

Webinar Transcript: Harnessing the Power of Video for Reentry Program Branding and Sustainability

– [Elizabeth Belyea] All right, thank you so much, everyone who's already arrived. We'll be starting the webinar in just a few minutes.

– [Leah Russell] Good afternoon, everyone, or good morning for some time zones. Welcome, my name is Leah Russell. And you are at the "Harnessing the Power of Video for Reentry Program Branding and Sustainability" webinar. And before we get started with our content today, I'm just going to pass, oh, I'm just going to give a quick announcement that this video will be recorded. If you'll click to the next slide, Elizabeth. This video will be recorded. And so by staying on the call, you're agreeing to be recorded today, although your cameras and screens are off. So if you'll click to the next slide, I will pass to Meg Chapman from the BJA to go over some brief introductions.

– [Meg Chapman] Thank you, Leah. Welcome, everyone. So yes, my name is Meg Chapman and I am a policy advisor from the Bureau of Justice Assistance, or BJA. Thank you for joining this webinar. This is our final webinar that we are hosting as part of Second Chance Month. So thank you for joining. Before our presenters get started, I wanted to just spend a few minutes providing some background on BJA and the Second Chance Act. So BJA is located within the Office of Justice Programs, or OJP, which is part of the US Department of Justice. And OJP provides a wide range of services to the criminal justice community in the form of funding, training, research, and statistics. Next slide, please. Under the direction of Director Moore, who was appointed by President Biden in February of 2022, BJA's programmatic and policy efforts focus on providing a wide range of resources, including training and technical assistance, to law enforcement, courts, corrections, treatment, reentry, justice, information sharing, and community-based partners to address chronic and emerging criminal justice challenges nationwide. BJA's mission is to provide leadership and services in grant administration and criminal justice policy development to support state, local, and tribal justice strategies to achieve safer communities by working with communities, governments, and nonprofit organizations. Next slide, please. BJA activities support five major strategic areas related to improving public safety, reducing recidivism, integrating evidence-based practices, increasing program effectiveness, and ensuring organizational excellence. Next slide, please. And BJA does this through funding, education, provision of equipment, and supporting partnership and collaboration. Through Second Chance Act funds, BJA supports a suite of competitive grant programs available to state, local, and tribal governments, as well as nonprofit organizations to support the implementation and expansion for enhancement of reentry programs. Each of our Second Chance Act grantees benefit from the expertise of training and technical assistance providers who support grantees in the implementation of their grants, as well as to provide training opportunities and develop resources for the field at large. And this webinar is sponsored by one of those training and technical assistance providers. Next slide, please. BJA also funds and supports the National Reentry Resource Center, or NRRC, which is the nation's primary source of information and guidance on reentry and is also the host for Second Chance Month. Please visit the NRRC to access Second Chance Month resources, which have included webinars, videos, podcasts, and a number of new publications that were released as part of Second Chance Month. And then please continue to visit the NRRC after this month to learn about the latest reentry-related news, funding opportunities, learning events, and resources. Thank you for your time and for joining us for this webinar and I'm gonna pass it back to Leah so we can get started.

– [Leah Russell] Excellent, thanks so much, Meg. So welcome, again. We hope to provide some useful information today. We are going to save some time for question and answer at the end of the presentation. So if you will use the Q&A function to enter any questions, we're really looking forward to opening up the discussion towards the end of the presentation. So before my co-presenter and I introduce ourselves, we want you to hear from Jack, who is a client at the Safer Foundation in Quad Cities. And so, Elizabeth, if you'll cue the video.

– [Jack Fulscher] And so now my main goal and my main hope is that the things that--

– [Leah Russell] And, Elizabeth, if you can just start right from the beginning.

– [Jack Fulscher] I try to help people with-

– [Leah Russell] Thank you. (bright music) (screen swooshing) (50th Anniversary, Safer Foundation - A Road to a Better Future)

– [Jack Fulscher] My name is Jack Fulscher. I was born out on a small subsistence farm, 1977, out by Girard, Illinois. Born to alcoholic parents. And I know what it's like to have to carry wood and I know what it's like to watch my mom write a bad check to the guy who's delivering coal. And so that's kinda where we started out at. And with alcoholic parents that are fighting and arguing and carrying on, always fighting about bills, being poor, not having this, car broke down. My mom had a... interesting cycle to where my father would get drunk and beat on her and so in her revenge, she'd go be adulterous, so it was just a completely toxic cycle. And so they decided to get divorced when I was about five. And then they got back together and then we moved out to California and that was probably some of the better golden years of my childhood. And then they decided to break up, we moved back. And then I went from living in a pretty decent house in a pretty decent community out in San Jose, California, to being right back to being dirt poor, piss poor again. And my mom ended up getting us settled in, in a, about a 20, 25-year-old mobile home out in a little town called Cambridge. And out there in Cambridge, a lot of people have to deal with racism, stuff like that. But out there I had a severe--I had to deal with classism severely. I was the poor kid. I didn't have the cool shoes. My dad wasn't a rich farmer. I didn't have somebody that had money. And growing up around that, they really instill that into you that you ain't nothing, you ain't gonna be nothing.

– [Leah Russell] So that was Jack and we're gonna hear more from Jack later. My name is Leah Russell. I work at the Center for Justice Innovation. I'm the coordinator of community development here at the Syracuse Peacemaking Project, which is one of our many program sites. So like many of you on the call, I'm a practitioner. I work more on the juvenile justice and restorative justice side than reintegration, but we do also do reentry work at the Center for Justice Innovation. Prior to my current role, I was part of our tribal justice exchange that provided training and technical assistance to Indian Nations and their tribal court justice systems, where I had the extreme pleasure of being able to co-produce several films about tribal justice programs. And so the information and tips that I'll be sharing with you today are lessons learned from that experience of working with our communications team and our videographer to produce some videos about some exciting reintegration programs. I will pass to our co-presenter and spotlight from one of our sites here today, Brian Monroe.

– [Brian Monroe] Hello, everyone. Thank you, Leah. And thanks, everyone, for having us. You'll hear us talk about "audience" a lot today and, did a little research on our audience that we have with us today. We are over 200 strong, which is fantastic, from 43 states and the District of Columbia. And that's pretty

impressive. I am located in the Quad Cities, which is Davenport and Bettendorf, Iowa, Rock Island, Moline, Illinois. And I know we have a few folks from Illinois and from the Quad Cities on the call today, so shout-out to you all, and you may see some faces that are familiar to you in some of the videos that we have. I'm assistant director with Safer Foundation. Our headquarters are in Chicago. I'm based here in our Quad Cities offices, again, as the assistant director. And prior to joining Safer a couple years ago, I've worked in the marketing communication and sales business development arena for 40 years. So happy to share today and very privileged to be here, thank you.

– [Leah Russell] Well, I'm thrilled to be able to share some of your incredible videos with the audience here today. Next slide, please. So let's kick off the conversation by thinking about, Why produce a video in the first place? What does video bring that can help brand and sustain your program? First of all, videos are accessible to a really broad audience. So whether you're speaking to a funder who has a very busy schedule and only has a couple minutes to hear about your program, or whether you're speaking to community members or English language learners or somebody with limited literacy, videos can be an excellent way to reach that really broad, diverse audience. Videos can be shared widely. You can just text a link to somebody or you can share them on your social media. We'll talk more about sharing later. Videos are visually stimulating and they form an emotional connection. And so when we are inviting people to get involved in our programs or to support our programs or to be a participant or to take advantage of our services, videos allow us to really move people. Videos also convey what flyers and email cannot, and you can provide a lot of information in a really short amount of time. Next slide, please. So the next-biggest question is, Is producing a video feasible for your project, for your staff? It is not necessary to have funds set aside, as we'll go through some of the options, but it certainly is helpful to have a budget. So as you're thinking about the future and as you write your grants, maybe budgeting in a little bit of money to do a video can be a good idea. But whether or not you have funds is something to consider and especially whether or not you have the time to put into producing a quality video, right? It does take some staff time to plan, film, and edit a video. So kind of just thinking about your capacity as a team. Next slide. And then if you decide that you have maybe some funding or not, but that you have the capacity to produce a video, thinking through what kind of video is going to best serve your program and best contribute to the branding and sustainability of your project. So as Brian noted, it's very important to think about audience, right? Who is your video addressing? How long of a video is appropriate? Most sites will be best served by a pretty short video, 30 to 60 seconds. The videos that we'll spotlight here today are a little bit longer because they're client success stories. And so it takes a little bit more time to kind of hear about the background, like we were hearing about Jack's childhood and the kind of formative experiences that led him to incarceration in the first place and then led him to become part of Safer Foundation's program. A documentary short is maybe around 15 to 18 minutes. The two videos that I produced were documentary shorts, and they really dug into the history of the program. But like I said, for most sites, a really short video will serve your purpose and be less of a burdensome process on your staff. Next, thinking about the theme or the purpose of the video is critical. You want to have a clear goal from the beginning. You want to identify, like, Why are we producing this video? And we'll hear from Brian in just a minute about why they chose the type of video that they did. Next, you'll think through, like, what are you going to do with this video when it's made? Where will you share it, right? And then something, kind of a pro tip to think about is, particularly because we're talking about video through the lens of branding and sustainability and how it can help promote and sustain your program, we wanna think about branding within your video, right? So wherever possible, to have your visible logo or maybe to show your program offices or to have staff be wearing your program swag with your program name on it, can be a way to maximize that branding within your video. And we'll see some examples of how Safer did that in their videos. Next slide, please. (mouse clicks) So again, thinking through the theme or the purpose, different videos serve different purposes, right? So a video could

answer a very particular, specific question. For example, the Syracuse Peacemaking Project where I work is in currently a competitive grant competition using participatory budgeting. So the community will vote on the ideas that they like the most, and then the project proposal that gets the most votes will win the funding. And so our team produced a video answering the question of how will your project or your team increase lead testing in the city of Syracuse in 2024? It's a very specific question and the video addresses that very particular question. Another type of video or another purpose might be to feature a unique part of your program, something that sets you apart from other services or other programs in your community. You might use video to tell a client success story. To share the origin story of your program, so for instance, a lot of times when agencies have hit kind of big milestones or, like, 25-year anniversary, they like to make a commemorative video kind of telling the origin story and the evolution of a program. But regardless of the theme or purpose of your video, I highly recommend that your video includes a call to action. It is a way to intentionally engage the audience and make them feel like they're a part of your program or that they can somehow contribute in some way or do something. So we'll talk more in a minute about what a call to action looks like. Next slide, please. So I'm gonna ask Brian a couple questions to chime in here. Brian, for you, what was the purpose of creating videos and why did you choose client success stories? Did you have any funds? And also maybe some lessons learned from the process.

– [Brian Monroe] Well, I think--thanks, Leah. The purposes of the videos or the reason we chose to do videos at this particular time--and these were all finished in 2022, the videos that we now have in our portfolio-- were for multiple reasons. One, I kinda need to explain the structure of Safer Foundation in general. As I mentioned, we are headquartered in Chicago, which from a marketing communications standpoint obviously is a huge difference than the Quad Cities marketplace here. We're roughly, have a labor shed of 500,000 individuals if we include multiple counties around the Quad Cities. And Cook County alone exceeds that. And our presence, our footprint, in the Chicago area is quite large. We were founded in '72 and came here in '76. We've been around for a while, but it hasn't always been easy for us to take advantage of the resources that an organization the size of us has from this location. So part of what we wanted to do was to give our Chicago location-- where our marketing staff, corporate marketing staff was-- to provide them additional assets that they could use when they're telling the Safer Foundation story, we're making sure that the Quad Cities is included here because we have the same needs and we work together with Chicago, but we have, you know, different regional and local funders here. We have different regional and local referral resources. So getting tools and assets that we can use here locally and then use from a corporate standpoint. As Leah suggested, you know, the importance of video has just grown over time. I think over 80% of content viewed online on the internet is video now, which is just amazing actually. So that was one thing. We wanted those tools where we knew that we could reach people. Secondly, video is just, particularly in the social services industry or nonprofit world, it's the easiest way to share what you do, to share the successes of what you do, with credibility. Video just makes everything real. It's the easiest way to do that. Putting together that package and the end product can be a little tricky, but video's just the best vehicle that's available to us today to tell a really difficult story. As you saw with Jack, I could tell you how Jack grew up. You're not gonna... (chuckles) You're not gonna get the same impression from hearing me tell it that you did just in the short two minutes that Jack told his story. As far as funds, we're fortunate in that our corporate office does have a marketing department, although it's small for a large organization. All of us that are working nonprofit either are wearing multiple hats that include marketing-- I mentioned the audience that we have on here today, and the majority of the audience is case workers or CEOs or executive directors. And I know you're all doing what we're doing here in the Quad Cities, which is trying to get everything done with limited resources. So the funds, if you've got 'em, are great. We happen to have a wonderful relationship with a video house in Chicago that we work with that does some work with us

here. We were able to have them travel to the Quad Cities to get that done, but Leah's gonna talk about options for you to work without an outside agency and how you can make that happen. So we were fortunate that we had some of that, but the process is still the same, whether you're working with an agency or you're doing it yourself. I touched a little bit on how we chose this type of video. Part of it's, you know, based on, I was fortunate to work with a professional in our Chicago office that has similar experience that I do. And it's just the testimonial, the interview process, type of interview, when you're telling a success story or when you're telling an impact story, there's nothing quite like it. You have to prepare properly to choose the right people and the right process to get there. As far as lessons learned, I think a couple things. You know, you have to be willing, especially when you're working within a larger organization, you sometimes have to be willing to sacrifice perfection for just getting the product out there. It doesn't do any good if you're sitting there tweaking, or someone in corporate is tweaking, or someone in a different location is tweaking. You've gotta get it out there. It doesn't do any good. "If you build it, they will come" isn't true (laughs) when it comes to marketing materials. It doesn't do any good if no one sees it. And I think, you know, be mindful of the goal that you have set. That is something that's true with a lot of marketing communications projects, but be very clear on the front end, as Leah was explaining, on what your objective is. And that really, when you get everyone to agree, yeah, that's our objective, then that gives you, as the person in charge, the power of "no." Or "no, not now." "Look, we decided this is what we're gonna do. What you're suggesting is great, and maybe we can do that later, but right now we've got this individual, we have to be mindful of their time. We have to be mindful of our goal objective and let's get to this part." A lot more, Leah, as you know, but (chuckles) that's kinda a quickie.

– [Leah Russell] (laughs) Yes, you raised some excellent points here, Brian. I just wanna reiterate, so as Brian said, whether or not you're working with a communications team or professional videographers, thinking through the questions that we're gonna ask today is critical. It is what sets your video apart from any teenager with a phone clicking and hitting rec--you know, pointing the camera and hitting record, right? So having kind of this level of intentionality will make sure that your video is a product that you can use for the intended purposes that you aligned. Next slide, please. So we're gonna get in kinda the meat and potatoes of stuff. So I thought it was really interesting, Brian, that you were reflecting on, not only did your client success stories help expose your excellent work in Quad Cities, but it also helped you do some internal organizational branding, right? It's like helping inform other folks at your own organization about the work that you do so that they can help elevate your brand. So I thought that that was a really interesting thing. I also work for a large organization and our sites are scattered and sometimes we don't know what's going on in other places.

– [Brian Monroe] I got some great observation there, I mean, that internal audience can be sometimes as important. And oftentimes you have to sell the idea up to get approval to take on a project like that and get internal support. So I think the internal audience, the staff and management, is often an audience that gets overlooked, and there's huge value in communicating properly and effectively to them. It's a morale booster, whether they're in the video or not. But again, to see it, it makes it--my organization's real, we have a video. (chuckles) And whether it's a long form, like you've produced some really wonderful work, or if it's just these little short snippets, they're very powerful internally.

– [Leah Russell] Absolutely agree and we've also used video as a site-to-site learning tool. So that's something that sites can consider is like, who else you might share your video with if you produce one, and how you and your team might use other sites' videos as learning tools, right? So thinking through about what you might want the audience to do, this call to action-- so what does that mean? So examples of call to action might be to make a financial contribution to our organization, right? Using

video as a fundraising tool. Especially as we think about how video can help sustain your program, building in that call to action to ask folks to make contributions can really make a significant contribution to the sustainability of your program. Another call to action could be asking folks to partner with you as like, you know, "Join our coalition" or "Help us build this" or "Help support our clients in these ways." So it might be something that you send to local businesses that you're hoping will provide donations of supplies that you can use to support your program participants. A very different kind of call to action might be-- if your audience is more targeted at the community that you serve-- it might be spreading the word about your services and hoping people will self-refer or will kind of take advantage of your services or connect their family members with your services. Some sites are open to client self-referrals, others are not. But really just engaging participants and showing them what to expect, right? I think sometimes participants are a little bit unsure of whether they can trust a program or what to expect when they get there. So if you have a client audience, it's a different kind of call to action. And then kinda more broadly, thinking about just spreading the word, right? The call to action to your audience might be to share this video with other people and partners that they think might be interested in it. And then of course, that you see at the end of every single video on the internet these days is "Like us on Facebook," "Follow us on social media," "Here's ways to get connected." Even as Meg was, you know, explaining BJA and the structure, she plugged, like, How do you stay tuned? How do you find out more information? So that's a very common thing and can just be one line at the end of your video. Next slide, please. So thinking through--now that we have a goal, and a purpose and a theme of the video, and we've thought through what our call to action might be, who is the best interviewee or the best person to feature in your video that can make that call to action, that can make that emotional connection with your audience, that can drive that point home? So thinking about who you want to interview. Not every video has interviews, but most are going to need to communicate information in some type of way, right? So asking questions to an interviewee can be a good way to do that and makes the video have a-- feel kinda more like a conversation, right? So you might consider interviewing your program staff. They're there, they're paid to be there, they know the work, right? So that's a good place to start. Also project partners. Sometimes it helps boost your branding and your visibility in your community to have partners that you work with talk about the amazing work that you do from their perspective, or how your agency and the services that you provide benefits their work, right? A judge or justice system stakeholders can certainly lend a lot of credibility. Having a justice system stakeholder sing your praises on your video, even if it's just for a really brief clip, brings that visibility to another level. And then as we talk about today, hearing from former clients, right? People want to know that this program is real. They wanna know that it impacts the lives of everyday real people who are reintegrating into their community. So hearing from a former client, if you can do that and you can do it responsibly and ethically in a well-planned and supportive way, it is so impactful. Also just hearing from community members who are familiar with your program, even if they weren't a client. And thinking through, like, as you frame those interview questions, and as you select your interviewees, you really wanna think about who's gonna feel natural on camera, who's going to be, you know, your chattier people who are gonna give you maybe five minutes of footage. Then you can trim it down to the 10 seconds that you need, right? But certainly framing your interview questions in a really open-ended way to allow people to share their genuine thoughts and feelings, you're just gonna get a better product as you edit your footage. Definitely recommend providing the questions to interviewees beforehand. Although if they prep too much, they might just be more nervous, right? So you do want it to feel kind of natural. You don't want it to be the fifth time that they're answering that same question. You want it to maybe only be the second time, but give them a chance to think about it. Next slide, please. I was like, I saw you nodding, Brian. I was like, I don't know if that was your experience too. Recording high quality video. So this might not be the flashiest slide in our presentation, but this is the game changing slide. So please pay attention. The things that will set your video at that professional level--like I said, distinguishing you from much of the

content that's on the internet these days--is very basic. You wanna have a decent camera, you wanna have a very basic light set-up. You wanna have a tripod so you can hold your camera steady. And you wanna have a good quality microphone. Those four things are game changers. It's the difference between pointing a camera in any given direction and clicking record. Also thinking about your simple, clean background. When we share another video from Safer Foundation, you will notice the branding and the very beautiful kind of aesthetic that they've created for their interview location. And so we'll point that out then too. And also you just wanna cut down on background noise, unless the background noise is intentional, right? So if you wanted to have kind of a community vibe and you can hear community sounds in the background, but you wanna be able to really make sure your speaker is heard. You can get most of these things for relatively cheap and you can get 'em on Amazon. You can get 'em delivered to your office. So even if you don't have a \$10,000 budget to produce a video, if you have 200 extra bucks in one of your budgets for office supplies, you can get a decent tripod for like \$50, so. Next slide, please. So you identified your theme and purpose. You thought through a call to action. You identified who you're going to feature in your video and prepped them. You designed these questions with your team so that you can get all of the information that you need. Then you film your video. You might do all the filming in one day, right? Line up those interviews and set up your location, set up your little tripod and light system, and then film some interviews. Now you have your footage. There are some pretty basic software out there that can help you edit your footage to kind of pull all those clips together. And it's relatively intuitive. You do not need to be an expert videographer to be able to edit. But first what you wanna do is you wanna review all your footage, you wanna look at everything that you've got and lay out key messages or takeaways. Usually the interviews go in the direction that you think they are, because you know your clients and your partners and your stakeholders. Although sometimes when you look at everything, there's some interesting trends or key buzzwords that people use that you didn't necessarily expect them. So this is why we do this reflection process. You wanna screen for any potential concerns. Did folks mention someone who didn't agree to be mentioned in your video? Did you accidentally get some stuff in the background of somebody who didn't sign a release? So just kind of screening for any potential concerns or political faux pas. And then select the best quotes and images. You will have an empathetic response, an emotional response as you're watching this footage and you'll be like, "Ooh, that's really good" or "Oh, that's so powerful" or "Ooh, that was sad" or "That made me concerned or kind of gripped my attention for a moment." So, like, paying attention to your own emotional response. I recommend having a little viewing party with your staff and the people that you're putting it together, because different people will have different emotional responses to your footage. So as you select the best quotes and moments, then you wanna think about the order, right? And so one of the ways you can do this is just doing a short storyboard exercise. A storyboard is just a really simple visual. It looks almost like a comic strip, right? Where you have these flashes of these different moments in your video as you're going. You know, you might have a little stick figure and a little speech bubble. And the stick figure is like, Jack, and then the speech bubble says, like, "my family history," right? And then fast-forward to "my time at Safer Foundation" and then, like, reflections and advice for other clients. And you'll lay out that storyboard and then you can start to insert--"Ooh, here was that clip that we liked," or "Here was this quote that was really powerful and we're gonna stick that here in the storyboard." So kinda just lay out a really basic outline of how you want your video to flow. Good idea before you get started on that editing. Next slide, please. So once you have your basic content, you know who you wanna feature, you kind of had those clips laid out, then you can think about getting fancy, right? And this is gonna depend on time and who you have on your team who is tech savvy, right? B-roll is a industry term for-- that is footage that is of other stuff than your direct interviewee. And so sometimes interviewees are sharing for a couple minutes and you might want to "cut away" to B-roll, which--you know, say they're describing the community that they grew up, you can cut away to just, like, a camera panning across of where they grew up, right? So it's a tool to keep it

visually interesting, so that the audience isn't looking at the same thing for the entire duration of the video. Although when you have a captivating interviewee and a good story, it's also totally fine to just focus on that. So B-roll is not necessary, but it can make it a little more fun, right? Also thinking about music as kind of like intro and outro music, or music that plays quietly throughout the duration of the video, as we saw in the example from Safer Foundation. Again thinking about branding within your video, showing that program logo. So you might have B-roll-- you might pick a beautiful day to go out and film B-roll and you don't even know what you're going to use it for, but you're going to pan across your program location. You're going to zoom in on your program logo or the sign or the welcome. You're going to see somebody enter your building or walk out and they're kind of chatting with staff and having a good interaction. It's good to kinda stockpile that type of B-roll so that you have footage to draw from as you're doing your editing. And it's always good if that footage has your logo front and center in it so that at any point in the video, you're just reinforcing that the amazing work that they're talking about was done by such and such program. Another cool thing you might do is to feature maps. If you're nerdy like me, we like that kind of stuff, or to be able to kind of contextualize where your program operates, what your catchment area is. And again, using photos to break up interviewees and add depth to the storytelling. So as somebody is sharing their story or they're reflecting, you know, maybe your staff person is talking about, "Oh, and we had several of our program participants participate in this training or this unique opportunity or this block party that we threw last year." And then you're showing photographs of the thing that they're talking about, right? So it can kinda just be a way to make that real for the audience, is like--the staff person was there, as they're telling you about it, but the audience member wasn't, so then you can show them that photo from that. And most of us have--if you're anything like me, you have thousands of photos on your computer from all of your years of awesome work. But if you don't, start taking photos now, because you might use them next year for your video. Next slide, please.

– [Brian Monroe] Leah, can I jump in for just a second and--

– [Leah Russell] Please do.

– [Brian Monroe] --reinforce something you said earlier in kind of the production portion of this, regarding the quality-- attaining a high-quality or a "quality-enough" end result. I think the two things that Leah touched on that are most often the reasons for, for lack of a better word, "amateur" videos to fail-- a professional will make sure this doesn't happen, but if you're trying to produce this yourself or working with someone else to produce it, lighting is a number-one factor, and then sound is the other factor. We've all seen videos that really are great ideas-- they might be just kind of an on-the-spot interview-- but you can't hear what the person is saying and it might be [unclear]. Or it's very dark, or they're too far away. There are ways that you can really easily kind of manage that. And some of it does-- it's a conscious consideration when you're in the process of it. You know, some of it might be as easy as having someone stand next to or near a window if you wanna use natural light versus trying to, you know, (chuckles) I've got these, as I age, these shadows that are coming from overhead lighting right now. You know, you can try and pay attention to that. And there are a lot of ways around it, and it might be putting a lamp on the floor next to them or on a shelf. And as far as the audio goes, you just can't-- if you're recording on a phone, you're not gonna get audio if you're at any distance. You'll pick it up, but it's gonna be distractingly bad. As Leah suggested, you can go online and purchase what they call a lavalier mic, you see it on news reporters, that clips onto the shirt or clips onto the collar type of thing. They're not expensive, they hook right into the phone. Most of them or many of them are wireless. So, you know, pay attention to that before you actually jump into that. I think a statistic I saw recently was that internet users spend roughly seven hours a week watching video of some type or form. So we're all

watching enough that we're gonna see things that we like and we're gonna see things that we don't like or doesn't work. So if you're considering doing video, I would suggest if you're on this video, (laughs) on this webinar today, you're thinking about it. So try and be mindful as you're watching videos--"Oh, I really like that," or "That really moved me." "How can I achieve that in what I'm trying to do?" And that includes B-roll, you know, the support videos or support images that Leah was talking about. You know, what really clicked or what reinforced that point that someone was making? So she laid out some really simple things there that I think, I wanted to reinforce if I could. So thanks, Leah.

– [Leah Russell] Well, and some excellent points there around, like, as you're viewing videos that you like or that you've seen, you remember them or, oh, this is about this other program, looking at what did you like about it, as Brian suggested, is kind of like noticing the arc of the story within the video, noticing the quality, or things that you didn't like about it-- "That was very distracting." How do we eliminate distractions? So yeah, I think that you can get set up and prepare to a certain point, but then a lot of it you're gonna learn as you're starting to make video. It might be fun to do a low-pressure project, like, have your staff talk about what they had for lunch (chuckles) for the first run-through. And as you keep making video, you'll learn kinda little tricks of the trade. So one of the things that you see often-- and now that I mention it, you'll start to notice it in videos-- is that, one of the strategies is ask the same exact question of every participant, because then you could edit that together later to make a little montage. Or for example, the client success stories that Brian shows, they all have advice for other clients. So it's like, what would you tell somebody just arriving for their first day at Safer Foundation if you were sitting in the waiting room with them for a few minutes? And so using those rhetorical tricks to be able to have footage that is all of the same theme or all on the same topic makes it easier to cut together things. When we did our video on the Muscogee Creek Nation Reintegration Program, we asked everyone, from staff, to participants, to community members, what does reintegration mean to you? And then our video opens with this little montage of like, "Reintegration to me means..." and then you see the answers from all of these different participants and it's, like, it has an immediate emotional impact, right? So those things just work. So try 'em out. Thinking about authenticity and ethics, especially if you're sharing client stories, it's like you really want to, as you brand and promote your program, you want to sing your program's praises, but you also wanna come off as authentic and genuine, right? You wanna make sure that you get the appropriate signed releases for interviewing and filming. You wanna make sure your clients are really comfortable, that they don't feel pressured to do this, that they don't feel like it will have any outcome on their case or their progress with you as an organization, right? It needs to be optional. We don't wanna coerce anyone into being the star of our show. And making sure that you stay true to the message and the mission of your video. It might be before you even start thinking about the purpose of the video, to go back to your own organization's mission statement and be like, "Who are we as a group?" And really tap into that, because you want that to come across in your video, right? And thinking about cultural responsiveness. So I included this bullet point because, since we are a non-Native organization that did videos on Native-led and Native-run reintegration programs, we really wanted to think about cultural responsiveness. So for example, when we did a video on the Puyallup Nation's Tribal Gang Prevention Program, we actually--you know, we wanted music that felt appropriate for the Northwest region and for Native people. So we actually hired a Native musician to come up with a score for us for the video. And we wanted to make sure that the instruments that they were using are instruments that historically have been played in that region, right? So doing your homework and making sure that you align so that the video you produce is respectful of the cultures that you're portraying, especially if they are not your own culture. Next slide, please. So speaking of authenticity and ethics and kind of taking all of the considerations around "how do we support our clients?" and sharing their story, but make sure that it is a good experience for them. One that elevates your brand and program, but also does something good for that person. So I'm gonna

ask Brian to share with us about how Safer Foundation selected the individuals that they interviewed, how you prepared and supported them, and if there were any challenges that came up?

– [Brian Monroe] Thanks, Leah. Yeah, I think, you know, a lot of this, once it gets set in motion, at least in the world that we're in here with Safer Foundation, this part of it really kind of dictates a lot about the way the rest of the project rolls out just because the individual is the star, is the focus. And I don't--in my day-to-day work, I don't work directly with the individuals that are in our programs. I have general knowledge of who's in there and kind of what we're doing on any given day, but it's our case workers and our program managers that have that day-to-day contact. So in our case, and I think perhaps in a lot of your situations, if you're not the individual that's working directly with them, it's an opportunity to make your staff feel involved. While they may not personally end up on screen, they really are, when we did what I tell you. So we laid out very clearly what our goals for the video were and how we were gonna spend our time and what we were gonna ask them to do, and then asked them for suggestions or recommendations. "Okay, who have you worked with that's got a good story?" "Who's personable?" "Who do you think can tell the story?" We'd already decided what type of video we wanted to do, so we knew it was gonna be kind of a one-on-one scenario. We described that to the staff, the case managers, and the program managers. And they were very happy to come to us with ideas and suggestions. As we got a little closer, you kinda have to deal with the boring part of putting together the video too. "Are they available this day? I'm gonna have the production crew here for a day and a half, you know, can we get them in here in the morning? We'll stay till 09:00 or 10:00 to get it done." And we did in some cases, but really had to rely on staff, you know, to say, "Oh, Steven would be fantastic for that. He's got such a great story, but he's got high anxiety. I really can't recommend it." And, you know, that's not a unique situation, or, you know, "This person would be-- I think would be really good, but I can't guarantee how they're gonna do sitting for 20 minutes," or, "Frankly, they're not easy to understand when they're talking." So you do have to take those types of things into consideration. Jack, who you all met at the outset here, (chuckles) we sat down with Jack-- which is the way we do it all, we ask 'em to introduce themselves and we give them one or two questions. Sometimes you have to redirect them. But the interview, really, and the story, ends up writing itself, frankly. In Jack's case, he talked nonstop for 40 minutes. And, you know, as Leah laid out, you want a couple minutes of an end product. So our challenge with Jack was editing down what he had. He does have an incredible story. He's become very successful in his day-to-day life, but they're all gonna be a little bit different. But if you lay kind of the groundwork up-front, make them comfortable--which is, you know, kind of the next question here, Leah, how do you prepare and support? Again, once we talk to them-- first of all, the handoff is from the case manager. They contact them, they tell them what we're doing. Almost without exclusion, they all wanted to help us promote Safer Foundation, which is, you know, a wonderful testament. They wanted to say, "Oh yeah, that was a great experience," but we kinda knew that from the case manager before we talked to them. So they knew what the expectation was. They knew that, you know, we wanted them to talk about their experience. So it's that warm handoff. So whether it's a warm handoff to me as kind of the project manager, or a warm handoff to an ad agency or a marketing communications firm, that really has to be a key part of it. So again, you're keeping that safe feeling for the individual that's going to be giving the interview. And then even down to the point where they arrive. We had a limited amount of time with our production crew, so we really had a schedule that we had to stick to. We tried to leave cushion, but again, we get someone like Jack that goes way over (laughs) what we needed, or others that are short. You need someone that can spend time, when they do arrive for their appointment, to do the interview. You need to have someone that can sit with them. You know, no one's got a green room, for lack of a better word, but you have to have a place set up so that, you know, they're not uncomfortable while they're waiting-- they're not getting anxious, frankly, while they're waiting to come do the interview. So some really simple things, but again, you do have to plan for that.

Some of the challenges were scheduling. These are people now that are off into their real life. And so they've got jobs and they've got kids and, you know, how can we find a time that works for them? I mentioned sometimes, you know, the challenge that you might have internally selling the idea. And hopefully we'll give you some ideas and some tools that you can take back to your organizations, but that can be a challenge. "Why do you wanna do a video?" And so, you know, again, a lot of what we're telling you, hopefully you can do that, but there are a lot of reasons you can go to the internet and find, but that sometimes can be a challenge. And then how do the clients feel about the videos? Most of them are just a wonderful experience. They enjoyed the experience while they were taping. Afterwards, you know, we've sent them links, they can share it with their family. We have had one individual that has gone back to prison. We don't necessarily consider that a failure. The things that that individual has done up to that point, we're all here working with the same types of people and there's gonna be hiccups. And this particular individual made a bad decision and he's back in prison for a little while, but, you know, we're pretty confident that he'll come back to us. We're not, obviously, foolproof but we keep working it and he'll be good. But they all feel good about-- the next video that Leah's gonna pull up for you is another one of our clients. And I think Lasha embodies a lot of the experiences that we had doing these interviews. Jack was, too, on a much more of a quiet mode. But you'll see that Lasha is just excited and proud to talk about her story, and that pride-- might sidetrack just for a second, Leah. We work with individuals 16 and up, male and female. And one of the videos that we have, we're not gonna look at today, was a young woman, Shaylin, who came to us as a 16-year-old mother, already had one baby, pregnant with her second. And sometimes it's the most simple soundbites that you'll get from these videos that we pull together and from these interviews. Shaylin-- I can watch it a hundred times and I tear up every time-- she gets to the point where she's talking about how she wanted to quit and she wasn't going to do it. You know, she wasn't there 'cause she wanted to be, but she eventually came around to wanting to do it. But the comment that she made that always catches me is she said, "I never had anyone I wanted to make proud of me, and I wanted to make the Safer staff proud." And it's right in the middle of the video and it just kills me every time I show it to the group. It's killing me now. But that pride is what-- when you get the right people, that pride shows that they can do it. They wanna tell people that they did it and they're willing to share. And then it's finding how we get that out. And Leah's gonna talk about that.

– [Leah Russell] Absolutely, a client experience is the best ambassador for your program. The best sponsor. I wanna make sure that we leave some questions for Q&A, so let's go right to the clip. I'm gonna show you a couple more clips and talk about one more topic and then we'll open up the conversation. (notification chimes) (uplifting music)

– [Lasha Johnson] The advice that I would give to somebody sitting in the lobby waiting for Safer Foundations would be to just know that everything in life's not handed to you. So if you're willing to put in the effort and work for it, there's nothing you can't do. Safer Foundation is here to help. They've helped me. I know they can help other people. Just don't stop. If something don't work out this time, just keep going. Maybe you filled out your application or your resume and 30 jobs looked at it, but nobody took you. Don't stop. Just keep going, because there's somebody out there that still needs you, your skills. You might be a people person or you may not. And I just think that if somebody was sitting out there, I'd just tell 'em (50th Anniversary, Safer Foundation - A Road to a Better Future) don't give up and just keep going, keep pushing and Safer Foundations is a really great program. (uplifting music)

– [Leah Russell] Feel free to do a silent round of applause at your desks. I love it, I really feel like the music kinda just builds. You'll notice the green screen with Safer Foundation at the end, their branding-- that is their program color. You may have also noticed the green couch that participants were sitting on.

So branding sometimes is kind of intuitive, right? Next slide, please. We're gonna run through a couple things real quick, because we do have one other clip that we wanna show you. I'm not seeing any backlog of questions in the Q&A, so unless some additional questions start to pop up, we'll go right to time here. So again, thinking through editing and finalizing your video, make sure you do a careful review. But I fully agree with Brian. It is so helpful to have your perspective here today, 'cause you can give advice like, don't worry about perfection, just get it out there into the world. Once it's good enough, ship it out, right? But you do wanna do a review of your video, check for consistency. Do a sample showing for people. Am I skipping a little bit? My video froze. Oh, cool, okay. And then you really wanna think through your plan for dissemination, how you're gonna get your video out, who you're gonna send it to. Next slide, please. So you might share your video, obviously, on your social media, on your organization's website. If you would like to see more client success stories from Safer Foundation in Quad City, please go to their website and check it out. They have a bunch of them. It was hard to pick only two stories to share with you today, but then also you can email it out to listervs. So send that link to everybody, okay, once you've put in the work, don't be shy about sharing it. For social media, it might be helpful to write just a short blurb or summary as you share your video to give a little bit of context. Same thing for emails. Next slide, please. And I'm going to pass it back to Brian for maybe two minutes to share a little bit about, where did you share your video?

– [Brian Monroe] Sure, and I think, or just to confirm, are we going to 03:00 or 03:30, the top of the hour or the bottom of the hour? Meg or Elizabeth? (notification chimes)

– [Elizabeth Belyea] You have another half hour.

– [Leah Russell] Oh, we do. Okay, great, excellent.

– [Brian Monroe] I felt like you were--

– [Leah Russell] Just wanted to make sure.

– [Leah Russell] I was like, why does my run of show say four o'clock? Go right ahead, Brian, take your time.

– [Brian Monroe] Well, yeah, I wanted to make sure you had more time.

– [Leah Russell] Take your time in that case. I'll slow right back down. Thank you.

– [Brian Monroe] Well, no, but is there anything you wanna back up to and hit? I could tell you were kinda squeezing there.

– [Leah Russell] No, I think it's pretty intuitive to sites and feel free to ask more questions in the chat if I went over anything too quickly.

– [Brian Monroe] All right, and I know I've been rambling a little, I apologize. (laughs) No, so, you know, there's so many ways... I mentioned I started in marketing communications 40 years ago. And at that time, you know, as a marketer, you had TV, radio, newspaper, and billboards were kinda the top choices you had to make. Now there are so many choices and so many options, as Leah was just talking about, it's tough. I mean, you know, it's great, but frankly as a marketer, it's harder to pick the right vehicles and the right channels to reach your audience now than it was back then with far fewer vehicles. There's

so, so many options to pick and choose. And that's not just those of us in the social services or law enforcement or nonprofit world. That is, you know, every retailer, every marketing communications individual, or organization has to make those choices. No one has bottomless buckets of money unless you're, you know, maybe Nike or Google or something like that. But you do it, so you have to choose, and you have to try and find those places where you can use them. As far as where we've used them, it is what would now be considered, you know, the traditional vehicles on social media, on our website. I use them a lot in presentations that I make in the community. It's very easy if you move on to create videos, I would recommend adding a link to your success stories in your email signature. You know, it's any place that you can. It's no longer intrusive to at least leave that option out there and honestly, you're missing an opportunity if you don't put that option out there in as many places as you can. And even preparing for this, I'm thinking of things, gee, that's great advice. I should do that. (laughs) So, you know, you kinda take a look at those. And then in the media, in the press, we'll talk a little bit more about that. But that video link, I talked early on about video lending instant credibility or being real. When you can do that, attach a link and, you know, you picture someone in the newsroom that doesn't know what you do, doesn't know your organization's name, but you can show them two-minute interviews of someone that's been successful in dealing with life issues, they'll get it in a real short time span. And honestly, you'll find that they appreciate that. The other place that I think is new and an opportunity, those of us that are, you know, working day to day trying to find funding and grants, those videos are lifesavers. We've talked about the whole time-- Leah has shared how video can help you tell your story or share your story. If you're making a pitch to-- I had someone once call them "review panels"-- well-intentioned, disinterested individuals that review grants or go listen to marketing pitches. If you have a way that you can catch their attention, and video will do it, you've gotta do it. So even at the end of a long grant form, typically we'll find ways to add attachments if we can. Maybe it's a link, maybe it's a PDF of a brochure. You can add a video link now. You can send that and they will watch it. I strongly, strongly encourage that. And again, all of this comes back to audience. When you're doing that, pick the right video, pick the right selection that you have for that. As far as branding, Leah, I think you've really done a great job of touching on how the video can and should tie into that. So when you look for opportunities, I normally don't have a banner sitting in my office. I did it for today. It's like the coaches at the end of a game, you know, they're gonna have some type of backdrop. You'll look for opportunities to tie those in. And the videos can help you do that as well. I think that's all I've got on that, Leah.

– [Leah Russell] Excellent. Thanks so much, Brian. Next slide, please. So we wanna talk a little bit about sustainability, right? And so Brian kinda touched upon how these videos had an impact in their community and also in their organization internally. But the videos that you produced also got a little bit of press attention. I love the idea of, when you're contacting media, to be able to include clips of videos to give them a little bit of context about the work that you do. So as I think about sustaining our programs, being visible and having the community that you're in know who you are and know what you do, and hearing real-life stories of your impact, can be a strong motivator for foundations and other grant givers to support your work. It also might be a way to get some corporate sponsorship or to get local businesses to donate, right? So, Brian, I wanna ask you a little bit about what was the response? Jack's story seemed to make quite a splash, and as you can see in the headlines here, it did catch the attention of local media. So tell us a little bit about how all that unfolded.

– [Brian Monroe] Yeah, Jack has been just a gem. Actually this particular media group kinda latched onto this before they even got to meet Jack in the interview. We had been having long conversations with them about some new programs that we have here in the Quad Cities. And then Jack was-- he's kind of an irresistible visual, (chuckles) if you will. And then once you meet him and once you hear him, he's just

so interesting. So the video link was kind of a follow-up that I did after originally pitching some stories about Safer Foundation. I mentioned our relationship with our Chicago office and the benefits that come with that, but there was never a really strong media connection here in the Quad Cities. So the videos gave me-- it was always my intent to build that relationship, but the videos gave me an opportunity literally to put a face on it. And Jack's was a great face to put on it. A real quick side story-- when I was talking to Jack, I mentioned the green room and waiting to get into the video, I had some time to chat with Jack, and I had met him before. But I said, "I gotta ask, Jack," I said, "How did this start?" And he said, "Well, it was hard. It's harder than you think." He said, "I had buddies." And, Jack, by the way, this won't surprise you, has a tattoo business. So he's a walking billboard. He's also a quality control inspector at John Deere here in the Quad Cities. So the tattoo is his avocation. But he said, "I couldn't get anyone to do it for me. Everyone said, 'Oh, Jack, you'll hate me for it if I do that.'" So Jack started doing his own face tattoo. And then after he broke the ice, they were willing to (laughs) help him out. But he's just been really wonderful. He actually sits on-- I'd like to think the video works for him too. Jack is now on a commission with the City of Rock Island, the Police and Neighborhood Commission. He co-chairs this commission, it's brand new. The mayor of Rock Island came to us and asked if we knew anyone that would be a good candidate for that. And I recommended--we recommended Jack right away. It had nothing to do with the press that he had been getting, but all to do with Jack as a person. Being able to send a link was a bonus on that. And so, again, I just-- this relationship now that we have with some of the media has grown out of some of the information that we're able to forward to them and to kinda stay top of mind with them, if you will.

– [Leah Russell] Thank you so much, Brian. This is so cool. So I hope that this serves as a real-world example for those on the call of what producing a video can result in that you might not have anticipated. So thinking back over the content that we've shared with you today, thinking through feasibility, whether producing a video is feasible, once you decide you're gonna dive into it, maybe taking a half-day retreat with your team to lay out the purpose, the goals, the theme for the video, right? And then really identifying-- talking with your case managers, as Brian said, they were the ones who identified those participants saying, Who's gonna be good on camera? Who's had a good experience? Who's stable enough in their recovery or in their reintegration process that they're gonna be able to speak to this effectively? Same questions about staff. Having that brainstorm is like, Who here feels like they have something that they'd like to share? Or what partners might we bring in? So I encourage you to do it collaboratively. I think you'll come out with a better product. It certainly sounds like Brian's team did it collaboratively and in discussion with the team. And then once you have that vision, schedule those interviews. You'll learn tricks of the trade, as Brian was saying, like figuring out lighting, kind of trying to-- you don't wanna be figuring out those things on the day of, you wanna practice a little bit. So for example, you might see, the sun is shining, it's a beautiful blue-sky day-- actually not the best filming climate, right? Because the sun is very bright, people are gonna be squinting, like if you're filming outside. But also like when it's a slightly cloudier or slightly darker day, the colors in your video just look much more vibrant for whatever reason. So playing with different settings, testing things out, but then jump right into it. The purpose of today's webinar is to give sites the confidence that you can produce a good-quality, professional-looking video. It's not to say, "Look at all these things you need to think about to do a video." It's not to intimidate you out of doing it, it's to help you, give you a step-by-step, "here's what you need to think through, to walk through." But then I would say just go ahead and do it. Try it out. Having *a* video is better than having *no* video, right? Especially since, like what Brian was saying-- it's so true--was like, so much of the content that we consume these days is video. And so if your group doesn't have one, you're missing out on that exposure. You're not being part of that conversation. And also I think it's really interesting, that perspective you shared, Brian, really felt like it increased your legitimacy or like it made your program

real, right? It's like, here, I can see it. I can, you know--it's a much more tangible, kind of concrete thing for folks. It feels more relevant and kinda current. So thinking through that planning process and then jumping right into it, and then afterwards, where you're gonna share and what that ripple effect might have. We want to hear the closeout from Jack and then I wanna hear any final reflections from Brian or any advice he might give to the sites. But we'll go to the next slide and we'll hear Jack's closing.

– [Jack Fulscher] ...work that I could. And so now my main goal and my main hope is that the things that I do and the things that I try to help people with and the people that I try to funnel and push towards Safer, that hopefully they listen to me and they understand that they have to do the work, because if they're willing to do the work, Safer's willing to be there for 'em. (50th Anniversary, Safer Foundation - A Road to a Better Future) (inspirational music)

– [Brian Monroe] I feel a little guilty having all of these videos. (chuckles) They feel like Safer sales pitches, but, you know, I guess that's why we're here and hopefully, you know, hopefully you can see the impact that they have. One thing that came out of this process for me-- I mentioned that I've been with Safer Foundation for a couple years and have had my own personal experience where I'm aware of what the-- a lot of the universe that we're working in here as an organization. But there were still some things that really jumped out in doing these interviews. One thing was the point Jack was making there at the end. And I guess what I'm leading up to is, you know, you'll find marketing and positioning language that you can use, whether it's writing a grant or writing a press release or writing an internal sales pitch. Jack's comment there about working on it--and you heard Lasha say that a little bit too-- that was really a recurring theme. Individuals that realized that it does take work and that the return was there for them when they did that. So it was just a little nugget that I think we all as a team here have kept, that we know that it's work, and we know that they do that, but the fact that they've appreciated that fact and that they wanna make sure other people understand that. Anyone that works in the reentry space knows that it's not an automatic deal for our individuals that we work with and that we care for. So that was one, I think, real takeaway on that, the things that you can get out of this process as well as an organization. I can't think--I'm sorry, Leah, was there another question?

– [Leah Russell] I'm kinda curious just about, thinking about your experience, how many months from when we started making these client success story videos till the videos were up online, how long was that?

– [Brian Monroe] Great question. We were really very fortunate, and not everyone is going to be. Most of us, I think, are not large organizations. Safer Foundation happens to have the resources that we have-- this video house I mentioned that we were working with-- and they were aware that we wanted a fast turnaround on this. So in our particular case, from the time that we started organizing this to the time that we had a couple videos that we could put out there, it was probably... I mean, probably eight weeks, which really can be pretty quick turnaround when you're working with multiple opportunities and multiple channels. Again, if you're doing it yourself, you're the one that controls that. But I think two months start to finish, and that includes working with staff, identifying the individuals, scheduling, getting the information, doing the taping, and then going back and letting the team do the editing. I think that's a reasonable timeframe. But we did-- we celebrated our 50th, or recognized our 50th anniversary last year. So we had a new website go up and a lot of this was driven towards a launch date for that. So we had a little added incentive. And fortunately I wasn't the one that had to work directly with the video house. So if someone had to crack the whip, it wasn't me. But having a deadline and a goal to work toward helps too.

– [Leah Russell] Absolutely. So just to add to the diversity of potential experience, right? So that was a 2-month process for Brian and Safer Foundation and their team there. And they had a budget for this, so they had professionals who do this kind of thing every day working with them. The video that I mentioned that we produced, answering the question about how our team will increase lead testing in Syracuse next year-- that was a proposal pitch for funding. That video we prepped for 30 to 45 minutes, and then we filmed for five minutes, and then we edited and sent it. So it was one afternoon. And we're probably gonna win that money. We're up in the votes, right? So it serves the purpose that we needed it to serve, and it took one afternoon. Now the 18-minute documentary short that we did on the Muscogee Creek Nation Reintegration Program, that project took a year and the budget was like \$15,000 or something, right? But it was an incredible learning experience for us and it was worth it for the branding and visibility for that program and also all of the connections that came out of just the filming process. So don't feel like this is something that needs to take over your life for a year. As Brian said, you could do this anywhere from a pretty short but intentionally purposed video in an afternoon, to a 4- to 6-week project or a 2-month project that you focus on maybe during a slower time in your calendar a year, right? And then lastly, before we open it up to Q&As, I just wanted to-- as you're thinking about feasibility, that very first question is like, "Can our project make a video?" Don't just think about budget, think about the resources that are available in your community. So Syracuse University has a communications program where their students--as part of their instruction--take courses in learning how to do and conduct interviews and do filming and all of that stuff. They're constantly reaching out to us for project ideas and wanting to connect and collaborate. So it is possible that you could work with a classroom of university students, or a particular university student, or you could maximize the potential of an internship by getting an intern that has these skills already, so that you can mitigate the costs a little bit. Also, you know, thinking through the resources that you know locally. Maybe you don't have a budget for a whole video, but maybe you could budget out just the editing portion 'cause you feel a little bit like that's out of your depth, right? So you can collect the footage, you can do all of the prep work, but then maybe just hire somebody out and be like, "Here, we're gonna file dump to you. Can you edit and compile a video based on this storyboard that we've put together? So just thinking through, like, utilize all of your resources to make a great video. You could even reach out to sponsors or funders and say, "We have everything we need to run our programs right now, but what we don't have funding for is to produce a video, would you give us X number of dollars for the purpose of producing a video?" So as we close out, kind of, the content portion and open up to questions and answers, just want--any reflections, Brian, on the overall process and benefits and why sites should consider doing it?

– [Brian Monroe] Oh, I think, again, if you have a story to tell and a story to sell, this video is, really is the way to go and it's worth spending the time to sort out what your options are. And I think that's part of what our goal today was, to present you with some options and hopefully motivate you to move it forward, to have that conversation internally. "How can we do this? Where are we gonna use it?" "What are our resources to get it done?" But I think--no, I mean, Leah, you did a great job laying this out and weaving this together. I appreciate it.

– [Leah Russell] Thanks so much, Brian. So, Brian and I will turn now and take a quick look at the Q&A. There's a few questions here about software. Like I said, we had a production team, so I wasn't the one who utilized software. I believe what we used was Adobe Pro. That is not a free program. One of the ones that I've heard folks use the most is iMovie. It can be a great user-friendly start for just brand-new beginners. But if you Google "free video footage software," there's a lot of websites that do the "top 10" lists or "the best six programs," so I--you know, rather than endorsing any one software, I'd rather just

direct you to the many lists that are out there and you'll start to see the same names pop up of like, oh, these seem to be the best and easiest ones to use.

– [Brian Monroe] Yeah, I would also offer-- many of you probably have heard of, or individuals on your staff perhaps have heard of, Canva? C-A-N-V-A. It's very popular in the nonprofit world 'cause there's a lot of free, I would say quality assets on there. But I know there's even a section on editing video. They do have some video components and some applications on there. There's a free version. Then I think there's a nonprofit version and then there's tiered levels. But I'm with Leah, do your own research and homework, but that's one that I would add to the list to check out.

– [Leah Russell] Yeah, and also as you design your content and your approach to video, it is possible to produce videos without doing any editing at all. So for example, we have a community impact team here that is composed of resident leaders and we wanted to do, on our social media, kind of a video spotlight of each of these leaders. So we picked a week to feature them and then each day there was a video, and it was just one straight run-through, one single cut on the, you know, it wasn't always the first take, but it was one take, right? And we would ask them a question and the video was just them sitting there answering one question. And then we were able to post those videos. So there was no editing required, it was just where you trimmed the video to to have that stop point. Does that make sense? Other questions are around the release of information authorization forms for people in recovery or other programs. Brian, I don't know if you have any kind of tips or recommendations. We use a release standard form for our release that gives permission to use your likeness, 'cause then that's like photos, video, anything. And obviously you wanna make sure that it's voluntary.

– [Brian Monroe] Yeah, I don't, anything special. I'm guessing, Leah, what we use is probably very similar to what you use. It basically asked for the individual's information. You do have to have them sign it and date it and then it essentially says that, I understand that, or I give my permission for my image to be used in these following ways. And I can't remember what it was for, but I just recently was looking for some language for that too. And I know there are a lot of different versions you can find online. You'll find that most of them are very, very similar, and that acknowledgement really is the key portion of it, getting a signature and getting the date.

– [Leah Russell] Right, and so the way that our program does it is we collect releases of anyone who's being interviewed, and we have photo releases for the folks who are shown in photos that we use for B-roll, because if the photos include program participants, obviously you can have your staff sign releases, but really it's the participants and community members you wanna focus on. And so we get photo releases, so we just make sure that we have releases for the people in the photos that we're showing as well as the interviewees. Now, industry standard, as far as who you need a release from and who you don't, is that if you are filming in public, like say you're at a block party or you're at a job fair or you're filming out in the community, folks who are kind of in the background and at a distance-- they are aware that they're in a public place. Most of the time they can see that somebody is filming. Unless they directly ask you, "Hey, I just accidentally walked into that and I don't wanna be in your film," obviously that we respect. But in general, if you're filming at a block party, people know that they're at a public event and that it is possible that their likeness would be captured. So it's not like you need a thousand people at that party to sign releases. It's really just for the interviewees. Other questions, comments? Looking in the chat here. "How often should programs update their marketing videos to keep their programs fresh in everyone's mind?" So, definitely have some thoughts about this. I imagine that Brian does too. Client stories are gonna be kind of timeless-- although, they are real people, right? People relapse, people hit additional speed bumps in their recovery process. There might be some political

reason or reason out of respect for the participant why you might take a video down. But in general, I've felt like, of the videos that I saw that Safer Foundation produced, they were kind of timeless. So I don't think that the videos themselves actually need to be updated in this case, but I do think they should be re-released periodically, right? It's like, how often should we share this content knowing that some of the folks that you're sharing it with may have already seen it? But like, so for instance, on your social media, just because you shared that video one time on your social media one year ago doesn't mean you shouldn't be re-sharing the same exact content, because different people will see it. Go ahead and chime in, Brian. I felt like--

– [Brian Monroe] Oh I think that's right on. You know, and that's something to take into consideration as you're planning and as you're recording and as you're editing-- what's gonna give this a long life and how can we do that? Which makes me think of something, I think, Leah, you and I talked about in our early conversations and you touched on-- but something that adds life to the footage that you capture is going in with a mindset that, okay, this can be edited for different applications. You know, you might just use a portion here or there. And with that in mind, the footage that you capture, the assets that you capture, give you flexibility to stretch that out. So there might be one finished product initially, but then you can still-- I mentioned those individual quotes, you can find places to use those over and over again. Our videos, you know, celebrated their year anniversary this past month and, you know, I think they're still pretty good. I think we probably will-- not because they have aged, but because there are other additional success stories that we wanna share-- we'll probably take a look again later this year at scheduling another set of videos that we can add to that portfolio, just because again, in the industry that we work in, there are more stories to come out that we wanna continue sharing.

– [Leah Russell] But I like--so this question raises it though, "to keep their programs fresh in everyone's mind." So this is a really important point that the question touches on, which is how frequently should we aim to release content? To stay fresh in people's minds? For people who are big on social media, who have lots of followers, I think the general best practice is three times a day, you wanna be posting stuff three times a day. Obviously we're not gonna be posting three videos a day and that would be a lot (chuckles) if we were, but I think annually, biannually, when changes occur in your program, I think definitely if you feel like your program has had a big year and has evolved a lot or has new components that it didn't have before, using a video to inform the community about, kind of, like, "what's new with us" seems like a really, really awesome idea, right? It's like--video is a good tool for that. But as far as just staying present and staying in people's minds, I definitely think like twice a year to share your video with your listservs. People change jobs and positions and there might be new folks at their organization who haven't seen that video. So I think, you know, if you're able to produce one short video a year about your program and about things that have been going on or to share a client's story, I mean, that's amazing. Other questions in the Q&A... "Any recommendations on sharing large video files?" Oof, this is a little bit tricky. Dropbox is helpful. I've shared stuff on Google Drive and haven't had too many issues, but those, again, were shorter videos. Yeah, that's definitely maybe a little bit trickier. (Leah chuckles) We--so the Syracuse Peacemaking Project, we use a Native-informed practice of peacemaking, peacemaking circles, and a lot of people here don't know what peacemaking is, right? So we use an instructional video to kind of demonstrate what peacemaking is, right? It's a learning tool, and we actually produced that so long ago that we still have them on CDs. And while our homes and our cars don't often have disk drives anymore, our computers sometimes do still have disk drives. So it's not something I would recommend. I think we're trending away from that, so definitely need to figure out how to share files. For presentations, like Brian said, he's used these videos at presentations. I just put 'em on a thumb drive 'cause then I make sure that I've got it. And I actually do use video a lot in presentations. It's really, really nice to be able to. You might be the only one who's presenting, because

you're the director or you're the staff person that's best apt to give that presentation, but you also don't want to be the sole face of your program. You want, you know, the program to speak for itself and you wanna hear from your partners. So it can be a way to add layers and depth to an otherwise uni-dimensional presentation.

– [Brian Monroe] Yeah, I think, too, the internet and emails have, over time, continued to grow in their ability to handle larger files. I mean, there was a time when you could take everything down when you tried to send something too large. But--it's better, but as you're suggesting, Leah, it's not perfect. I had to do a little mind search-- in my former life I was sending large files quite often and there was a website called WeTransfer, all one word, that was very handy and very, very easy to use for transferring and sending really large files. So you might check that out as well. It's just a really--

– [Leah Russell] I think what most people... Yeah, I think what most people do is they have a paid account to a video sharing platform like YouTube or Vimeo, and they upload the videos to that, and then they can just use the link, so that you're not actually sharing the files themselves, you're sharing the links to the files where they're posted.

– [Brian Monroe] That's a great point. Yeah.

– [Leah Russell] Yeah, other questions? A couple of these might be a little bit outside of my depth, folks, so I don't wanna just bluff it, But, "Can you use a video found on YouTube without giving credit?" I don't know. (Leah chuckles) I'm not, yeah, I'm not sure how to appropriately give credit to using other folks' videos, but certainly we've had, like, news media cover our projects and then we've asked their permission to continue sharing those files that they provide to us with other folks. So like certainly if a professional journalist and their camera crew interviews you, that is a video that you should use, right? So one way to get free and easy video for your project is to say yes to video interviews, right? Domain issues was also raised, and I'm not sure. A little bit outside of my area of expertise, and I apologize, I'm not able to answer those questions.

– [Brian Monroe] I think in general regarding YouTube videos, if you're just sharing a video with someone else, you can do that as much as you want. It's on YouTube, (chuckles) and that's why it's there. As far as harvesting footage from YouTube to use in your video, that's, I think, generally accepted as improper, and you would want to check with whoever posted the video or whoever the producer of the video is to get approval. But, I mean, if you're just wanting to send a video on as an example of something, you know, they'd love for you to do that. But again, taking footage from someone else's is not acceptable.

– [Leah Russell] And then my last thought is, if you have a grant that currently has a training and technical assistance provider, ask your TTA to help you think through video and whether it's feasible for your site and help you explore some resources. That's what they're there for, especially if you're a branding and sustainability TTA. So use the resources at your disposal and get help with your video project. So in closing, I wanna give a huge thank you to Brian. I think hearing from a person who works at a site who was able to accomplish producing videos was just like the best part of what we could offer here today. I hope that the audience found some of the information useful and that it encouraged you to embark on a journey to produce a video about your incredible work that you do. Brian, any last words?

– [Brian Monroe] No, thank you all very much. Like Leah said, you know, (chuckles) we're all in this together and we're so appreciative of what you all do. I mentioned the list of attendees today, and the list of job titles and the list of organizations was just incredible. Thanks, all, for your interest and good luck on moving forward what you do.

– [Leah Russell] And, Meg, you'll close out for us? And there was a question about-- will the video be shared, the recording of this presentation?

– [Meg Chapman] Yes, there will be a recording of all of our presentations, all the webinars as part of Second Chance Month. So you see here, the National Reentry Resource Center will host those recordings. And I'm just joining to say again, thank you. Thank you for participating and thank you for all of the wonderful work you do in your communities. And have a great day.

– [Leah Russell] Thanks so much, everyone.

– [Meg Chapman] Buh-bye.