
Books, research materials (multiple)				200	
Internet Access/Office Supplies				150	
Misc research (Travel/Transportation/Gas)				200	
TOTAL				550	-

<u>Producing Staff</u>	#	UNIT	PRICE	TOTAL \$ COST	TOTAL IN KIND
DIRECTORS, PRODUCERS, WRITERS				0	10,000
Director	1	flat			5,000
Producer	1	flat			5,000
TOTAL				550	10,000
TOTAL ABOVE THE LINE				550	10,000

BELOW-THE-LINE:

<u>Crew & Personnel</u>	#	UNIT	PRICE	TOTAL \$ COST	TOTAL IN KIND

PRODUCTION STAFF				0	8,000
Camera Operator	10	days	500		5,000
Sound Recordist	10	days	300		3,000
EDITORIAL STAFF				0	6,600
Editor					
Edit period	2	weeks	1,800		3,600
Sound Editing	1	week	1,800		1,800
Color correction	1	week	1,200		1,200
TOTAL					
				-	14,600
<u>Production Expenses</u>	#	UNIT	PRICE	TOTAL \$ COST	TOTAL IN KIND
CAMERA				418	5,880
Panasonic EVA-1 (w/lenses)	10	day	388		3,880
GoPro HERO3 Silver Ed			118	118	
GoPro HERO5 Session			300	300	
Lighting(4 Light Arri Kit)	10	days	200		2,000
SOUND				0	9,500
Sound equipment rentals	10	days	800		8,000
Batteries, Expendables, etc.	10	allow	100		1,000
Misc accessories	10	allow	50		500
TRAVEL + OTHER EXPENSES				1,764	
Gas/Mileage	1,330	miles	0.575	764	0
Meals (Dir/Prod, Cam/Audio)	40	meals	20	800	0
Add'l Craft Services	1	flat	200	200	-

TOTAL				2,183	29,980
<u>Post-production</u>					
	#	UNIT	PRICE	TOTAL \$ COST	TOTAL IN KIND
EDITORIAL EQUIPMENT & FACILITY					
				840	2,250
Adobe Premiere Pro System (CREATIVE CLOUD)	12	months	20	240	0
Hard Drives	3	ALLOW	200	600	0
SD Cards	4	ALLOW	50		200
Editing Space	3	week	750		2,250
TRANSFERS & DUPLICATION					
				425	0
DVD (x250)	1	pack	75	75	0
Blu-Ray (x250)	1	pack	350	350	0
TOTAL				1,265	2,250
<u>Insurance</u>					
	#	UNIT	PRICE	TOTAL \$ COST	TOTAL IN KIND
INSURANCE					
				1,000	0
General Liability insurance package	2	allow	450	900	0
Business Auto Liability	2	months	50	100	0
TOTAL				1,000	-
<u>Office & Administration costs</u>					
	#	UNIT	PRICE	TOTAL \$ COST	TOTAL IN KIND

PROMOTION & PUBLICITY				7,200	500
Postcards & Business Cards	1	allow	350	350	0
Graphics	1	allow	500	0	500
Press Materials	1	allow	350	350	0
Festival Submission	1	allow	2500	2,500	
Screening Travel	1	allow	4000	4,000	
WEBSITE				450	750
Domain name	3	years	30	90	0
Hosting	36	months	10	360	0
Design & coding	1	allow	500		500
Webmaster/maintenance	1	allow	250		250
TOTAL				7,650	1,250
Other Required Items					
	#	UNIT	PRICE	TOTAL \$ COST	TOTAL IN KIND
PUBLICITY STILLS				0	600
Photographer	1	flat	600		600
TOTAL				-	600
TOTAL BELOW THE LINE				12,098	33,480
TOTAL ABOVE THE LINE					
TOTAL BELOW THE LINE				12,098	33,480

SUBTOTAL				12,648	43,480
CONTINGENCY	10.0%		13328	1,333	0
NEED TOTAL				13,981	
IN KIND TOTAL					43,480

Bright Mosaic Interview Questions

1. What is Bright Mosaic and how long has it been open?
2. Have you always wanted to help those in need?
3. Can you tell us a little bit more about your past, what were you like growing up, and what led you to open Bright Mosaic?
4. Who was your first student at Bright Mosaic?
5. Can you tell us a little more about Jake?
6. What was your first year open like?
7. What sets Bright Mosaic apart from other centers?
8. How do you utilize Aquaponics at Bright Mosaic?
9. What is your goal for your students after they leave Bright Mosaic?
10. How do you feel when you see progress from your students? Any examples?
11. What do you cherish the most about your students?
12. How many students do you currently have?
13. Are you planning to expand?
14. When do you plan to open your second facility?
15. Can you tell us a little more about Klouse and Aiden?
16. Do you have any other plans for the future? Maybe open more Centers?



PERSONAL APPEARANCE RELEASE FORM

For a Documentary Titled: “Bright Mosaic”

I hereby authorize Vicente Mares, graduate student in The Media Arts program at The University of North Texas, and the producer of the documentary titled “Bright Mosaic” to record and edit into the Program and related materials my name, likeness, image, voice and participation in and performance on film, tape or otherwise for use in the above Program or parts thereof (the “Recordings”). I agree that the Program may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non-broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

Producer, Vicente Mares, may use and authorize others to use all or parts of the Recordings. Producer, Vicente Mares, its successors and assigns shall own all right, title and interest, including copyright, in and to the Program, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

Printed Name of Person Appearing: _____

Signature of Person Appearing: _____

Address, City, State, Zip: _____

Email: _____

Date: _____

Phone: _____

REFERENCES

- Autism Is A World*. Gerardine Wurzburg. CNN. 2004.
- Benson, Thomas W., and Carolyn Anderson. *Reality Fictions: The Films of Frederick Wiseman*. 2nd ed. Carbondale, IL: Southern Illinois UP, 1989. Print.
- Booth, Janine. *Autism Equality in the Workplace: Removing Barriers and Challenging Discrimination*. London: Jessica Kingsley, 2016. Print.
- Diagnostic and Statistical Manual of Mental Disorders DSM-5*. Arlington, VA: American Psychiatric Association, 2013. Print.
- Grey Gardens*. Albert & David Maysles. Portrait Films. 1975.
- Mamber, Stephen. *Cinema Verite in America: Studies in Uncontrolled Documentary*. Cambridge, MA: MIT, 2004. Print.
- McNeal, Gregory S. "GoPro CEO Talks Drones, Innovation And The Future At CES." *Forbes*. Forbes Magazine, 08 Jan. 2015. Web. 23 Mar. 2017.
- Rosenthal, Alan, and John Corner. *New Challenges for Documentary*. Manchester: Manchester UP, 2012. Print.
- Siegel, Joshua, Marie-Christine De. Navacelle, and Andrew Delbanco. *Frederick Wiseman*. New York: Museum of Modern Art, 2010. Print.
- Welfare*. Frederick Wiseman. Zipporah Films. 1975.