

HIKI NO
What I Learned
AMEE NEVES

Um, Ameer Neves; A-M-E-E, N-E-V-E-S, and grade eight.

Uh, little bit of all, but mostly like reporter and editor.

I was the reporter and editor for A Home for Lorenzo.

Um ... most of the challenges was, the first time we had interviewed him was like, the first time we had actually met him. So, getting him to open up with us in the interview was one of the hardest parts. But we got it.

Um, so, we needed a story, and ... we were kinda like stumped about it. And Miss Higuchi said that she knew a student that would probably be willing to share his story. So, we were like, we don't have any other options, so we were like, Okay, we can go with that.

It was, he struggled with being homeless for a while, but he seemed like a just normal kid who you would never think had actually gone through that.

From making the story, we kinda learned a lot more about him. Like, he just liked making jokes and all, and he was really just normal. So, from that point, we kinda just got to know him more, and learned a lot more about the story along the way.

He's just a really normal kid. He's like, really nice to us, and ... he's a really good friend, too.

As the reporter, I am the person talking in the voiceovers and asking questions. And then, for the editor, I was the one um, also putting together most of the story, along with others.

From getting the interviews, we usually just transcribe it. And then from when we get all the sound bites, we see what's the best. And we make a script out of it to see what would go here, and we kinda build off of where we want the story to end and how it starts, and we fill in voiceovers, other sound bites, and ... B-roll.

Um, some of the challenges of putting a story together is usually inside the writing process, where you have to find what sound bites go where, and put them together, and just see where you want the story to go, and shape it.

Um, most of the feedback; we actually changed a lot of the script. It was like, um, fixing up how we said that Lorenzo is now in a temporary home, that um ... [INDISTINCT] Hiki No. [CHUCKLE]

When you get um ... once you get your draft done and then you get feedback, it's usually kind of like, Uh, I really thought I had it this time. And especially when you have to do multiple times of the story. But in the end, you know it's gonna make the story probably ten times better than what you had. It's just ... it's frustrating, but it's really worth it in the end.

Seeing the story come together is kinda just like ... it's kinda like magic. [CHUCKLE] Just like, seeing that out of just shots and ... sound bites, that you can make something really good, full of emotion and everything, and it's ... it's kind of like magic to see it come together.

Usually, when um, I watch the stories, it's kind of like, what does the audience feel? And when you make it, and just saying like, I made this story, but I still feel like crying when I watch this, or I feel really happy and all, it's really just how do you feel about the whole thing.

It's usually like, how important each story can, like, teach you things. Like—

What I learned from working on a Hiki No story is usually based off of what the story is about, and the learning process in it, about appreciating what you have, or knowing that you can overcome any obstacle. And that everyone has their own story [INDISTINCT].

I worked with Fabiana Manumaliona as ... I don't know what she was. She was editor and filmer.

I worked with Fabiana Manumaliona as the editor and cameraperson.

Working with um, Fabiana as a partner, usually, we were butting heads against where this clip should go, or the sound bite, and the writing process. But we're a pretty good team.

Well, going from just like, clashing opinions and being like, No, you're wrong, I'm right, it's really just when you get the solution between it, it's really cool just to be like, Okay, I guess you were right about this, and just like appreciating the partnership.

Working with others, it's a lot easier, because there's a lot of things and parts that go into making a story. So, when you get to split it up with people that can also help you and lead you forward and give you other opinions about how it should go, it's a lot easier than just being alone and stuck, thinking like, Oh, this isn't working, and then you could give up.

Um, working with teammates, it's usually just having to see who can—whose strong parts are where, and being able to maybe even develop a friendship through it, and learning from each other's mistakes and ... benefits through it.

With—um, working with others, I've—I've definitely learned who I want to work with. And they've also taught me like, where I should be inside of it. Because like, sometimes I think I'm good at this, and I'm just like, No, let me do camera for a while. And then ... I learn where my strengths are in this.

I think I'm ... I'm better at doing voiceovers, and ... editing.

Um, I think it's really great to learn more stories about others through the Hiki No videos that I watch or create. It's just a really good opportunity to learn from.

[END]

FABRYANNA MANUMALEUNA

My name is Fabryanna Manumaleuna; F-A-B-R-Y-A-N-N-A, M-A-N-U-M-A-L-E-U-N-A.

And I'm in eighth grade.

Okay. I was the camera and—cameraperson and editor for ... A Home for Lorenzo.

[GENERAL CONVERSATION]

I was the cameraperson and editor for the Home for—oh, wait. I was the cameraperson and editor for the story, A Home for Lorenzo.

I was the cameraperson and editor for A Home for Lorenzo ... wait. I'm sorry. I was—

I was the cameraperson and editor for A Home for Lorenzo.

Well, while you get to know people, you get to know what their strengths and weaknesses are. So, um, but when you figure out that, then you get to figure out what your strengths and weaknesses are—are too. Like, somebody may be better at doing this than you are, so then you just find another [INDISTINCT].

I think my strengths are um, being the editor.

Well, the editor—for the editor, you have to edit ... uh, put together all the ... sound bites and B-roll, like the clips of what you did—you have. And then, you have to put it together and ...

What I like about that process is that you get to um, see like, what fits with which—um, like which sound bites fits with the video, and you get to see how that is good together, and then you can just fix it if it's not good.

When you finally see that the story is working, you feel like, more relieved that it's finally coming together after all that happened. Like, all the revising, all—everything and stuff.

Um, what me say that it's working is that um ... like, you see that ... it just like, flows together, and then you see like, like the motions and stuff.

Well, it's better when you're working together, because when you're just working by yourself, then it's saying like it's your opinion on how it should be. But you should see like ... how other people would see it, not just you, because you see it differently, and then just figure something out.

That helps the s—uh ... two people help the story in the end, because ... like, you get to see like, um ... not from your point of view, but from other point of views. So that it's not just you, like, looking at the story and thinking it's good. Because someone else might think that they should change something, or something should be different.

Well, it makes you like—um, having to work with other people, it helps you to build like, relationships and helps them to be closer. And it's good because now you're comfortable with the people you're working with, and you can just say what you want to change, or ... and without like, being nervous and just ... staying back.

When we as a team see the story coming together, it feels good, because we all get to ... we know we all have a part in there, and we know that um, it's good. And ...

What it's like um, to work on a Hiki No story with—when you're instructing adults, it feels like um ... like you don't want to upset that person in any way, so you have to be really polite and um ... be really patient with that person, because like, you're just meeting that person.

Hiki No helps you ... develop those skills by making you open up to new people, and to find other people to talk to, and to be comfortable with talking to strangers.

Well, we learned that he was just a normal kid, and he wasn't any different from any of us. And um, he was actually really funny; he liked to joke around. He was like, normal.

The lesson in um, meeting Lorenzo is just ... that ... like, no one—no matter where you come from or where you were, you can still be like ... they're like a normal person, they're not any different even where y—like from where you come from, you're all the same.

I learned um, to be more open to people, and that it takes a lot of work to revise everything, and a lot of teamwork. And you should like, never settle on just one thing, like, that's not good; you need to keep going to make it better.

[END]

LUANE HIGUCHI

Luane Higuchi; L-U-A-N-E, H-I-G-U-C-H-I. Media teacher.

Uh, I see a lot of collaboration with the students. Um ... they're kind of thrown out there to do everything on their own, so I kinda enjoy watching them figure it out. [CHUCKLE] You know, there—there's so much work that needs to be done, and so eventually, they—they learn to divide up the responsibilities, you know, and um, I think that's what I enjoy the most when I'm watching them pull together. You know, they don't always agree with what they're doing, but somehow, they manage to get everything done, because they know what the end goal is. Yeah.

Yes. My students, when they're working on a his—hiki—sorry. When my students are working on a Hiki No story, they're on their own. We have a topic, and you know, we—we'll talk about possibilities or where we should go with the story, but pretty much, they're on their own. They do the filming and the editing on their own, and um ... it's kind of exciting in a way to watch the process, because you don't

really know how the story is gonna end up looking until it's all done. I mean, it ... it depends on the questions that they're asking in the interview. Um, because of the way that we do the stories by taking the best sound bites and writing to the sound bites, and coming up with the story, um, we don't really know exactly how it's gonna turn out until after they interview and done.

Well, the whole idea of Hiki No is to learn by doing. And so, as a teacher, I think it's just important to let the students figure it out on their own. I mean, I'm there more as a facilitator, and um, if they have problems along the way, then I'm there as a support person. But I think they learn best by doing it on their own. If they make mistakes, we'll look at the mistakes, and then they have to go back out and redo.

Having to redo in our Hiki No process; yeah, at times, it's very painful. Um ... you want to just kinda get it done ... but on the flipside, it's such a valuable part of the whole process. Um, the students eventually start to see that, you know, the whole revision process, in the end, it's all worth it. Because when they finish, they have uh, a final product that they're very proud of.

I think the ... project-based learning really helps our students learn the importance of ... that revision. Um, you know, when they collaborate and they work really hard, and they—they revise and—by the time they get to that final product, what I want my students to understand is that the little details matter. You know, it's that whole work ethic. And if they can apply that to the other areas of their life, I tell them they're gonna be successful. So, it's not just about doing ... creating a video; it's really about um, developing skills that are gonna help them be successful in other areas of their life.

I think it's just normal when you're working in a group to butt heads. I mean, even as adults, sometimes that happens. And so, when I'm watching my students ... have difficulties with each other, I tend to let them figure it out, unless I feel like it's going to um ... affect the whole process of the—of the story. But eventually, they do; they figure out that if they can compromise, you know, and listen to each other, um, they end up having something uh, cre—they end up creating something that's, you know, really worthwhile.

Well, the Hiki No process really helps the students ... talk to people, for one thing. They um ... not just with each other as a production team, but also just going out there and talking to strangers, interviewing people they've never talked to before. And I really think it helps them come out of their comfort zone, you know, to have to sit there and ask the tough questions, and—you know, and then putting it all together, working collabor—co—collaboratively with their groups.

As a teacher watching my students discover what they're good at, it makes it all worth it. Um, having them struggle and yet, you know, coming together in the end, being able to um, find success in what they're doing, I think it just makes all the time that we have to put in worthwhile. Um, Hiki No is ... something that we're not required to do. But I take it on, because I really believe that [SIREN] the students learn a lot through the whole process.

[GENERAL CONVERSATION]

[END]