

St. Francis

## HIKI NO

### What I Learned ALEXANDER TUMALIP St. Francis

My name is Alexander Tumalip, spelled um ... A-L-E-X-A-N-D-E-R, and the last name is spelled T-U-M-A-L-I-P.

And um, I'm a senior here at St. Francis School.

Um, on the St. Francis School story for uh, Manny Mattos, I was the interviewer and the uh, co-editor.

Well, um ... the story on um, Manny Mattos was uh, he made Hawaiian war weapons from uh, endangered uh, materials, uh, to preserve the Hawaiian culture. So, when we first got that story, I was kind of interested in it, because I had never had an experience talking to a person that um, was trying to preserve the culture in that way. Because, of course, I'm part-Hawaiian, but I don't know much about the Hawaiian culture here in the s—here in Hawaii. So, to go behind the scenes and to really see that in action was uh, really interesting, and it was also the first time I had actually uh, done anything like that before.

To be honest, I can't really remember whose idea it was, off the top of my head. But um ... I think someone did come forward with the idea to um ... my advisor uh, Mr. Ragus, he was um, was the uh, advisor here for the—for our Hiki No story. Um ... I ... like I said, I never have an—have had any experience with doing anything like this before, but um ... it was a really fascinating topic. And um, when we pitched that story, um, I thought that, you know, we—we might have had some kind of um, some kinda thing going with it. And I think it was really fun to do that story. Um, it was a good experience.

Well, uh, when I first started working on Hiki No, I was a sophomore, but I was uh, the camera—I think I was behind the scenes operator for uh, the [INDISTINCT] story on uh, the [INDISTINCT] Peace Corps. But then after that, I kind of fell of, and then I was involved a little bit last year. But this year, I think, is when I was really involved, that I got to um, expose myself into what um, what really goes on behind the scenes. And ... um, being the co-editor and the interviewer in the story—actually, being co-editor is a little more difficult because when we first sent our first rough draft to Ryan, our mentor, um ... we had—w—I had to learn right off the bat to be patient, because I didn't know, you know, what was coming back, what he was gonna tell us, what we had to fix. And um ... when we first got that uh, first uh, revision back, you know, we had a lot—some things we needed to con—to uh, actually fix, and then some things we had to—had to correct. And um, you know, I learned the hard way, you know, there's a fine line between correcting and fixing. When you fix something, you have to go in and change uh, change like a huge part of it, but uh, when you correct something, you just have to take th—you just—just have to fine-tune it a little bit more. But um, you know, during the process it got ... it honestly got a little frustrating, because you know, as you said, we had to do a lot of revisions. But when we finally got the f—uh, the last revision done, you know, it was worth it. You know, putting all that time and effort into making that little piece for a—a big show like Hiki No is like ... um, it's just a huge accomplishment. And I think that's really what uh, the dr—the main drive and the motivating factor is when you're doing the show.

Well, um, honestly, being the co-editor and sending that first rough cut to Ryan, it was—I was nervous, because I didn't know what was gonna come back. But when he came back with the revisions to um, Mr. Ragus, it was—it was like, Okay, we got that done—we got the first part done, now we just have to go in

and we have to fine-tune a little bit more. But um, you learn to take criticism uh, when you're on the show, and um, I think um, those—that criticism was what really drives you and what really makes you um, make it perfect, and it gives you that opportunity to go in and, you know, do it again and have a second chance to um ... recreate the story in a way that um ... that they want to tell it, and ... from our point of view, we have to make sure that it's perfect from their point of view as well.

Um ... uh, the one thing that I learned when I first stepped into here—into this class at St. Francis is, you learn to make everything perfect. And ... when I f—when we first read our revisions, we went through everything and um ... it seemed to be—it seemed to be perfect, and we thought that—[CHUCKLE] no offense to Ryan, but it was being a bit of a nitpick. But once it got—once we got further and deeper into the story, then we finally realized what the—the measure—or the extent, rather, of those reversions—revisions meant. Because you're trying to fine-tune it, like I said, and you're trying to make it more so that the audience can understand it, as well as you can understand it. Because if you put something out there, and the audience doesn't understand it, but it makes sense to you, then you're going in the wrong direction, basically.

I think in the early drafts of that story, in retrospect, um, I think what was lacking was, we weren't telling the story enough. We—we kind of were jumping all over the place, and we were—you know. Reading the script now, from the first draft as we are the final draft, you know, the first draft to me, when I read the final dra—when I watch the final draft, it makes absolutely no sense. But um, going—and going through those revisions and, you know, taking our time, putting our effort into making this—making this a good story, I really think that, you know, it really helps. Whether you realize it or not, and whether you like it or not, um, those revisions, those criticisms, they really help in the end.

Well, um, actually, I th—uh, working with uh, Jason uh, on the story was uh, kind of interesting, because we both had different viewpoints of how we wanted to tell the story. And early on, you know, we had kind of conflicting interests, but a—as the um, the pros—the process went on, um, we got to understand each other a little bit more. And I think now ... and at the final draft, I think we really understood where the story was going. And as the editor, we're telling the story like ... we're telling the story from our point of view, and we're trying to recreate that on screen. And in the early stages, you know, we couldn't really do it, because we were kind of—we were going—we wanted a w—we wanted—I wanted to go one way, Jason wanted to go another way. But as revisions came together, the story kind of seemed to flow more, and as we reached the final draft, we put the final draft out there, you know, it was—it was completely worth it. And I think it's made me a better person, and think, you know, um ... we just—we just learn leadership qualities in that story, I think.

So, I worked with uh, Jason Sonido, who was also uh, the co-editor on the story for uh, Manny Mattos uh, for St. Francis School. And um ...

Yes, he was the writer as well.

So, to ... so, I worked with uh, Jason Sonido, who was also the co-editor and the uh, writer on the St. Francis School story for uh, Manny Mattos.

Um ... well, actually, Jason Sonido uh, and I have been in video production now for two years. We both were in video production in sophomore year, then he was in yearbook for junior year and I was still in

video production, and now we're back together for senior year. Um ... early on, it was [CHUCKLE] ... it was interesting, uh, because we kind of ... um, I think uh, Mr. Ragus can vouch for this. We kind of actually didn't get along at first, when we were first in video production. But now, as the story—but when we were working on Hiki No, um ... uh, we knew we were gonna be put to the test, uh, mentally and physi—mentally with each other. But as the revisions kept going, as the story kept going, we sort of forgot about that, and we al—and we—all we focused on was the story. And um ... we worked together ... we worked together actually quite well as the revisions kept going along, and um ... I think it's made both of—both of us personally a better person, and uh, we both learned really great leadership qualities while working on the story. And I think uh, as I'm sitting here today, I think we've both forgotten about our—our uh ... if I may say in a way, uh, sandpaper rivalry with each other.

Um, during the process of the story, we went through uh, eleven revisions. And um ... the first revision, you al—the first draft, you always think that you have it, you always think you have the perfect story. But you know in the back of your head that there's gonna be, you know, this—you know, this audio—this sound bite is too high, or you know, this is not the right shot you want to open on. But you take that to heart, and you—and you end up making a better story out of it. Whether you like it or not, you're actually making a better story every time you revise something. And um, you know, as you said, eleven revisions isn't—isn't um, isn't that high on a normal standard. And uh, I think we learned the hard way in this story that to makes something perfect, you gotta—you gotta take time, you can't just like throw something together and put it out there on TV the first night, 'cause you don't know what's gonna happen. And I think those eleven revisions really teach you that um, it's not perfect until someone tells you what's not perfect, in my opinion.

Um ... actually ... it was the last four straight revisions, we thought we had it. Because ... um ... the—um ... actually, the—the—the last four revisions were kind of the toughest, because we thought we had it, we thought we had it perfect in the back of our heads, but when Ryan ... but when uh, Ryan came back with uh, what we needed to correct a little bit more, [CHUCKLE] it started to stretch us thin, because we had been working on this story since, I think, like August, and it was almost October. But you know, like I said, when ... he brings—he brought back those revisions, we fixed it up, and we turned it back in, and uh, finally when we thought ... the eleventh revision um ... I—even I started to doubt myself. Because when you have that many revisions, you start to doubt yourself sometimes. But you know, when Ryan finally came back on the eleventh cut and said, you know, That's it, w—we approved the story, I think we all felt a huge sense of relief. Because you know ... uh, it was over, and it was done, but we put together a perfect piece for the—for Hiki No, and um, in the back of my head, you know, I told myself, I just finished my first really good—we just finished our first really good story of the year. And I told myself, you know, there's a lot more to come this year, I think.

I think to say that ... that something on—that airs on a PBS station is an accomplishment is a major understatement. Because ... you just put in about ... as—as good a work as any, you know, filmmaker, artist. You put in any as—any as good a work in them out there. Because when you put that in your portfolio, you know you did something, you know, major. And you're doing it at school, no less. And um ... I really think, you know, going to college now, wherever I'm going, you know, can show this to who—whoever my professor is in the class and say, you know, I worked on this together as a team for um, PBS, and we aired it statewide. And I think that's really a major, major milestone, I think, in my opinion.

Um, I'm pursuing a career in uh, broadcast journalism uh, more so in uh, in sports, I think, specifically.

What I learned from my experience on Hiki No was how to be patient. Because ... you know, whether you like it or not, you're—you're gonna have those things in a—in a video for a piece like this, and you're gonna have to go through those revisions, you're gonna have to go through those changes, and whether you like it or not, you gotta stay focused and you gotta—you gotta work with it, and um, it makes your story that much better in the end.

[END]

### **JASON SONIDO**

My name is Jason Sonido; J-A-S-O-N, S-O-N-I-D-O.

I am a senior.

On St. Francis School's story on Manny Mattos, I was uh, co-editor and scriptwriter.

A scriptwriter does—is pretty much plans out everything [INDISTINCT] typically a two-column script. One side is video, one side script. Um, you gotta create the voiceovers, and match up the video with your script.

I learned from—from this project is, you gotta put everything together in sequence to make something make more somewhat sense.

Um, so we have a—at the school, we have different times we see each other. So, uh, sometimes we um, see each other and sometimes we don't. We ju—uh, we just create a video, then one person helps out creating another one, then the other um, continues.

Um, so, my co-editor, Alexander Tumulip, um, at first during freshman year, we didn't get along. Um, during Japanese class, we bickered a lot. Um, so, I was really surprised during sophomore that he was chosen to be our video production class. Um ... then at—then during junior year, we know—uh, we started um, know each other a little bit more, then senior year, it really tests our strengths.

Um, my co-editor story on the Manny Mattos is really smooth. We didn't argue a lot. There was a little confusion here and there; it was okay.

Um, the challenges is to create the um, intros and the voiceovers, because you ha—uh, it's not from the same thing uh, from your videos.

Um, Ryan Kawamoto is a really great mentor. Um, he really motivate us to get everything correct. So, it hel—uh, his feedback really help us motivate to do everything right the first time. And ... and it's okay that we had to revise a lot.

Um, the first time, it was—I'd say it was A-OK. It was um, regular. Um, so when we got his um, feedback, we finally—I finally start to getting it now, like I understand what he meant.

Um, our teacher reads it us to first, so ...

Okay. Um, first, um, Ryan Ragus, our advisor here at St. Francis, um, gets email. Um, he talks us through it. Um, at fir—at first, um, we get on it real quick, then um, for—for a little while, then I started to think about what am I doing wrong. So, yeah.

I think like it takes about um, one week.

To do a revised draft, it takes about one week.

No, not really. [CHUCKLE]

Yes; it takes a lot of time.

Um, like I said earlier, um, Ryan Kawamoto, his feedback, he has some positive stuff, so it really help us motivate.

Um, I guess like around—uh, around the um, tenth draft, it f—I feel like this should be it. Like, it should be perfect.

Well, I—well, at first, I thought, I thought we got it done already. So, uh, he—uh, so our teacher told us that it's just only one mistake. I was—and I was like real—a little frustrated, but it was okay, it was just only one mistake.

Um, so, my team feels really relieved. Like, they're so tired of making ... making a hi—uh, making a story for so long. It's been, I think, like two months that we created this.

Uh, definitely. It's my first time working with Hiki No.

Um, I anticipated that it will go smoothly, there are gonna no problems. Um, I'm hoping everyone can get anything out of our story.

From working on this Hiki No story, I learned to uh, take criticisms, take your time, um, do a—do everything the first time, and if you cannot, it's okay, you can um, do it again and try again.

[END]

## MICHAEL DELICATA

Okay. My name is Michael Delicata; M-I-C-H-A-E-L, D-E-L-I-C-A-T-A.

On St. Francis School story for Manny Mattos, I was the reporter.

My main role in the story was to do the voiceover and the readings of the script and everything that we um, interviewed Manny Mattos for.

Well, my main challenge, I believe, was that I speak really quickly. And unfortunately, when I'm trying to do the voiceovers, I'll either get tongue-tied, or it doesn't sound great and I'll have to redo them multiple times for just one revision. So, I ended up saying the same paragraph ... thirty or forty times before we'd end up finishing it.

When I'm recording a—a voiceover or revising it, I'm usually sitting in a chair or something, and I'll have my friend next to me. Usually, it's um, my good friend Micah, or I'll have Alex or Jason Sonido next to me. And they'll have a script, I'll be reading the script, and if they say—I say something they don't like, they will have me repeat it, or just completely redo the paragraph.

My mentor, Ryan Kawamoto, he specifically asked the—our team to change the voiceover many times. It wasn't until the last ... maybe one or two revisions where I caught a break and didn't have to revise anything.

Um ... getting the criticism about my voiceovers ... in the beginning, it was ... I—I didn't mind it, I was all for it. After so long, it gets kind of tiring when—especially in my case, when I had to, like I said, repeat the same paragraph up to thirty times 'cause I would speak too quickly. So, it was very tiring, but it was for the best. I mean, the finished product from the beginning was way better than anything I did the first try, or even the fifth try, I believe.

When I first started this in being the reporter, I had no idea there'd be so many revisions. I ... I just heard documentaries and everything; I ... I was just sitting there, I was just supposed to say the script. I didn't realize it was so difficult, and you had to get so many things right, and so many things could go wrong. So, it—it was definitely eye-opening having to do so many revisions. It was not my expectation.

His criticisms did make sense. I ... like I said, after doing it so many times, I wasn't happy about it, especially when it's your own shortcoming, but yes, most of his criticisms, in fact all of them, made sense.

Well, there was a time when I personally myself said, Maybe I shouldn't do this, because I'm having so much trouble with it. But by this time, we were several revisions in, and if we had asked someone else to do it, it would have been a whole new process, we'd have to start from the beginning, and for all we knew, they could have interviewed or—sorry. Had the same problems that interfered with their working with it. So, it would have just been easier if I ... got myself together and finished it.

Yes, I am. I'm very glad that I managed to stick with it and be the reporter. Because during the actual filming, I did help a little bit, but I didn't have a very big part. And this is an opportunity to really play a big part in something that's gonna be aired on TV. And uh, I—I believe it was worth it to have stuck with it, and I'm very glad I wasn't replaced. [CHUCKLE]

I believe the reporter in this story had a very important role, because most of our footage was him—the making of the weapons and displaying them. But that doesn't tell you why he did it, or the—the reasoning. So, we—my job was to tell you specifically that he was trying to save the Hawaiian dryland forest and some of our plants here that are on the red list for extinction. It was ... it was my job to get that point across.

[GENERAL CONVERSATION/CHANGE BATTERY]

[END]

## **RYAN RAGUS**

My name is Ryan Ragus. Ryan, R-Y-A-N; Ragus, R-A-G-U-S.

My job here at St. Francis is the digital media advisor.

I think what my students learned most on this Hiki No story was being patient, and to stay focused on the story itself. Um, after all the revisions we went t—through, um, eleven revisions to be—to—to say, um, at the end, it was totally worth it. All the voiceovers that we went through and all—all the editing, they—they really, really did a great job, and I'm really proud of them.

I think my students learned most in this Hiki No experience ...

I think what I learned most of what my s ... Hiki No students learned.

I think what my students learned most from this Hiki No experience was patience and to stay focused on the story.

After many revisions from Ryan, um ... okay; let me do this again. After many revisions from Ryan ... [CHUCKLE] sorry.

At the—after many revisions from our mentor Ryan Kawamoto, um, our students actually did a great job. They were patient, they were focused on the story, and the voiceovers were awesome. Um, I'm pretty sure they learned a lot from this experience, and they've just become really close to each other after this Hiki No um, story.

From this Hiki No experience, I think hands-on experience was a major key to this story. Um, hands-on with the camera, hands-on with the story; um, we—they were involved with the actual story by making

these Hawaiian war weapons. So, that was really interesting for them to do. And they—they were really excited and um, loved what they were actually um, doing a story about.

Sticking with the same reporter from the first revision was probably the best decision I made, because that reporter gained a lot of experience from it. And I—I didn't want to change the reporter, because ... uh, th—that—that experience was an awesome experience for him, and now he actually became a lot more of a better person saying these uh, these types of ... voiceovers.

Uh, as a ... third year teacher teaching video production, and in this Hiki No um, experience, um, observing my students ... I wish I had this type of course back when I was in high school, because the amount of technology they learn today is way, way lot better than what we had back in the past.

[END]