

Aliamanu Middle

HIKI NO

What I Learned JONNY PARR

Aliamanu Middle School

Um, Jonny Parr; J-O-N-N-Y, P-A-R-R.

Eighth grade.

Um ... I was the, like ... the editor and the ... and—sorry.

Yeah; I was the—I was mainly the reporter, but I also did a lot of the editing.

So, in ... [INDISTINCT]. Uh, in the Aliamanu Middle School story uh, on Military Moms, I was the editor and also the reporter.

In the Aliamanu story on military moms, I was the co—I was the ed ... I'm sorry. Uh, okay. In the Aliamanu Middle School story on military moms, I was the reporter and the co-editor.

In the Aliamanu story on military moms, I was the reporter and the co-editor.

Um, the story was about, like, moms in the military. And it was originally supposed to be like, their challenges that they faced. But—and then, it got to more on just w—we focused on one military mom and what she did every day, and what she went through from the time that she joined the military 'til now.

This is important for Aliamanu Middle School because many kids here are military; it's very high, and a lot of 'em have a parent in the military. So, they can relate to these challenges, especially if they have a mother.

I'm not in that situation anymore, but my dad is in the military. My mom u—wa—is retired now, but ... so ...

Um, I think that it's important to tell pretty much like ev ... everybody in the state, because it's something that a lot of people don't know about, and they're—these are the people that defend the country and are the people that make sure that you're safe. So, you sh—you might want to know a little bit about them and what they have to go through in order to keep you safe.

Well, with this story, it was very stressful because it was a lot of changes that happened. Like, you would be like, Okay, we have a plan. And now, we have a new plan, and then, a new plan, just over and over again, 'til finally, you got something together. And also, you have to spend a lot of time outside of your classes, and also during like lunch and recess, which is just very stressful because you're going an entire school day without a break.

Well, I had to do work during um, my recess breaks and everything because you have to—you have your deadlines, and if you don't meet your deadlines, then you kind of get in trouble, almost. And so, you got—you have to come and make sure, and make up for everything that you couldn't during, you know, fourth period, which is PantherVision for us. So ... yeah.

Um, I—I stayed with it um, because I really wanted to do one of these stories, 'cause I enjoy doing media. And although it's stressful, it's—once you finish everything, or once you get a big portion of it done, you feel so much better, like you've accomplished something that few people have ever done.

Um, our plans changed because a lot of times, there's flaws in them that we don't see, but somebody else does, like Mr. Facuri, our teacher, or even the producers. They—they see um, those flaws, and they're like, We need it fixed. But sometimes, you can't find a way to fix it, so you just change the plan overall ... until you finally get it right.

So, we started off doing stories on three military moms because it was like, Okay, people want to know more than just about just one of the hardships, and we were trying to be kind of broad about it. But then, as things went on, um, we didn't have enough B-roll for um, two out of three of the moms, because one of them moved and the other one, we just couldn't get any. So, we had to focus on one, which was Renaecia's mom, where we could get B-roll eas—easier, and we could make a more successful story that people were more willing to look—look at.

I feel like the—the story ... did improve when we focused on one military mom, because before, we h—we were had—having to do a lot of research on like, percentages and stuff about how many moms are in the military. And now, we didn't really have to focus on that; we just had to focus on more of the story and what she had to say, and not what we need to put in between what the mom said.

I think hearing personal touches in the story, like um, Renaecia's mom smell—pen—like smelling her children makes it a little bit more emotional, and almost gets people attached to the story and like, the people in it and it helps them realize more of the challenges. And ... because we—in the story, you don't really see the typical stereotype of a soldier from Renaecia's mom; you see a mother, not a soldier, yet she does both.

What I learned by working on the story most was that people ... that you really want to focus on personal things, and making the story a little bit more touching than ... in—versus like, just going for broad and statistics. 'Cause that's not what—that's not what the story was supposed to be about.

What I learned most by working with the story was that people want to see the personality and the personal touches, and not just statistics and numbers.

So, initially, Renaecia was the reporter, and that was—and we didn't really say that that was her mother. And that was a problem, because people ... because it kind of left her out of the story in way, because you don't want the reporter also being inside the story, because the reporter is supposed to be telling the story, not being—not telling their side of the story or anything. So—and in that way, that means that we really couldn't put anything of Renaecia in there, 'cause that might confuse people. Like, Oh, the reporter is also in the story, I'm a little confused.

So, the solution to uh, Renaecia being the reporter was that we just had to change the reporter to me, and um, she would just become more of the main editor.

It—I had to stress a little bit, because I’ve gotten my braces within like the past month. Well, past couple of months. And I’m still not completely used to them, especially when it comes to reading. So, when I’m reading the script, I had a tendency to mess words up, and it would take me like an hour to do two or three of ‘em, two or three voiceovers.

Getting this last-minute assignment to be the reporter was very stressful, because I’m not great at speaking with my braces and having them on. Um, so, I would have to constantly redo voiceovers, and it would take me an hour just to get two or three voiceovers done.

So ... when I was doing my voiceovers, I did have somebody with me, Renaecia my co-editor, also Mr. Facuri, ‘cause we used um, a splitter so we could both hear the um, voiceover at the same time. And so, we would decide, Okay, yeah, this is good; No, we can’t keep this, retry.

My co-editor on the story is Renaecia ... I don’t know her last name. I’m sorry. She has two last names, so it’s kind of hard.

My co-editor, Renaecia Deleon Guerrero, she was the editor, pretty much the main editor of the story, and it was about her mom.

Working with Renaecia made ... working with Renaecia when her mom was the person being interviewed made it very easy and almost—because whenever we needed B-roll of something that we couldn’t—that we didn’t have, and um, then we’d just ask her, Can you go home and get some B-roll, you know, off of a disc or just bring a camera home. And we ... didn’t get into arguments too often. A lot of times, we were laughing about just random things in the story.

So, when we were working—when we were working as co-editors, um, generally, we would switch back and forth between who was like, controlling everything. And it was mainly just whoever was controlling everything kind of um, put in their ideas, and the other person was just making sure that they didn’t do anything wrong. And also, um, we had a big plan set out, and so ... you know, when you stopped following the plan, we had to make sure that whatever you were going to change in the plan was going to be a good change.

So, some of the benefits of having two people editing are that you h—get more ideas flowing, and when you—when one person starts getting a little bored or tired, because it’s very tiring, you can just have the other person kind of like take over, and the person that was originally editing can just like, take a little break for ... a minute or so, or go work on a different project.

To finally have the story done to PBS Hawaii’s satisfaction is like just amazing. Because you just did something over a course of weeks that people at their studio and at—in where they work do also do, and you know, yours may just be a little bit—yours may not be as impressive, but it’s still a really good feeling that you’ve accomplished something that those people do every day.

It’s a good feeling because it’s kind of like having a job before you’re even grown up. Your—‘cause it gives you that feeling of just, I’m doing something that grownups can do too, and they—and even some of them have challenges with it. So, if I got it done, I know I can get it done at whenever.

By working on this Hiki No story, I've learned not only that people want to see personal touches, but I've also learned a lot of cool new effects that I can use in my stories. And the—and I've also learned how to u—how to make better quality videos in whatever, and it ... I think it will help me later on in my class.

In terms of working with other people, I've learned that ... I've learned that many—that you're not ... mm ...

In terms of working with other people, I've learned that it's great to have other people to work with, because sometimes, you can't make thi—you can't get to be somewhere, such as um, when they were doing the interviews, I wasn't there because I had to get my bottom braces on. And so, having these other people to work with, we didn't have to reschedule anything, we still go right through having, you know, four—three other loyal people with me.

The experience, I would say, was ... hm ... definitely like swimming. No. The experience was like walking for the first time, that you don't have that much ex—you don't have any experience in working with Hiki No, but you—you fall several times, but in the end, you're able to walk perfectly fine, and you—you achieved victory.

So, in the story when you fall, it's kind of like you thought that you had something going. And you did, but then, you mess something up, and—or you messed something up a while ago, but you didn't realize it, and so you end up falling down and you have to just—just be resilient, think—think very hard about what you need to do, and then get yourself back up and start walking again.

[END]

RENAECIA DELEON-GUERRERO

Okay. Um, my name is Renaecia Deleon-Guerrero. Uh, Renaecia, R-E-N-A-E-C-I-A; Deleon, D-E-L-E-O-N; Guerrero, G-U-E-R-R-E-R-O.

On the story for military moms, I was the cameraperson and also the main editor.

When we first started the Hiki No story, our mind was focusing on the challenges of being a mother, so we were gonna broad it out to three people. But then, um, we decided that it was kind of difficult because we didn't have much B-roll for the other two ladies. And then, we decided to focus more on the family of it, and since my mom was there and handy, and I was, you know, her daughter, we decided to use her as the main. And then, we also got feedback saying that we want to focus on a specific person, so it's not, you know, complicated when some viewers watch it.

As it turned out, my mom was the main um, subject of the Military Moms because uh, she—we fit in the family. It was easy for us to edit, and in case we needed to do it again, we could bring her back, because we had other two ladies were not there, who were not always in our reach, and since I'm her daughter, we had an easier connection to get background information, B-roll, different things like that.

The reporter, when a viewer sees it, is the one that's telling you what's happening, is the one that is introducing the story. And um ... I was the reporter at first, and then um, because I'm the daughter, they decided not to use it. So, we switched off to another person, Jonny.

Well, when Mr. Facuri first told me that I couldn't do it, um, I kind of maybe thought it was because maybe bias, people might think it's biased as the daughter doing it, so we're not telling the full story of what happens. So, maybe switching it to one person who doesn't exactly have background knowledge of the family except for the interview, it's more general than going into more family detail.

Working on the story about my mom, it was interesting. Um, I admit, I go home and she talks, and I'm like, I heard your voice all day. [CHUCKLE] So um, it was interesting 'cause it actually brought up a lot of old photos that I've never seen before, watching her talk about the family. She usually doesn't tell that to me personally, so it was interesting to learn what my mom thinks of how her life is as a job. Because at home, she's really just Mom; she doesn't like to bring in the work.

I learned more ... working on the story about my mother, I learned more about ... the work she does. 'Cause growing up, I ... she was not in the military when I was born, so growing up, I just know that she left for work, and then when she came home, she would go still. So ... but I never knew exactly what she did. So, going through this interview, I like now have background knowledge on what she does, who she does it for. It helps me understand better when she leaves.

Um, I feel it's important for people to hear about military moms is because I know Hawaii is—has a big military community with all the different bases from, you know, Marines, Navy, and every—and Army, of course. So ... but people just ... see us going—they see the military uh, kids going to school, they just hear about the bases. But not really, people know the struggles that families go through; they just know that they go deploy, they come back, and—you know. So, no one really hears the family side of it. And when you first hear military, you think, guy. You don't really think of the woman and what they go through. So, I feel like this story helps people maybe open their eyes to um, that the military is filled with moms, and they actually have families that they leave and go through this—that families actually go through struggles too when they're in the military.

The name of my co-editor, his name is Jonny Parr. He's ... he's fun to work with. [CHUCKLE]

Um, working with Jonny as a co-editor, it was interesting because ... in the beginning of the year, when I first met him, we would butt heads 'cause we would always fight for that one position. So, this is our first project together, and I have like a lot of my classes and we're always racing to who can be the top. So, this was our first actually having to work together. And recently, we've been in this classroom or like in the studio for like, multiple occasions. So, like for the last couple weeks, we skip our classes to come in here and work on the project. So, I've learned a lot about Jonny. I've learned what, you know, um ... what he likes, what he dislikes. And it's been interesting. [CHUCKLE]

Y—it's interesting in a good way. Um, [CHUCKLE] we still butt heads, and then how he sees how one interview should go, I kinda think it should go the other way. But then, when we do click and, you know, we're like, Oh, this goes together, it ... it's nice to know that we actually do have the same mindset.

Well, during the process, I would bring in a lot of baby pictures of me, or you know, B-roll at home, and he would be like, Oh, it's you when you were such a little girl. And I'm just like, Be quiet. And when my mom does say stuff, there's like one part of the interview where she says something like, really embarrassing that she does at home. And Jonny's actually really—he's respectful; he doesn't tease me for it. But he like, will make a comment, funny, and then just drop it. So, it hasn't been that hard, like, telling him to knock it off.

Um, well, when we first started the interview, we just had a guideline of what we wanted the main. Mr. Facuri had us do our key points, and then we just added it in. There was—we met eye-to-eye on most of it if I didn't feel comfortable having it in. If—but if he really wanted it, he would try and talk to me, and then—or we'd find a medium too, 'cause there's some embarrassing stuff, but he thought it was just normal. So, we met in the m—it was either gonna cover it up with B-roll, or just explain it in voiceovers, so we'll meet in the middle.

When there was a difference in opinion between Jonny and I, we would meet in the middle and come to an understanding.

Working—I feel it is better to work with two editors, because ... just having—if it was just me, I don't have the time to balance out all my classes and this. So, Jonny has really been—if I couldn't make it, he'll go in. If he couldn't make it, I'll come in. So, we've worked together, we've balanced out our time. And it's helped a lot 'cause I think the interview, if it was just one person, especially the daughter, it would have just been ... straightforward, no—I probably would have just put in just details, facts, nothing you know, family orientation like. But with Jonny, uh, we were able to put in more family, more emotion.

I am currently involved in media, cheer, and leadership. And media and leadership, they crash into each other, because they're both a homeroom. And so, I had to choose one or the other, but I was able to do both. So, when I have free time during homeroom, I come in to media. And then along with that, I'm also in GT classes, which require a lot of projects and a lot of um ... I have to be there, make sure my work is on—is on like, point. And so ... I've—so ... like, coming here, I just do what I have to do here. When I go to other classes, I do what have to do there. Any free time, I come in here. [SIGH]

Doing um, me—like a television story, it's hard because you have to take some time out to edit, which has been taking out of my class time. And then after that, you have to—I meant to film, which has been taking out of my class time. Then, you have to come in to edit, and the editing has been taking a long time with fixing things, getting more B-roll, deciding what the main story's gonna be like. So ... I've ... balanced my time to where I've kinda put media first, but make sure my schoolwork is still done.

I'm the type of person is, when I start something, I want to finish it. So, there has been times where my grade may have dropped to a B. And I'm a straight A student, so it's—my parents don't like B's. So, there's been times where I'm thinking, I just need to drop this elective. But I've still managed to pick it up. And knowing that I got that A, I want to try again. And I love doing this, because I get to ... work with equipment that they can't do outside, or I get to ... do stuff for like competitions or for Hiki No ex—for example. I get to do something that I know is gonna be broadcast. It's not like in leadership, where it's in the school, it's not out there for everyone to see.

For doing Hiki No, I learned that ... nothing is perfect the first time; there's always room for improvement. And when we do one set of the ... when we do one set of editing, and it comes back, [INDISTINCT] I can fix that. Or even when it's the final product, and I see something, I'm like, I know I can fix that. So, Hiki No has actually pushed me to just do better in what I do, and to improve. So, like, my last interview for Hiki No, I saw it, and I'm like, For this one, I want to do better. I want to work to strive more for it.

What I learned the most from working on this Hiki No story is ... [INDISTINCT]. What I learned the most from working on this Hiki No story is more ... on how to balance my time, and how to—how ... no matter how difficult it is, I can still reach it.

Getting to this point where I know that my—the film is about to go on TV, I'm excited. I'm ... it's calming, knowing that after this, uh, I won't have to do it again for another couple months. [CHUCKLE] So ... knowing that this is about to air ... um ... it's relieving. And I'm—it's just—I'm kinda nervous, too, for you know, your opinion and how people are gonna see my family. So ... there's nervousness.

When my mom first ... heard that we were gonna interview her, she was kind of surprised. And then, when we first interviewed, we had my two aunts in it. So, she thought she was gonna—it wasn't just gonna be her. Then, when I told her it was the—she was the main person, she started freaking out, and she was like, You better make me look good. So, doing this interview, and ... I—I hope it impresses her, because I always want to impress my mom and let her know, because she works so hard, so I want to tell her that when I go to school, I'm actually doing something.

[END]

CHRIS FACURI

[GENERAL CONVERSATION]

Okay; my name is Chris Facuri; C-H-R-I-S, F-A-C-U-R-I.

Teacher here at Aliamanu Middle School.

Media teacher and uh, computer literacy. Yeah; m-hm.

Um, what my Hiki No students learned in this story was, um, pretty much a lot uh, about themselves. Um, especially for uh, Renaecia; she found out a lot about, you know, her mom, little bit of family history. But basically, what their relationship is. And um ... for Jonny, I think it was uh, maybe um, a lot of it was technical, 'cause he really likes that kind of stuff. And um, I think he's really ge—getting into editing a lot more now, and uh, he's starting to enjoy it a lot more, rather than being uh, a task. You know, he's kinda really getting into that.

I think a little confidence as far as—I mean, she's confident already, but I think she really um ... you know, finding out about her mom and, you know, how she's uh, a leader in her unit. And uh, she's a leader in herself; she's got a uh, leadership class. And um, she's a lot more, I guess, confident in what she does and uh, interacting with the other students.

Um, for Renaecia, I think uh, it was really a boost to her confidence to do a story, especially on her mother. Um, you know, she's grown up in the military, and she's kinda seen how um, it is with her mom, you know, working with her unit. And actually going out there and doing a story, um, it was really nice for her to, you know, direct uh, the whole production and um, you know, get involved with her mom in that way.

Um, uh, really good teamwork. I mean, these guys uh, they're—you know, they had—in fact, they had a lot of fun doing it. But even during the stressful times, um, they were there to support each other, and um, they kinda fed off each other to kinda work together. And uh, it was really neat to kinda see them uh, grow in that sense. Because in the beginning, they really didn't know what they wanted to do, and um ... as time went on, they kinda, you know, felt a little bit more um, I guess, dependent on each other, and they uh, really, you know, blended as a team.

Oh, for them, yeah. I mean, to fit all of this uh, you know, the editing, the filming, the planning, um ... in—in—into their tight schedule. I know for Renaecia, she does um, leadership, um, she's a cheerleader at the school. Uh, they both are in uh, I guess, GT classes. And um, you know, they've gotta fit that in. And I think they do some things after school. Renaecia is uh, in soccer or uh, one of the sports. So, just to, you know, fit the Hiki No in there, it's ... it was really tough for them.

I think they uh, learned to set priorities. I think that's one of the main things about um, doing Hiki No, is that the students learn um, how to set their priorities and, you know, do their time management. But uh, they really had a dedication to their story. Um, Renaecia, because, you know, she didn't le—want to let her mom down, uh, but also her—her teammates. And Jonny, I mean, he's always you know, Jonny On the Spot, I guess you want to call him. But uh, he's—uh, they're really uh, dedicated to each other.

Mm. Being a military child—you know, I was a military child myself, and uh, that's why it kinda came full circle. Um ... it's good for these guys to get their story out, because there are so many demands that are uh, put on them. Um, we see a lot, you know, with uh, the soldiers themselves, but you know, they've got the families to um, you know, uh, to think about all the time. And for these children to be, you know, moving around uh, the country, th—the world for a lot of 'em, it's really tough on them. And to have something like this to kinda help them uh, get their story out, uh, I think it's almost like therapy for them.

Oh, gosh. Um, some of the experiences that they got out of the Hiki No experience is uh ... they learned how it really is to be in the real world, I mean, they—getting the real world experiences. Uh, you know, I don't want to sound cliché-ish or anything like that, but they really felt that they were a part of a um, uh, like a broadcast team or a news team, and they had to get the job done. And uh, they fel—really felt, you know, an obligation to get that story out, and get it on time, and also do the best they could, um, you know, with—with their story. So, that's—I think that's one of the things they're gonna bring with away and apply it for uh, in their—later on in their careers, and uh, even in their personal lives, that you know, you have to follow through.

Oh, well ... gosh. For me, I mean, it—it—it's always a—a blast to do the Hiki No stories, because um ... finding the topics to do is kinda tough sometimes, but there's so much going on in the state, especially around this area, and especially um, to do with military. I think they have kinda have an inside scoop on uh, what's going on, and for them to tell that story is kind of a ne—unique perspective, and uh, maybe a

little twist to it, and also a ni—nice little personal touch. So, for me, it's—it's kind of a blast to do this kinda stuff, because you know, I'm learning along the way too. I mean, get a chance to, you know, go out and—uh, out in the field and you know, see what's going on. Yeah.

[END]