

HIKI NO

What I Learned John Allen [HIKI NO teacher] Waianae High School

Well, for Parental Guidance Required, I think our—our students really got the sense of what it's like to run a ten—tight deadline, um ... how to make cohesive decisions that push the project forward. Uh, you mentioned the tight deadlines, and really, for uh ... for us, it was a challenge because we tried to do it in as quick—quick amount of time as possible. And so, from conception through production, all the way through post-production, we tried to do it within about a week's time. Uh, that was just a challenge for us that we wanted to try to accomplish. And so, uh, the students had to, you know, basically kind of make quick decisions, go out and see if they work, and if it didn't work, then they had to make—you know, they to go to their backup plans, Plan B, Plan C sometimes. And uh, I think it was really good in the ser—in the sense that it really kind of gave them a real good sampling of what it's like to be a TV news journalist. Uh, you have tight deadlines every day, and uh, you have to make quick decisions and you have to make them uh, confidently. And so, I think ultimately, what they got out of it was just a s—a better sense of what it's like to be in the industry, what it's like to work under those kinds of pressures, and definitely a stronger bond between [INDISTINCT]. Because when you go through those kinds of fires, you come out on the other side, and you really feel uh, a lot closer to each other. You know, you—you all kind of just went through that, and you came out together, kinda thing.

Well, uh, the good thing is, one of our uh ... our main ideas in our program is to—is to get these kids to start defining roles. And the point of that is to give them, uh, a—a structure. So, when there is decisions to be made, somebody is making that decision. Uh, we always push the idea of collaboration, but somebody's ultimately gotta make a final decision. And so, by them agreeing to who's gonna do what, that gives them the opportunity to say, Okay, what do you think? You know, here's my suggestions, here's my suggestion. And they can either run with it, or—or not, and everybody's gotta live with that. And you know, it's a good—it's a good like uh ... parallel to what you would have in a workplace. And I think ultimately, just having roles is great, and having kids understand how those roles operate uh, at—at this level is gonna really help them out when they—when they leave high school.

Well, um, I know we—we talked a lot about when—before they left about how to—how to operate under that kind of um, situation. Uh, we kinda knew that that's what we wanted to capture, and we all talked about it, and I agreed, you know, that yes, it is kind of a big major component to the story. And so, before they left, we talked a lot about how you're gonna operate, and you know, just kind of being a fly on the wall and ... uh, an—and preparing for shots. You know, kinda the idea of the situation, what you're gonna need. Um, when it was done and they came back, and I—and I viewed the footage, I just couldn't believe like how far the situation had gotten. And I turned to them and I asked them, Wow, you guys were okay—do you—are you sure they're okay with this? And they were, yeah—they were like, Yeah, yeah, yeah, nothing—nothing bad came out of it. And I think a lot of it had to do with the relationship they had already built with the family, and so the tr—there was trust there. And I think that's something that, you know, kinda—we kinda mentioned after, that it's a good thing they had that kinda trust, 'cause they were—the family wasn't afraid to open up in any way. Um, and I think that helped them out a lot, you know. Um, I think it would have been a very different situation if it was somebody they—that they hadn't known before, or hadn't developed any sort of relationship with. Um ... it—it really worked out that way for us, and ... I guess ultimately, what they learned from the whole situation is, you know, relationships are key, opening—uh, opening those kinds of—those kinds of doors an—and being present for those kinds of situations are definitely awkward, and it doesn't matter if you got a camera in front of

you, or you're s—you're the one sitting there getting yelled at. It's still kinda like, oh, my gosh, this guy is scary. [CHUCKLE] You know, and he's mad and ... you know. And you just gotta learn how to deal with that as a teenager, I guess.

Um ... so, for the story, the—the students had to go and ... sit in the—the family's home, and wait for the moment in which father and daughter got into an argument. And so, there was a lot of lead-up to that, and when it finally happened, it was kind of awkward. And it's something we had talked about beforehand.

I think a lot of it's the application. You know, we talk a lot about what you should do, or what you shouldn't do, and then they go out in the field, and sometimes what you shouldn't do actually works. You know, and um, I think it—it opens their minds to the idea of exploring and experimentation, and—um, but there's no real right answer, it's just what works best sometimes. Uh ... that's a stark contrast to like, the traditional classroom, where it's always black and white, here's the right answer, here's the wrong answer. You know. Uh ... and a lot of it is the creative part of it. You know, just—there's creative levels in the terms of writing, in terms of photography, in terms of problem solving. You know, just being able to solve problems creatively, I think that's something that they don't no—necessarily get all the time in other classes. I'm not saying they don't get it at all, but you know, I think in here, doing these kinds of stories, one, you learn about what you're doing—you have to, because you have to know what you're talking about before you go tell somebody else. And then, two, the idea that you can apply kinda the principles and concepts that we talk about in class, and then create your own unique product that, you know, other people look at and go, Wow, I've never seen that before, that's awesome. You know, they cr—it's kind of like this huge, like, pendulum swing, I think, in their education, because then they find out that what they're doing is valuable, what they're doing is—is unique, and what they're doing is—is uh, is fun. You know. As much—for as much complaining as they do, I think when they look back on it, they always smile and they say it was a great experience. And I think that's something that, you know, when they grow up, they'll realize that a lot of what—who they are, are the experiences that they've built over the years. And so ... that's the difference, I think, between our classroom programs and our—what we do here and other classrooms.

[END]

JAENA CAMPOS

Okay. My name is Jaena, J-A-E-N-A, Campos, C-A-M-P-O-S, and I am in the ninth grade. Oh, I lied. I'm in the eleventh grade. Sorry.

Okay. Um, I was the photographer for the story, Parental Guidance Required. It's um, it's a story about a friend here; she's a wrestler, and uh ... she also has some problems at home. Not too serious, but she butts heads with her dad a lot, and so, we thought it fit the theme of Collision Course perfectly.

Um, yeah; that was ... one of the challenges was trying to initiate the B-roll we needed without um, seeming rude. Another problem was uh, keeping up with her. I had to run with her multiple times, join her at practice, kind of navigate through the, I would say, thirty people in that small room on the mat. Um, carrying the gimbal for a long time was a little bit tiring, but we made it through.

We—we started off by just doing family interactions, and then it came to dinnertime, and we asked um, the girl, Anuhea, to sit down with her father and um, just have a conversation. It started off really lightly with um, How was your day, how was school? And ... from there, it kinda just went downhill. And I don't think that was our fault; I think it was just um, a natural thing between them. They don't talk a lot,

but when they do, they—it kind—it tends to end in argument. So, it was good for us, though we felt really bad that we had to initiate that.

I think um, when filming, you kind of become invisible to the family when you ... I would say you create a certain type of space. You don't exactly interfere with their conversation, you try to be as quiet and um, out of the way as possible. And that's what we did. We um, walked around a wall in order to get to the other side of the table, instead of going through the chairs or squeezing into places that would interrupt. So, um, I think it's just about being courteous and not butting in.

I also did part of the editing, and ... part of the writing as well.

Um, in this case, it was little bit difficult, but because of the time crunch, we had to write the script as we were getting B-roll, not necessarily write and then shoot. So, I kind of just thought about what would be visual—visually appealing, and what would also help to ... I guess, elevate the story so that it would catch people's attention and it would help us get our message across better. So, um ... we did a lot of retakes, and it was a lot of filming, but I think it turned out well.

Um, I think because I was a wrestler as well, I kind of had a sense of where she would be at a certain time, or what would happen based on a movement that happened earlier. So, I could kinda predict where she would be, and move with her, rather than follow her. So, I think that helped a lot with shooting.

Um ... I think it turned out well, being that it was such a short time limit. I do think we could have done a—done a lot better if we were to make re-edits and redo shots, and clean it up, but I am happy with the way it turned out.

Um, with this project, I ... with my teammates especially, I think I learned that um, your friends aren't always the best people to work with, because sometimes, it's just work gets in the way of friendship, and friendship gets in the way of work. If that makes sense. And I think I—it does help to ... I did build more teamwork skills and communication, also a lot of time management.

Well, we were—we were—or we are such close friends, and that I think when it came to times of stress ...

Me and the rest of the people on the crew are g—really close friends. And I think that when it came to the time of high levels of stress, it kind of ... um, it had a type of effect on our relationship that we got upset with each other, and we didn't know how to deal with it, because we never really fought before.

Um, yes, we did resolve those feelings of conflict afterwards when we saw the final product and we talked it out, and we apologized for the way we acted because it was such a stressful time, and then we all understood. So, we're fine now.

What I learned from this project was that um, sometimes it's not as easy to work with your friends as you think it might be. But in the end, because you're such close friends, you'll figure it out, and you'll have a great product, and everything will be worth it.

[END]

CHRISANN RABANES

Okay. Uh, my name is Chrisann Rabanes; C-H-R-I-S-A-N-N, and Rabanas, R-A-B-A-N-E-S.

I am a junior here at Waianae High School.

In Waianae High School's story, Parental Guidance Required, I was a co-writer to the reporter.

Um, as a writer, for me, the story was about a daughter and a father, and their butting relationship that they always have because um, the fact that they play the same sport, or the dad played and the daughter does now. So, seeing the home life of the father and the daughter kind of ... takes away from the sport itself and their overall relationship.

For this particular story, it was a little easier, because I personally knew this family. So, as for the writing part, it wasn't as bad as I thought it was going to be, and being at the shoot kinda did help too. But I think the overall thing of knowing them personally kind of helped a lot.

Okay; so um, I was the main point of contact for this story. Um, it first started in elementary; I was friends with the daughter. And then, our older sisters played softball together, so we kinda knew each other through that. And then, I started playing softball with the daughter, who is the subject, and I kinda grew into their family. They kind of um, included me as part of their own. So, the butting relationship was not as shocking to me, because I've seen it before, and he does do that to me sometimes too. So, it's not ... as surprising as maybe the other people saw it, because I've seen it. And for them to trust me means a lot, and I think a lot of it had to do with knowing me, and them knowing that their story isn't gonna be something like abuse, or something like that. So, the trust was really there, and the fact that they did do that helps a lot.

Their reaction for us to request to do the story was ... a little surprise. They didn't actually think that we'd want to do a story like that. And when we explained to them kind of the idea we had behind it, they did agree later and said it was okay.

Yes; they were not hiding it. Um, when the tension did kinda start, we didn't expect it to happen, and when it did, it did help a lot to build the story around that. So, that was very interesting. But ... it was good for them to kind of see the relationship that they had, even on camera after when we finished the story and they watched it. So ... that helped, too.

Um, for the parents to see any concern, it didn't seem like it. They did ask how we were gonna write the story, and then of course, we explained it to them, and they were totally okay with it. They just asked that they wanted to see the final product after the video was finished.

Um, some of the challenges that we had with working with each other um, specifically on the story is, we all have different perspectives, and we all had a different idea of how long the story to play out. Um, it was also hard, the fact that we're kind of all women, so we like to fight with each other, we did argue a lot over this story. But in the end, it came down to finishing the story as a team, and when we got that done, we were very, very relieved and happy that we did it as a team. And after the story was done, we did grow closer. We still do have our ups and downs, but overall, it was a great and interesting ... thing to go through. [CHUCKLE]

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For it to get settled within our own little—our own different perspectives, we all had to compromise, talk about it. Um, everybody had to list their whole pros and cons, their own suggestions. So, after talking about it and discussing, we did decide on doing it the way that it did turn out. So ...

Um, seeing the final product, I felt very relieved. It was a long process, and in a way, it was a very interesting one. This was a good experience for myself, and ... it helped me realize that despite all these challenges and these obstacles that we go through to make this video, it is all worth it in the end.

If I didn't work on this video, and as a viewer, I would probably see it as very shocking. Not—like you said, a lot of parents aren't open to their relationship with their kid, especially at home. That's something they would like to keep private. So, the fact that—seeing that on video is very interesting, and at the same time, a little disturbing that ... someone could be that open and still have a really good story.

I think it is important that people see this going on because I'm pretty sure it happens all over the place, and to see that other people are also going through it kinda helps building that connection and seeing that they're not alone, and other people are going through the same thing. So, I think that's a big part of it.

What I learned from doing this story was, being a part of a team, and learning how to make the deadline to have the story finished is something I really, really learned, 'cause I am great procrastinator, and ... having a deadline kinda helped to ... get away from doing things really late.

[END]

MAHEALANI NIETO-LOPES

So, my name is Mahealani Nieto-Lopes. Uh, M-A-H-E-A-L-A-N-I; uh, last name N-I-E-T-O, hyphen, L-O-P-E-S.

On Waianae High School's story, Parental Guidance Required, I was the editor.

So, the story was all about this father-daughter relationship, and how they butt heads every day, both mentally, physically, verbally. But it's not sort of abuse; it's more like a lesson learned. And so, throughout the whole story, it's all about them showing us what their relationship is like at home, and through their love of a sport, wrestling.

Lessons were learned for the subject, the daughter. And she learned that her dad isn't only doing this to put pressure on her, but it's also to teach her that it's not all about fun and games in the real world.

Yeah. His intentions were very ... very good.

So, as an editor, I ... took all the clips, all their B-roll, all our audio, and I put them on a timeline in Final Cut Pro X, and I worked on it constantly. And then when ... we showed our story to our advisor, I had to redo it because he didn't like the way the audio was made. So, I threw down all the clips, he told me he would do the audio. I took a small nap. He woke me up when the audio was done, and then ... within nine hours, I threw down whatever clips we had for B-roll, and I um, made it ... to the story it is now.

So, as an editor, I really just take whatever the writer writes and what the reporter says, and I just create this whole story, where it just wraps around in a circle.

With the visuals we got, I showed that ... it isn't only ... the tension between them. There's a lot of ... what is that called ... there's just a lot of passion between them. Because they love the sport so much, they have different views on it, the different perspectives on how it goes, how it runs. And so ... her father actually trained her, because he was a wrestler himself. And so, with that in mind ... you really want to shape the story between them, and not just the family itself, but show that they're the two characters that you want the most.

You really just want to show them the most. Like, together. So, we got them training, we got them ... we got the subject, the daughter wrestling, and then we got the dad um ... at home talking to her ... and just being the father that he is, being a real strict dad, and ... I mean, it was kinda awkward ... with the shooting and trying to watch what I had to edit with. But in the end, it came out all right.

Yeah; very real.

Honestly, feeling the pressure from ... it being left with you, it just feels like the whole world's on top of your shoulders. Because if you don't do a good job ... our advisor won't like it, our teammates won't like it, and so, you really have to just think about what you're piecing together. You really have to stress over what goes with—what goes where, and how it makes sense. Not only to you, but to an audience that hasn't seen or known this family for very long.

Oh, I love editing. I ... wouldn't trade it for the world.

I love it because, I mean, I've been doing it for so long, but it's not only that. Since we switched um ... or since we updated our software to Final Cut Pro X, it's been a challenge, but it's also been a learning experience for me. Not only do you just edit things together, just piece 'em, you really have to think about what you're doing. Because if it just makes sense to you, no one else will get it. And it's all about what other people will think.

I guess for the four of us, since we're all women, we just kinda butt heads ourselves. I mean, with the different perspectives on the story, it's kinda hard to get ... or trying to get to one decision. It's hard, because we all want what we want, but it's ... it all has to come down to one agreement. And I guess that's the hardest part of it all.

I guess the difficulties for the editor is that we have to wait for what the writer has and what the reporter has, and what—what else clips we need to get from our videographer. And so, with that in mind, you always have to think about what you can do to help them help you. If that makes any sense. [CHUCKLE] And so, waiting—waiting around doesn't help you at all. I mean, you have to get involved, you have to help them to help yourself.

Yeah; yeah. You have to show them examples of what you need.

Uh, I think I learned how to collaborate more with my teammates. Because ... since I work alone in the classroom ... 'cause—because I'm a sports editor, I work alone; I edit and film my own highlights. And so, working as a team ... kinda helped me realize that I won't be doing everything myself. I have to go along with what they have, and what suggestions they want. And so ... being collaborative is kinda hard when you have four women butting heads. [CHUCKLE]

I think having a different perspective from a guy would definitely help.

I think ... a team of three would be good, because a team of four is just too much. I mean ... your editor and your videographer can actually be the same person, because if your editor knows what they want,

they can film it themselves. And so, the writer and the reporter can just help you out with writing the script, and then you help them add in what scenes go where. And so ... I guess it would be more comfortable with the videographer and the editor being the same person, instead of having two different people, and having two different perspectives on the story, and then one getting enough or just enough to make the story, and then there's one that gets ... a lot of it, and then you have more to choose from.

Uh, so ... getting everything done, I mean, we did have to communicate a lot. Because we were always separated, being that I was at the computer all the time trying to figure out what we were gonna get, and then my other teammates being out in the field filming, and then some of them would be writing on the side while one person was filming. And then, we would always have to talk to each other, or ... in this world and a—or this day and age, you text each other. And so, we always had to keep communicating, because without that communication, you can't work on a story. You can't really do anything.

[END]