

## HIKI NO

### What I Learned ANYA CARROLL Kalani 1\_1-2

[GENERAL CONVERSATION]

Oh. My name is Anya Carroll; uh, A-N-Y-A, C-A-R-R-O-L-L.

I am a junior at Kalani High School.

Um, well, my roles in The Canvas, I helped create the script and edit the video. And I helped somewhat with the filming it, as well. Yeah.

So, I was the co-writer and co-editor in the ... oh, sorry. [CHUCKLE]

In Kalani High School's videos.

Okay. So, I was the co-writer and co-editor in Kalani High School's story about The Canvas.

Well, The Canvas is supposed to be a nonprofit organization that gives students a place to come to after school. So, we wanted to interview one of the co-founders about why she decided to make such a place, and how it's really benefited the kids that go there.

Well, in the process of making the video, it all starts with finding that person or that idea that you really want to tell their story about. And once you have it, then you just have to go through writing your script about what you want to tell the viewers about this person or the event, and from there, you just go out and film all the shots that you want, and what you think the viewers would like to see. And you just continue to edit it until you think it's good enough, and take the criticism from your mentors to really help you get it to the piece that you think is the best for television.

Okay. So, in the Hiki No process of editing our video, we first start by sending a rough draft to one of our mentors. And they'll give us back um, criticism or ... what's the word ... com—

Yeah. Um, so, our mentor will give us feedback or point out things that we should improve or add into. And from there, we'll either end up going back to film, or go back and rewrite our script, even, and ... [CHUCKLE]

Edit it; yeah.

So, instead of talking about it in general terms, talk about The Canvas. You know, so, when we did The Canvas, the Hiki No process was that we sent our first draft to our mentor, Lurline, and then she ... what did she do?

So, in the Hiki No process of creating our video of The Canvas, when we first sent out our rough draft to Lurline, our mentor, she gave us several comments to go back and fix it. And throughout the entire time, we eventually ended up completely changing our story from what ... the co-founders, about their story, and what they were doing with The Canvas to—we completely changed it to, what is The Canvas, and

how it benefits students. So, she's really just helped us change our stories into something that we didn't know what we actually wanted, or what we thought would actually be better.

I think our mentor Lurline suggested that we switch our focus from the co-founders to the actual Canvas itself, is because The Canvas is something that actually matters to people, and people can actually get involved in, and participate in. While just talking about the co-founders isn't really something that's as broad, and that can relate to our viewers.

Um ... so, what I learned about communicating to an audience is, it's really important to figure out who the audience in the first place, and decide what you think is actually important to them. Like, mm ... [CHUCKLE]

Okay. Well, when creating videos, it's important that you're able to connect with the audience so that maybe if it's an event, or uh ... It's important to connect with the audience, because things such as The Canvas is something that the viewers can take part in and really get to participate in it, and see what it's all about, and become a part of a bigger community.

Um, well, I think it's really important that the viewers of PBS really see what the students are doing, because Hiki No is one of the broadcasts for students, by students. So, it's really important to learn about what our generation is doing now, and how they're going to improve in the future.

Well, when we first got feedback from Lurline, it was actually considered Arron's video. He was the one who was editing on it. But the more she gave us feedback, it kind of got frustrating, because all of a sudden, we were changing the entire focus of this video, so we had to go out and get more shots, and change our script. But eventually, once I was able to take part and actually help with the editing, it got a lot easier, and the comments were more um ... positive, I guess. Yeah.

Um ... I think our crew finally realized that our video was coming together once we got the right shots. It took us several times; we had to go back to The Canvas and try to film, like, students participating and just sitting in The Canvas. But we finally were able to create an event for them to be in, so once we got shots of that, we realized these were the kinds of images that the viewers would want to see, and that's something we want to share with everyone.

So, the biggest problem we faced when making our video was not having enough shots, or shots that were really intriguing. So ... [CHUCKLE] ... so, the biggest problem we faced was trying to get shots that would actually look interesting, with people actually moving around and doing activities. Because The Canvas is a space for students to go and to study, so it's not that interesting watching students, like type on their computer, or just do homework. So, we were able to create an event with several students from Kalani to just get to know each other and have icebreakers, and be able to um, really communicate with each other in The Canvas, which really helped them to see what The Canvas is about.

[END]

**HIKI NO**

**What I Learned**

**ANYA CARROLL**  
**Kalani 2\_1-2**

[GENERAL CONVERSATION]

Okay. So, when we first encountered our issue that we didn't have enough footage for our video, we all got together, and we started to figure out how we were gonna be able to get the correct footage that we actually wanted. So, we brainstormed ideas as to what we were gonna do, and we ended up kinda just staging an event, because there wasn't gonna be one for a while. So, when creating this event, we had to look up different types of activities that the students could do, and who would even come to this miniature event. So, when ... so, when we finally figured out what we were gonna do, I felt like I was able to step up as a leader and be able to get all my team together, go all the way down to The Canvas, set up everything, and film all the shots that we needed and that we wanted to make the video what Lurline thought would be best for us.

Um ... okay. So, with the final product of our video, I was honestly really relieved that we were finished it with, because it was a very long, tedious process. So, being able to look at what our final video was, I ... hm ... So, being able to see what our final product was, I was really excited that we started from like, August, and we finally finished in like, October. But it was a really long process, but we finally figured out what we wanted, what we needed to do, and overall, I was really proud of all of our team's work.

Um, I think it was really important for us to develop teamwork. Because ... all of us in this class now, I am the only returnee from last year, so everyone else is new. So, I kinda struggled with wanting to actually share the video, because I felt that I knew how to edit it. But in all honesty, it was really important that I took other people's perspectives and I listened to my team's opinions as to what ... was honestly the best thing for our video.

So, when creating the video The Canvas, Arron Nie was my co-editor and co-writer.

So, working with Arron was ... interesting. Um, I—this is the first year that I met him, so we had a very ... hm ... I don't even know the word, like I don't know how to even explain, like ...

Well, while working with Arron, we had a lot of ups and downs. It was really frustrating [CHUCKLE] getting both of our opinions in the video, but at the same time, he always ... at the same time, he has this point of view in the video that is more artistic. So, it's important to have that for more of the viewers' enjoyment, while my opinion is more ... stricter towards ... hm; what is ...

So ... my opinion is more stricter, and I want things done a certain way, while he has a different point of view. But when we work together, our videos actually come out really well.

Okay. Um, I think it's really important to work together as a team to create videos because when you have various opinions, you get to choose the best of all of them, and be able to c ... [CHUCKLE] um, it's important when creating videos to incorporate everyone's opinions because that way, you can take the

best of each one and incorporate it into the video to create a piece that's ... hm ... I don't know.  
[CHUCKLE]

Well, it's important when creating videos to work together as a team, because when you have everyone's different opinions, you get to choose the best of it and really just incorporate it uh, ... [CHUCKLE]. Okay. So, it's important when creating videos to work as a team, because you get to choose everyone's—oh, that doesn't make sense. You don't choose opinions.

So, it's important when making our videos that we work together as a team so that we have everyone's opinions, and we really get to incorporate the best of it all into the video.

I think ... okay. I think one of the things ... no, one of the things I learned; yeah. One of the things I learned from working on Hiki No videos and really being a part of the Hiki No experience is, it's so important to persevere and to ... just keep going, no matter what the feedback is, or ... mm ... okay. Okay. I think—so ... one of the most important things that I learned on being Hiki ... [CHUCKLE] I'm so sorry. Okay. So, one of the most important things that I learned about being on Hiki No is that you always have to persevere, despite whatever obstacles that like ... I don't like what I'm saying.

[END]  
**HIKI NO**

**What I Learned**  
**ANYA CARROLL**  
**Kalani 3\_1-2**

[GENERAL CONVERSATION]

So, one of the major things that I learned about being on Hiki No is really being able to persevere. Whatever obstacles you faced, whether it's with the script or your audio, or whatever you're filming, even with the feedback, it's always important that you keep trying, and keep trying to make the best video that you want.

Okay. Well, I think Hiki No has become a really important part of my life right now, because in the future, I really want to go into cinematography. So, being able to be a part of a filming team, and being able to send my videos out to be broadcasted on PBS is a really big deal for me, and I'm just really grateful to be a part of the experience.

[END]  
**HIKI NO**

**What I Learned**  
**ARRON NIE**  
**Kalani 4\_1-2**

Okay. Arron Nie, and—okay; my name is Arron Nie. And it is spelled A-R-R-O-N, N-I-E.

I am a junior at Kalani High School.

So, I was the co-writer and the co-editor, along with uh, Anya on the story.

Okay. So, I was the co-writer and the co-editor on Kalani High School's story, The Canvas.

So, we came up with the idea because I'm on The Canvas' team, and we thought it would be a very interesting story, since Hiki No is something that is done by students, and along with that, The Canvas is also something that's done by students, and is also for students. And so, in that kind of a way, there's a parallel, and we thought that it would be very interesting to do a story on students. Because at least what we've seen is, most of the stories are on adults, even though they're done by students.

Okay. So, this was actually—or being a part of this—um, The Canvas and doing a story on The Canvas kind of made it hard, which is why we kinda had to transition over to Anya over time, because I'd see the story from a different light, and Anya would see it from a different light. So, people that were in the story, because I was a part of it, I'd think that people automatically assumed certain things that they wouldn't assume. And so, for that reason, we had to switch over to someone who could view it from a light that they weren't a part of it. And so, they could see it from perspectives of people that are gonna watch it, that are not a part of it.

So, I think it's really difficult to do a story on something that you're deeply involved in because ... you see it from the perspective of a person that already knows the backstory, and already knows the background information. And so, you automatically kind of assume that other people also know that same amount of information that you do, and work on the story from that kind of a perspective and don't see it from the perspective of a new viewer who's gonna be learning about this um, information that they're getting.

So, the advantages, like you said, uh, um, the advantages are that it's easier to get to the location, and in that kind of a way, it's also easier to get access to different people and to schedule times with different people to set up interviews. It's also—for us, it was also easier to get to the space itself, because it was a space. And um ... it was also easier for me, when I was there, to go film um, on just an occasional basis, because I was there maybe once or twice a week. Um, it was also in a way ... a lot more easier to kinda get the purpose of The Canvas and to state what The Canvas is about, because it was something that is kind of vague to somebody who doesn't know. But since I'm on the team, we have to do this pitch a lot anyways, and so it kinda just works out that ... Anya can say—state it in her um ... she—or Anya can state it in her ... voiceovers and things like that, and it works out so we can ... in a way, not ... um ... we can not disrupt what The Canvas' purpose is about. 'Cause oftentimes, that accidentally happens in magazines or in different newspapers that were founded.

So, initially, because I started off doing the story myself, I was very attached to the story, and I was very like, this is something that since I'm a part of, and I'm doing it for um, Hiki No, it was something that I grew very attached to. And so, letting it off, going to Anya at first, I was ... very like ... Eh, should I,

shouldn't I? And—but in the back of my mind, I knew it could have come out a lot better. And so, in that kind of way, I think it really did work out when we kinda switched over to her doing more of the, like s—planning out who—or ... or doing who says what, and things like that. And then, me just helping the sidelines of kind of the artistic way, and then putting in what parts—what shots I think will look nice. And I think that made the story work out a lot better, 'cause she could see it from that light that I couldn't see it in.

I think letting go just allowed um, even me to just see that, like, the teamwork aspect of this is really important, and that we have to be able to work together in order to accomplish something that's far greater than either just Anya, or just me could have accomplished. And then, even the fact that, like, getting um, like ... being able to view somebody else's work and being able to take things off of somebody else's work and um ... learn from what they've done, and from ... like, the work that they've put in, in that kind of away, learn from how they edit, and how they order different um, like, sequences of people saying what. And I think in a way, it allowed me to be more open-minded, 'cause I had a very—like in a way, I felt like this is how it should be. And when Anya tweaked that up, it allowed me to be like, Oh, maybe there is other options toward how we could have [INDISTINCT] story and put shots where, and whatnot.

Um, I actually felt like, after it was handed off to Anya, it came out really nice. Because we started changing things up, and it wasn't just um ... adding things on. Because prior to that, Lurline would give us a lot of feedback, and we'd just keep adding things on, and adding things on, and it just became a very tedious process. But when Anya kinda went and reworked the entire story, and kind of take in the shots that and started uh, up from scratch again, I think it came out really nice. And so, the final product actually came out a lot nicer than it was when we were reworking everything and re ... over and—uh, when—when we were adding things on over, and over again.

So, I think um ... let me think. Working with a mentor in Hiki No, it had—like ... or I think working with a mentor in Hiki No really allows just ... you to be able to filter out different things that they say, and put it into your own perspective in a way, and ... allow it to be not just something that we start checking—having checkmarks on everything. Because I found myself doing that when I was working on the video, and I just put—add new information on according to what she wanted, and taking things out according to what she wanted, and it became a very complacent story. So, it became very, in a way, cliché and um, not very engaging, because it was just, This is things that have to be done, and um, it has to mention so-and-so sponsors, it has to mention so-and-so um, something. And it just became very um, in a way, monotonous. And so, it wasn't ... it started not becoming a fun story, and more just becoming um ... a—this is the information, and it's just kind of listed in this kind of an order. It starts off with an introduction and goes on to these certain points that have to be hit, and then concludes with this certain person saying it. And um, I think it had ... when Anya took over, and when I kinda took—took a step back, um, we allowed it to be more we take in new information, and some of the things we just—if we couldn't add it in, we couldn't add it in. And because of time restrictions on the video itself, and because um, some of the things maybe we couldn't have been able to get done. Um, but I do feel like ... the information that was given allowed us to kinda refocus and um, like, center our attention on different parts of the story that we might have seen that we may—might not have seen that we had to do.

So, it's uh, really impo—it—so, it's really important to get feedback, but at the same time, really take the story and still make it your own.

My—so, my working relationship on—with Anya on The Canvas um, was actually—it was very interesting. But at the same time, I feel like it was very beneficial, because we're so—we have a very different um, viewpoints on how to make the video. Um, we were able to just correct each other, even on like the small details of the video, and benefit off of each other's different um ... ways that we approached the video. And I think um, we did get in lots of like, No, this should be the way it's done, and No, this should be the way it's done. But in the w—end, it worked out to both of our benefits. 'Cause um, we were able to mesh our own—our ideas together in a way that we had what she wanted to get done, and we had what I wanted to get done as well. And so, it turned out into a video that really just um, in a way, highlighted both of our characteristics on how we wanted the video to be uh, made, and it was just—even though it was interesting, it was really enjoyable.

So, between me and Anya, we did actually bargain a bit. Like, Oh, so you can do this, but I can do this as well. And—but at the same time, it was kind of, Oh, yeah, I see this aspect of yours, and so we're gonna go with that, 'cause it does make more sense than my aspect of how I was gonna approach it. So, it's a lot of—in a way, it's h—like learning to be humble and accepting that maybe the other person's idea is better than yours.

So, I think what I learned the most ... uh, so I think what I learned um, most from the Hiki No experience was really this kind of a working relationship with me, my teacher, Anya, and my mentor, um, Lurline. Because it really was ... in a way, taking all of the information from every single suggestion, and putting it together to mesh it into something that actually worked and actually um, attended to all of our different viewpoints on the story, and um ... drew together something that wasn't only done singlehandedly, but it does feel like, after I finished it, that it's a collective effort.

I think being able to get my—um, like our work as a team pa—um ... I think being—being able to get our work just up and actually broadcasted ... allows me to be—to ... oh; wait.

So, video—video editing is something—and video production is something that I'm very deeply interested in, and that's why I joined this class. And even alongside being able to explore and get into something that I'm familiar with, but have a different light on it, with actually getting my work up and broadcasted, and having to meet a certain standard and a certain quota allows me to really ... in a way ... it allows me to really not only explore different options, but ... look at the options that I can do right now, and invest in them very deeply. And it is something that I do want to get into later on, and it is, like Anya, um, one of my ... um ... in a way, very deep interests. Because it is ... mm, hm, hm, I'm trying to see [INDISTINCT]. All right. I—I guess it's because it is something that I do ... I guess because it is something that I'm considering getting into later.

[END]

**HIKI NO**

**What I Learned  
ANNE TORIGE  
Kalani 5\_1-2**

I'm Anne Torige; A-N-N-E, T-O-R-I-G-E.

I'm a librarian, and I also do the Hiki No class here.

My students, uh, going through the process of doing Hiki No, they learned really how to work together. And yes, they disagreed, but they finally worked out a solution. And I'm sure they—not I'm sure. They did get really close to each other to where they can really um—[BELL]

[END]

**HIKI NO**

**What I Learned  
ANNE TORIGE  
Kalani 6\_1-2**

Okay. The two students who went through The Canvas during the Hiki No process really learned how to work together. They had arguments, they disagreed, but they came finally to a solution that they both could live with. And they're really close friends now. I'm so glad to see that, 'cause they can talk honestly to each other, and not sugarcoat anything. So, it's great things happened from that, doing that.

Well, working together and communicating is just so important now, that maybe ... that's more important than the content in a way, 'cause we all have to work with each other and learn how to overcome our problems, and move forward.

Okay; getting feedback from a mentor in the ... professional field is so important. It gives them a ... broader outlook. Um, 'cause we're just looking really small. Okay; just get this done, get this done. But then, a mentor sees the bigger picture and guides us in that way, and really opens our eyes to more possibilities.

Well, Lurline, our mentor, really worded it nicely to um ... Arron. Um, and um ... and Anya just jumped in, because she was frustrated as well, 'cause she could see Lurline's point of how to change the video. And so, she just stepped right in and um, took it from there.



This is really independent learning, so they really do need to take the initiative and go. An—and I'm very fortunate that they both are able to, instead of just sitting back. And a lot of kids just ... won't do anything unless told to, but these two really just fly, so I'm really ... um, happy and lucky to have great students like them.

The Hiki No experience um, adds overall to their whole education. Ag—again, I just cannot stress that communication and working together, and problem solving, and um ... just tak—doing things ... with the mentor's guidance, and yet making it their own, is—which can't be learned from books. You know, they just have to do it. An—and the more practice they get, the better they will get at it.

Okay; so their personal development is just tremendous. Um ... for them to sit back and step back, and reflect upon what they did, what was good, what was not, what could be improved. A lot of times in school, in classes, just have to get to the next—next chapter and keep on rushing, rushing, rushing. But with Hiki No, um ... you almost have to reflect, and so you can improve for the next episode. So, I love it; it's really great for the kids.

[END]