

## Songs of Our People Video Project: Fieldwork Curriculum



Name: \_\_\_\_\_

*Welcome to the Songs of Our People Video Project! This project will teach you the basics of filming so that you may use the equipment to develop your own video project! Use this workbook in concert with the presentations by your workshop presenters. Let's get started!*

### **Thematic Development of Presentation Issues:**

A difficulty that arises in attempting to tackle such a huge topic as the Native American oral tradition is that this topic, itself, encompasses a wide-variety of sub-topics, not just those of multi-tribal storytelling, but also of the evolution and uniqueness of individual tribal histories and languages.

It therefore becomes essential to focus on a few specific cultural/social areas for full development. Such areas may include:

1. *Language: various origins, uniqueness, and preservation techniques*
2. *Storytelling: origin stories, significance, storytelling techniques*
3. *Song: its use, practicality, cultural significance*
4. *Community histories: personal & cultural stories, their significance, resonance today*
5. *Prayers/Religious Practices: origins, spoken rituals, significance and practice today*

These five aspects of the Native American oral tradition reflect each tribe's individuality, while through comparison we can see overall or underlying sociocultural similarities. In establishing a limited, yet detailed scope for this project, we may be able to approach this topic with a set of realistic goals and objectives, as well as a means for attaining those specific goals and objectives.

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### Exercise 1.1: STORYBOARDING EXERCISE (introduction)

*Storyboarding* refers to the visual expression of shots, sounds, titles and any additional material likely to be included in the final product of a film and/or presentation, what menu screens will look like, what pictures (still and moving) will be seen when and for how long, what audio and text will accompany the images, either synchronously or hyperlinked.

They may come in the form of written documents, or may even be organized as a series of still or moving images accompanied by sound. Storyboarding requires skills and planning very similar to brainstorming and organizing an essay.

For the following exercise, please read the following short story and then construct a visually sequential storyboard on the following page.

*One morning, a boy named Josh woke up. He rolled out of bed, got dressed, brushed his teeth, combed his hair, ate a bowl of cereal and walked out the front door. Locking the door behind him, he heard the sound of thunder and it began to rain. Josh opened his red umbrella and held it over his head. "This is going to be a long day," Josh said out loud.*

In filling out this exercise, remember to include any sound and/or dialogue that are part of this brief scene in the appropriate shot(s). Feel free to add any sound and/or bit of dialogue that you think would add to the scene.

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**Exercise 1.2:**

**STORYBOARDING EXERCISE**

TITLE OF PROJECT: \_\_\_\_\_

ESTIMATED RUNNING TIME: \_\_\_\_\_

PROJECTED COST: \_\_\_\_\_

A = Audio (sound, dialogue), S # = shot number\*

S1          A:	S2          A:	S3          A:
S4          A:	S5          A:	S6          A:
S7          A:	S8          A:	S9          A:
S10          A:	S11          A:	S12          A:

\* In storyboarding, it is often times crucial to keep track of and label individual shots with numbers so that you can then come up with both a realistic plan of how much time it will take to complete the film based upon the total number of shots.

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### Exercise 2.1: ORAL INTERVIEW TECHNIQUES EXERCISE

*Interview* of a subject involves the careful construction and delivery of questions for the subject. These questions should be designed to invite the subject to respond both intelligently and completely. The goal of this exercise to acquaint you with a few basic oral interview techniques which are deemed appropriate and beneficial, as well as raise an awareness on those which may hinder your ability to conduct a thorough, thought-provoking interview.

**Non-verbal communication** in any given social interaction is essential. You want to convey to your interview subject that you are thoroughly interested in what they have to say.

#### **Positive non-verbal behaviors:**

- *Maintaining eye contact with subject*
- *Smiling (or simply being courteous)*
- *Nodding in agreement (when appropriate)*
- *Giving subject your full attention*

#### **Negative non-verbal behavior:**

- *Fidgeting, tapping feet and/or hands*
- *Talking on the phone*
- *Eating, chewing, or drinking*
- *Exhibiting non-verbal signs of boredom such as looking at a watch, or rolling eyes*

In giving an interview, oftentimes the subject is probably more nervous than you are. Try to encourage them and show respect through positive behavior.

**Asking the right questions** is essential for an interview that you intend to use. Vague or broad-based questions can more likely than not result in a vague response from the subject/interviewee. Sentences beginning in “what,” “where,” “when,” “why,” and “how” should prove most effective.

The exercise on the next page should provide you with a reliable and effective template for conducting an oral interview.

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### Exercise 2.2: ORAL INTERVIEW TECHNIQUES EXERCISE

#### *Part One: Interview Preparation - Brainstorming*

Oral interview of subject(s) requires a great deal of preparation and thought prior to. For the following exercise, please pick an individual (human) subject for which to conduct a semi-informal oral interaction. To help you prepare for this interview, please use the following space below (additional pages allowed, if necessary) to brainstorm information about this person which might help the final product of your interview. Such information may include:

- **Personal History:** *family, friends, relationships, hobbies, childhood, school, religious, political, gender, ethnicity*
- **Career History:** *number of job and various types, current, past, employers, specific professions, interests*
- **Social Attitudes:** *political/religious affiliation, sociocultural perceptions, as well as their possible influences*
- **Relation to Topic:** *how does said subject relate to the topic chosen as the basis for your interview?*

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**Exercise 2.3: ORAL INTERVIEW TECHNIQUES EXERCISE**

*Part Two: Interview Preparation - Asking the Right Questions*

Now that you have brainstormed and gathered the necessary background information, as well as the subject's personal/social views, it's time to develop a series of interview questions. Keep in mind that you are "inviting" the subject's response, so choose your words carefully in order to avoid being perceived as aggressive or interrogatory.

For example, instead of saying to the subject, "Tell me why you...?" be polite and ask, "Would you care to share why you...?" Formality, even in informal interviews can help a subject open up even to questions they would be uncomfortable of answering in an informal social setting.

In the space below, formulate 5 formal interview questions to ask of your chosen subject. Be courteous, yet direct and to the point!

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_

4. \_\_\_\_\_  
\_\_\_\_\_

5. \_\_\_\_\_

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### Historical Research Techniques:

In conducting interviews regarding the Native American oral tradition, you may find it difficult to phrase questions with limited historical and cultural knowledge. To better enhance your ability in being able to ask the right questions on historical topics, a variety of historical research techniques are proposed.

**Internet:** *The most widely-used modern research tool. Use of reliable search engines (i.e. "Yahoo" "Google," "Ask Jeeves") to locate keywords and subject matter. NOTE: successful word searches are short, and concise. For example, in trying to locate information on the Indian Civil Rights Act of 1968 and other aspects of tribal law, enter **either** "Indian Civil Rights Act" or "Tribal Law," not both. The less specific you are in your word searches, the more results you will get.*

**Books:** *Provide a more detailed look at the various intricacies of history more effectively and accurately than the internet. A more reliable, as well as credible source in gathering facts or information on a given topic.*

**Library:** *The library contains important books, newspaper and journal articles, educational videos that cannot be found elsewhere. Take advantage of this free public resource to learn and master your research topic.*

**Magazines:** *May contain individual articles, critical commentary, or analysis. Having a wide variety of opinions and sources may strengthen your ability to conduct a successful, unbiased interview.*

**Newspapers:** *A viable resource for discovering how said interview subject impacted the world upon its initial print, versus how it is perceived today.*

**Film:** *Visual accounts or reenactments of historical events can be useful in getting a better idea as to under what social, political, or economic circumstances event(s) took place.*

**People:** *Individuals (i.e. "historians," "experts," "eyewitnesses," or other "credible sources") can prove valuable in discovering the motivation(s), individual perspectives, and reactions involved in the unfolding of historical or natural events.*

These are just some of the most easily accessible sources available for study and analysis. Choose your sources carefully and be sure that they are credible or at least accurate in their relation of historical information.

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### Advice on: Basic Lighting

It's important to have lighting that fits with your purposes. Generally you'll want lighting that will let the viewers see what you want them to see.

**What you DO want** - adequate lighting, light source in front of or above the subject

**What you DON'T want** - inadequate lighting, light source behind the subject (this could be a window), the camera shooting directly into a light

- Adequate lighting - You want lighting that is bright enough to let you see what you are video taping with the amount of detail you want. If the light is too dim or dark, you won't be able to see much on your video tape.
- Light source in front or above the subject - ideally you will want your light to come from where the camera is set up - this will prevent shadows on objects or people's faces. If you have a light on your camera, you might use this along with other light sources (like lights in a classroom, or natural sunlight). Be sure to check how far away an object can be and still benefit from the light on the camera.
- If you use the overhead lights in the classroom or natural sunlight, make sure the camera is not tilted up into the light. You don't want to shoot directly into any light because you may damage the camera.
- In general, you don't want the source of light to come from behind your subject. If a light source is behind an object, it will seem dark and you may not be able to see what is going on, or the details of the object.

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### Glossary of Helpful Terms, Concepts & Advice

#### Related to the Camera:

- **View Finder** - A small eyepiece or screen on the camera that allows you to see the image you're recording. (The camera also acts as a VCR, so you can play back and watch what you have already recorded through the view finder).

- **White Balance/Color Balance** - If you ever ended up with yellow-tinted video, chances are you forgot to white balance. It's worthwhile to white balance every time you use your camera to get the highest quality video. If your camera doesn't have this feature, it may have an automatic or internal system. What white balancing does is adjust the intensity of the colors being recorded according to the existing light. Make sure you white balance every time the lighting conditions change; if you record video inside and then go outside, your lighting conditions have changed and you need to instruct the camera on how to "see" the colors. How do you white balance? You can place a piece of white paper under the light you will shoot under for reference - focus on the paper in the view finder, and press the "White Balance" button. Or you can focus on someone's white T-shirt (make sure it's all white). Or, your camera may have an automatic white balance setting you can use by simply adjusting a switch or pressing a button.

- **Battery** - power source. Make certain you charge them!

- **Fade** - a gradual increase or decrease of the image and sound. You can fade an image to black, or do the reverse.

- **Focus** - There are two ways to focus - auto and manual. When you focus in "manual", you control the focus. To make sure your shots are in focus, zoom in and focus up close first, then zoom back. This insures that what you are shooting is focused to the greatest extent possible. Manual focus is good to use when there is a lot of movement of dominant figures. When the camera is in "auto focus" it will automatically focus on the dominant figure in the center of the view finder. Because it focuses automatically on the dominant figure, it will adjust to whatever becomes dominant. For example, if you are focused on a person several feet away, and someone walks in between the camera and the other person, the camera will adjust to focus on the new dominant figure - the person who walked in front of the camera.

- **High Shutter Speed** - this feature, usually a button on your camera, allows you to capture objects that are moving at a high speed when you use this feature.

- **Gain** - this increases light sensitivity for recording in dim conditions. Often results in "grainy" video.

- **Stand by** - the equivalent of a "pause" button. This is often faster than "stop,"

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because the camera does not have to completely restart the movement of the video tape.

- **Time Code** - this is a number (could be seconds or frames) that helps you determine where scenes are located on a video tape. You will see this when you look through your view finder. You can use this, or the counter, when logging your tape and editing.
- **Frame** - a single, complete video image that lasts 1/30th of a second. There are 30 frames in a second. If your camera or editing system can measure frames, you can use this as a counter to log your video tape.
- **Date/Clock** - generally much easier than setting your VCR! This will show the date and time - sometimes the date and time will not only appear through the view finder, but also on the video (which you may not want). You can use it as a time reference for logging if your camera does not have time code - just turn it on and then off at the beginning of each shot, or let it stay on.
- **B-roll** - this refers to certain video you collect. B-roll is any video that isn't the main action, that illustrates or shows examples. You might think of it as Background-roll. For example, if you are interviewing someone and they're talking about the Golden Gate Bridge, you might then show video of the Golden Gate Bridge (after they are talking, or while they are talking). This is called B-roll. (And no, there is no A-roll).

**Microphone** - there are several types of microphones that you can use to gather sound depending on your purposes. Generally speaking, the longer the microphone, the more powerful it is in one direction.

- **On Camera Mic** - this is built on the camera. This small microphone is about 1.5 inches long and it is "omni-directional," meaning it will pick up sounds from all directions. This is good to use to capture general audio from an event, but nothing very specific. Since the microphone is closer to you than to your subject, be careful - if you're talking, your voice will dominate.
- **Lavaliere Mic** - this is a small microphone, about one inch tall, that can be clipped onto a piece of clothing about four inches below the speaker's mouth. A thin cord attaches the microphone to a battery pack that the speaker can put in their pocket or clip onto their clothing. Because it is not directly attached to the camera it is called a "wireless" microphone. This is good to use to capture the sound of the speaker. It is generally used when the speaker is moving around, versus sitting still or standing at a podium.
- **Hand Held Mic** - this is a microphone, often attached to the camera by a long cable, that picks up sound very close to it. (It can also be "wireless," meaning it has a battery pack and it not directly attached to the camera). It looks like a ball of ice cream sitting on a sugar cone. As the name implies, you usually hold this in your hand (while interviewing someone, for instance). You can also put in on a table or floor stand.

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- **Shotgun Mic** - This long, narrow microphone is designed to pick up sound that is far away. For example, if some people are 30 feet away, and you want to hear what they are saying, point this microphone directly at them. The range of the microphone will vary. You may see this type of microphone used in sports. For example, trying to pick up what the coach is saying to the quarterback on the other side of the field.

**Camera Shots** -There are three basic camera shots



- **Wide shot** (also known as Establishing Shot or Long Shot) This shows the whole scene. Frequently you'll see video pieces begin with a wide shot. It's helpful because it sets the stage - the viewer knows where s/he is. These shots are also good if there's a lot of movement. This might show a person from head to toe.

- **Medium Shot** This shot shows less of a scene than the wide shot. The camera seems closer to the subject (although it may not be if you use your zoom lens). For example, if you were interviewing someone, this shot would show them from about the waist up in a medium shot. Use this when you want a closer look at your subject, or when you need to transition between wide shots and close up shots (it is difficult for the viewer to follow what you are doing if you go straight from a wide shot to a close up shot).

- **Close Up Shot** This shot shows an even smaller part of the subject or scene. Great for showing detail, like a person's emotional face or individual leaves on a tree. If you were interviewing someone, this shot would show the person from the top of the chest or shoulders up.



An **Extreme Close Up Shot** is even closer than a Close Up. For example, it is just of the person's eyes, or of a bug gnawing on a leaf.

**Other concepts for gathering video**



- **Over the Shoulder or Cutaway Shot.** A Cutaway is usually a shot of the interviewer, who can be listening, nodding, or responding to the guest. This is used a lot in interviews to show the person who's asking the questions. It's called "over the shoulder" because the photographer is literally shooting video of the interviewer over the shoulder of the person being interviewed. (An over the shoulder shot is a type of cutaway). These are

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very useful when editing because it gives you an easy way to transition.



- **Two Shot/Three Shot** - a two shot has two people in the frame. A three shot has three people in the frame. Because you have to be some distance from the people to get them all in the frame, this is usually a medium or wide shot.

- **Sequence** - a term used in gathering video and editing. It refers to a series of related shots. For example, a sequence could be a wide shot of the Bay, followed by a medium shot of a few wind surfers, followed by a single wind surfer zipping through the water.

- **Length of shot** - How long you show each shot depends on what's going on in the shot, and what you're trying to accomplish. If there's a lot of action or movement in a shot, you may use 20 seconds of it or more. If nothing is happening in the shot and you're showing a still scene, you may only use three seconds. When deciding how long to make a shot, keep in mind that your goal is to gain and hold the audience's attention and understanding.

### Composition/Framing Your Shots

- **Composition** - There are many ways to compose a shot, depending on your goals. You want to be aware of what is in the shot and what isn't. Can you clearly see what you intend for the viewer to see?

- **Rule of Thirds** - this classic rule suggests that the center of the camera's attention is one-third of the way down from the top of the shot.

- **Headroom** - A term used with shots of people. This refers to the space above the subject's head. You'll see different amounts of headroom, depending on the intent of the creator of the video. In general, if you're standing right in front of someone, you'll see that they have space all around them - they aren't cut off by a frame. By leaving headroom, or space beside them, you are imitating what you see in real life.

- **Talking/Walking Room** - If you are interviewing someone or have video of someone talking, you generally do not want them looking directly at the camera (again, it depends on your goals - certain situations may call for that). Generally you want the person to be looking off to the left or right of the camera a bit. When you do this, frame your shot so that there is some talking room. That is, you want to leave some extra space in front of their face as if you were going to draw a dialogue box in for them. This space is "talking room." If the person is talking to another person, this shows space between them. Walking room, if the person is in motion, gives them space to walk to. Talking/Walking Room leaves space in the shot for the action, whether it be words or movement.

### Shot Angles

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Your shot angle is the level from which you look at your subject.

- **Eye-level angle** - One of the most commonly used shots is the eye-level shot. Why? Because it's the perspective most familiar to us - we usually see things from our own eye-level. This angle also causes the least discomfort because we're used to it. If you're shooting a person, make sure you shoot at their eye-level, not yours.



- **Low Angle** - In this shot the camera looks up at the subject, making it seem important, powerful, or perhaps larger than it is to the viewer. For example, you might be sitting on the ground looking up at someone who is standing.

- **High Angle** - In this shot the camera looks down on the subject, decreasing its importance. The subject looks smaller. It often gives the audience a sense of power, or the subject a sense of helplessness. In this case, you'd be higher than the other person (maybe they're sitting, or maybe you're standing on a desk) looking down on that person.

### Shot Movement

- **Pan** - A shot taken moving on a horizontal plane (from left to right, right to left). If you want to show a frisbee flying across a field, you might use this shot to follow the frisbee from one person to another.

- **Tilt** - Camera movement in a vertical plane. (up or down) If you want to show a tall building but you can't get it all in your shot, you might start at the bottom of the building and go up to the top.

- **Zoom** - This shot brings you closer to the subject. For example, from a Wide Shot to a Medium Shot or Close Shot. If you are looking at the Golden Gate Bridge, and you want to see individual people walking across it, you might zoom in.

- **Reverse Zoom** - This shot moves you farther away from the subject. For example, from a Close Shot to Medium Shot or a Wide Shot. If you have a Close Up shot of a flower, and want to see the entire field that the flower is in, you can reverse zoom.

### Three notes about shot movement:

- A note about photographer responsibility: you owe it to your viewers not to make them motion sick, unless, of course, that is your goal! Rapid pans, tilts, repeated zooms can make a person feel woozy, and may also prevent them from clearly seeing the video you collected.

- The standard rule with moving shots is this: whenever possible, start your

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sequence stationary on a subject, then pan/tilt/zoom/reverse zoom, then hold stationary again. This helps enormously for editing purposes. For example, if you want to move your camera from one end of a mountain range to another, start while focused on one side of the mountain range and hold that shot for three seconds (stationary position), then pan to the other side (slowly enough so the video won't be a blur), then stay focused on the other end of the mountain range for three seconds (stationary position). If you edit or cut away in the middle of a pan/zoom/tilt/reverse zoom, you may make your viewer disoriented.

- In general, use shot movement(s) sparingly. Try to put a still shot (no pan, tilt, or zooming) in between two pans/tilts/zooms. This gives the viewer a moment to get their bearings.

### **To use a Tripod, or not to use a Tripod? that is the question**

And the answer depends on what you are trying to do. If you're chasing your subject or want to imitate an earthquake you probably won't use a tripod because you need to be moving. Or if you want to give the viewer the impression of walking or running, then you may not want to use a tripod.

Basically, if you want a stable, smooth shot, use a tripod whenever possible. If you do not have a tripod, invent one. Your body is a natural tripod. You can also lean up against a tree or wall or sit on a chair for stability.

- Proper set up - use a wide footprint (the legs of the tripod should be as far apart as possible for the height you want it set at).  
Tripod Motion - when you use a tripod, you securely attach the camera to the top of it. The camera can now be moved in two ways - pan (side to side) or tilt (up or down).

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### Digital Audio/Visual Equipment

In conducting the extensive interview of subject(s), it is recommended that you use audio/visual recording equipment (note-taking proves to be both a distraction to the interviewee, as well as too slow and unreliable a process for the interviewer).

The following is both a recommendation for what equipment should be used in the course of an interview as well as a basic introduction to the safe operation of this equipment:

- *Digital Video (DV) Camcorder is a reliable means of capturing both audio and visual components of an interview for future reference or usage. However, despite their apparent durability, it is crucial that digital camcorders receive the utmost in care. To ensure the proper use and care of this fragile equipment, the following scenario is provided in order to illustrate the camera's proper treatment.*

#### **Scenario One: OPERATING A DIGITAL VIDEO (DV) CAMCORDER**

Steps:

- 1) Gently take the camcorder out of its case.
- 2) Attach battery and/or cord before attempting to turn camcorder on.
- 3) Once battery/cord has been attached, press EJECT button to load tape (*Note: in loading tape, do not try to force the camera to open or close faster. This could damage the video play-head*).
- 4) With the loading of a new DV-tape completed, be sure to record 5-10 seconds of black or other such footage not needed or in relation to interview(s). To record **black screen**, simply place protective "lens cap" over the camera lens and record for 5 seconds. Be sure to remove lens cap prior to filming.
- 5) Typically in giving formal interviews, it is best to place the camera on a stable surface and/or on a tripod. It is also advised that you position yourself off-camera and have the interview subject speak directly to you, rather than to the camera.
- 6) Press the "REC" button to start and stop recording.
- 7) Once you have finished the interview, be sure to rewind the tape (using the VHS camera mode) to the beginning.

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- 8) EJECT the tape and (if you already haven't) label it clearly. Then place it back in its protective case and store it in a safe and easily accessible location.
- *Audio (Tape) Recorder, while not as beneficial as the video camcorder in its exclusive capture of audio, tape recorders and similar audio-capturing devices allow for a non-obtrusive method of storing an interview and its contents for future playback. To ensure the proper use and care of this fragile equipment, the following scenario is provided in order to illustrate the tape recorder's proper treatment.*

### **Scenario One: OPERATING A TAPE RECORDER IN AN INTERVIEW**

- Steps:
- 1) Gently take the audio recorder out of its designated case.
  - 2) Eject any tape(s) left in from previous recordings.
  - 3) Insert a new audio tape and (if not done already) rewind to the beginning of the tape (preferably "Side A").
  - 4) Before interview, do a test of the recording device by recording your voice at various levels. Play back to ensure that audio levels are acceptable.
  - 5) Rewind tape back to the beginning.
  - 6) Do not attempt to adjust audio levels and/or stop, rewind, or playback during the course of the interview so as to avoid loss of any part or the entirety of the session.
  - 7) After the interview, rewind tape back to the very beginning.
  - 8) EJECT the tape and (if you already haven't) label it clearly. Then place it back in its protective case and store it in a safe and easily accessible location.

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### EDITING: Using Media Software

Editing For Content – Once you have your interview(s) on tape, you can begin the crucial stage of editing for content. Editing style depends greatly upon your recording technique and total time of usable, quality footage/audio. The following is a suggested guideline for editing audio and video interview to maximize quality, as well as enhance viewer’s insight into the nature of the interview and its subject.

### VIDEO EDITING:

In attempting to edit a videotaped interview, it is best to think of this technique as “layering” instead of as “cutting.” While the interview of a subject may stand alone, think in terms of what might be most beneficial to the average inattentive viewer.

One consistent shot of a subject for 10 minutes or more is not all that exciting. But through a simple, yet effective technique of adding any relevant photos, text, historical footage, video clips, and/or music, this empowers the interview and amplifies the film’s message or purpose. Below is a simple demonstration of the kinds of layering one can use in the editing of a videotaped interview:

*VIDEO TRACK LAYERING (use transitions to switch between)*

<b>Video 2: Introductory Text</b>	<b>Video 3: Still images</b>	<b>Video 4: Family home movies</b>
<b>Video 1: VIDEO-TAPED INTERVIEW OF MY GRANDPARENTS</b>		

Video editing software includes programs like “Adobe Premiere,” “iMovie,” as well as “Final Cut Pro.”

**NOTE:** Editing video content depends greatly upon personal perception, and artistic preference. Although these programs offer superior effects and video/audio transitions, content is completely dependent upon the editor. The following is a brief list of unnecessary things to eliminate from the final edit of your interview:

- **redundancies** if the subject keeps repeating him/herself with key words, phrases, etc. be sure to eliminate these from the final product.

- **word omission** stuttering, unnecessary pauses, “likes” and/or “ums” make your interview subject seem less credible. Eliminating these whenever possible will enhance the overall quality of your interview.

- **unnecessary profanity** should be omitted if it is not appropriate or somehow crucial with the film’s message.

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### AUDIO EDITING:

As with the editing of a filmed interview, omission of unnecessary words/phrases can be about as important as “layer” of various clips to enhance the interview’s overall message.

In editing audio, several important factors come into play:

- **audio constancy** involves the illusion that (even though sections of the interview have been edited) there is a fluid, consistency maintained throughout. Even if cuts are made they should not be noticeable.

- **consistent audio levels** are desirable throughout. Through audio-editing software, you are able to alter individual sections to raise or lower audio levels to give the illusion of consistency throughout.

- **audio “layering”** involves the overlapping of various sound effects, voices, and/or musical segments to enhance the power of the audio interview. Below is a simple demonstration of the kinds of layering one can use in the editing of an audio interview:

*AUDIO TRACK LAYERING (use transitions to switch between)*

Audio 2: SFX - Wind	Audio 3: Voices Chanting	Audio 4: SFX - Coyote Howling
<b>AUDIO 1:</b>	<b>AUDIO-TAPE</b>	<b>STORYTELLING: “CREATION MYTHS”</b>

Audio editing software includes programs such as “ProTools,” “Windows Media,” as well as “Final Cut Pro.”

**NOTE:** Editing audio content, as with video, depends greatly upon personal perceptions, and artistic preference. Although these programs offer superior effects and audio transitions, content completely depends upon the individual editor’s abilities and/or views.