

Intro Session: Get Inspired! (Module 7)

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Association of Midwest Museums

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>>: Good morning or good afternoon depending on where you are joining us from. And a warm welcome to all. You've joined the introductory session for Module 7: Video Production Tools, in which you'll hear from two Museum professionals, who have successfully integrated video production and digital storytelling into their education, programming and communications plans.

This is the seventh module of the Digital Empowerment Project: a nationwide initiative organized by the six U.S. regional museum associations dedicated to providing free self-paced training resources for small museums. This inaugural series of online trainings and resource toolkits focused on digital media and technology topics is made possible by funding from the Institute of Museum and Library Services. My name is Zinnia Willits and I'm the Executive Director of the Southeastern Museum Conference. My pronouns are she/her and I'm a light-skinned white female with shoulder-length, reddish-brown hair. I'm wearing cat black, cat-eye glasses today as well as a white blouse with small black polka dots and I'm sitting in front of a backdrop of my home office which consists of a desk and a few computers behind me.

As the host for today's session, I would like to convey a few things to our attendees before we begin the program. In this era of virtual meetings when digital space is a substitute for the physical sense of place it is important to reflect on the land that we each occupy and honor the indigenous people who have called it home.

Today I'm speaking to you from Charleston, South Carolina, the historical homelands of the Natchez Kusso people. Wherever we are let us acknowledge all indigenous nations as living communities, there elders past and present as well as future generations.

We the Digital Empowerment Project team recognize that our organizations and those of our members were founded within a colonizing society that perpetuated the exclusions and erasures of many native peoples throughout the United States and beyond. We ask you to reflect on the place where you reside and work and to respect the diversity of cultures and experiences that form the richness of our world and profession.

Now for just a few housekeeping notes before we introduce today's presenters and began. First the best place to view the session in real time is on the Museum Learning Hub website under the 'Watch Live' tab at museum-hub.org. Here you will be able to see the captioning, chat, and other's questions. I would like to acknowledge today's American Sign Language interpreter who will be on the left side of your screen.

Letting you know that captioning for today's program will be embedded in a box just below the YouTube player on our website with controls to adjust your experience. Today, our captioner is running late and will be on and rolling with the captions just as soon as possible. Thank you for your patience.

The best way to continuously refine our programs is to listen to our attendees and we ask that you share your candid feedback with us. Following today's program, you will be sent a link to a satisfaction survey. Sharing your experience through this survey will only take a few minutes and will greatly improve our work. We encourage you to pose questions for our presenters which will be addressed at the end of the program after the presentations. Please type your questions in the chat; a Digital Empowerment Team member will be gathering them. We'll address as many questions as time allows however we may not be able to get to all the questions. Other questions may arise after reflecting on the program.

For this reason, we have an online community forum for raising questions, posting answers, and connecting with your fellow museum practitioners on the Museum Learning Hub website which you can find at museum-hub.org.

If you're looking for help between programs please visit this forum, create a login and post your questions. A member of the community or one of our student technology fellows will get back to you. Finally, to stay connected with us and be aware of future programs please follow us on all of our social media channels. Now it is my pleasure to introduce today's presenters Megan Smith and Nancy Strickland Fields.

Since 2006, Megan Smith has been the K-12 curriculum and digital learning specialist at the Buffalo Bill Center of the West in Cody, Wyoming. She previously worked as the Assistant Director of the Nature of Things, an environmental education outreach organization in New York and has dedicated her 20+ year career to interpretive education at museums, nature centers and other organizations. In her current role, Megan manages the direction, development, and implementation of all K-12 curriculum and digital learning initiatives at the Buffalo Bill Center of the West.

Today, we will also hear from Nancy Strickland Fields the Director and Curator of the Museum of the Southeast American Indian in Pembroke, North Carolina. Nancy's 18-year museum career has been focusing on museum education and administration.

She has worked at the Museum of Contemporary Native Art in Santa Fe, New Mexico, the National Museum of the American Indian in Washington D.C. and the American Indian Cultural Center and Museum in Oklahoma City.

Nancy's area of research focuses on Southeastern native people and the American colonial experience and she is a member of the Lumbee tribe. I have enjoyed getting to know both of these museum professionals and I'm thankful for the time each of them has devoted to this session. I am pleased to turn the floor over to Megan Smith to begin the session.

MEGAN: Hello everyone. Thank you so much for joining us today. My name is Megan Smith. I work at the Buffalo Bill Center of the West in Cody, Wyoming. We're in the northwest corner of Wyoming, just about an hour east of Yellowstone National Park to give you an idea of where we are.

Today I'm going to sharing with you how we use live video to meet students around the world through our virtual field trip program. I am going to walking you through a bit of what these look like, why we do them, and how we have been able to do them as well.

But first, I really want to thank the Museum Learning Hub and the Institute of Museum and Library Services for inviting me to do this today. It is truly an honor. So, here is our museum: the Buffalo Bill Center of the West. It's a really big museum, it's 7 acres of exhibit space. It actually has 5 museums under one roof. I live in a town of 10,000 people; Wyoming itself has about 600,000 people. We are the least populated state in the US and because of that we really had to look at some strategic ways of reaching out to audiences beyond our brick and mortar.

I'd like to pause though before I continue and acknowledge the peoples who have called this land home for thousands of years. There are 27 current tribes that have historic connections to the land and the resources now found in and around what we call the greater Yellowstone ecosystem which Cody is a part of. For thousands of years, this area was a place where Plains peoples hunted, fished, gathered plants, quarried obsidian, and used the thermal waters of the Yellowstone area for religious and medicinal purposes. Today we have one reservation in Wyoming where the Northern Arapaho and Eastern Shoshone live.

So, I want to get started because the time will go quick together. I want to introduce our virtual field trips. Given our rural location we're always looking for ways, my job especially, to reach out to K-12 audiences. In a typical field trip year, we have about 5000 students that visit the center. In 2013 we wanted to look at how we could reach more students and really bring the American West alive to them.

Today I will outline that a bit for you. Now, I want to stress that this is our journey. Many museums have virtual field trips and use live video and their journey is completely different. So don't think the path that I show is the path that you have to go. It's just the way that we chose to go and it has worked for us. So, as you can see, our virtual live field trips are fun and they're not just streamed. They are truly live, they are interactive.

We are talking to students and students are talking to us. We can see them in our in their classrooms and in the past year and a half we have seen them from their homes as they join Zoom calls or team calls. This live is the essence of what we do. As you can see from these pictures, we have fun. It's not just the students and the teachers having fun; we're having fun as we are learning from students too.

It's not just about us. We are not the 'sage on the stage' during these live video productions. We are interactive. We work really hard to put students at the center of

their learning. So we're empowering their voice. We do everything similar to what we're doing now sharing a PowerPoint with maybe some videos. Sometimes we are live in our museum with an iPad getting close to the objects and sharing their stories.

And then, a year and half ago, we all went home. We just pivoted and started this at home. We literally have Rubbermaid boxes of objects that we all took home and set up and just kept on going so that we can be as accessible as possible during a time when accessibility was so hard to find. Again I will share a bit about how we have done that.

What are these virtual field trips? What are these live video presentations? Well, they're all national standards-based meaning multiple content areas and benchmarks. We work really hard so it's not just "this is meeting social studies benchmarks." No, we put some art in there as well and even some math and science. Because we are a huge place with art and science and history and culture in our museum we're really able to do that well. As I said they're live and interactive and they're not about us talking at the students.

The students are truly at the center of their learning and we try to apply inquiry practices as best we can. They have to be relevant to our collections; they have to be part of the story that our museum shares. We have wonderful educators who know at kindergarten level is not what you do at 5th or 12th grade.

We work really hard to make that appropriate. Not just for the grade level but also the beauty in the live interactive video is that we can tailor these. We can see where the kids' interests are, where questions are so we can really make it relevant to what they are learning in their classroom.

These are some of the virtual field trips that we offer now.

I want you to remember we started in 2013. We did not have all of these. We started with one live video virtual field trip. We went the really easy route. We decided we were going to take something we were already doing on-site that was working and converted it to these live video sessions. We started with amazing animal adaptations.

It's interesting how it all started. It started with the partnership of mutual amazing partnerships with something called Skype in the Classroom. Which was then later owned by Microsoft in Education. Skype in the Classroom was a beautiful thing. We did not have to spend a penny on advertising; they had a platform where teachers can get online and register. There was a built-in audience.

At this time we used just the Skype platform because that was before Zoom took over. This really great relationship did help us to get started. With any partnership sometimes you have to pivot and as it turns out, Skype in the Classroom dissolved in December. I'll talk a little bit more about that as I come to talk about partnerships and how important and beneficial, they can truly be.

Again, today I'm talking mostly about the live video sessions but something to consider when developing these virtual field trips is the resources that are going to accompany the virtual field trip. Pre- or post-activities. These can be YouTube videos. Use what you have to get started and think about how you can build new videos. We do multimedia curriculum as well.

There is a great source if you are an organization that has Microsoft there is something called Sway that is amazing and helping to build these multimedia curriculum. I don't want to spend too much time on it because it's not the point of the videos. But just think about doing that because teachers see that and see the value. It makes the live session not just a one off. It can make it truly enriching for what they're doing in the classroom.

I am going to play for you a quick example of my colleague, Carrie in our natural history museum introducing students to the Amazing Animals of the Greater Yellowstone Ecosystem. I will just play a moment or two of it. Do know that this is a video recording and there are no students; it would be far more interactive. This is just a quick recording using the iPad.

[VIDEO PLAYS]

>>: Hi everyone! We are now in the Draper Natural History Museum. Let's start our tour with a quick look at the habitats of the Greater Yellowstone ecosystem all shown on one mountain. Here we can see that one mountain with each of those habitats starting at the top with the alpine environment, down into the mountain forest. And then the mountain meadow and at the bottom, the plains basin or desert environment. The museum is set up this way top-to-bottom, alpine-to-plains basin. We are going to take our tour through the museum, learning about some of the animals of each environment and how they survive through both physical and behavioral adaptations.

In the alpine environment, there are lots of scrubby bushes, big boulders, loose rocks and sea cliffs that make it tough to travel around. The weather up here can be pretty extreme as well. In the winter, temperatures can reach -30°F or below and the snow gets really deep they be 12 feet or more.

To get an idea of how deep that is imagine one of your teachers standing on each other's shoulders. It would be deeper than they are tall. The animals have to have some pretty amazing adaptations for living up here. The bighorn sheep is a great example of an alpine animal with lots of physical and behavioral adaptations to survive. Let's start with one of those physical adaptations for walking around in the rough landscape.

Bighorn sheep have hooves for their feet. As we look, we can see the bottom right beneath the brown fur, that black hoof. And hooves on a sheep have kind of a soft, almost spongy material on the bottom that helps them stick or cling to the rocks. That

way they can run around up here, jump off the boulders and hang onto the cliff edges pretty easily. But it's not just those hooves that are great physical adaptations for walking around in this landscape. They actually have a really great grippy toes.

Let's take a look at the skeleton of a bighorn sheep and the toes that are beneath those hooves. Check out the toes. 2 long toes and they can move those toes just like we move our two fingers. I want you guys to try that for me. Take your first two fingers and practice grabbing your shirt or pencil. You can grip it pretty well. The sheep can also grip very well by moving those toes around and grabbing a hold of the cliff edge.

[VIDEO STOPS]

WENDY: Okay I don't want to share too much more just because of time. I don't want to give it all away, just one little, quick video. Especially before COVID we were able to go into our museums and use the iPads to bring the museum collections alive.

When we went home, we went "okay, we can still do this. I know we can still do this." So I actually snuck into the museum one day; we were closed, no staff were here. I took my 360-camera which cost about \$300, and I took 360 photos of the exhibits. We were able to use those photos as part of the learning process in those live videos while we were at home. That's the same idea. I don't have the 360 version up but we would be able to zoom in and out of the bighorn sheep.

If you're like me one of the hardest things to do and museums is to get good evaluations. It's hard to get people to fill them out and take time to reflect. We have the same problem with the virtual field trips but – and this is a really big but -- there are other ways to get informal evaluations.

We use everything from emails: teachers have a great experience, they shoot us an email, say "hey this fit the standard we were looking for, our kids went out to the bus and they're still talking about it." And we also get great feedback from the kids as well. Think creatively when you're looking for evaluations. That's been particularly important to us as this program has grown and has been funded through the years.

Typically, what we do is our live video virtual field trips are in one classroom or maybe in an assembly. Through our partnerships, first with Skype in the Classroom and now we are a content partner with Flip Grid we have done live events, kind of similar to this, where it's not quite as interactive but we're able to reach more and more students and teachers this way.

We usually do one of these per year. Just like we will do at the end we have somebody who facilitates questions. That's another beauty of working with partners. They have such a built-in audience and they help to market what we're doing.

Why live virtual field trips? Our center strategic plan for the last 10 years or so has really stressed that we think outside our walls. That is how we came up with this thing of

doing virtual field trips especially as I said our rural location. It was an opportunity to empower student voice. It was an opportunity to expand our audience.

It was also an opportunity to challenge us to think about the asynchronous versus synchronous video. Asynchronous has always been that you can do things at different times whereas synchronous you don't. The big thing for us is we always wanted to be interactive with students. Our board members would ask us, "why don't you just put this on YouTube, and anybody can watch it?" But it defeated the purpose for us of what we were trying to accomplish with students.

How did we get started?

We had to be willing to take a risk. At first, we invested no money in it. And I will talk about that in a bit. We had the support of senior management and our board of trustees pretty quickly. We used when we started our existing staff space and technology. We did a brain dump. What do we have in the museum that we can use? That's how we started.

We also partnered with Skype in the Classroom. We had to be willing to embrace failure to find success, right? I believe in that so much. In order to be successful, you have to fail. When things didn't work, we tried something again. We also wanted to use what we already know and do. There is no point in reinventing the wheel for these programs. Flexibility was huge when it came to all of the how's that we were doing. We were having to pivot and we are used to that in the museum world.

As a brainstorming team—and I would challenge you to do this too—as we were developing these video experiences, we asked questions like would we be delivering the virtual field trip within a gallery or a dedicated quiet space? What works well on existing programming that we could adapt? What are the important concepts we want to cover?

Virtual field trips via video are always shorter than guided. The attention span will be different. What standards and objectives do we need to meet? What resources do we need together? Especially not just using an iPad walking to the gallery. I will talk a bit about what technology really works well.

Quickly, each of our video experiences has a very flexible script. In no way is this a script that the educators memorize when delivering these. I just want to set up educators for success so they have everything in front of them that they might need. Just as we're empowering student voice, we want to empower educators as well to make their experience with the students unique.

What resources have we used? In the beginning we went to the IT department and other staff and said hey, what do we have that we can use? As it happened, we had a huge SmartBoard that was waiting for us. That was good luck on our end. We considered starting with a laptop or desktop with a good webcam or tablet. That is all you need.

I'm sitting at my desk right now with a webcam. If you really want to give it a try you can start there. Make sure you are either hardwired to your Internet or have boosters for the wireless. It's not expensive to get wireless boosters, you can talk to your IT department to help with some of the dead spots that may exist in your galleries. This is really important. Decide as a team the amount of time per staff member to develop, to deliver and schedule these virtual field trips.

We started and ended up going big and I will show you how big in a moment. Plan for the future create a wish list for technology in staffing. Dream big! Make sure to dream big with purpose. Seek grants and funders and reach out to organizations and find out what they're doing. Enrich your live virtual field trips with learning assets.

How have we grown -- I will skip that slide for now.

We started in May 2013; we've been really lucky to have funding. Since 2014 to support this program so we could grow this program really big. I talked a bit about our partnerships and how it comes and goes and how beneficial it has been. Stay up to date with technology. Choose equipment that works for you.

Don't just buy technology to buy technology. I will go through these maps. This is our impact. We have virtual field trip live video sessions with kids in every state. Over 50 countries and we have reached 150,000 students doing this. Elementary are the golden grades that participate.

Technology, I talked a lot about this already. A computer or webcam or tablet is all you need to get started. A large monitor if you can afford one, a good microphone is very important. We just bought headsets for our gallery.

I talked about wired Internet connections. Organizational calendars so you can communicate with educators. We now use a registration system such as Calendly. I will now stop there. And allow time for questions in a little bit because I got into the nuts and bolts and there's a lot of process. My colleague Nancy Fields will take over and share a way that they have used video their museum. Thank you and I will see you in a bit.

NANCY: Thank you so much. You guys are doing amazing things and that is super impressive. My presentation is a little bit more on a limited budget. I am excited to talk about that, but we really expanded our audience and connected with folks in a very unique way that was really important.

My name is Nancy Strickland Fields, the Director of the Museum of the Southeast American Indian in Pembroke, North Carolina. We are on the campus of the University of North Carolina at Pembroke; we're located in the southeastern part of North Carolina.

We are situated in the ancestral land of the Lumbee people. The Lumbee tribe is actually headquartered in the town of Pembroke. We are very fortunate to not only our

scope of the museum, is to tell the story of Southeastern Native peoples but are privileged to have Lumbee next door to us.

What I want to talk about today is privileging American Indian stories and experiences which uplift the mission of the museum. In fact, many Native stories have not been privileged especially among immediate local community, North Carolina, and throughout the southeast.

We wanted to address that and we wanted to create videos that were accessible for our native community in a way that was authentic and it was interactive and it included them. Social media platforms allowed us to do that and kind of break through some of the budget issues, the accessibility issues. Also, the resource limitations that we were facing. We were able to do that beautifully through very limited tools and utilizing social media.

That allowed us, as Megan mentioned, to go beyond museum walls. Among American Indian communities and rural communities, it's not a common practice for people to visit museums. Sometimes we have a challenge, where we have to be creative and savvy to get people into the museums. But we wanted to create something that engaged folks outside the museum and hopefully would bring them in and we can share some of our exhibits and other programs.

I want to talk today about four main features. One of which is fixed at the museum. We came up with an exhibition called Ma and Pa's Front Porch, very authentic for us as Southerners. The front porch in the South is a place where people can gather around and we sit and we talk and we share stories. It is a traditional space. Also share traditional space among American Indian communities.

What we did, and I'm sorry I do not have photos to share but maybe I can get those out to you through this platform or through an email, we built a façade of a front porch; a very simple quintessential Southern front porch. And we utilized, we were fortunate that we had the theater department help us with the project and the students got to pitch in.

We created a front door and we put in a vertical monitor that we can plug in a flash drive and record community stories or kind of, in-museum interview videos from the front porch that we would download to the flash drive and plug into the monitor and play on a loop.

The idea was to get people excited about their own stories. As the video was playing in the museum on the front porch people could say "oh my gosh I have a similar story" or "my family did that" or "I have another version of the story that I want to share."

We used a tablet, an iPad, we got a microphone, and a ring light and our front desk staff is trained. There are instructions for the visitors to come over and get the front desk person help them record a video.

We asked people not to go beyond 20 minutes and then we edit those down to three or four minutes. Then it becomes part of the loop, and we have them sign a waiver and permission to use on the spot. With limited resources, I think all invested it was a little over \$1000. It has become an incredible opportunity for us to gather stories. I want to share if I can a quick clip. I will say and I will probably start with the most polished one of our Chancellor and his wife talking about growing up in Pembroke. He is Lumbee so we thought that was a good start.

[VIDEO PLAYING]

I don't think we can hear audio. We tested this and it was great but Murphy's Law, right? We will see if she can fix that. The porch is actually in the background so if we can get that fixed I will show you. It's not working. That is okay but because behind the Chancellor you can see and read the captions. It was a production problem we needed to address where the light is reflecting on the monitor that is the door where the monitor is located. That is the front porch and it's just a façade built against the wall. The monitor is embedded within the door. It's funny because the plug is behind the door so when you open it you can't open it too far because the cord only reaches so far.

We can pause it there and move onto the next one. Hopefully we can figure that out. That has been great and we put all these videos on the YouTube channel which is where we are presenting these videos from. That's created more accessibility for folks who can't come into the museum and see the videos on the porch or don't typically come to the museum or maybe that is an attraction to bring them in. That has worked out very well for us so far.

The next video feature that we did, focused on storytelling especially is we, like most museums, we shut down during the pandemic. We felt it was really important to stay connected with our audiences and especially our Native communities. But our communities were really hit especially hard. With COVID cases and different impacts and kids struggling in schools and all the things we suffered through. There was a moment last fall in fact, where we really felt like we wanted to uplift the community.

I was reminded way back in the 1980s or 1990s the series Chicken Soup for the Soul. We have an important dish here called Chicken and Pastry for the Soul. We did a spin on that and created a seven-part video series of traditional practices and feel-good moments. Cooking is central to that. For people to watch to remind us of good times and who and where we come from.

One of the first videos that we did was by a gentleman named Jamie Locklear who is an extraordinary cook. We video'd him talking about chicken and pastry and actually preparing the dish. What we will see here that I want to talk about quickly is we did for

this series hired a local musician to write an intro for this musical series, just to button all of them up. Each series started with this song. Hopefully this will work; let's give it a try.

[VIDEO PLAYING]

NANCY: No music? Okay. We can go to our website and check it out. What we used for this series was super easy because we were going out among community to engage with them. Okay let's try it again.

[VIDEO PLAYING]

NANCY: Here we go.

[VIDEO PLAYING]

NANCY: When we talked to the musician, we wanted the music to be uplifting, soft and set a tone that was relaxed and feel-good. What we used for this project because we are on a limited budget, we bought a ring light and a tripod for an iPhone or an iPad. We got a good wireless microphone that would fit the phone and the iPad. That was all the equipment that we had at the time. We felt really strongly and we did get a small Arts Council grant and we paid all of our presenters an honorarium. We were low on the budget in terms of production. Jamie's video, when we aired it first, we posted all of these on Facebook. It took off like crazy and I think to date there's over 100,000 views of him making chicken and pastry which is amazing. What he did that was so interesting is that he spoke directly to Native audiences. We thought that was really important to uplift people. But all audiences enjoyed what he had to share. He makes unique distinctions about the food and why it's uniquely our own. In addition to production, I want to speak about the content or share a bit about that. If you could share this clip, he's going to break down why it's called chicken and pastry and not chicken and dumplings.

[VIDEO PLAYING]

>>: This is why I had to call it 'chicken and pastr' in our Lumbee dialect versus 'chicken and pastry' or 'chicken and dumplings' whereas in western North Carolina, 'chicken and slicks.' It's because this particular version of pastr is very specific to this part of North

Carolina and especially to our people. It has an absence of a few things. We don't add any lard to it. We don't add any butter. We did not add any kind of fat in the dough. The other thing that's unique is because we are Native American we tend to be lactose intolerant so we don't add milk. Because, typically culturally we don't drink milk. Only in baking desserts, we don't drink milk a lot just for the sake of drinking milk after we're weaning babies. So, I think that those two things are specific things that take this out of the realm of Southern food and making this a Southern dish which would typically called chicken and pastry or chicken and dumplings, like you would get in a restaurant anywhere over the entire South. You will find a version of this, but it won't be like our version. Our version is very lean, it has no fat in it, it is spiced very lightly with basically sage, salt, and pepper. It's a very specific version to our people in this area of North Carolina. That's why I like to differentiate it by using the term pastr which is what we call it where I grew up. It wasn't 'chicken and pastry'—that was too fancy. This is chicken and pastr.

NANCY: Okay, so you can see the inflection and how he's speaking directly to people and we think that that really lent itself to the success of this series. Most of these videos, Jamie's by far, got the most views—well over 100,000 views. We got all kinds of emails and comments on Facebook and YouTube about how great it was. We found that it was really a kind of bridge between our audiences. There was an ability to connect with one another even when we were all locked down in our homes and weren't able to be among one another. It was very meaningful and uplifted a lot of spirits which was the goal of our program. We have been asked a few times about repeating it, so hopefully we can afford a little more, a better camera and lighting equipment, that kind of thing. But just for myself and our front and our visitor services person to go out with that simple equipment, it performed very well and did great for us.

Along with coming out of the pandemic and into that phase of the pandemic and into the spring, and I keep talking about that because that was really a time that pushed us into video production, how can we engage with audiences. It was an arena we needed to step into more soundly prior to that anyway. This kind of thrust us into the middle of it and forced us to figure out what we can do with not a lot of money. We took that same equipment, and we dipped our toes back in March into the TikTok arena not knowing what to expect but we wanted to engage with in some of the analytics from Facebook told us who are age group was. So, at the time, we went "we want to connect with younger audiences—we've done great with Chicken and Pastry of the Soul" and we hope that TikTok would do that for us. We ended up taking that same equipment and hired an influencer. Processing that paperwork, through our accounting department was interesting. But we got it done and now it's totally a thing.

We paved the way. We paid an influencer who is Lumbee and we followed several people's social media who was getting the most likes, what was their presence; was it positive, how were they regarded among the community. We ended up hiring a young

lady named Danielle and we paid her \$1000 for six videos. And these videos, I'll try to go back and look; I think the one that you're going to see first however has close to 300,000 views and has 46,000 likes. TikTok also gives you the analytics of how it is making it on their page and all of that stuff. I thought we might get 20 or 30 views and I had no idea it would go this far. So if we could watch our TikTok video?

[VIDEO PLAYING]

>>: Who are the Lumbee people? At 65,000 members strong we are the ninth largest tribe in the nation. We're the largest tribe, east of the Mississippi River and we primarily reside in Robeson, Scotland, Hoke, and Cumberland County in North Carolina. Here today, I am at the beautiful Lumber River near Harpers Ferry Baptist Church. You might catch us around here eating us a good old collard sandwich, collard wrap, or drinking us a good old Pepsi. Or you might catch us in Pembroke, North Carolina at Lumbee Homecoming. But perhaps most importantly, we are a people of the South. Melinda Maynard Lowry, who's a Lumbee historian said it best: "We are the original Southerners, and we were here before something called the South ever existed." [VIDEO BEGINS TO REPLAY] Who are the Lumbee people?

NANCY: I think for that video what's interesting is that Danielle was holding the camera herself and that was okay. You could hear cars in the background and that's okay too. We realized that we wanted to put our best foot forward and be as polished as we can but each of the social media platforms especially in video capacity have their own license to allow things like that in the background and that adds to the authenticity of the video. I don't think that would've been more polished or had a higher quality production that it would have performed any better than it did. There was a little bit of confusion. We did the hashtag (#) with the TikToks and it was from our page but everybody thought it was just her TikTok so we had to, even though we put our logo on there, people still thought it was her's which was great. That was the pointer, kind of pulling from her influence but she got a lot of likes too and it was very organic and it worked. We are trying to continue with TikTok; we're actually hiring a new person to do that very soon so I'm excited to engage and get back on that platform for the museum.

The last video series I want to share with you we actually use University production. We did another monitor feature inside an exhibition to talk about a really difficult history among the Lumbee community about when the Ku Klux Klan wanted to host a rally here, and it's a sensational story. Surprised a movie has not been written about this yet. Basically in 1958, the Grand Dragon of the Ku Klux Klan wanted to come and host a rally here. They wanted to terrify local American Indians, but also the African-American community. That was not lost on us.

He did a lot of advertising. We met the clan at this location called Hayes Pond that they had rented to host the rally. I think four to five-hundred Indian men met about 40 to 50 Klansmen and a fight ensued and kind of ran them off. We had trouble telling the story just through objects in ephemera. It felt sort of shallow and we knew that this is a story that lived among community and people were telling it. They were telling their families and sharing it intergenerationally. This is how it has lived on. We wanted to capture some of that spirit of storytelling, both to share with our visitors in the museum and on our YouTube page, and on our website and Facebook.

Who better to tell the story than the people who were there? We so far have interviewed three people that were there that night. Most people are well into their eighties; I think there's only about four or five people surviving. I wanted to share a clip of Jack Lowery talking about the night that he was there. Jack Lowery is also the founder of Cracker Barrel, so when he leaves here, he goes on to do great things.

[VIDEO PLAYING]

JACK: We grew up in a climate, in an atmosphere, where Lumberton had three water drinking fountains. White, Colored, and Indian. Three restrooms, movies. The first time I ever bought hamburger in Lumberton, it was from a white building. And they had a window on the side and on the front door, it had a metal sign that said, "White only." That was the kind of prejudicial atmosphere that we were reared in here in Robeson County at the time. I saw such unfairness happen in the judicial system here that motivated me to become a lawyer. Because, if an Indian boy got in trouble and went into the court system, he was treated quite differently and punished more severely than a white person would. So, you saw those injustices develop here and all these things. But what it did was it made us tough. It made us—we didn't bow down and we didn't back up. Consequently ...

NANCY: These videos have done great work where the goals were just to connect with audiences and community and share our stories. But it's really expanded our stories. It's privileged these stories. It has created opportunities for our young people to hear from different people about why their history and culture is important. It has also given us a chance to have a very what comes across as a personable exchange about Native identity and people, right? It breaks a lot of stereotypes and performs in a lot of different and unique ways. As I mentioned, all of these things were accomplished on a very small budget. It just took a lot of will to make sure that these things got done.

There was some behind-the-scenes editing. We used Adobe for some of the editing and overlaying the music. We did caption all of the videos. We sent those out to an outside vendor. For the grants that we got to help put these videos together, we

included that in our budget. We made sure to include some kind of captioning on each of the videos.

Not just rely upon YouTube because sometimes YouTube was not getting the wording right. That's what we did on a small budget and most of the time it was on an iPad or an iPhone, a ring light, and a tripod. A lot of great people who were willing to share their talents and their stories. We capitalized; of course, we are part of the university, so we used the videography services of the university, but everything was on a very tight budget. My big take away from our presentation is don'tt feel like video work is overwhelming, or it's too challenging to do or think you have to be super sophisticated.

We are fortunate to live in a time where all of these tools are very accessible. Pretty much anybody can put together videos that are quality and acceptable. We are flooded with video content all the time. Everything doesn't have to be a super high-polished, quality product . Informative, well intended, authentic. It's an important museum mission and that does the job. So, thank you all and I look forward to your questions.

>>: Alright, we are back. I truly enjoyed listening to all of that from both of you because in a way, Nancy what you just said about using video to connect people to a topic. I mean, that's what the introduction session is, for this Digital Empowerment Project. A way for attendees to see real museum people who are, you know, connecting to whatever this topic is with video production tools. It's really amazing. We've got just a few minutes for questions. We have had some that came in. This one is really for both of you. I am wondering what you found. I think Megan, you mentioned that people's attention span for videos or tours. The video is going to be shorter than the tour. Have each of you found a sort of sweet spot with length of video? What do you think of that?

MEGAN: For the live virtual field trips it's about 30 to 45 minutes. Again, anything past that, the kids are getting tired and the teachers are getting tired. But sometimes, there's kids that have great questions and we stay live. Some of our kind of, just regularly produced videos, we try to do the three to five-minute part. That's just what we strive for with our interpretive videos.

>>: Nancy, what do you think?

NANCY: Same. Yeah.

>>: Okay, there's a question that actually came in before the session that, I think, if either of you have tackled it, have you found any ways to make videos more accessible to low vision or hard-of-hearing individuals?

NANCY: We haven't. We are mainly using social media platforms. What I am hoping and it's not a copout, but we have limited resources. We've looked at YouTube, for instance how does that address those needs or TikTok, Facebook. Some of those have built-in features for users that are already receiving their content anyway. We've also found that, at UNCP [University of North Carolina, Pembroke] we do have to meet certain criteria. Anytime we put anything on our website those needs are met. But if we

try to integrate YouTube, sometimes they do not perform or function the way that they're supposed to. For instance, Facebook may not take a video that has enhanced audio as it was intended. Coming from another program that lives on our website. Facebook overrides their features they have over what's in the program.

>>: Interesting so much to learn. Megan?

MEGAN: Our curator of the Art Museum has really tried with everything new that she does to really think about accessibility. We have audio walking tour that people can take in the museum. She has recently converted that to YouTube. The description in the audio tour is so good you do not need to be seeing anything on the YouTube screen. She explains the art so beautifully. I'd say in our institution she has taken the lead on experimenting too. It's hard to get it right.

>>: That is great advice that it's all sort of involving. The great news is museums of all sizes are doing this. There are many examples to be able to go to a YouTube site and see how it's working. Unfortunately, we are at time. You all did a beautiful job keeping time. I think we could keep going with questions. But my job I got to wrap us up however.

I really want to thank both of you for sharing your experiences with video production. As I said this is one of my favorite parts of this entire project being able to get to know and get to know better people Nancy and I have worked together sometimes. To see what people are doing across our country. With all of these different tech topics. Thank you all. I am now going to close us out with a few final reminders.

If you enjoyed this program, please do us a favor and share it with your networks. We really purchase appreciate participation of the attendees and hope to see you in the chat and on future programs. After each module all the videos will be available on the Museum Learning Hub website as a complete toolkit of resources provided by our presenters. Visit Museum-hub.org for more information about our upcoming events. And also, please remember to follow us on social media to stay aware of future programs and visit the forum on our website to ask any questions if you have questions we did not get to today.

If you can complete those surveys, we would really appreciate it. Finally, please join us next Thursday, October 14 for the first technical training workshop for Module 7. That will focus on video production basics. Some of the things that Nancy and Megan both touched on in terms of how they structure their videos. We will take a little bit of a deeper dive.

The session will be taught by Luke Mahaffie, Media Services Coordinator at North Carolina Museum of Art in Raleigh. It will address basic tools needed to produce videos for your Museum. I have certainly enjoyed being today's host and I look forward to seeing everybody again next week. Thank you all for attending today's session and have a great day. Goodbye.

Session ended.