

AudioVisual Elements

Pipestone National Monument. – Treatment Audio Program
6/25/18

Scene 1 - Introduction Audio Program EP 01-02-500

60-90 Seconds

This ambient audioscape will include a variety of subtle sounds that are natural to the area around Pipestone National Monument and the Tallgrass Prairie ecosystem. In addition to animals and birds we may incorporate such sounds as wind in trees, a creek running, or the sounds of quarrying and carving (slight sounds of hammers on stone, etc.).

Among the potential animal sounds are:

Mammals - Bison (present historically), Elk (present historically), Coyote, Fox

Amphibians - Western Chorus Frog, American Toad

Birds - Red-Headed Woodpecker, Great Horned Owl, Belted Kingfisher, Mourning Dove, Northern Bobwhite, Sandhill Crane, Common Snipe, Upland Sandpiper, Black Tern, Killdeer, American Kestrel, Common Nighthawk, Ruby-Throated Hummingbird, Eastern Whip-Poor-Wil, Mallard, Northern Shoveler, Common Merganser, Snow Goose, Wood Duck, Northern Harrier, Swainson's Hawk, Red-Tailed Hawk, Yellow-headed Blackbird, Eastern Meadowlark, Western Meadowlark, Red-Winged Blackbird, American Crow, Blue Jay

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Scene 2: Life-Sustaining Prairie

EP-02.01-300

Purpose:

Convey importance of prairie and relate some of the creation stories for pipestone. Show and tell how pipestone and pipes connect us to our environment.

Program Type:

HD video

Duration:

3 minutes maximum

Format:

Personal narrative from the perspective of a college-age woman and an elder, with some edited compilation of interview quotes and footage of prairie with minimal scene reenactments.

Hardware:

- 1 Samsung DC55E 55"LED LCD commercial display - TAA
- 1 BrightSign HD223 H.265, Full HD, mainstream HTML5 player with standard I-O package
- 2 Vista Group Sound Stik hand held speaker for museum tours with base and power
- 1 Strong SM-RAZOR-T-XL X-Large Razor Tilt Mount for 55 - 90 in. Flat-Panel TVs (Black)
- 1 Happ Push Button 1.5" Standard Push button
- 1 Belkin Remote Controlled Power Strip
- 1 BPI - Misc cables and Connectors Cables, connectors and other installation supplies

Software Format:

MP4

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Source Material:

Original video of site, painters, and artwork, and archival photos, documents

Activation Method:

Push to Start

Description

TREATMENT

The Life-Sustaining Prairie video will show the connection American Indians have to the landscape through a personal perspective that will convey how the prairie ecosystem, including plants, birds, and animals, is integral to the creation and use of pipes. The film will introduce one or more tribes that have a connection to pipestone and show how they view the sacredness of the area.

With help from the SME on this project, we would like to identify a college age female American Indian who is studying botany or anthropology and is very in tune with cultural significance of the land for her tribe. If such an individual can be identified, we would then accompany her on a walking tour of the Pipestone region, picking up local plants, looking at the geography, talking one on one. We would have this young person talk with other young American Indians at Pipestone (this would have to be somewhat planned to have a few families there while we are filming).

This walking tour will demonstrate that American Indians gather the plants of the prairie for their contemporary cultural practices, show how the prairie provides physical or spiritual sustenance (both historically and today) to those traveling great distances to reach the quarry, and how it sustains them as they labor at the task of quarrying for pipestone. It will reflect on how the quarries and the pipestone are important to American Indians. We will counterpoint this with one or more family elders talking about the traditions of the land.

The film will begin with our young college student talking about how she has been studying the plants and wildlife as a field of study, but that she sees how these are all interrelated to her cultural experiences and beliefs. Much of her understanding may come because she has been taught these ways, not necessarily because she learned it in college.

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We dissolve to a young American Indian boy and his father slowly moving across the prairie (this will likely be shot at or very near Pipestone National Monument). The dad talks about how his father took him hunting and fishing and the hunting and gathering practices of

those before them as well. They may also talk about the importance of the animals and plants of the prairie for their family.

We then blend in beauty shots of the prairie and a variety of voices speaking about the landscape. These voices may be heard only, or we might see the speakers on camera in ephemeral ways as their words begin to tell the story of connection with the land. The words we hear may be drawn from existing material such as is quoted below, or from new interviews. We may not hear an entire quote; instead the varied voices may overlap to show the range of meaning and depth of connection to the place by native people.

“Remember the pipe is wa cah because it comes from this place. Wa cah doesn’t mean sacred, holy, or mystery, wa cah is real. It’s life. It’s energy” – Albert White Hat Sr., Lakota

“I believe the tobacco is medicine to the spirits. And, and our belief is that every thing living has spirit. And the ones that are gone before us are like the rocks, the ground, it’s the oldest thing here.” – Chuck Derby, Sisseton Wahpeton Oyate [tape 122 07:14:32]

“This is a very meaningful and sacred and spiritual place. And it means a lot to the native people to be able to quarry and to get to the Pipestone. ... it’s a place with a purpose to help native people and their lives.” – Leta White Cowkiller-Bailey, Oglala Lakota and Arikara [tape 125 08:55:44]

The young boy and woman, when combined with some words from the other speakers, outline a sequence that takes us to an earlier time when American Indians traveled far distances to this place where they could obtain the sacred pipestone. The images will include a blending of archival photographs and paintings as well as stock/supplied footage or original video to evoke the plants, animals, and landmarks significant to the story.

The narrative here, again told through the voices of the young people and their family from existing and new interviews, will show how the prairie sustained travelers who had access to food sources such as bison and deer, and to plants needed for a variety of reasons from food, to medicine, to the tobacco products used in the pipes. This storyline will focus on how the American Indians utilize the prairie resources in their pilgrimages to/from the pipestone quarries. We may also include interpretation about pipestone – how some tribal

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Stories relate it as being the blood of ancestors, while others say it is the blood of the buffalo.

“It’s blood of, blood of the native people that seeped into the ground and colored this, this stone to this color.” – Clyde Bellecort, Ojibwe [Tape 107 00;06;21]

“From as far back as you can go people gathered there. And uh they exchanged tobacco and exchanged gifts and ceremonies, feasts and they quarried and worked their quarries together.” – Clyde Bellecort, Ojibwe [Tape 108 00;30;22]

A final sequence will bring the story full circle, back to Pipestone and how the prairie continues to nurture and sustain American Indians today.

“What makes Pipestone so different, it’s recognized by all tribes, all nations feel that, that’s their home.” – Clyde Bellecort, Ojibwe [Tape 108 00;31;54]

“People cry when they have to leave there.” – Clyde Bellecort, Ojibwe [Tape 108 00;27;26]

In addition to potentially using previously produced material provided by NPS, we expect to film at least three new interviews as noted above. We would want these individuals for the filming (ideally from a single family or two families):

- College age female student of anthropology or botany
- Family Elder (or other elder from woman’s tribe)
- Young boy and his father
- Another family or group of people working at Pipestone (this should be a mix of male/female and varied ages from young children to adults). *[note: this group of people may be the same individuals filmed for Scene 3 Quarrying and Carving]*

The quotes used in this treatment reflect the type of content we will include in the video, but we may not use these exact quotes, nor will we use an overabundance from any one individual.

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Scene 3: Quarrying and Carving

EP-03.01-400

Purpose:

Convey in first person perspective how it feels to quarry pipestone. Communicate the difficulty of, and commitment needed to quarry.

Program Type:

HD video

Duration:

3 minutes maximum

Format:

Edited compilation of interview quotes with some footage of prairie.

Hardware:

- 1 Samsung DC55E 55"LED LCD commercial display - TAA
- 1 BrightSign HD223 H.265, Full HD, mainstream HTML5 player with standard I-O package
- 2 Vista Group Sound Stik hand held speaker for museum tours with base and power
- 1 Strong SM-RAZOR-T-XL X-Large Razor Tilt Mount for 55 - 90 in. Flat-Panel TVs (Black)
- 1 Belkin Remote Controlled Power Strip
- 1 Happ Push Button 1.5" Standard Push button
- 1 BPI - Misc cables and Connectors Cables, connectors and other installation supplies

Software Format:

MP4

Source Material:

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Original video of site and interviews, painters, and artwork, and archival photos, documents

Activation Method:

Push to Start

Description

TREATMENT

“Quarrying and Carving” will show how the work of hand quarrying pipestone is done with intention and is therefore sacred when pipes that will be used by pipe carriers are made from it. The video will focus more on the work of hand quarrying than on carving. The intent will be to show hand quarrying techniques demonstrated by multiple generations.

We would show this as a journey story, beginning on the reservation with the family getting up and traveling to Pipestone.

An American Indian family is seen having breakfast, gathering up their quarrying tools, putting them in their car and driving away. As they are driving, we hear from family members as to why they like quarrying together. They arrive at Pipestone (sign in) and head to their site. Using aerial and time-lapse photography we see the family extracting pipestone.

Other interview bites may be mixed in, but principally we will follow this multigenerational family.

Working with NPS we will identify an appropriate family to interview including possibly Leta P. Killer-Bailly, Flandreau Dakota Nation, or Marclef Zimiga, Oglala Lakota. *[Note: for logistical reasons someone from Flandreau would be most efficient]*

Ideally we will generate all new material from the selected family, but we may use some existing audio (see sample quotes below) to help set the stage for quarry work preparation as we have tribal members reflect on the preparation needed before any hand quarrying is started.

“Before I go to a quarry, I’ll go through a sweat lodge ceremony and pray to creator and ask for some help to get good stone and to not get hurt. Then, I come to the quarry to start my work. I smudge sage as a purification or cleansing. I smudge my whole quarry area to take out all negativity... then I offer tobacco to the spirits of the land. To my relatives and to mother earth. The tobacco offerings and smudging takes place everyday that I work.” – Chuck Derby [Tape 122 07;13;32]

“I would come here and smoke my pipe, offer prayers, sing a couple songs, call spirits here for help that they can give me to quarry the stone.” – Richard Lee, Sault Ste. Marie Tribe [Tape 165]

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After the quarrying sequence, we will show the family back at home where both adults and older youths/young adults are carving. Techniques are discussed as the pipes take shape.

We will construct a sequence with an experienced person and a young person. *[Note: we would like this to be the youngest person in the family who could reasonably be expected to work with a grandparent/parent].* We anticipate that the elder will share the lessons that allow this part of the piece to play out visually, showing how the raw pipestone is shaped into a pipe, demonstrating both fragility and proper handling of something considered highly spiritual.

In addition to potentially using previously produced material provided by NPS, we expect to film at least three new scenes as noted above. We would want these individuals for the filming (ideally from a single family):

- Family Elder
- Other adults - daughter/son/niece/nephew
- Older children (late teens and 20s)
- Younger children (ages 5-15)

Potential Questions:

1. What preparations do you undertake before quarrying? before carving?
2. For adult: What lessons do you share with younger people in your family that are connected to Pipestone? Why is it important to share this activity with your children/grandchildren?
3. For child: What lessons have you learned from the work of quarrying or carving?

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Scene 4: Making Prayers

EP-04.02-100 (video), EP-04.02-150 (smoke effects)

Purpose:

Convey in first person perspective the significance of praying with pipes.

Program Type:

HD video

Duration:

5-7 minutes [NPS prefers 7 minute film]

Format:

Landscape

Edited compilation of interview quotes and footage. Effect of continual subtle smoke effect on either side of the screen -- TBD

Hardware:

Samsung DC55E 55"LED LCD commercial display - TAA

BrightSign HD223 H.265, Full HD, mainstream HTML5 player with standard I-O package

Stewart Audio AV25-2 25w at 8 Ohms / 35w at 4 Ohms x 2

JBL CONTROL 23 3.5" 2-WAY/HORN,BRKT INCL

Strong SM-RAZOR-T-XL X-Large Razor Tilt Mount for 55 - 90 in. Flat-Panel TVs (Black)

Belkin Remote Controlled Power Strip

Happ Push Button 1.5" Standard Push button

BPI - Misc cables and Connectors Cables, connectors and other installation supplies

Software Format:

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TBD

Source Material:

Original video of site, painters, and artwork, and archival photos, documents

Activation Method:

Push to Start

Description

Attract Screen:

Consider a set of images/slide show of portraits with pipes displayed to show the range of display positions or orientations.

TREATMENT

Reverential, this video will reflect primarily new, original production as we interview at least three individuals, or members of an extended generation family. We may use material from an existing interview with Alice Erickson. These personal stories will describe how pipes are used and why they are significant. For new footage, we will ask a minimum of three to five questions of each interviewee.

This film will have an attract loop of images/portraits that show pipes being held by American Indians in a variety of display positions. These will be primarily archival images.

The film will begin with up to four American Indian pipe carriers (to be identified by NPS) to reenact the assembly of a pipe showing the pipe stem and the pipe bowl, but never putting the two together so the viewer will never see a fully assembled pipe in the pipe carrier's hands. We will show as much of the pipe assembly as the pipe carriers we work with are willing to demonstrate. This may involve a blend of style from fully depicting the people, including showing faces, to very close-up shots of hands. Based on park service comments, we expect these individuals to be from different tribes and for them to have their own pipes. This is shot in a very stylistic way with soft backlight and slight slow-motion.

In the background we then see interviews with a variety of American Indians of various ages.

Potential questions:

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1. How did pipestone come to be used by your people?
2. How did you learn about pipestone?
3. What do pipestone pipes, and Pipestone as a place mean to you?

“It’s blood of, blood of the native people that seeped into the ground and colored this, this stone to this color. And uh that stone today would be used for only for peaceful purposes. So it’s looked at as uh a very uh-sacred part of Mother Earth. It’s used like sage and cedar, sweet grass. Certain herbs are used for ceremonial purpose, so is the stone.” – Clyde Bellecourt, [Tape 107 00;06;21]

5. How have you seen the pipe use change with each generation?
6. How has this place changed your life?
7. Can you share a story of something extraordinary that happened to you here?
8. How do you want this place and tradition preserved?

We would like a question, or way we may have someone explain, how culturally, a pipe is not a “sacred object” until it has been taken through ceremony by an individual or a group. It’s how it is used that makes it sacred. *We would appreciate guidance from NPS and tribal review on how to approach this topic.*

We imagine showing differing pipe bowls from the Park’s collection with someone talking about their significance and design. This may be done by having someone show the park pipes to a group of people or family.

Throughout this film, we would consider using a smoke like transition that would organically wipe the video frame between segments.

We would want these individuals for the filming:

- Up to 4 pipe carriers
- 3-5 American Indians from differing tribes (multi-generational)