

VIDEO WORKSHOP TEACHING MANUAL



Prepared August 22, 2016

Developed by Jen Shannon, Jim Kambeitz, and Chris Hammons

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READ THIS FIRST for background and some additional notes to presentation materials.

THIS MANUAL IS A SUPPLEMENT TO THE POWERPOINT PRESENTATION and WORKSHOP HANDOUTS.

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WHAT TO KNOW BEFORE YOU GET STARTED

How it came about: This collaborative film project was suggested as a sequel to an earlier oral history project and documentary film about Rev. Harold Case and the Garrison dam (the video is online [here](#)). Film screenings and discussions with community members led to the idea of community based video workshops, where MHA community members can learn to make and edit videos themselves. MHA community members are interested in representing themselves and their perspectives in the media. This project has been developed in partnership between staff at the University of Colorado in Boulder, CO; Nueta Hidatsa Sahnish College in New Town, ND; and Dakota Media Access in Bismarck, ND. Workshop participants will be able to view and share their work online and on community access cable television.

CONTACTS

MHA Collaborative Film Project Website: <http://mhacollaborativefilm.weebly.com>

On Facebook: <https://www.facebook.com/mhacollaborativefilm/>

On Vimeo.com: <https://vimeo.com/mhacollaborativefilm>

By Email: mhacollaborativefilm@gmail.com

University of Colorado - Boulder

The funding for this workshop/film project is provided by a Seed Grant from the University of Colorado - Boulder. Jen Shannon is a Curator & Associate Professor of Cultural Anthropology. Chris Hammons is an ethnographic filmmaker and instructor in the Department of Critical Media Practices.

Jen: 303-919-5022; jshannon@colorado.edu | **Chris:** 626-590-0907; christian.hammons@colorado.edu

MHA Nation-based partner: Nueta Hidatsa Sahnish College

Continuing Education Units (CEU credits) are available through the NHSC. Kerry Hartman is Academic Dean of the College. The Credits are for a GAT 199 course, MHA Video Making Workshop under Shannon Fox, instructor of Graphics Arts and Technology. **Kerry:** khartman@nhsc.edu | **Shannon:** sfox@nhsc.edu

Dakota Media Access

Dakota Media Access is helping to plan the content of the workshop and will provide equipment for filming. They will also air workshop produced content on the Bismarck community access cable channel. Jim Kambeitz is the Production Manager. **Jim Kambeitz:** 701-258-8767; jimk@freetv.org

Local Workshop Facilitators

Justin Deegan: 701-421-3290; justin@thunderrevolution.com

Elijah Benson: 612-708-8459; elijah.benson89@gmail.com

WORKSHOP FACILITATOR'S GUIDE

THEME: Documentary Film – Stories from your own experience

"What I see, hear, taste, smell, experience, feel, love, am frustrated by, want to change, envision in the future, what I dream..." (Where did I come from...Where I live now...)

Fiction or non-Fiction, we just hope it will speak to your experience. Truth telling comes in many forms.

POWERPOINT – This information is meant to be used with the teaching powerpoint. The notes section in the powerpoint contain information about the slides. If there is a clipboard in the upper right corner of a slide, that means there is a handout that goes with it.

Information in this document was compiled from a number of sources and people, including:

Dakota Media Access Production Manager Jim Kambeitz

Workshop mentors Jen Shannon and Chris Hammons

Stills and Content for Framing Your Shots came from:

"Directr's Notes: Framing your Shot," <https://www.youtube.com/watch?v=NuhWNJr89u8>

"6 Minute Film School - Basic Composition," <https://www.youtube.com/watch?v=Sl6iZBDS3gc>

"Directr's Notes - Camera Movement," <https://www.youtube.com/watch?v=JmylOrUV56U>

Some information was inspired by or adapted from video production guidelines and resources:

Lights-Camera-Action: The Power of Media, by Community Access Television [freetv.org](http://www.freetv.org)

<http://web.mit.edu/techtv/videoprodguide/videoprodguide.pdf>

<http://kidsvid.4teachers.org/>

<http://www.steilacoom.k12.wa.us/Page/1867>

DAY 1: INTRODUCTION TO THE WORKSHOP

WORKSHOP OVERVIEW – LET EVERYONE KNOW WHAT TO EXPECT

Welcome -- and let everyone know where the restrooms are and that we will have a lunch break. You are welcome to bring your own lunch if you like; we will provide snacks, fruit, and foods to make simple sandwiches.

Workshop leader and mentor introductions – let everyone know who we are and why we are here

Workshop participant introductions – let the people in the room get to know each other, why they're here

Projection Party – on DAY and TIME; friends and family are welcome to join us!

SOME COMMON QUESTIONS


What is a Video Workshop? These are community based workshops that will teach you how to make a short film (around 2-7 minutes). You will work in small groups with a workshop facilitator and several mentors to help guide you through the process of story development, video recording, editing, and then sharing your work with others. These workshops were developed in response to community members' interest in creating media from their own perspectives and in their own voices. With your permission, your work will be aired on Bismarck's community access cable channel, at this website, and at Vimeo.com through the project's website.

Who are the workshops for? Workshops are for any age and are intended for any skill level. We plan to conduct workshops in different areas of the MHA Nation. Bismarck, New Town, Mandaree, White Shield, Parshall, and Twin Buttes are all possible workshop locations. We are also willing to work with community groups or organizations who might want to produce a short documentary about their interests or organization.

Who is sponsoring these workshops? The workshops at MHA Nation are funded by an Innovative Seed Grant from the University of Colorado; the workshops in Bismarck-Mandan are supported by a digital storytelling grant to the Sacred Pipe Resource Center.

Is there a cost to participate? These workshops do not cost you anything. Equipment will be provided.

What will we learn? The workshop is a boot camp style course in film production. You will learn story development, framing shots, using mics and lights, and editing on basic movie editing software. Primarily we will be teaching documentary film making but are open to other suggestions from participants.

What will we be doing every day?  Refer them to the [schedule-at-a-glance](#) handout and review it with them. The schedule is subject to change, but this is a basic outline of what we will be doing together.

What happens to the videos we produce? You own the footage you collect during the workshop. Your finished film, with your permission, will be aired on the Bismarck community access channel and online. Should you wish to do anything else with your film (like share it on you tube), that's up to you -- it's your material! We will review sharing options and your preferences at the end of the course.

Review the [workshop schedule at-a-glance](#), and which mentors will be on site which days, with participants:

MHA Collaborative Film Project VIDEO WORKSHOP SCHEDULE AT-A-GLANCE	Day 1: Pre-Production	
		Introduction to the workshop
		Introductions to each other
		Analyze sample videos
		Introduction to crew positions and equipment
		BREAK – LUNCH
		Break into groups and brainstorm
		Make a list of locations and potential interviewees
		Off site: Scout locations and contact interviewees
	Day 2: Production Begins	
		Review of yesterday’s work and ideas
		Recording tips and notes
		Lighting, Interview Tips and Consent
		Review individual group’s equipment
		BREAK - LUNCH
		Film Shoot Scavenger Hunt
		Review Scavenger Hunt Footage together
	Day 3: Production Wrap-Up and Begin Post-Production	
		Introduction to Editing
		Edit Scavenger Hunt Footage
		Review Scavenger Hunt edited videos
		BREAK - LUNCH
		Begin shooting films
		Create “pickups” list of what needs to be done on project tomorrow
	Day 4: Post-Production – Editing, voice over, and B roll	
		Advanced editing techniques (on screen text, b-roll, voice over, etc)
		Each group works with a mentor to do what’s needed for their individual project.
		Determine the best use of time today between gathering additional film and editing.
	Review work, create “pickups” list of items left to be done to complete the project	
Day 5: Final Edits and Projection Party		
	Review of yesterday’s work and questions	
	Continue editing	
	BREAK -LUNCH	
	Complete editing, save final file to USB and upload to Vimeo	
	BREAK and set up screening party	
	Screening party! Invite family and friends	

REVIEWING SAMPLE FILMS TOGETHER – WORKSHOP LEADER

For each of these films, ask participants some questions to help guide them into reflecting on their own interests and preferences.

1. Did you like the film? Why or why not?
2. What aspects caught your eye, or were particularly interesting?
3. These are short films around the length you'll be making (2-10 minutes). What messages are they able to convey in such a short time – and how do they accomplish that?
4. Let's review some of the camera angles, editing techniques...

ALL OF THESE FILMS ARE LINKED AT [MHACOLLABRATIVEFILM.WEEBLY.COM](https://mha-collaborativefilm.weebly.com)

SAMPLE FILM: *GUARDIANS OF ETERNITY* (2012)

Location: <https://vimeo.com/35522130>

Filmmaker Bio: Kelly Saxberg

Summary: 4min; Mary Rose, an aboriginal woman of the Dene people, lives in a community next to an abandoned mine. This is a one interview, one location film in which she talks about the mine.

SAMPLE FILM: *ARCHAEOLOGY AT CHIEF LOOKING'S VILLAGE* (BISMARCK 2016)

Location: <https://vimeo.com/173688127>

Filmmaker Bio: Atty Phleger is a friend of the MHA Collaborative Film Project and recently graduated from University of Colorado – Boulder.

Summary: 7min. This video was filmed in a couple hours on June 15, 2016 at Chief Looking's Village in Bismarck, ND where Mark Mitchell and his crew of archaeologists have been working for two summers. The site is a Mandan village from the late 1500s that was occupied for about 30 to 40 years. Atty Phleger shot the video during our two hour visit to the site with Calvin Grinnell and he edited the video in about four hours (this is for all our future video workshop participants to know -- it's possible to make a film in five days!).

SAMPLE FILM: *CAINE'S ARCADE* (2012)

Location: <https://vimeo.com/40000072>

Filmmaker: Nirvan Mullick

Summary: 10min; The filmmaker went to buy a door handle for his car, and met this 9 year old boy who had spent his summer building an elaborate cardboard arcade inside his dad's used auto part store. This is a great

film for adults and especially kids – one story, a few interviews, mainly one location. Lots of different kinds of shots (closeups, wide shots, etc) and good use of music.

SAMPLE FILM: GAN GAN (2014)

Location: <https://vimeo.com/92915163>

Filmmaker: Gemma Green-Hope

Summary: 2.5min; This is about the filmmaker's grandmother Elizabeth (or Gan-Gan as she called her). It is an excellent example of using still photos and stop motion – and how a short film can communicate a lot. It is also an example of a personal narrative recorded over the scenes.

SAMPLE FILM: THE SCARED IS SCARED (2013)

Location: <https://vimeo.com/58659769> [play until 4:00]

Filmmaker: Bianca Giaever

Summary: 4min (total is 8); This film is a great example of how an audio recording of an interview can be creatively and playfully illustrated – through acting it out. Interesting use of text, as well. This film is also great for adults and especially kids.

SOME PLACES TO EXPLORE FILMS TO MAKE YOUR OWN LIST TO REVIEW WITH PARTICIPANTS:

Vimeo (staff picks): <https://vimeo.com/channels/staffpicks>

Vision Maker Media (Native films): <http://www.visionmakermedia.org/films>

Isuma TV (created by Inuit filmmaker Zach Kunuk): <http://www.isuma.tv/>

INTRODUCTION TO INTERVIEWING – WORKSHOP LEADER

You do not have to use interviews in your film, but here are some guidelines should you choose to.

Overview and Stories:

1. What is oral history, why do we interview?
2. Class exercise
3. Lessons learned (Inuit, silence; MHA, “Is there anything else you’d like to add?”)

(IF KIDS) Exercise: BEFORE REVIEW HANDOUT; Hand these to interview pairs and ask participants to discuss after.

- What is one of your favorite movies? *versus* Tell me about one of your favorite movies.
- Can you describe a person who influenced you positively this year? [When they pause, ask a follow up question] *versus* Can you describe a person who influenced you positively this year? [When they pause, don’t say anything – let the silence go on, see what happens]
- [Take notes during interview] What does the [Boys & Girls Club] mean to you? *versus* [Do not take notes during interview] What does the [Boys & Girls Club] mean to you?

Some things to keep in mind:

- 1) Try to meet the interviewee where they are (language, tone, body language); be respectful, make sure they are comfortable; ask them where a good place to meet would be that is quiet if possible
- 2) Explain why you are interviewing them and what you will do with the recording; make sure they know they can stop the interview at any time for any reason.
- 3) Let them know what to expect about the subject matter of the interview. Let them know about how much time you anticipate the interview to take (they may extend it while it’s going, but be aware of their body language if they are getting tired).
- 4) Ask permission to record before turning on recording device; when you turn it on, identify who you are talking to and ask permission to record again (this is a form of documenting consent).
- 5) Have some prepared questions – allow for silences so they can think; don’t be afraid to take a path that leads away from prepared questions through thoughtful follow up questions (that means you have to be listening to them, not just going through your questions).
- 6) At the conclusion, while the recording is still going, ask if they want a copy.
- 7) Get their basic contact information – this is very important!
- 8) Be sure to leave them your contact information.

📄 Pass out and review the **interview tips** handout.

Emphasize asking for permission and avoiding questions that can result in “yes” or “no” answers.

Discuss what makes a good interview question, what makes a good interview.

INTERVIEW TIPS

Asking Permission
Is the interview location quiet, and comfortable?
Pauses and silence are ok (allow for some silence, let the interviewee time to think or add more)
Respectful listening (don't worry about your next question – keep listening!)

Taking notes (up to you: some interviewers like to make a quick not for an idea for a follow up question)

What makes a good question? Avoid questions that can be answered with a yes or a no. Consider questions that ask someone to “tell me about,” or “tell me a story about.”

Be sure to ask at the end of the interview:

- Is there anything else you'd like to add?
- Would you like a copy of this recording?
- Would you like to be notified where to find the finished film online?

Be sure to get their contact information (address, phone, email) and the proper spelling of their name.

What other things might be important to consider when conducting an interview so that the person is comfortable, and the experience a positive one?

📄 Each group can brainstorm questions using the **interviewer preparation worksheet**.

Once each group has worked out a plan with their mentor, it's time to go out in the world and start calling or talking to people and scouting potential sites for the film. This is a great time to continue brainstorming film ideas and scenes. This time is also important for the group to get to know each other.

WORKSHEET: INTERVIEWER PREPARATION

How I will explain my project and ask permission:

.....
.....
.....

After you turn on the camera, ask interviewee to state their name and (again) ask if it is ok to record so it is captured on film.

Discuss and write down some sample interview questions:

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10 *Is there anything else you'd like to add? ... Would you like a copy?*

EQUIPMENT REVIEW – MENTORS

Break into individual groups with mentors and get to know your group's specific equipment.

Each camera set up is slightly different, but they should all have the following equipment:

Camera – review How to record, How to view what you recorded, White balance, zoom, pan

Tripod –always use a tripod when possible

Microphones

On camera mic – try to avoid relying on this microphone

Boom mic – only picks up good sound in the direction that it is pointed

Lapel mic – good for interviews or clear sound when walking around with someone

Lights – be aware of lighting issues; improvise and be creative with light sources!

Remember to always test equipment before recording.

INTRODUCTION TO EDITING SOFTWARE – WORKSHOP LEADER

In groups with computers. Use a projector if possible when taking a tour of the software.

Review iMovie – what is it and why we are choosing it for the workshop (thank you NHSC for the computers!)

Files – Opening and Saving Files

Workspace – Tour around the Workspace

Project – Creating a New Project

Basic Editing – Import files; trimming, cutting and moving; titles and credits; exporting to chosen format.

NEXT: Discuss with mentors how you will structure your movie. Is it a story with beginning, middle and end, with characters and a plot? Or is it something else, like a news story or an oral history, or an argument you are making? Is it experimental or artistic?

SAVING AND EDITING YOUR VIDEO FILES

SAVING your video files: The video files are saved on the camera and must be downloaded.

Connect the video camera to a computer via a USB drive and **download the video files to your USB drive**. After you open a new iMovie project, and **save the iMovie project to your USB drive**. When you are finished editing, you will also **export your finished film to your USB drive (your mentor will help with what file format to save it in)**. If at any time you encounter problems saving, please notify a mentor immediately. **This is very important: do not save your files, or your iMovie project, to the computer or desktop.**

When you are finished saving all your work, including your exported film, bring your USB to a workshop facilitator and be sure to turn in your **title** and **credits** worksheets. Also, be sure to fill out the form that indicates **where you would like your film to be shared** (on television, online, public venues, additional documentaries, Facebook).

EDITING: iMOVIE QUICK START GUIDE

1. Start a New Project (plus (+) button at top), choose "Movie," name and save it to your USB/removable drive
2. Choose a theme (or no theme) and name your Movie
3. Import your footage to the iMovie library
 - a. Connect camera (or smart phone) to Mac with the cable that came with it and then turn on the device. If you are using a camcorder set it to PC Mode.
 - b. Click the Import button in the toolbar on the upper left of iMovie. You can import all, or make selections.
4. Select clips from your iMovie library and place them in the New Project Area
 - a. From the iMovie Library at top, double click the clip so that a yellow border appears around it. Use the "handles" at the sides of the yellow border to shorten or lengthen clip. Then drag the clip into the New Project area (you will see dotted outlines).
5. The "Title" button is located in the Content Library at the lower left of the screen.
6. Select transitions to place between clips by highlighting "Transitions" in Content Library.
7. Add audio by importing from iTunes or record your voice (or other sound) over the clip:
 - a. Place cursor over location in project where you want to begin recording. You will have a white vertical line on the place it begins to record. Click the microphone at the lower left of the Viewer, Click the Record button (red circle), **click** it again to stop the recording.
8. To lengthen or shorten a video or sound clip, simply grab and drag the left or right edge.
9. To Export an MPM file, click the Share button at the top right of the toolbar, and then click File.
 - a. Set the title of the shared movie. You can adjust quality by clicking the arrows. Click Next. Navigate to the location where you want to save the file, and click Save. Saving takes a long time...

END OF WORKSHOP – WORKSHOP LEADER

Be sure to give the students the **contact information**, **permissions form**, and the **filmmaking with smart phones** handout... and offer to follow up with them if they want to continue doing filmmaking!

CONTACTS AND RESOURCES

The project website is [http:// http://mhacollaborativefilm.weebly.com/](http://http://mhacollaborativefilm.weebly.com/)

You can find us on Facebook: <https://www.facebook.com/mhacollaborativefilm/>

And contact us by Email: mhacollaborativefilm@gmail.com

You can also contact us directly:

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Chris Hammons: 626-590-0907; christian.hammons@colorado.edu

To view your video online, go to <https://vimeo.com/mhacollaborativefilm>

What if I want to keep making films? Or, What if I don't have a camera and want to keep making films?

Talk to a workshop mentor about continuing to develop your film, or about how you can shoot and edit film on a smart phone. If you have a passion for filmmaking, we will be happy to help guide you to additional resources and opportunities!

PLEASE FILL THIS OUT AND HAND IT IN BEFORE YOU LEAVE!

Name: _____ Address: _____

Phone: _____ Email: _____

Can we contact you through Facebook? (please circle one) YES NO

Do you want to continue work on your film with a mentor after the workshop has ended? YES NO

Please check which venues you would like to share your work.

You will be credited for your contribution at each site:

- On community access cable tv in Bismarck-Mandan**
Dakota Media Access will air your film on the free cable station.
- Vimeo.com**
In order to share your video on our project website and Facebook, it has to be available online. Vimeo is a website like YouTube but with better protections regarding the sharing and long term storage of your video. You can decide whether people can download and save it, and if you remove it from the site it is no longer stored there or accessible to the public.
- Mhacollaborativefilm.weebly.com**
This is our project's website; this will require your film to be uploaded at Vimeo.com.
- MHA Collaborative Film Project Facebook page**
We share news about the workshops and film project here; it requires your film to be on Vimeo.
- Public Venues like theaters in Bismarck or at Northern Lights**
- Our longer form documentary film(s)**
If you are willing to share your short film and/or raw footage with the workshop mentors, we will download your files onto an external drive in a folder labeled with your name. Any use of your footage will be shown to you for your approval and will include your name in the credits.

Upload the file to the MHA Collaborative Film vimeo site.

Save the raw files on a mentor's external drive if you want them to use them in documentary filmmaking beyond the workshop (save in a folder with your name on it for proper credit).

FILMMAKING WITH SMART PHONES

I don't have a video camera... how can I keep making films?

Today, you or someone you know may have a video camera – in their phone! If you have a smart phone with video, you can use that to make great films. All the roles are the same, and so are the techniques of framing your shots, storylining, interviewing, camera angles, sound, and editing. You can shoot with your phone and edit on a computer, or you can edit right on your phone with video editing apps.

For a video workshop on filmmaking using your phone, see "Mobile Devices: Pro Options Within Reach" (53min) by Dakota Media Access at https://www.youtube.com/watch?v=p8_bllh-008&feature=youtu.be

FILMING

When recording on a mobile device it's very important to:

- 1) Record **horizontally**, holding the phone sideways instead of vertically. Do your best to keep it steady (there are tripod adaptors for phones).
- 2) Check the recording settings and make sure it is set to record in **full HD 1920x1080 (29.97fps)**



If you want to go all professional, you can purchase accessories:


- 3) If possible, use **external microphones**: use something like an **lgo** device to enable yourself to get professional mics with XLR cables into your mobile device. (Dakota Media Access in Bismarck has one if you'd like to borrow it... having professional sounding audio is absolutely essential!)
- 4) There are also **tripod adaptors** and **lens add ons** you can purchase to get a clean shake-free image as well as long lenses or different optics.

Editing

You can download the footage/video files from your smart phone to your computer, and use editing software on your computer. If you want to edit on your phone: **iPhone** - use the free **iMovie** app, just like the software we used in this workshop! **Android** - use something like the free **lMovieGo** app.

On a computer, if you want to invest in a more powerful editing program, the pros use Adobe Premier and Final Cut Pro. For more workshops videos by Dakota Media Access, see: <https://www.youtube.com/channel/UC-PAALw8P8w3BhQz17w5o1Qz3BzPZ7WCh>



MHA.COLLAB.FILM

MHA Collaborative Film Project
GAT 199: Video Making Workshop
Nueta Hidatsa Sahnish College & University of Colorado - Boulder

FOR THE WORKSHOP LEADER: WHAT TO KNOW BEFORE YOU GET STARTED
MORE DETAILED INFORMATION IS IN THE TEACHER MANUAL AND AT THE PROJECT WEBSITE.

How it came about: This collaborative film project was suggested as a sequel to an earlier oral history project and documentary film about Rev. Harold Case and the Garrison dam (the video is online [here](#)). Film screenings and discussions with community members led to the idea of community based video workshops, where MHA community members can learn to make and edit videos themselves. MHA community members are interested in representing themselves and their perspectives in the media. This project has been developed in partnership between staff at the University of Colorado in Boulder, CO; Nueta Hidatsa Sahnish College in New Town, ND; and Dakota Media Access in Bismarck, ND. Workshop participants will be able to view and share their work online and on community access cable television.

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Elijah Benson: **612-708-8459; elijah.benson89@gmail.com**

WELCOME TO THE MHA VIDEO WORKSHOP!

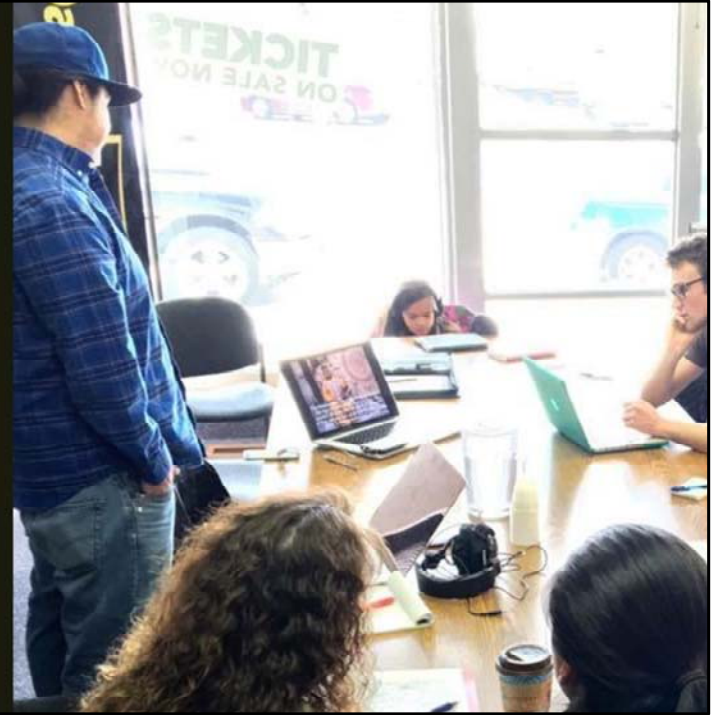
Documentary Film – Stories from your own experience

What I see, hear, taste, smell, experience, feel, love, am frustrated by, want to change, envision in the future, what I dream...Where did I come from...Where I live now...Me, my family, my friends...

Comment: Fiction or non-Fiction, we just hope it will speak to your experience. Truth telling comes in many forms.

DAY 1: PRE- PRODUCTION

Review videos, get to know each other,
come up with some ideas!





WELCOME!

Review of what to expect this week.

**DAY 1: INTRODUCTION TO THE WORKSHOP
WORKSHOP OVERVIEW – LET EVERYONE KNOW WHAT TO EXPECT
INTRODUCE OURSELVES, ASK THEM TO INTRO THEMSELVES AND WHAT BRINGS
THEM HERE THIS WEEK.**

Welcome -- and let everyone know where the restrooms are and that we will have a lunch break. You are welcome to bring your own lunch if you like; we will provide snacks, fruit, and foods to make simple sandwiches.

Workshop leader and mentor introductions – let everyone know who we are and why we are here

Workshop participant introductions – let the people in the room get to know each other, ask why they're here, etc.

Film Screening Party – on DAY and TIME; friends and family are welcome to join us!

SOME COMMON QUESTIONS


What is a Video Workshop? These are community based workshops that will teach you how to make a short film (around 2-7 minutes). You will work in small groups with a workshop facilitator and several mentors to help guide you through the process of story development, video recording, editing, and then sharing your work with others. These workshops were developed in response to community members' interest in creating media from their own perspectives and in their own voices. With your permission, your work will be aired on Bismarck's community access cable channel, at this website, and at Vimeo.com through the project's website.

Who are the workshops for? Workshops are for any age and are intended for any skill level. We plan to conduct workshops in different areas of the MHA Nation. Bismarck, New Town, Mandaree, White Shield, Parshall, and Twin Buttes are all possible workshop locations. We are also willing to work with community groups or organizations who might want to produce a short documentary about their interests or organization.

Who is sponsoring these workshops? The workshops at MHA Nation are funded by an Innovative Seed Grant from the University of Colorado; the workshops in Bismarck-Mandan are supported by a digital storytelling grant to the Sacred Pipe Resource Center.

Is there a cost to participate? These workshops do not cost you anything. Equipment will be provided.

What will we learn? The workshop is a boot camp style course in film production. You will learn story development, framing shots, using mics and lights, and editing on basic movie editing software. Primarily we will be teaching documentary film making but are open to other suggestions from participants.

What will we be doing every day?  Refer them to the **schedule-at-a-glance** handout and review it with them. The schedule is subject to change, but this is a basic outline of what we will be doing together.

What happens to the videos we produce? You own the footage you collect during the workshop. Your finished film, with your permission, will be aired on the Bismarck community access channel and online. Should you wish to do anything else with your film (like share it on you tube), that's up to you -- it's your material! We will review sharing options and your preferences at the end of the course.

Workshop Overview

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Introduction	Video Recording Tips	Intro to Editing	Additional editing techniques	Finish Editing
Sample Films	Audio and Lighting Tips	Editing your film/ Continue shooting	Capture additional Footage/Editing	Save and Upload by 3pm
Idea Development	Interviewing Tips			5pm Screening Party!
	Scavenger Hunt			
	Idea Development Making a Plan			

INTRODUCTIONS ALL AROUND!

NOTICE: we develop ideas before we go out with the cameras. Really important to begin with an idea, and then begin shooting your film.

It's all about options – we show you many options, and your short film develops from the unique set of choices you make, based on your perspective and experience, in shooting and editing your film.

INTRODUCTIONS



Now the participants get a chance to introduce themselves. Go around and have each person introduce themselves. Maybe their name, if they're a kid how old/what grade, and where they live.

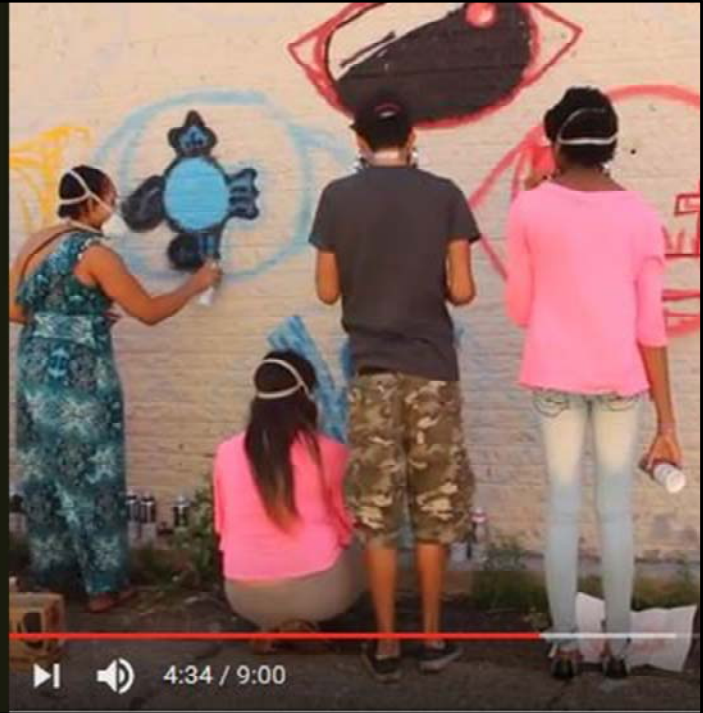
Ask each person,

Do you have any filmmaking background? Have you ever worked in video?

Why did you want to take this workshop?

Review of Sample Short Films

(2-10min, same
length as yours)



Did you like the film? Why or why not?

What aspects caught your eye, or were particularly interesting?

These are short films around the length you'll be making (2-10minutes). What messages are they able to convey in such a short time – and how do they accomplish that?

Let's review some of the camera angles, editing techniques...

WHAT MAKES A GOOD STORY?

What brings you to the workshop?
Have you done any video or editing work before?
What makes a good story?

To make a film, you need to decide the story or subject you want to focus on. What makes a good story?



Film Crew Positions



- **Producer** – makes things happen, like a project manager
- **Director** – calls the shots as they're happening, person who has the vision and makes decisions
- **Camera Operator** – recording the image
- **Sound** – records the sound (may be same as camera operator)
- **Editor** – reviews and decides which footage to use and what order it should go in to tell the story; they bring it all together at the end, with director's guidance

One person can do all of these roles, and multiple people can do any single role. Do any of these positions appeal to you more than others? Think about which ones you might like to try.

HANDOUT.

There are many different jobs and titles in filmmaking, these are the basic responsibilities to make a film and the roles we will be trying on in this workshop.

Introduce the various roles and responsibilities in filmmaking using the **crew positions handout**.

Emphasize that the group will be dividing the labor –sometimes you will work together, sometimes you will all be tasked with doing different things in order to accommodate your different interests and to complete the project in time.

IDEA DEVELOPMENT

First step: Brainstorm!
Second step: Develop your idea taking into account your interests, resources, and time available.

BRAINSTORMING IDEAS – WORKSHOP LEADER, THEN MENTORS WITH GROUPS

For Documentary Film, the best way to start is to begin with what you know. Draw on your own experience, on your experience of the world. Brainstorm, just throw some ideas out there.

While it is fiction, it helps us understand something real, that the filmmaker has experienced.
Dream big, think small, whatever you like.

Then we can discuss what's feasible and how to figure that out through *developing* these ideas into a plan based on what resources you have available (people, transportation, equipment, places, time, etc).



Large Group Brainstorming

Let's come up with some sample ideas!

Then.. Large group idea development example

We will take one idea and develop it into a plan for a project as an example.

Large Group Demo: Let's throw out some ideas on anything and everything that comes to mind! Workshop leader will then take one example idea, and demonstrate how to "develop" it: how to take the idea and decide whether it's possible given the resources available, and if so how one might begin to make a plan.

(WORKSHOP LEADER **MAKES A LIST ON THE WHITE/CHALK BOARD** AS PEOPLE SUGGEST THEM, then later circle the one or two that will be developed into a feasible project; group discussion about different possible directions a film about a subject can go)



Small Group Brainstorming!

- First, **introduce yourselves** – you will be working together throughout the week.
- Do you have any filmmaking background?
- Why did you want to take this workshop?
- **Brainstorm some ideas** that you might have for a short film; come to consent as a group about which ideas you'd like to develop.

Small Group, Introductions and Brainstorming with Mentor:

First, **introduce yourselves** – you will be working together throughout the week. Brainstorm some ideas that you might have for a short film; come to consent as a group about which ideas you'd like to develop.



Small Group Idea Development



- What is the goal/purpose of the video? Who is your intended audience?
- What is it about?
- What is the content/information you want to convey?
- What is the creative approach you want to take?
 - Narrative Style: Voice over with pictures explaining the story
 - Documentary Style: Let others tell the story with testimonials, interviews, etc.
 - Drama Style: Use actors with directed action to tell the story
- What do we have to work with - what are resources, places, people do we have access to in the next few days?
- What do you hope the viewer will think or feel afterwards?

HANDOUT – no need to go over the slide, it’s just a placeholder as people write on the worksheet to develop their ideas.



Overview of Your Film


- Goal of your Film: _____
- Audience: _____
- Creative Concept: _____
- Length: 5-10 minutes _____
- Production Schedule: Video should be ready to play in five days _____
- Responsibilities: (roles can be shared; it's just important that each role is filled, and that everyone knows who is responsible for each)
 - *Producer(s)*: _____
 - *Director(s)*: _____
 - *Camera/Sound*: _____
 - *Editor(s)*: _____

HANDOUT – again, just a placeholder as people write on their worksheets.

MAKE A PLAN

Identify the next steps to your project.





Potential Locations and Interviewees

Discuss and write down


Subject matter of film: _____

Intended audience: _____

POTENTIAL LOCATIONS/EVENTS FOR CAPTURING FOOTAGE:

POTENTIAL PEOPLE TO INTERVIEW:

POTENTIAL LOCATIONS AND INTERVIEWEES – MENTORS WITH GROUPS

 **HANDOUT** Make a list of **potential locations and people to contact** for the film. Divide up group members responsibilities for scouting later in the day (some will call or visit with potential interviewees, others will scout film locations)

MAKE CALLS, SCOUT LOCATIONS.

DAY 2: PRODUCTION BEGINS

Learn how to use the camera, go out and start shooting some video!



Workshop Overview

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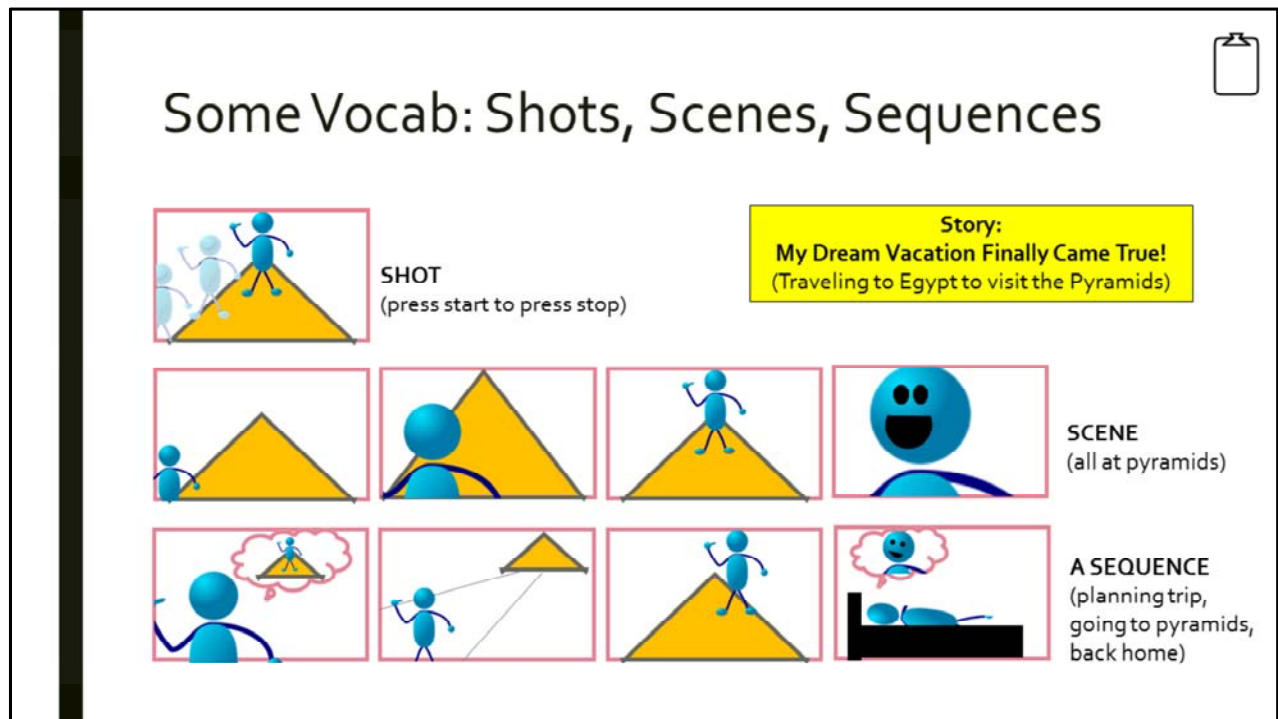
REVIEW FROM YESTERDAY

What are the film ideas you decided to work on?
Did you contact anyone for interviews, or find any good locations?
Any questions?

VIDEO RECORDING TIPS

Framing shots and camera angles.





Guardians of Eternity: one scene with multiple shots.

SHOT: single, continuous moment (from pressing start to stop recording)

SCENE: a series of shots that represent action in one time and place

SEQUENCE: series of scenes that follow a common story of theme

Shot – from the time camera is turned on to turned off

A continuous shot of Chris and Jen discussing the upcoming workshop in the classroom

Scene – all in one time and place

Scene is inside the apartment talking about the upcoming workshop

Can include shots like

the entrance to the classroom

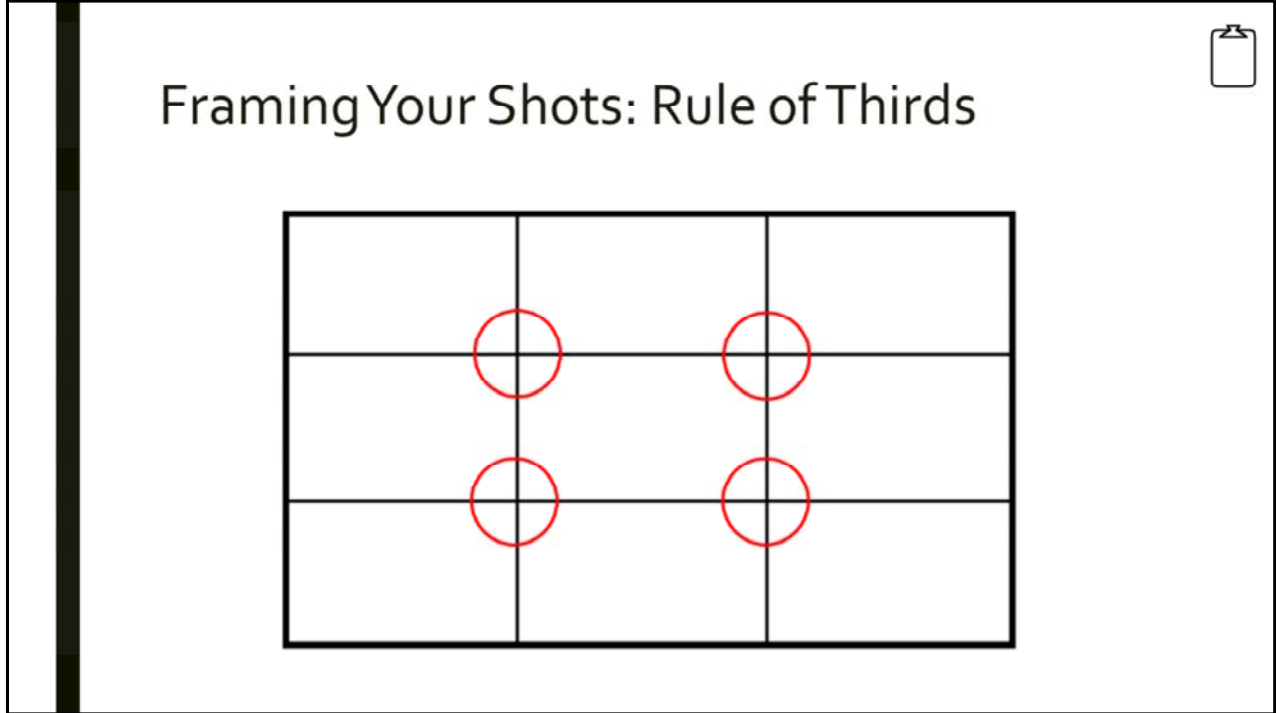
Chris and Jen sitting at a table talking

Sequence – a series of scenes linked by common storyline or theme (theme: workshop)

Outside of the building then

Two people talking about the workshop (preparation) then

People in the workshop practicing with video cameras (learning) then
People watching a final screening (final product).



You can **draw the audience's attention** to something and make them feel a certain way simply through how you frame the image (no dialogue needed to communicate your idea!). "Subject" here can refer to a person, animal, object, etc. – whatever is the main character in the shot.

Framing Your Shot: How you frame your shot communicates to the audience what is important and how they should feel about the subject.

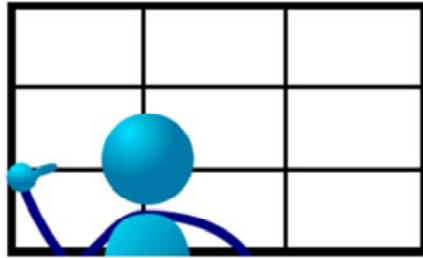
Rule of Thirds

When framing a shot, keep your subject off center – the circles represent good positions for the subject.

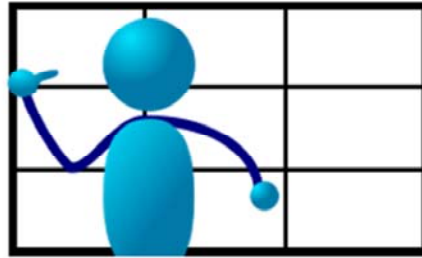


Framing Your Shot: Head Room

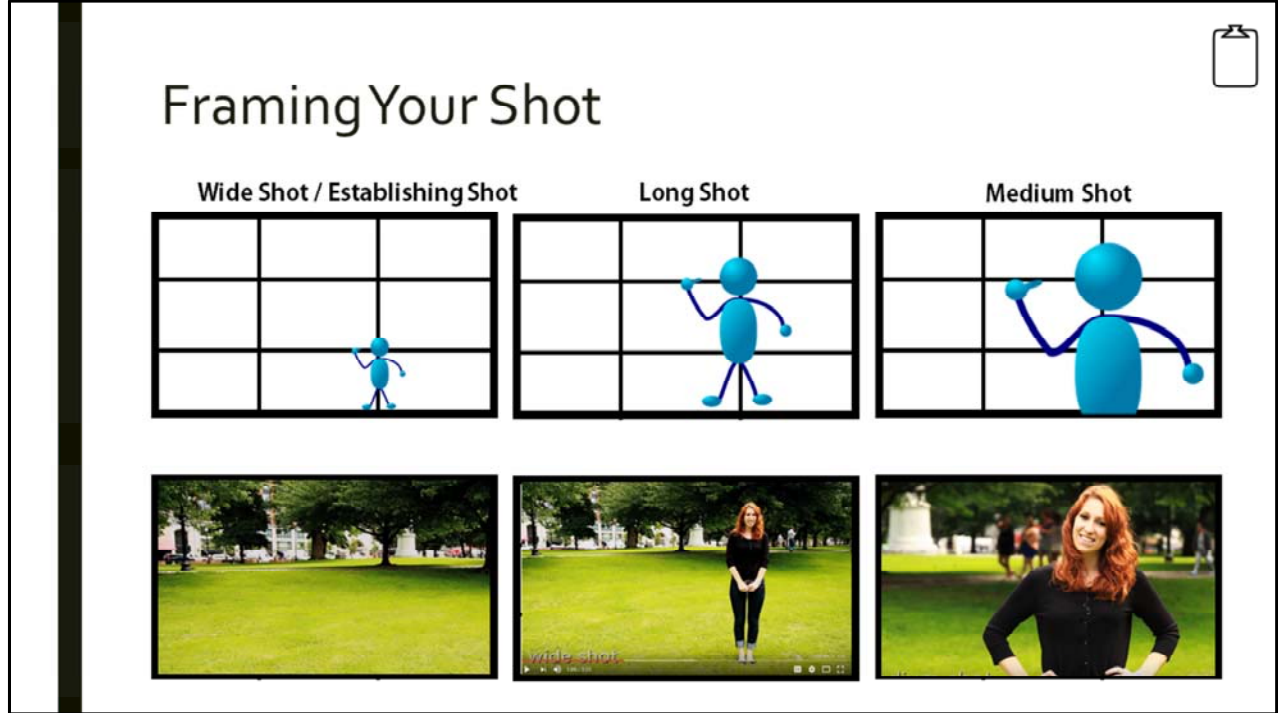
Ok...



Much Better!



The first has too much room above the head. If you stick to the rule of thirds, and make sure there is not too much head room, you will naturally draw your audience's eyes to your subject.

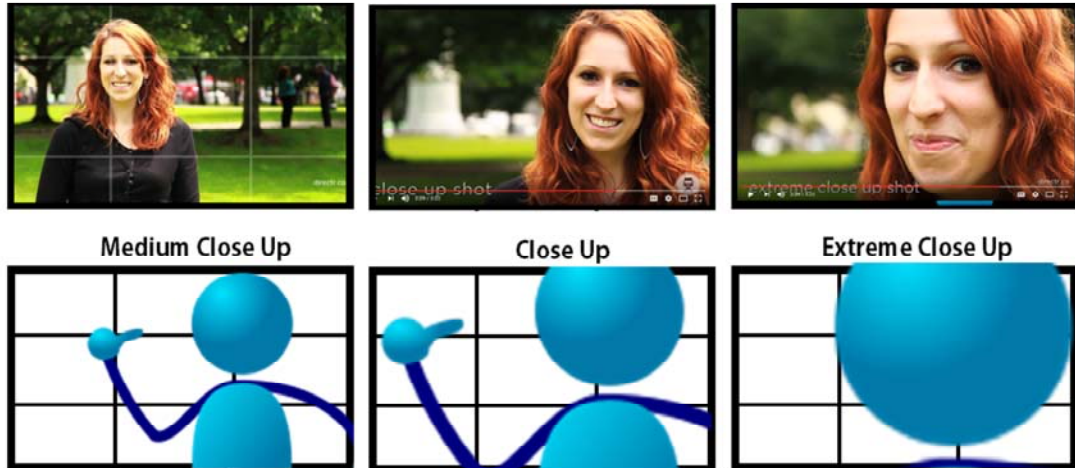


Review the 2 page handout for Video Recording Tips, with additional information below:

What is the best point of view/camera angle? How much area include in shot? How big should the person be in the shot? As you move closer to the subject, the greater the connection to the audience.

Low connection | ---(WS/ES)---(LS)---(MS)---(CU)---(ECU)--- | High Connection

Framing Your Shot



Review the 2 page handout for Video Recording Tips, with additional information below:

What is the best point of view/camera angle? How much area include in shot? How big should the person be in the shot? As you move closer to the subject, the greater the connection to the audience.

Low connection | ---(WS/ES)---(LS)---(MS)---(CU)---(ECU)--- | High Connection

Camera Angles

Shot Angle is **determined by where camera is placed**. Angle really affects what an audience feels when viewing the film. Most shots are done at eye level → which is a basic, neutral angle.

Neutral/Eye Level Shot

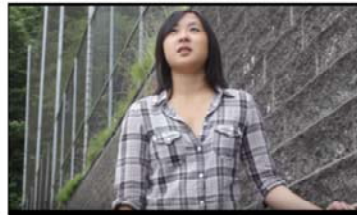


From Guardians of Eternity

High Angle Shot



Low Angle Shot



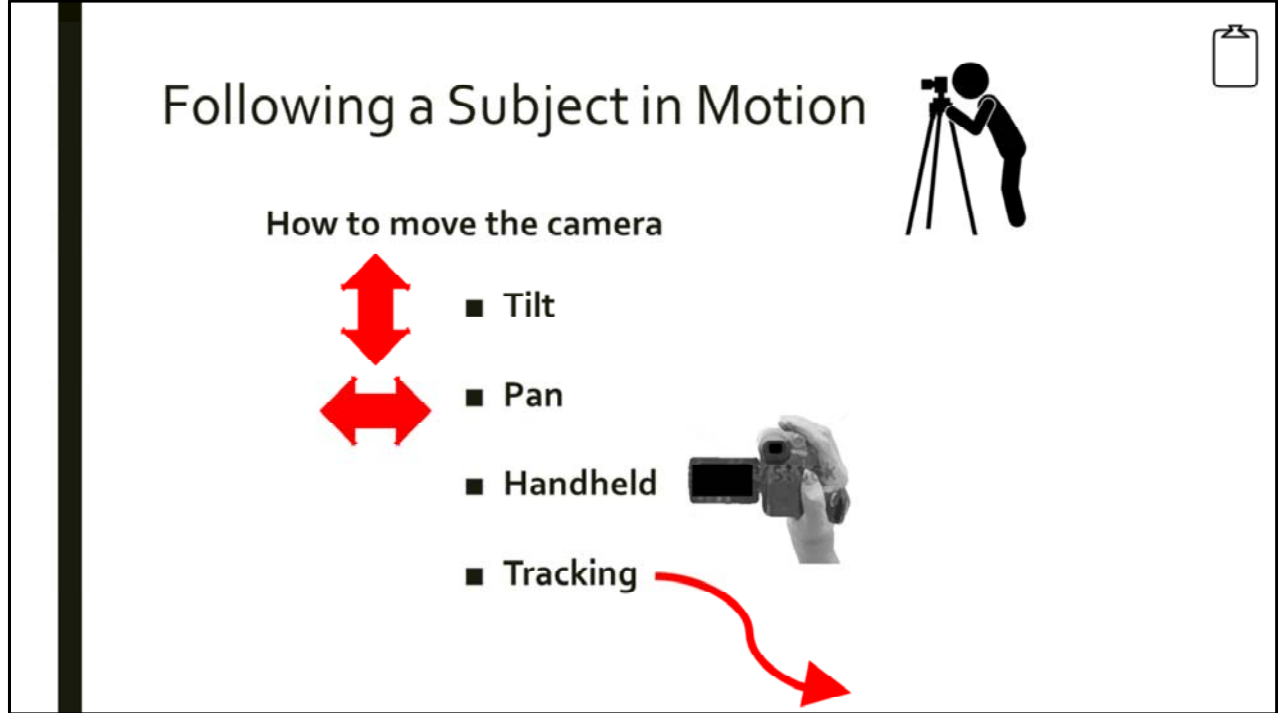
"Dutch" Angle Shot



High Angle – the camera looks down on subject; appear less powerful, insignificant.

Low Angle – the camera looks up at subject; appear more powerful.

"Dutch" Angle – the camera is tilted, increases tension and uneasiness for audience.



Keep in Mind:

Frame your shot using the rule of thirds, avoid too much head room.

Have more or less of your subject filling the frame depending on whether it is an “establishing shot” to provide context and how “intimate” you want the audience to feel with the subject.

Consider how you want to angle the camera and how you want to follow motion in any given scene – without words, you can communicate powerful, powerless, frantic, calm, etc.



Tilt: tilt camera lens upwards and downwards while fixed on tripod; tilt vertically

Pan: swivel camera left to right, or vice versa; move horizontally while on tripod

Handheld: hold it in your hand; it can dramatize, make viewers feel excited, unsettled



Tracking: follow subject as they move, often at the same pace

Following a Subject in Motion



How to move the camera

■ ZOOM



ZOOM TIPS

- Best if used on a tripod
- Handheld it gets really shaky
- Use a zoom to change the frame of your shot, but not during the shot while the camera is rolling (unless you plan to cut it out during editing).

Keep in Mind:

Zoom is best used when on tripod

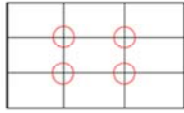
If handheld, get closer to the subject instead of zooming in to avoid lots of shaky footage

Do not use zooms in the edited film; film keeping in mind you will cut those zooms out of the final film.

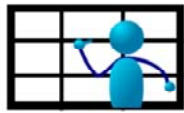
SOME LESSONS LEARNED:

- 1) Hold a still shot for longer than you think (for ex., establishing shot) – at least 10 seconds. Will feel forever while shooting, but too short while viewing if not.
- 2) Pan and tilt SLOWLY, slower than you think you should. Again, while viewing it will seem much faster.

Video Tips to Keep in Mind



- Frame your shot using the **rule of thirds**, avoid too much head room.



- Have more or less of your **subject in the frame** depending on whether it is an “establishing shot” to provide context and how “intimate” you want the audience to feel with the subject.



- Consider how you want to **angle the camera** and how you want to follow motion in any given scene – without words, you can communicate powerful, powerless, frantic, calm, etc.

AUDIO & LIGHTING TIPS

Good sound quality is essential; be creative to get the best lighting possible.



Good sound quality is essential!

Types of Microphones with our gear:

- On camera
- Lapel/Lavalier, wireless
- Shotgun Mic






Always test the microphone! (test while recording, stop, listen to test recording, then start official recording)

Review the handout for Audio and Lighting Tips, with additional information below. Do a mock three point light setup, and demonstrate placing a lapel microphone on someone.

When possible it's best to use microphones and lighting that are external/in addition to the camera. This is not always possible; sometimes you just use what the camera provides and improvise on the lighting!

On camera – it is best to avoid relying on the on-camera microphone when possible.

Lapel/Lavalier, wireless – great for interviews or when you are following someone around. When placing the mic on someone, hide the cord. You may have to slip the cord down their shirt and attached it to the pack as it comes out the bottom of their shirt.

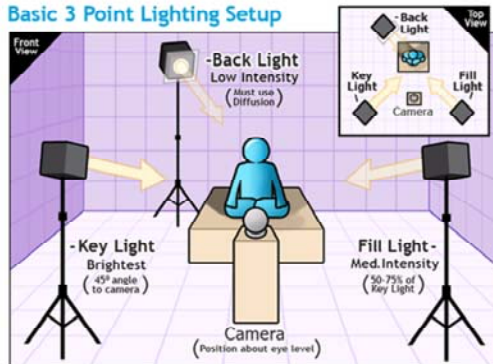
Shotgun Mic– great for on the go, following the action around you. Keep in mind – it will only pick up sound from the direction you are pointing the camera in. So if someone is talking and your camera is pointed away from them, it will not adequately capture their voice.



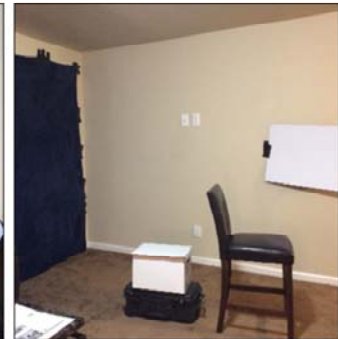
Lighting: Improvise... be creative!



Basic 3 Point Lighting Setup



Ideal lighting setup



Ideally when you are interviewing, you want Three Point Lighting (see illustration to the left). For our purposes, it's important that you are aware of lighting and do the best you can. Try to avoid heavy shadows on one side of a person's face, for instance.

Often can't get to the ideal... and often not inside! So... BE AWARE OF LIGHTING OPPORTUNITIES, inside or outside, and improvise!

Be Creative, Improvise!

Windows, sunlight, reflectors made out of white poster board, etc. See our recently improvised setup:

INTERVIEWING TIPS

Asking permission, asking good questions.

Setting up an Interview



USE THE THREE POINT LIGHTING SETUP TO SHOW MIC PLACEMENT AND SAMPLE INTERVIEW, ASKING PERMISSION ETC.

See teacher's manual for details-

You do not have to use interviews in your film, but here are some guidelines should you choose to.

Overview and Stories

What is oral history, why do we interview?

Class exercise (if with kids)

Lessons learned



Interviews: Some things to keep in mind

- Asking **Permission**
- Is the interview location quiet, and **comfortable**? Inform your interviewee that you will be editing out parts of the interview, so stopping for a bit, clearing their throat, getting water, restating something, is all fine.
- Pauses and **silence are ok** (allow for some silence, let the interviewee time to think or add more)
- **Respectful** listening (don't worry about your next question – keep listening!)
- Taking **notes** (up to you: some interviewers like to make a quick not for an idea for a follow up question)
- What makes a **good question**? Avoid questions that can be answered with a yes or a no. Consider questions that ask someone to “tell me about,” or “tell me a story about.”

Pass out and review the **interview tips** handout.

Emphasize asking for permission and avoiding questions that can result in “yes” or “no” answers.

Discuss what makes a good interview question, what makes a good interview.

1. Try to meet the interviewee where they are (language, tone, body language); be respectful, make sure they are comfortable; ask them where a good place to meet would be that is quiet if possible
2. Explain why you are interviewing them and what you will do with the recording; make sure they know they can stop the interview at any time for any reason.
3. Let them know what to expect about the subject matter of the interview. Let them know about how much time you anticipate the interview to take (they may extend it while it's going, but be aware of their body language if they are getting tired).
4. Ask permission to record before turning on recording device; when you turn it on, identify who you are talking to and ask permission to record again (this is a form of documenting consent).

5. Have some prepared questions – allow for silences so they can think; don't be afraid to take a path that leads away from prepared questions through thoughtful follow up questions (that means you have to be listening to them, not just going through your questions).
6. At the conclusion, while the recording is still going, ask if they want a copy.
7. Get their basic contact information – this is very important!
8. Be sure to leave them your contact information.



Interview Preparation (if in your plan)

- How will you ask permission?
- After you turn on the camera, ask interviewee to state their name and (again) ask if it is ok to record so it is captured on film.
- Discuss and write down sample interview questions.

Be sure to ask at the end of the interview:

- *Is there anything else you'd like to add?*
- *Would you like a copy of this recording?*
- *Would you like to be notified where to find the finished film online?*

Remember to **get their contact information** (address, phone, email) and the proper spelling of their first and last name.

Each group can brainstorm questions using the **interviewer preparation worksheet**.

Once each group has worked out a plan with their mentor, it's time to go out in the world and start calling or talking to people and scouting potential sites for the film. This is a great time to continue brainstorming film ideas and scenes. This time is also important for the group to get to know each other.

EQUIPMENT REVIEW

Time for hands on the camera!



Review the equipment you will use

Each camera set up is slightly different, but they should all have the following equipment:


- **Camera** – review How to record, How to view what you recorded, White balance, zoom, pan
- **Tripod** –always use a tripod when possible
- **Microphones**
 - *On camera mic – try to avoid relying on this microphone*
 - *Shotgun mic – only picks up good sound in the direction that it is pointed*
 - *Lapel mic – good for interviews or clear sound when walking around with someone*
- **Lights** – be aware of lighting issues; improvise and be creative with light sources!

Remember to always test equipment before recording.

Break into individual groups with mentors and get to know your group's specific equipment.

SCAVENGER HUNT!

Go out and capture some shots!



Capture Basic Shots and Camera Motions

LOCATION 1: _____

Remember: 10 seconds per shot

- ES - Wide/Establishing Shot
- LS - Long Shot
- MS - Medium Shot
- MCU - Medium Close Up (*ask your subject to explain or describe the location*)
- CU - Close Up (*do the close up of something they described in the location*)
- ECU- Extreme Close Up

LOCATION 2: _____

Remember: 10 seconds per shot

- Medium Shot, from High Angle
- Close Up, from Low Angle
- Medium Close Up, from Dutch Angle

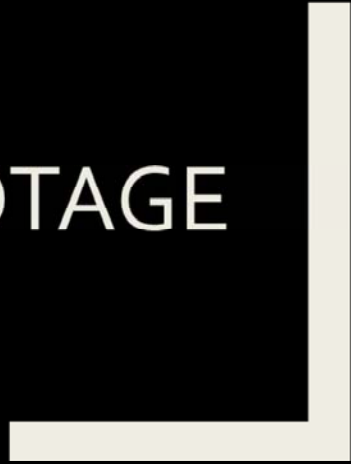
Choose a different type of shot for each:

- Tilt
- Pan
- Handheld
- Tracking

Provide the Scavenger Hunt Handout.

Scavenger Hunt! Basic shots and camera motions. Apply rule of thirds to each shot. Stop and start recording again for each list item. Record each for ten seconds. Use a tripod when possible. **Check off each item as you complete it:**

REVIEW FOOTAGE



IDEA DEVELOPMENT

Finalize your story idea, then make a plan.



Make a Plan for your Project

What is your Script/Story Outline?

Make a Shot List:

IMAGE/SHOT DESCRIPTION/VIDEO	TEXT/AUDIO
Wide shot of castle, zoom in slowly	Once upon a time, a long time ago...

Review the worksheet making a plan – shots and scripts. Discuss and decide what each person’s responsibilities will be during the off site work.

DAY 3: Production Wrap-Up and Begin Post- Production

Shoot video, learn how to edit it.



REVIEW FROM YESTERDAY

What did each group decide to focus on?
How did scouting locations and contacting people go?
Any questions or concerns?

INTRO TO EDITING

Learn how to edit your film using clips from your scavenger hunt.

Together, review:

iMovie: Group tour and demonstration



Review:

iMovie – what is it and why we are choosing it for the workshop

Files - Opening and Saving Files

Workspace - Tour around the Workspace

Project - Creating a New Project

Basic Editing – Import files; trimming, cutting and moving; titles and credits; exporting to chosen format.

How you will you structure your movie?

Discuss with your mentor:

Is it a story with beginning, middle and end, with characters and a plot?

Or is it something else, like a news story or an oral history, or an argument you are making? Is it experimental or artistic?



Make a Plan for your shots today

What is your Script/Story Outline?

Make a Shot List:

IMAGE/SHOT DESCRIPTION/VIDEO	TEXT/AUDIO
Wide shot of castle, zoom in slowly	Once upon a time, a long time ago...

Review the worksheet making a plan – shots and scripts. Discuss and decide what each person’s responsibilities will be during the off site work.

GO OUT AND SHOOT!

The rest of the day is dedicated to video recording.



REVIEW SOME SHOTS

In the group, review some shots you all took before going home.

Select one edit you want to share with the group. Make a list of what still needs to be done in order to complete your film: in filmmaking, this is called "Pickups."

"PICKUPS"

Make a list of shots or other tasks you need to do to complete your film.



Pickups – a movie “to-do” list

<input checked="" type="checkbox"/>	Task	Person Responsible

In your group make a list of things you still need to finish using the pickups worksheet.

DAY 4: Post- Production

Editing, voice over, and additional footage



REVIEW FROM YESTERDAY

How did your shoots/interviews go?
Did your ideas about the content of the film change from your original plan? Why or why not?
Any questions or concerns?

Planning a story to guide your editing: Creating a one page “treatment”



It is important to have a plan before you sit down to edit. You have all this footage – consider what story you want to tell using what you have collected. The first story (you can make others later) that you want to tell. It’s important to think about what will be the beginning, middle, and end to your story. Write down a quick outline, or one page “treatment” that describes the general sequence and theme of the story. Two different people editing with the same footage could come out with really different stories based on their choices.

INTRO TO EDITING, CONT'D

Some additional techniques for editing your film.



Additional Editing Techniques

On screen text/titles

Voice over

Transitions

Narration

B roll (visual of what someone is saying)

Music

Cutaways

Still photos

Montage (sequence of images)

Discuss with your mentor additional elements will enhance your movie.

CUT COPY PASTE
⌘X ⌘C ⌘V

Short Cuts in iMovie

UNDO START/STOP BLADE
⌘Z SPACE BAR ⌘B

SELECT PORTION OF A CLIP (upper left)

I O E
IN OUT END / send to end of
timeline

MARK A PLACE ON YOUR
TIMELINE (lower)

M MARK

SELECT A CLIP
IN THE TIMELINE

⌘A ALL

SHOOTING/EDITING

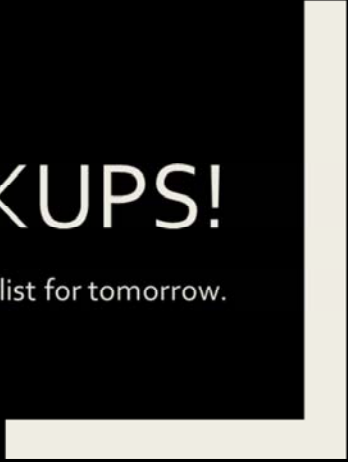
Do what your project needs – start editing, continue shooting... download music, find photos... start editing, decide you need additional footage and go get it...

Off site or online as needed. Your group members can split up responsibilities- for example, two people can continue to edit while two go out to get more footage.

<input checked="" type="checkbox"/>	Task	Person Responsible

PICKUPS!

Create another pickup list for tomorrow.



Day 5: Post-Production and Screening Party!

Finish editing , save and export your project to a film, take a break and return for the screening party!



CUT COPY PASTE
⌘X ⌘C ⌘V

Short Cuts in iMovie

UNDO START/STOP BLADE
⌘Z SPACE BAR ⌘B

SELECT PORTION OF A CLIP (upper left)
I O E
IN OUT END / send to end of
timeline

MARK A PLACE ON YOUR
TIMELINE (lower) SELECT A CLIP
IN THE TIMELINE
M ⌘A
MARK ALL

REVIEW FROM YESTERDAY

How did editing go?
What were some challenges, some surprises in the process?
Any questions or concerns?

FINISH EDITING & EXPORT

Complete editing your film and export it as a movie file (mp4). Review sharing options with your mentor.

Your mentor will walk you through this export process.

During the break (3-5pm), your USB drive will be organized and everything saved by a mentor.



Complete Some Worksheets

Film Title and Summary Worksheet

- Brain storm and decide your film's title.
- As you complete the editing process, be sure to add the title to the start of your film.
- In a few sentences, describe what your film is about and turn in the worksheet.

Credits Worksheet

- Name your: Director, Editor, Camera, Sound
- Name people you interviewed, and cite any music or materials you used
- List any thank yous

Sharing Workshop – IMPORTANT

- Indicate the ways in which you want your film to be shared.

Don't forget to add credits at the end of your film.

Fill out the credits worksheet and the title worksheet and add them to your film. Please turn in these worksheets to your mentor.

Fill out the form about where and how you want to share your film. THIS IS VERY IMPORTANT, it includes your contact information and your wishes as to how your work is used and shared.

☐ Be sure to give the students the contact information, permissions form, and the filmmaking with smart phones handout... and offer to follow up with them if they want to continue doing filmmaking!

WANT TO MAKE MORE MOVIES?

How can you continue making films? Check out the two handouts that include our contact information and ideas for shooting and editing videos to make films with a smart phone!

Give the contacts and smart phones handouts.

FILM SCREENING PARTY!

Introduce yourself and your film and enjoy!

THANK YOU!!

Website: mhacollaborativefilm.weebly.com

Facebook: [mhacollaborativefilm](https://www.facebook.com/mhacollaborativefilm)

Vimeo: vimeo.com/mhacollaborativefilm/

Email: mhacollaborativefilm@gmail.com

Snapchat: [mhacollabfilm](#)

Instagram: [mhacollaborativefilm](#)



References for teaching materials

Information in this document was compiled from a number of sources and people, including:

- Dakota Media Access Production Manager Jim Kambeitz
- Workshop mentors Jen Shannon and Chris Hammons

Stills and Content for Framing Your Shots came from:

- "Directr's Notes: Framing your Shot," <https://www.youtube.com/watch?v=NuhWNJr89u8>
- "6 Minute Film School - Basic Composition," <https://www.youtube.com/watch?v=Sl6iZBDS3gc>
- "Directr's Notes - Camera Movement," <https://www.youtube.com/watch?v=JmylOrUV56U>

Some information was inspired by or adapted from video production guidelines and resources:

- Lights-Camera-Action: The Power of Media, by Community Access Television [freetv.org](http://www.freetv.org)
- <http://web.mit.edu/techtv/videoprodguide/videoprodguide.pdf>
- <http://kidsvid.4teachers.org/>
- <http://www.steilacoom.k12.wa.us/Page/1867>