

ASSOCIATION OF MIDWEST MUSEUMS

MODULE 7

VIDEO PRODUCTION TOOLS:
VIDEO PLANNING AND DISTRIBUTION

October 21, 2021

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>>ZINNIA: Good morning or good afternoon depending on where you are joining us from and a warm welcome to all. You've joined the second technical session for Module Seven: Video Planning and Distribution which will cover planning for video production including the use of production templates as well as the different platforms used to distribute videos. This is the seventh module of the Digital Empowerment Project, a nationwide initiative organized by the six US regional museum associations that is dedicated to providing free, self-paced training resources for small museums. This inaugural series of online trainings and resource toolkits focused on digital media and technology topics, is made possible by funding from the Institute of Museum and Library Services.

My name is Zinnia Willits and I'm the Executive Director of the Southeastern Museum Conference. My pronouns are she/her. I'm a light-skinned white female with shoulder length reddish-brown hair and wearing black rimmed glasses that are often referred to as cat-eye style and wearing a long-sleeved paisley patterned blouse and sitting in front of a backdrop of my home office which consists of a desk and a few computers behind me. As the host for today's session I would like to convey a few things to our attendees before we begin the program. First, in this era of virtual meetings when digital spaces may substitute our physical sense of place it's important to reflect on the land we each occupy and honor the Indigenous people who have called it home. Today I'm speaking to you from Charleston, South Carolina, the historical homelands of the Natchez-Kusso peoples. Wherever we are, let us acknowledge all Indigenous nations is living communities, their elders both past and presents as well as future generations. We the Digital Empowerment Project Team recognize that our organizations and those of our members are founded within a colonizing society that perpetuated the exclusions and erasure of many Native peoples throughout the United States and beyond. We ask you to reflect on the place where you reside and work and to respect the diversity of cultures and experiences that form the richness of our world and our profession.

Just a few housekeeping notes before we introduce today's presenter and get started. First, the best place to view the session in real time is on the Museum Learning Hub website under the

Watch Live tab at Museum-hub.org. Here you'll be able to see all of the captioning, chat, and other questions. I would also like to acknowledge today's American Sign Language interpreter who will be on the left side of your screen and let you know that captioning for today's program will be embedded in a box just below the YouTube player on our website with controls to adjust your experience. Our captioner is running is right on time and is ready to go.

The best way to continuously refine our programs is to listen to our attendees. We ask that you share your candid feedback with us. Following today's program, you will be sent a link to a satisfaction survey. Sharing your experience through the survey will only take a few minutes and will greatly improve our work. We encourage you to pose questions to our presenter which will be addressed at the end of the program after the presentation. Please type your questions in the chat and a Digital Empowerment Team Member will be gathering them. We will address as many questions as time allows, however we may not be able to get to all of the questions and others may arise after reflecting on the program. For this reason, we have set up an online community forum for raising questions, posting answers and connecting with your fellow Museum practitioners on the Museum Learning Hub website which again is Museum-hub.org. If you are looking for help in between programs please visit this forum, create a login and post your questions. Members of the community or one of our Student Technology Fellows will get back to you. Finally, to stay connected with us and be aware of future programs please follow us on social media.

Now it is my pleasure to introduce today's presenter: Elena Valentine, the CEO and co-founder of Skill Scout in Chicago. Elena is a storyteller, researcher and teacher. Her essential intent is to be a win for others to become their highest and best selves by owning their stories through the medium of film. As the CEO and cofounder of Skill Scout, Elena supports how companies foster a storytelling culture in their organization by creating powerful films to engage candidates and employees alike. As the cofounder and Board President of media collective, she also works to uplift a hub of over 650 women of color filmmakers in the Chicago area. I've enjoyed getting to know Elena and I'm thankful for the time she is devoted to this session. I'm pleased to turn the floor over to Elena Valentine to begin our session.

>>ELENA VALENTINE: Hello hello everyone. Thank you so much I will wait for my presentation to show up here I believe but until then I am coming to you live from Chicago very proudly and with a lot of acknowledgment and gratitude to the ancestral lands here that are of the Ojibway, Odawa, and Pottawatomie nations.

And so, let's get started.

I don't know about you all but I recently as of last year came across cowboy Tim. Cowboy Tim Send the security guard that I assumed to be the world started to learn more about the national cowboy and Museum Heritage Museum. And among many other things that I came to learn about cowboy Tim and about the cowboy culture was everything from the Stetsons and True Grit to the other cool exhibitions that were happening around Dorothea Lange or even Woody but inevitably what was so fascinating about Tim Send at a time during the pandemic etc. was

just how amazing it was to really understand and see and feel the value of these small and regional museums across our nations, the incredible stories they could tell and quite frankly, Tim Send was both irreverent, he was funny. And even more so you could see both his passion around this and also just the stories the incredible stories that are coming from all of these.

The truth is you all committed your careers to preserving this history, to preserving these stories if it's from cowboys to Native Americans to everything else in between and inevitably it was really all about the feels. Got to understand the feeling and the pride and the learnings of the National Cowboy Museum through Tim and it didn't even take a ton of money. It was photos, it was very quick hit videos. But truly the power that we have in video is being able to connect in such a meaningful way across these digital spaces. That is what we are here to do today.

I'm probably an odd lady out of many leaders who have joined the series who work in museums. I do not. I am the proud servant leader of a production company called Skill Scout Films and our essential intent is we research, we film, we celebrate jobs, celebrate the work of the world of work through the power of film. We have worked with companies and organizations large and small in many different languages. Working even within the disability community, the blindness community with narrative audio to deafness community so really been able to see the wealth and inevitably what we learn regardless of large or small regards of the industries that every organization has really unique and powerful stories to tell and that video is a way by which they can do that.

Certainly, while you all are very much the experts of your spaces of the field by which you are all in, I come to you having been able to help companies large and small, help scale video across their organizations in a plethora of different ways. Certainly, fun fact, my first job I was a dancing and singing dinosaur at the age of 15 for the Field Museum. There is definitely that and even then, I knew the power of the stories that are in these buildings and even more so the challenge that we have now bringing those stories out to attract new audiences, new generations. The new generation of patrons to the Museum space.

And so, the things that I share today I welcome to crowd source this. I'm very much all about live chat engagement so if there are things you are already working on it comes to planning and distribution, I welcome that so we can all learn from each other.

A little bit about some of the framing that we are working on today particularly around planning and the distribution of film. My colleague and cofounder Abby likes to say that film day itself like the production day of filming which I know my colleague Luke in the previous series had gone through was around production day and she always loved to say film days like birthday party day, right? It's a really fun day and engaging day whether it might be working with some of your visitors or your staff, right? It really is a fun time. That all being said, without planning, that production day could also turn out to be a bit of a birthday party fail as well. And so, the more that we can do to think thoughtfully by preproduction it really is the heartbeat and the

base for how we have to think about how we are setting up the rest of our video project up for success.

That is in part half of the presentation that I will be going over: just some tips, tricks although very quickly around ways to at least think about planning, the mindsets, some approaches. And then also once we have these videos how can we get more eyeballs around it? How might we distribute this thoughtfully, do it in ways that might be low budget to no budget at all so I do have some perspective around this and certainly again because of timing some specific perspective particularly around the Gen Z generation.

A bit to think about because this is really important when we think about video, and I have the theme around birthday cakes. When we think about the layers of a typical video, mind you this does not have to be all the layers but the base might be the interview so who are the talking heads? What are we actually hearing? Then the music the music helps to set the pacing it helps to set the tone. Are you going for something little nostalgic, are we going for something a little snippy? And then the B-roll and then what is the visually rich way that we can bring to life what that speaker in Layer 1 might be saying and the truth is sometimes the standard layers may not even need Layer 1 maybe it's just music and B-roll which are some of the examples you saw in Luke's video examples in the last series but just this gives you a sense.

There's many different ways by which we can approach video and, in our case, and this is how I like to set up our mindset in conversation, there is the production light where we are using these very powerful phones in our pockets more affordable DIY ways and then there is full-scale production where you might be bringing a crew in to help support. Part of this is getting in the mindset of when might we use one over the other.

In this case, for our time together today let's think about this as Level 1-type production or Level 2 and I'm sure already hopefully you are all already thinking about this is where we might be a Level 2-bucket level once I welcome you to bring that experience and mindset into this. Given all the work that we have done there is a couple of fun considerations to think about when you might your planning phases why you might go to one or the other although I will say many organizations do both. I'm quite frankly sure you do as well.

A couple of reasons, the considerations when we think about Level 1 production, where we might be using a smart phone for example. Budget friendly? Maybe you are trying to tell more video stories were often you want to be able to update these videos, which is something that can happen more readily when you are using something like a smart phone for example. You can capture things that are a lot more in the moment and user generated. The reason why this might be at a disadvantage pending generally is a lot around your team capacity and capabilities because even with something like this this does take time. There is planning involved, certainly consistency. Especially if you might be working with a marketing department that has some pretty tried-and-true, hard restrictions around how your museum brand is to be shared externally. Certainly, we know that part of the big challenge here also surrounds editing. Now I know my colleague Luke, in the previous series talked about some free editing tools but

let's be honest, editing is a pretty heads-down experience. It does take a lot of time especially if we are trying to interweave plenty of stories and thinking about that full layer cake and we know how challenging that can be again pending the capacity. And certainly, the time and the structure especially if telling this more often. A lot of challenges that we see in companies trying to take this up without support is a level of structure that they can have in terms of how they are able to scale this.

In terms of a Level 2 where maybe you might be bringing a crew in, a lot of the advantages certainly is time, maybe you have a fast timeline, you're trying to get something done. Being able to have that supports. A lot of the reasons why organizations might go for a full-scale video production has everything to do with shelf life or how mission-critical this might be to the organization. Things like foundational values for example. Where that story may not necessarily change over time typically is when you might go to a Level 2 to provide additional investment. And of course, you have the consistency because you have professionals who can ensure your marketing brand is taken care of.

But look, considerations, I'm sure you all know this. This is budget, and glossy especially sometimes on social media can be seen as inauthentic. We have a lot of folks especially the younger generation who see this more broad video maybe from a smart phone capture as being more trustworthy.

When we think about film project flow for example, we are going everything from the kickoff and discover to preproduction, production, postproduction and then share a.k.a. distribution. In our case for our time together we are specifically going to focus on kickoff and discover which I think inevitably is so crucial. We have to be inspired, we have to come in this understanding and knowing bit of what we want: what can the ideal vision be and then alright let's get to planning it. And then a bit around sharing and distribution.

The first thing is inevitably it's thinking about what is your audience actually wondering about? What are those FAQs? What are those questions you are constantly repeating yourself around? That is typically when folks ask us where should they start? It's often there--what are the questions you are repeating yourself on that even with a video could really support how your audience, your visitors, your patrons can really help to understand and engage with the Museum? There's all kinds of questions. Everything from what might a typical day be like for a staff member, upcoming exhibitions, top pieces in a collection.

For some of these key videos there is a call to action here. What are the benefits of potential members becoming even more involved? That's a lot of the questions we want to help answer for some of our audiences but this may be a way to kick off and think about again what might be some of the key topics we want to focus on first when it comes to video.

Let's say you don't know. I'm happy to share this with a few folks if you want to connect with me on LinkedIn. This is an exercise called Empathy Mapping and certainly as a design researcher, this is something that we do all of the time just to get our headspace around who is

that actual audience what are they thinking what are they feeling what did they do, what do they say. A lot of what you will find when doing this are: you will start to get to see and understand what might be some of those key topics we will want to get to, having that full graph of who the audience is.

The question we often get is well, and this is why I showed you some of the considerations around Level 1 or Level 2 video is: when do I choose? Certainly there are key questions around alright are there any critical compliance, legal issues that we might come across? Pending if you are going in and potentially on a busy day and you might be capturing visitors. I'm sure some of you already know what might be some of the legalities, media agreements etc. that we have to think about. But inevitably, when we think about a Level 1 or Level 2 video it's typically around what is the staff capacity at the time, the staff skill level and what is the budget? Despite inevitably me showing Level 1 or Level 2 we have many great videos that are being done on both sides. On the same topics. Even though I'm sharing some of this stuff, you might be capturing these videos in a different way maybe even in an affordable way than what I maybe sharing here and that's totally okay. This just gives you the full breadth. And a couple ways to think about this as we've worked with other organizations is I have a couple different 2-by-2 frameworks if you want you take your team through but one that we always typically see on that horizontal frame is this really absolutely top mission-critical to our organization? Or not critical? With budget or no budget.

Think about an annual fundraising campaign. Maybe there's a special guest that you've partnered with my very mission-critical and you might have some budget this is where you might want to invest in a Level 2 video versus maybe this is just some everyday happenings that might be something that you might want to put on as a Level 1. The other one certainly is this not only critical or not critical, how simple and how complex is this? There's a difference between a B-roll only, music video versus we are interviewing several key folks and we're on a really hard and fast timeline and we have to grab x-number type of footage, etc. Once again the complexity of all that. This is typically where organizations think about whether this is a Level 1 or Level 2 video.

Let's assume okay, we are thinking about how we build this plan. Part of it is thinking about the mindset which we've kind of gone over. The senses and the action. What do we mean by the mindset? For example, if visitors are that main audience as I mentioned before what questions are visitors asking the most? This is what I love that we don't think about enough which is why we can leverage video. What might surprise visitors or your audience overall? Be a positive or negative, that they should know about because the power of video that we have is that we can demystify some of this by being able to show and tell and get our audience to emotionally feel.

Now that we have selected this topic what are the top three things a visitor must see, hear and feel. This is really important as we're going to start to go into the plans. What did lead to see as and what is the shot list? What might we need to hear as aka what are the interviews what might they be speaking about? What do we want them to feel? Do we want them to feel

excited? Do we want them to feel nostalgic? and for videos like this it is the action, what do we want our audience to do after seeing this video?

Here's what that could look like in practice especially if you're trying to engage several stakeholders. In our case we might be working with clients on a video job description, bringing a job to life. Ways that we can engage these initial stakeholders in this discovery and planning process to help us understand who might be featured in this video? What are some of the top specific tasks? What do we want this video to convey? This is just an example of a template form that we have created that really, number one allows for multiple stakeholders to be involved without wasting a lot of time so being a lot more efficient with that especially in the planning process. It allows you as a video holder, leader to rely on the plan and it really helps to ground preproduction planning meetings, quickly align on that plan. So when you are thinking about your videos, what does that look like for you?

The other thing I also want to share and mind you we do video at volume a lot so what we have done is create surveys that we can walk our clients through in this case this might be your colleagues, your employees, to help crowd source what might be some of these key themes. What might be some things we want to see and hear. This is all part of the discovery process that is going to help ground our plan. So a lot of what you are seeing is what are things we can share or not share. This is hugely important they you might want to share with folks that are knowing much more of the compliance and legalities around video. Areas that we can share, we can't share. This is also your stakeholders may be able to provide inspiration which I completely encourage. In terms of when we ground the planning process.

A bit of an example of **how do we create these templates these forms the** (28:16-28:19 there is a lag that I didn't catch) structures by which we can involve multiple stakeholders and do it in an efficient way that doesn't drive us nuts so that film day be like a birthday party day.

A lot of this stuff we do especially when working with clients around supporting their videos on smart phone is called a video recipe aka a plan. So inevitably this is almost the field guide if you will, of everything that I have generated about both the mindset to the questions to what we want to be able to see aka the B roll and this is typically what you may want to have in your plan especially if this is involving folks outside of yourself. If you need to communicate this. So what we have here is a very helpful template that both gets shared with folks that our clients might be interviewing but also is a very helpful guide even to the person that's running them. B-key components are everything from why we are making this video, how to capture great footage. This is if we are expecting them to be filming as well, this is where we are trying to provide some of that consistency.

Some key tips around before you begin so one perfect example is even before you have to think about if I am crowdsourcing clips from multiple people, where will they be uploading? How do I make sure they are not experiencing any challenges around the upload process? The interview questions and the B-roll clip. So that is just one example, visual example for you to share. This is

something we just trained a team out in Connecticut and they have captured several of their colleagues with this and they will produce a video for.

On a more complex level when we think about that Level 2 video, maybe this is for a fundraising maybe this is outreaching for donors or special guests. On our side we do something called a two-column story outline. What do we want to hear? What do we want to see? What You will see here almost what we envision as a story flow. So what does it look like from beginning, middle, end. What are key themes we want to touch upon and then what are the things we might need to collect or capture so when we do create this field plan for this larger level two type video, again, we can make film day truly like a birthday party day and not a birthday party fail. This really helps to direct.

What I would do if you are thinking about this two column story outline, this makes it very easy for your stakeholders who may need to weigh in and approve, to weigh and approve that very quickly so that again we are minimizing any surprises that might come up on film day because what can happen is when this doesn't get communicated in this way and you capture all this great footage on film day and then you realize you were not compliant. Or you realize that you missed a whole theme. This really helps to align multiple stakeholders with without again having to have invested a whole bunch of time and money in this film day.

So what this might look like, if we look at the video recipe that may be for a more simple type video, this is a standard, what a field guide might look like which could include everything from background to location which could be your museum or community. Here is where, what are the questions that will get us to that story outline and then what is the schedule? When you are working and looking to interview several people across your organization, this is where having a field guide once again to align folks is helpful. You will also see what are the visual references so that be it for yourself or for your film team that may be of hired or not, this really helps to align everyone on what should this look like. What should this feel like?

And based on that two-story outline that I shared for one of our clients GET Cities, I will share a bit of this.

[VIDEO PLAYING]

[MUSIC PLAYING]

I was born and raised in Phoenix Arizona and I lived there for 22 years prior to relocating to Chicago and people always ask me why, why would you trade Arizona for Chicago whether when it's like my soul city like I love the energy and everything about it. My professional life prior to GET Cities was construction project management. I was showing up to the construction sites with little boots to the ground. It was not necessarily what I loved and I found myself more interested in tech related subjects. In GET Cities, in contrast to my experience in the construction world, the most obvious differences is the diversity of the people that I was

surrounded by. And you don't even realize the psychological effects that being one of one have on you until you are no longer that person and you don't feel so isolated.

When reading the description about GET Cities it seemed like it was targeted sort of towards individuals that were already in the tech industry that I was still in construction at the time but I said what the heck this would be strategically and interest wise would be really good for me to be around people that are in that field. My team united over the understanding and the agreement to that there is a pipeline problem. There is an exposure problem. And a lot of women, marginalized genders have to work harder to get into the tech space. It's not an easy space to get into to begin with and then there are a lot of additional barriers that we have to face. Our project is geared towards trying to unclog the pipeline for a more diverse set of individuals.

My affiliation with GET has not only help me develop professionally, but educationally in terms of different scopes of inclusion. As part of this community, I'm sure they understand that I want to be an advocate for more people to try and get into this industry that look like me. And so people reach out and a lot people ask how did you do it? I don't even know. [LAUGHING]. I'm trying to articulate that and serve as a resource for people that are trying to do the same thing that I did.

>>ELENA VALENTINE: And so all considering, despite the moving parts, what made this production day like a birthday party day was the fact that we did align pretty heavily, very efficiently, with our partners on that two story column outline, that both allowed us to align on alright what is exactly the shot list and the questions that we will be asking Brianna in order for us to get to the flow that we have all confirmed. So that is what we were able to do when we know alright, we have confirmed and aligned on all the puzzle pieces. We are capturing for the puzzle and then it becomes a sweet deal for that editor whether they are in-house or not to be able to put that puzzle together based on what you all have envisioned. That's what that could look like. Production day can feel like flow if we put the proper planning and structures in place.

Moving ahead to the second piece to this presentation around distribution aka getting more eyeballs to this video. You have got this video you are proud of it, what do we do with it? And now mind you given our very limited time together I will specifically focus on Gen Z generation just putting a stake in the ground so we have some kind of focus and case study here. Here's a couple fun facts to throw out at you as we are thinking about how might we share this video because a lot of this does depend on generationally and where your audiences are hanging out online. What are the digital sandboxes they are playing in?

Some of this might seem obvious to you, I'm sure some of you have children that very much fit squarely into this. Certainly number one, 85% if not more of this generation is going online on social media to learn about new products and new services and offerings. We've all got short attention spans: this is not even on Gen Z. We have the attention span of goldfish, which means we have eight seconds to capture a candidate's attention online.

This generation specifically they watch a ton of video--at least three hours per day of video and again this shouldn't surprise us that over half are part of a minority ethnicity so this is the framing by which we can in this point think about distribution.

Just sharing a couple platforms, the popular platforms here when it comes to Gen Z. YouTube is huge. YouTube is the second largest search engine and in fact, video is the largest driver of Internet traffic at this time so YouTube is huge here. And it's true what we saw, if you've got folks going to YouTube to learn how to braid their hair, get tours of the White House, they're going to YouTube to learn about everything else including you. Couple other big ones, Instagram, Snapchat, Tik Tok, all of you've heard about this. Interestingly enough too though. Text messages. And there are some apps by which pending the level of information you do have from your visitors and patrons etc., being able to share messages and things via text which is a preferred mode of communication.

So number one, when it comes to distribution. there is a lot of things that you can get. Mind you a little caveat here I'm not talking about paid ads. There is entire workshops and everything we can talk about when it comes to SEO: search engine optimization, etc. But some key tenets that I think could really move your video just a level up is just getting smarter on how you can make your video searchable online and easier for people to find and to view. Someone I would highly recommend in this space who is quite a teacher is Neil Patel I would encourage you to look him up. He has incredible things that might help to drive more traffic to your websites, but he has very helpful guides around how to use hashtags on video, YouTube SEO, quickest way to rank. So first of all, when you have this video number one you are uploading that to YouTube and you are ensuring that you are able to also put the right video description and the right hashtags again to make it much more searchable and fit within the algorithms of some of these places.

Another tool I would recommend we use this here for Skill Scout is Jarvis, go on it right now. It is an AI service that actually helps to write options for what YouTube descriptions might be even from blogs. So my friends over for example, the Jane Addams Hull House Museum here in Chicago I just happen to very quickly put a couple of things into the tool, an overview of our Museum, keyword Jane Addams, what's the tone of voice? Nostalgic. and I got several different options. Again, some of this could resonate some may not but we all love good templates we all love to be able to react to things as opposed to have to just come up with everything without so I would very much recommend Jarvis and thinking about what are we doing to ensure we are creating great descriptions to help people find your video online, get more eyeballs on your video. That's number one.

The second one and this is interesting, I love seeing this we've seen this a number of spaces is ways that you can collaborate with micro-influencers who have very, very engaged followers online. Micro-influencers are typically folks that have anywhere between 10,000 followers to 50 so it's not like they are like this Kim Kardashian level where each post she's make several million dollars online. There's a lot of really cool ways that folks can collaborate with micro-influencers where a lot of those interests and passions really intersect. You are a museum there is a ton of

reasons and benefits that they could have from aligning with you, and so sometimes there might be a financial exchange but sometimes not. Sometimes there could be a great barter. So a couple of examples where this could work. Thinking about my local museum the National Museum of Mexican Art: think about @lupita.reads, who is a micro-influencer all-around really sharing books particularly around Latino authors. Imagine ways that, well one, could they collaborate on content could Lupita be part of a video campaign but even more could Lupita be someone who could drive your content and support how your content gets shared to people who actually care about some of these topics at a very deep level?

There's a lot of applicability because we could think about Lupita connecting with the American Writers Museum. If we are thinking about Latino Heritage Month, what are ways we could align with these ambassadors who have very similar followings, similar passions. This is where you could even search these relevant hashtags that some of these micro-influencers may be using that you should be using. There is a lot of learning that we can have just engaging some of these folks who want to be engaged with you. There's a lot of reasons why being connected to a museum, being connected to the work that you do really benefits them and benefits their followers. And it could also be a very affordable way to be able to drive more eyeballs to your video and inevitably get more engagement for the museum.

Another one I'm huge on this: recycle and repurpose your video content. So what do I mean? You have spent a lot of time and effort creating this beautiful long version video and I making this up right now, a fundraising video that is three minutes long. Great. I'm always thinking about 3-5 so what is my long version but also what is my 60 second cut? What is my 30 second cut? How may I revise my social copy so I'm not just, I don't keep sharing out the same video and same messaging over and over again. There's a lot of cool ways even within our distribution and certainly pending platforms for this, where we want to keep content shorter or have a reframe in terms of the kind of story we are looking to tell from this particular video based on the platform that you are at. I would definitely say what comes to distribution you should always be thinking about videos in a series. Not one video but how can you squeeze and maximize the content you have with the hard work you've put in into creating this particular piece.

The other one is aligning your content calendar with holidays and relevant events when you know folks are paying attention be it to we just had Indigenous Peoples Day, Columbus Day and so certainly there's a lot of ways that you can ensure that your content might really hit and resonate based on particular holidays or particular month. This is just an example when we work with clients are typical sometimes working with them on an annual basis. As an example I'm sharing of a company who is in the health and wellness space where they're not only thinking about what are some of their hiring cycles so for you that might be around fundraising cycles or other things happening throughout the year that you know are just baseline milestone. But even thinking about some of their DEI be so Diversity, Equity, Inclusion, so Asian Heritage Month, etc. But also thinking some of the key holidays that are relevant to health and wellness so stress awareness month, breast cancer awareness, mental illness week, etc., sleep awareness week. You know what that would be for you based on some of those holidays and

let me tell you, there are a ton of both national celebrated holidays we all know there are state, citywide holidays and then there's just some general, I don't even know, a holiday like national mountain climbing day or national tell a joke day or bad poetry day or national potato day, even exist but these are fun things that folks are looking for, that folks are following and if you can align your content that is relevant to some of these holidays you also have more of that opportunity to be able to get more eyeballs on your content that is relevant to folks that are following that same thing and have similar interests.

Inevitably the truth is your secret weapon: it's your network and in some ways this feels so simple but you would be so surprised how many of us just don't follow through with it. How many of us have a video and we just send it off to our social media person and in our department without actually potentially composing an email providing some sample messaging where all of your network be it your colleagues and employees in the actual Museum to folks that you know really care about this that you are close to that can help you drive this forward.

We see this happen time and time again. This idea that if you can upload this you can get that organic traffic you can build that initial momentum just by activating your network and you do that one by not just sharing the video but by providing social messaging copy for easy sharing. So anytime we share a video about when working with clients, we say here is the video, develop 2-3 social messaging copies that if you're sharing this makes it really easy for folks to help share for you. Invite as many colleagues to participate but here's what's really cool especially if you are looking to engage some of your colleagues in the actual video making process or being a video star which I would very much recommend. Now I know there are some that might be afraid to be on film but there are some who they are just hams and they love to share themselves. And so when you can do that they would be excited to share this with the rest of their networks you should encourage that and make it easy for them to do. And even then this is something that you missed time and time again is asking them who do you follow for professional inspiration or inspiration generally because once again they could either be a connection to a potential other micro- influencer with their own network who could again really help to drive eyeballs to this video.

That is all I've got for our presentation portion. I welcome to take your questions but even before I do thank you. Thank you for committing your careers and your lives to preserving our history, to preserving these stories so that generations from now we know where we come from because as Jose, as the great Filipino revolutionary says he or she who does not know where they come from does not know where they are going. You all very much hold the memories for many of these important communities so thank you that I very much welcome your questions.

>>ZINNIA: Awesome. Thank you so much Elena, that was great. I love listening to these sessions. I always say I'm the target audience for all of these technology trainings as somebody who runs a professional organization with a small staff so I've learned so much from all of your expertise. We do have a bunch of questions that have come in for you after your presentation. So I'm going to start with this first one, in your experience working with museums and other

arts organizations, what is often the biggest roadblock to getting started with video and how have they overcome it?

>>ELENA VALENTINE: This is a very hilarious question and something I even was surprised about when I do kind of a pulse check of the biggest fears around video. Over 65% have told me it's getting their colleagues to participate. People are camera shy. And so a lot of it has been around how are we encouraging folks around us to participate. A lot of it has to do with the framing of how we tell them why we're doing video, why we want to them to participate. If folks potentially have that particular concern or challenge as well, I do have a couple of email templates by all means you can connect with me online through LinkedIn if that is something that particularly resonates with you. But a lot of it comes in the way that you someone who was leading video ensures you are holding space for that video star to feel comfortable. And if this is something that resonates I don't want to take up too much time here but I have an entire talk track by which I set up an interview to ensure that that person in a matter of less than five minutes because often times, if I'm coming to a filmic situation I don't even know that person which means that my challenge is in five minutes or less I have to get them comfortable, smiling and laughing at me and ready to open up. So if this does resonate and we have more time and happy to share that talk track. If not, by all means please connect with me and I can share some resources.

>>ZINNIA: Great insight, seeing yourself and hearing yourself on camera and wondering what that's going to look like. I definitely see that would be a roadblock so further discussion of that in our forums would be really interesting. This next question says I feel like a lot of us do the research on how to improve our videos, about how to improve the reach of our videos after we've already made it. Should we be doing some of this research earlier in our process?

>>ELENA VALENTINE: Yes and whoever asked that question, I welcome some additional context as well because typically the reason why that becomes an issue is because we are not necessarily getting as clear and specific on our actual audience for this. And I know what happens as someone who tries to navigate multiple stakeholders like you are, you have one person saying no it should be for educators and another person saying no it should be for youth and another saying no it should be for our professional peers. What happens is you end up getting this video that is the entire kitchen sink like my mom always said if you try to catch two rabbits you never catch one. So a lot of this is around getting very, very clear around that audience is because of you can get very clear that my audience young people between the ages of 16-24 who are regionally that are here, then we know exactly okay based on data these are my social platforms where they hang out. These are the digital sandboxes so that already were planning for this video with this intent in mind knowing, well then okay, we need to create a less than 60 second version because we know we are putting on Instagram or this needs to be basically a 30 second because we're putting it on Tik Tok that's where we can start, that's where becomes kind of iffy for folks, when instead of trying to get people to be specific we allow our funnel to get like this and this is where we often have to backtrack.

>>ZINNIA: As a follow-up to that question should people be thinking about what's popular and already being start being searched beforehand?

>>ELENA VALENTINE: Sometimes yes, sometimes no but what is behind that question? Maybe there is a quick example that you have that I could at least sink my teeth into that because it's depending on the situation.

>>ZINNIA: I don't know, I think we might have to see if further coming from that particular questioner. It's interesting how this is all happening in real time, I always say I can't walk and chew gum some trying to read while they are typing. I want to move on and circle back to that one. What are some tools and practices we need to know about, to make it easier to keep track of our videos and other content in order to reuse it in the future?

>>ELENA VALENTINE: Great question. A lot of this depends on what systems you already have access to. For example some organizations where you might be putting everything up on a SharePoint, for some it might be a Google Drive subscription. For some it might be a DropBox. For some it might be for vimeo.com for some it might even be YouTube just you know what your playlist is. We also have not just on keeping track of videos because that could be as easy as putting it in a Google Excel spreadsheet with the link with some relevant tags that you can look up and filter. So that could be one way but a lot it's not just the videos as it is we are getting all the story ideas were dry put this? There something called a Story Bank. I do have a template for one that we have created for our clients and for those of you interested in that resource feel free to reach out to me and I would be happy to share that with you as well.

>>ZINNIA: That sounds like a great resource for the toolkit for this module as well. This is one that came in before the session, what are the key differences in video production and distribution between social media platforms and websites?

>>ELENA VALENTINE: At this point, pending your audience, not much. I mean we have got a lot of point a lot of folks at this point were saying move over website, we are going straight to Tik Tok. We're going straight to YouTube in fact we are embedding our YouTube link into the website itself. However if I were to make some guesses and assumptions here I would say if we were to say and remember that point I made about recycling repurpose content: long and short versions etc., typically on a website should be okay putting that longer version. Maybe this is a welcome to our Museum two-three minute video. Great, that's fine put that on your website because these folks are going to be engaged or want to understand that general overview. They will be captivated to sit and watch. But you may be promoting something that is on Instagram that is 30 seconds. But that might lead them back to the website. Normally that's what you're trying to do. All of this social media stuff are glimpses, little crumbs to actually get the whole cupcake, to get a piece of cake. You have crumb cake and then the birthday cake on the website. That's how we should think about this.

>>ZINNIA: Food analogies are always useful.

>>ELENA VALENTINE: And that makes me hungry for a piece of chocolate cake now.

>>ZINNIA: This will probably be our last question because we are running into time here but what do you think about the idea of using AI to write for your organization?

>>ELENA VALENTINE: It's a mixed bag and she always be a balance should not just relying it. Potentially based on time and if you could use support I would use it as a foundation for then an actual human who truly has the full knowledge and understanding and the verbiage to go at it and make the necessary revisions that you need. I also was someone who was at first hesitant around something like a Jarvis AI. I never use it just to use it. I'm using it as a jump off point some ideas are being thrown on the wall like spaghetti and then I'm saying I will take that piece of spaghetti and that piece of spaghetti and make something with it. So if anything I would use AI as just fodder as inspiration as creative crowdsourcing if that is not something you have access to from all your colleagues to do. I would not reline it to officially move forward as your end-all be-all for messaging. These are only bits of inspiration to help you get going.

>>ZINNIA: That is a great definitive answer and sometimes that is what people are looking for me to say exactly what you did instead of being well the me know maybe this or that. All of these suggestions that you provided and the energy that you bring to this topic is really inspirational and I know there is many out there were watching today who are like I'm ready to do it I've got the tools and again sometimes it takes listening to an expert who is really passionate about this topic to be all right, we are on we are going to do it so thank you so much.

>>ELENA VALENTINE: Anyone who's watching live really, I am so thankful and grateful for what you all do. And so for those of you who connect with me on LinkedIn by all means it could use a brainstorm, can use a brainstorm friend. I am a nerd for the kind of stories that you tell and for the stories I know that are part of your collections part of your essence for this museum so take me up on it because I will bet that probably only two of you do and that's okay. I will chat with two of you.

>>ZINNIA: Thank you Elena it's really a terrific presentation and I'm going to go ahead and wrap this up now for the day and thank all of you for attending today's session on video planning and distribution and a big thanks again to you, Elena, for working with us and talking us all through it.

A few final reminders as we close out here. If you enjoyed this program please do us a favor and share with your networks. We really appreciate participation and hope to see all in the chat in future programs. After each module all four of the videos will be available in our website as well as a complete toolkit of resources provided by our presenters. So you'll be able to access many of the resources talked about today and stay tuned to the Museum-hub.org for more information on our upcoming events. Please remember to visit the form on the website and ask those questions, follow our social media and if you can complete that post-event satisfaction survey, we would really appreciate it. And finally, I want to remind everybody to join us next

Thursday, October 28, for the final technical training workshop for module 7 which will focus on emerging technology and video production. The session will be taught by Michael Owen the principle of media combo in Brooklyn, New York and will cover new and emerging video formats, tools and platforms such as 360 volumetric video and virtual tour services. Thank you all for attending today's session. I've enjoyed being your host and hope that everyone has a fabulous day.

[End of program]