

# Songs of our People

*Funded by grant # 90NA7827 from the  
Administration for Native Americans*

# Introduction

- » The *Songs of our People* project benefits:
  - Uphold the value of intergenerational learning and oral literacy;
  - Provide points of enculturation for Native students and instructional resources on California Indian histories and cultures;
  - Engender respect and awareness of California tribal cultures among teachers and other students to foster a supportive, inclusive classroom environment for California Native students.

# Introduction

- » The **goal** of the project is to sustain intergenerational learning and oral literacy for California Indian youth and families while creating innovative instructional resources on California Indian histories, cultures and contemporary issues for tribal and institutional educators and other groups.

# Introduction

- » The project will realize these goals through the following steps:
  - Produce and disseminate 30 or more ten to twenty minute multi-media presentations on California Indian histories and cultures, by the end of the 24-month project.
    - » The presentations will consist of archival photographs and documents, contemporary photos, community-based interviews and other materials. They will eventually be cross-linked to a digital collection of historical materials currently being developed by the California State Libraries;
  - Develop and document, at the local level a story gathering process for California Indians utilizing media technology including digital photography and digital audio recording.
  - Hold 10 multi-media intergenerational story gathering workshops especially targeting youth 12-17 years of age, by the end of the 24-month project;
  - Develop and disseminate a California Native Voices Tool Kit containing a user's guide to assist teachers, cultural leaders, institutions and others to use the presentations and access additional information on the themes they explore, by the end of the 24-month;
  - Produce a Project Overview Presentation and deliver it at four or more Native American education conferences, by the end of the 24-month project.

# Overall Goals

- Intergenerational Learning
- Oral Literacy
- Instructional Resources
- History, Culture, Issues



# Why A Video?



- Informative
- Creative
- Lasting
- Fun!



# Your Audience



- Tribal Community
- Non-Indian Community



# Objectives

- Explore California Indian Histories and Cultures
- Respect California Indian Perspectives
- Develop Relationships With Elders
- Create Your Own Oral Histories
- Share Your Views



# Themes Discussion

- » Tribal Identity
- » Tribal Community
- » Tribal Histories
- » Our Culture Today



# Teamwork

- Filmmaking Is Teamwork
- Breaking Into Groups or Crews
- Crew Goals
- Ideas



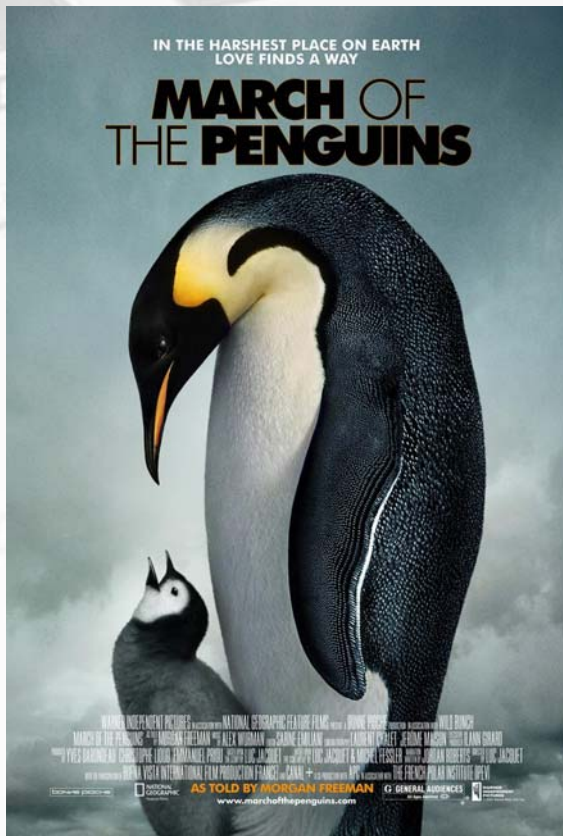
# Video Production

- Documentary vs. Narrative Drama
- Narrative Techniques
- Interviews and Visual Elements
- Pre-Production Planning
- Production
- Post-Production Editing



# Documentary vs. "Movies"

Documentary

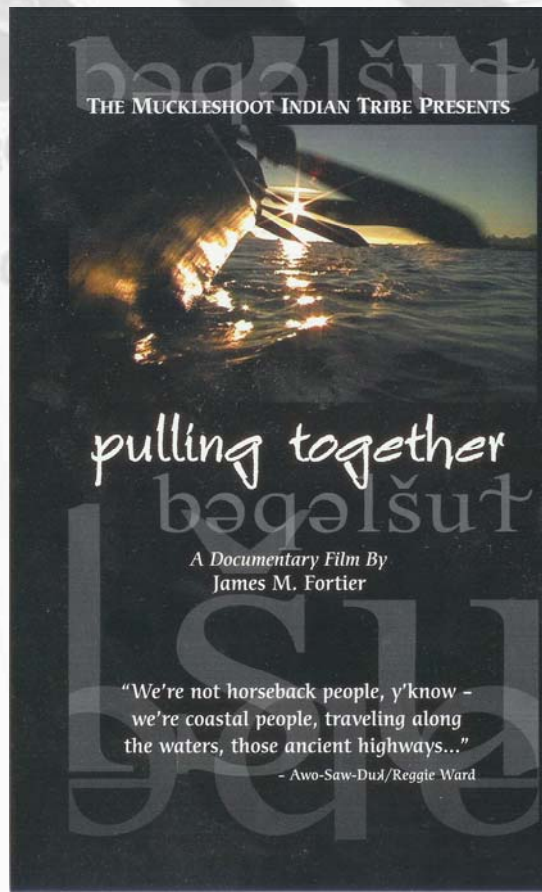


Narrative Drama



# Native American Films

## Pulling Together

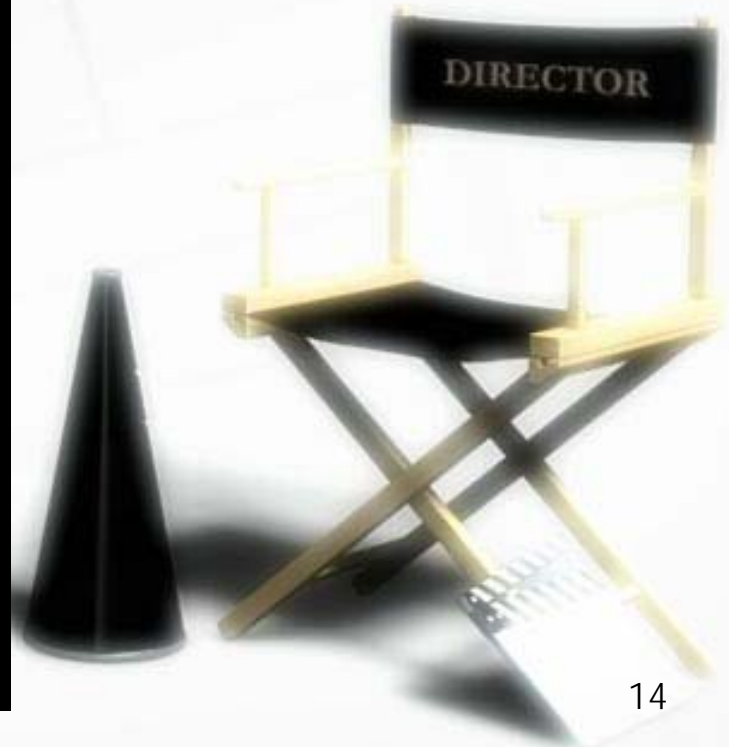
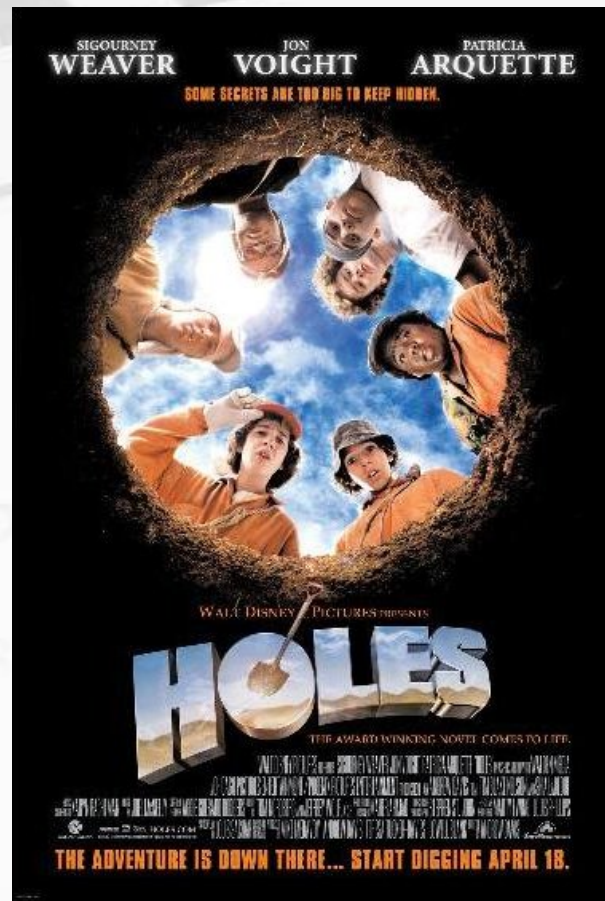


## Smoke Signals



# Narrative Techniques

- First Person Diary (You)



# Narrative Techniques

- Third Person Narration



# Narrative Techniques

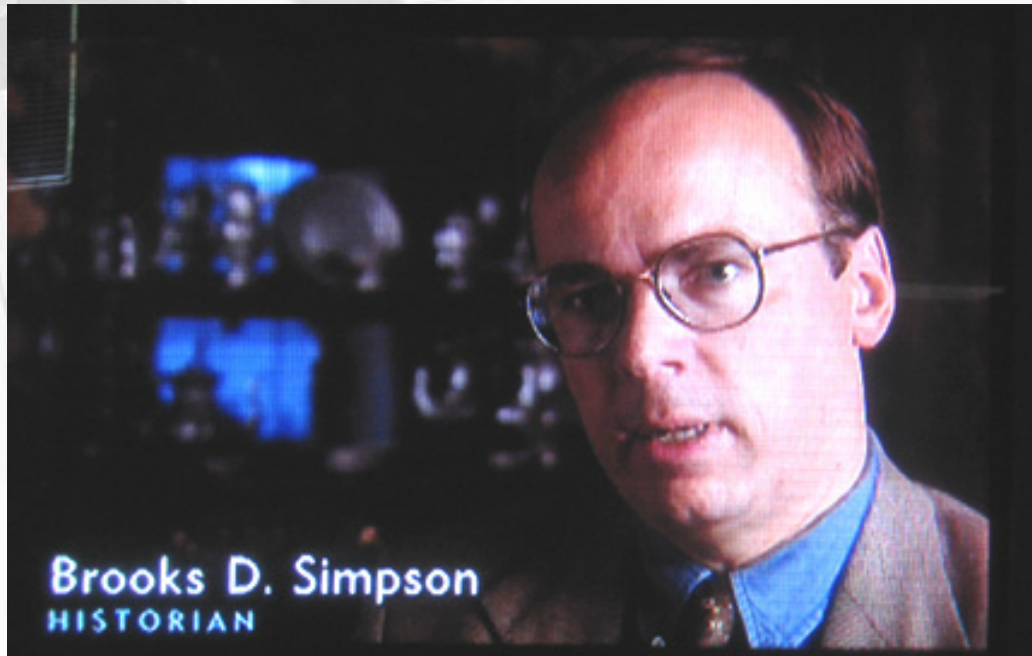
- Morgan Freeman (Narrator)





# Narrative Techniques

- Expert Interviews



# Native American Oral Traditions



# Oral Histories

The background of the slide is a light gray with a faint, semi-transparent image of a clapperboard, a director's chair, and a megaphone. The clapperboard is at the top left, showing a striped pattern and the word 'TAKE'. The director's chair is on the right, with 'DIRECTOR' written on the backrest. The megaphone is in the lower center.

- Language

Origins, Uniqueness, Preservation

- Storytelling

Origin Stories, Significance, Techniques

- Song

Expression, Practicality, Significance

# Oral Histories

- Community Histories

Personal, Cultural, Significance, Meaning

- Prayers/Religious Practices

Origins, Spoken Rituals, Significance, and Contemporary Practice



# Interviews

- Storytellers Not Talking Heads



# Interviews

- Positive Non-Verbal Behavior
- Negative Non-Verbal Behavior



# Interviews

- Preparation- Brainstorming



# Interviews

- Ask the Right Questions





# Visuals: Primary Scenic Shots

- » Furthering the story



# Visuals: B-Roll

- Establishing Shots, Important Locations, Signs, Buildings, Events, Activities, etc.



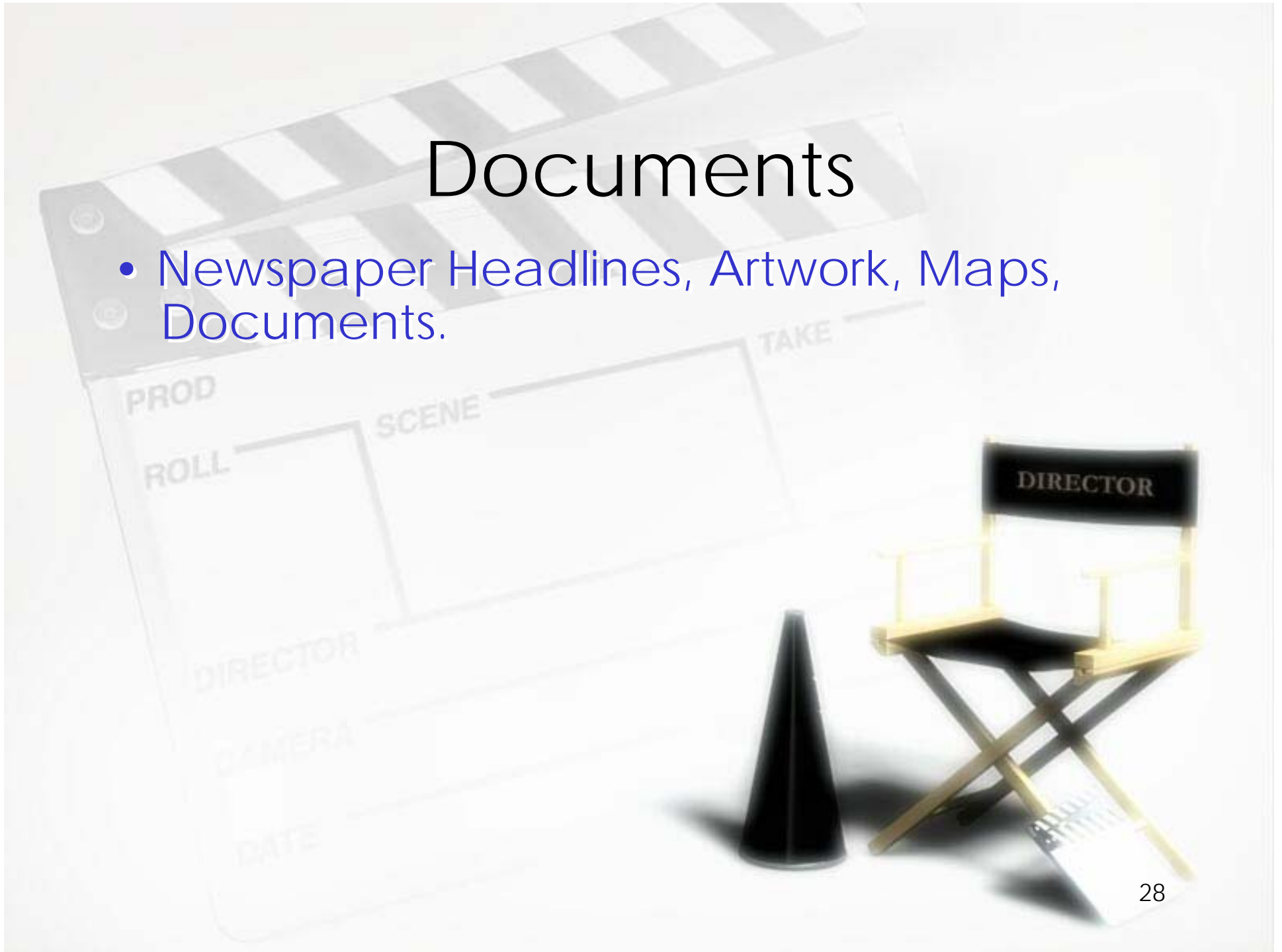
# Visuals: Still Photos

- Archival and Contemporary



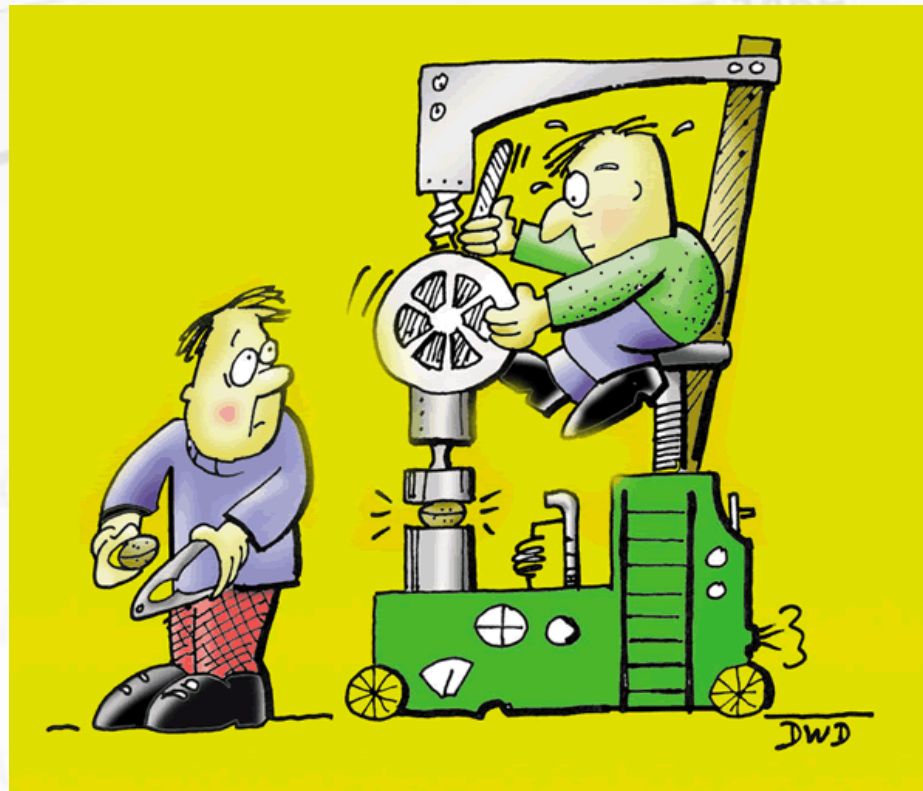
# Documents

- Newspaper Headlines, Artwork, Maps, Documents.



# Pre-Production: Concepts

- Keep Your Concept Simple



# Methods

- Document language/cultural activities
- Interview respected tribal members and elders
- Interview tribal council members
- Organize community storytelling events and artistic performances
- Documentation of historic events

# Pre-Production Scripting

- Write It Out
- Visualize Your Concept
- Combine Visual Descriptions With Your Written Descriptions (Storyboards)

# Storyboards

- Storyboarding Exercise





# Pre-Production - Planning

- Location Scouting (Ext. and Int.)
- Pre-Interviews (Research)
- Prepare Your Interview Questions
- Shot Lists (Est. Shots, Signs, Specifics)

## Pre-Production - Planning Cont.

- Scheduling Your Shoots
- Scheduling Your Crew
- What Gear Will You Need?



# Production

- Check Out Gear (Check List)
- Work As A Team
- Feed Your Crew
- Label Your Tapes (Tape #, Date, Title, Director, Location, Subject)
- Return Gear Properly Packed

# Post-Production

- Screen Your Footage On VHS
- Paper Edit (Refine Your Script Putting Specific Images to Narration or Interviews)
- Collect Archival Images, Stills, Artwork, Documents, as 300 dpi .tif Files on a CD-R or DVD-R.

# Post-Production Cont.

- Select Your Music, Provide on CD
- Type Your Opening and Closing Credits, Submit As MS Word File
- Submit All Tapes, Script and Paper Edit, and DVD-R and CDs to Project Coordinator
- Review Rough Cut and Submit Comments

# Project Schedule

- Production Workshop
- Submit Written Ideas and Production Schedules to Project Coordinator
- Productions Begin
- Production Completed

# Project Schedule

- All support material, music, stills, etc due. Rough Cut Editing Begins
- Final Editing Begins
- Final Editing Completed



# Production Workshop Schedule

- Introduction, Goals, Themes, Concepts.
- Introduction to Video Production. Storytelling, visual elements, narrative techniques, planning, scheduling shoots, scouting locations



# Production Workshop Schedule

- Equipment Checkout Procedures and Project Schedule. Q&A.



# Production Workshop Schedule

- » Camera Set-Up, Operation, and Techniques.
- » White Balance, Exposure, Composition and Framing, Movement-Pans, Tilts, Zooms, Handheld vs. Tripod.



# Production Workshop Schedule

## » Lavalierere Mic

- Sound for sit-down interviews.

## » Handheld Mic

- Sound for man on the street interviews.



# Production Workshop Schedule

- Lighting for interior interviews.  
Filming outside, and using natural light.



# Production Workshop Schedule

- Hands-on practice setting up gear for interior interview.
- Hands-on practice, filming exteriors.

# Production Crew

- Director
- Camera Person
- Sound Person
- Lighting (Grip)
- Production Assistant



# Production Gear

- Mini DV Video Camera
- Tripod
- Wireless Lavalier Microphone
- Handheld Mic
- Shotgun Microphone
- Lighting Kit



# Brainstorming Session

- Discuss
  - Themes
  - Concepts and Ideas
  - Narrative Style
  - Visuals
  - Possible Interviews
  - Locations

