

**Nonprofit 911 – April 6, 2010**  
**Lights, Camera, Fundraising Action!**  
**Using Video in the Fundraising Cycle**

with Elliot Greenberger (See3 Communications) and Davin Hutchins (Nomadsland)

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**Rebecca Higman:** So, without further ado, I am excited to introduce our presenters for today. First on the phone we have Elliot Greenberger, who is the Communications Manager at See3 Communications. He helps social causes use the web with a particular focus on multimedia for education, fundraising, and advocacy. Some of the projects that he's worked on include online campaigns for Refugees International, Sierra Club, NARAL Pro-Choice America, Catholic Medical Mission Board, and the Center for Global Development.

He's actually spoken about social media and online video at a couple different conferences and at Northwestern University's Global Engagement Summit. We are so excited to have Elliot on the phone with us today. Welcome.

**Elliot Greenberger:** Thank you.

**Rebecca:** Excellent. Secondly, we have Davin Hutchins, and Davin is a filmmaker, producer, and entrepreneur who specializes in news, documentaries, and new media, with a particular emphasis on international social issues, media training, and online delivery platforms.

As I mentioned, he currently runs Nomadsland, which is an interactive cause marketing firm that goes by the slogan: "Video solutions for social change." So he is definitely in the right place with our nonprofit audience here today.

What Nomadsland does is they produce video campaigns for corporate social responsibility departments, geo-tourism, social startups, and, of course, nonprofits. A big welcome to Davin as well.

**Davin Hutchins:** Thanks for having me.

**Rebecca:** Excellent. So, without further ado, I am going to turn the floor over to Katya to get us started and give us the lay of the land of how this will work today.

**Katya Andreson:** Thanks Rebecca. So what I am going to do is we are going to structure today's call as a conversation. We are really lucky to have these two video experts on the line. I am going to start out chatting a little bit with Elliot, who is going to help us sort of see the big picture of video and to understand a little bit about how video works, what makes a good video, what are some rules of video fundraising, in particular, how does it fit into your fundraising cycle, and some great examples that you can turn to to see how to do this right.

And then I am going to have a conversation with Davin a bit about the specific tools in his approach in what he is trying to do in his community, Nomadsland, to advance nonprofits' ability to get their message out and to communicate in a compelling way with video.

So thank you both for being on the line today. I want to start out with you Elliot. See3 is the leading producer of video for the nonprofit communities, so I am very interested in your perspective on this. It seems to me that most nonprofits I talk to about video really polarize reactions. They are either gung-ho and want to get themselves a viral video which will set the Internet afire [laughs] and everyone will pass on and will result in huge advances in message spread across the Internet, or real trepidation. In other words, "I don't even know how to get started. I don't think we have the ability to do that. That seems awfully newfangled," with very little in between.

So what is your take on how nonprofits should be looking at this? Is it a great opportunity for everyone? Is it something that is easy or is it something that requires a little bit more strategy?

**Elliot:** Well, I'd say absolutely it is worth a try for most organizations. I know that a lot of organizations usually get caught up in sort of the technical issues of video. They want to know what camera to buy. They want to know how long their video should be. They want to know what editing software to use. Those are usually the places that most nonprofits start, and they become very paralyzed at that point.

What we try to do is really focus on the strategy behind the video. So there are a million different tools that you can use, different cameras that you can buy, but really, you should be starting with your goals and trying to figure out, like, any other communications, initiative or communications, plan, figuring out how video fits into your objective or your organization, what messages you want to send through other communications channels, and figuring out how video fits into that.

In terms of the viral video, we get calls all the time asking for a viral video. And it is not really realistic for most organizations. Just because you make a video doesn't mean that someone is going to spread it around thousands and thousands of times. So in terms of viral, you really have to connect back to what your goals are, starting from the basics of communications.

So, for example, one of our most successful viral videos is a video that only got 2,000 views. It is for the Maryland State Teachers Association. And the reason why we consider it a viral success is because it was passed on, channel through channel, to members of the state legislator that needed to see this particular video so they could understand why they needed to pass a particular piece of legislation.

So if you really ground yourself in the process of the goals and the objectives and how you are going to distribute that video, you are much more poised for success.

**Katya:** That makes a lot of sense. So if I am trying to start and think on that strategic level first and think about who I am trying to reach and whether video might make sense, how do I think about this in the context of, sort of, my relationships with donors, or the donor cycle overall?

**Elliot:** Right. So the typical donor cycle, there are different permutations for the donor cycle. On slide 10 of the PowerPoint that some people may have received, or you can access later, we have identified five steps. That is identifying the donor, qualifying them, cultivating them over time, soliciting them, and then stewarding them.

So this is sort of the typical donor cycle that many people may or may not be familiar with. And our position, basically, is that video doesn't change that. Video fits into that at various points, and you may choose to put it into the identifying phase, or you may choose to put it in the solicit phase, but basically, that's the foundation of donor relationships and of fundraising that you are going to want to stick to.

So what you want to do is find out where video can best be used for your particular organization. In terms of identifying, maybe you have an introductory video about your organization; meeting the key staff members, meeting the leadership in your organization; telling people really what you do and what's your bottom line.

That is a great way for people to easily understand what it is you are about and why they should be involved. And especially at that point, you want to make sure you give people a way to get involved or the next steps.

So you have their attention, they are watching your video, what are they going to do next? What can they do easily, visit your website, learn more about you, make a call, if you are doing advocacy work, make a call to their Congress? So you want to figure out and give them an easy way to get involved and tell them explicitly what that is.

There are other ways that you can also fit it into your cycle. Soliciting — video is a great way to make sort of a face-to-face ask. A lot of people think about video fundraising in terms of direct response. This would be that. So, saying, "Now is the time we need your help. Give us \$10 and visit this website and make the donation right now."

And then there is also taking existing donors, people who you already have relationships with, and creating videos for them to make them feel like part of the community, to help them understand what you have been doing with the money, how you have been using it, how you have been helping the people that you are trying to serve.

So video really fits in many different ways in that cycle and you have to figure out what are your best opportunities within that?

**Katya:** That is really helpful. So like with all outreach, it sounds like the first two steps are: figure out who you want to reach and what you want them to do. And it sounds like video can be used in many different ways, as you say — introducing people to your organization, showing how you work, making an ask, and deepening relationships.

And I really encourage people on the phone to slow down and think about those steps first, because it is so easy to see a nifty new, shiny tool and sort of to leap to all the applications of it. I

really appreciate, Elliot, you calling out the strategy piece, because I assume, ultimately, that is what makes or breaks the success of the campaign, is how much thought you put into who it is for and what you want people to do, and is it the right tool at the right time for them?

**Elliot:** I just want to add that, and we will probably get into this, but video doesn't live in a vacuum. And so you should consider video within the other types of communications and fundraising initiatives that you have. So don't just create a video, put it on YouTube and expect that people are going to find it. You have to really integrate it into your other communication tools — putting it on your website, including it in your email, putting it on Facebook, you know, maybe putting a URL on postcards that you may be handing out in an offline event; so really considering how it fits into your other communications initiatives you are already doing.

**Katya:** Great point. Those of you who have heard me speak on these calls know that one of my things that I say over and over again is a donate button isn't magic, and putting it on your website doesn't make people click or make the money flow in. It sounds like Elliot is making the exact same point about video. If you don't integrate it in with your messaging and in the other outreach you do, it is not intrinsically something where people will congregate on YouTube and spend hours looking. You have to do that thought first.

Well, help us think a little bit about what are some of the strategic considerations we should be looking at. Like, what if we have no video now? Or, should we look at what video we have we may have created and what opportunities we have coming up when we might need video? What are some of the steps you would take us through in terms of actually doing the strategic thinking or recommending?

**Elliot:** Well, first of all, I think many organizations may not even realize that they have video. They may have a dinner video from years ago that they played at a big gala event. There are scenes from that that they can pull from. You don't have to have the video shot this week and use it for the next month. You can pull from an archive, basically, that you may already have and don't even know it's there.

So in terms of the dinner video that we commonly refer to, make sure that you have the original footage. And if there is a production company that captured it for you, you want to make sure that in your agreement that you have access and that they hand that over at the end of the process so that you can keep that in your media library and pull from it at any point.

In terms of thinking more strategically about where to start, thinking about your current video is important, and then thinking about what people you have access to and what events you have going on. So in terms of the people, think about who your most passionate people are in your office, for example. They could be staff members. They could be volunteers. They could be people you are serving.

Video creates a great opportunity to expose them to the world, basically, and to turn that inside out and say, "This is why it is important that you support our causes. These are the people who are most passionate about our work." And that becomes infectious to the viewer and they want to get involved.

There are also events. Events are a great opportunity to capture video, not only because events are very active and a vibrant opportunity, but also because it is a time when people come together. So you will get a lot of people in one room, and that is a great chance to get your camera out and interview them, to hear about how your work is affecting them, or how they feel about your work. Capturing that on camera is a great opportunity.

And finally, like we said before, think about your other organizational goals and messages. Which ones of those translate best into video? I know Davin probably has some good suggestions as well about what makes a good story. But think about what you already have access to, what your goals and messages are, and what has the best potential to be translated into the video form.

**Katya:** Great. Let's talk a little bit now about how to sort of think about the components that would make a good video. Maybe we should start with storytelling, which, of course, all great outreach is based in story. Could you talk a little bit about how we should think about storytelling when it comes to video?

**Elliot:** Sure. We like this guy whose name is Marshall Ganns [sp]. He is a professor at Harvard who does a lot of work around how storytelling is connected to social change, which is what we are all about and what video really can help a nonprofit to do.

He talks about being prepared to tell three types of stories. One of them is the story of the self. So that is the story of your organization. And that is where a lot of organizations start. They tell people, "This is what we do. This is who we serve." And they really focus on themselves, and that is an important part of the mix, but it is not where people should end.

The second piece is the story of us. And that is really important to drawing your viewer into your video and getting involved in your organization. So what is this community that you've built, and how does the person watching the video fit into your work? And that is a really important piece of the puzzle.

And then finally, there is the story of now. So why is now the moment that people need to act and people need to get involved? And that's a little tricky. That's sometimes out of your control. But especially when we talk about viral video, that's really important. Usually, when videos become viral it is because there is something about it that is so relevant now that people can't help but share it. And that is something that maybe you need to wait for.

For example, if you are prepared to release a video about global development in India, and, for example, the Haiti earthquake strikes, your message may be drowned out at that moment, and you might want to wait for that to release that, because people aren't focusing on the issue at the moment.

So you really have to consider those three stories — the story of self, the story of us, and the story of now.

**Katya:** That is a great framework for thinking about storytelling. Thanks for that. By the way, I am just going to remind everyone on the phone. Elliot and Davin have put together a really nice deck that summarizes all the points that they are making. We are sort of doing this call as a conversation, but don't feel like you need to scribble down every note, because most of the main points we are making are in the deck, and we are sort of walking through the main points in the deck as we go along.

For those of you who have the deck in front of you, on slide 15 and 16 are 11 rules of video fundraising, or for those of you who want to refer to it later. I am going to ask Elliot to take us through those rules right now. But just know they are in the deck for later reference if you have trouble getting them all down right now.

Could you walk us through these 11 principles and talk about why each is so important?

**Elliot:** Sure. The first one is: Above all, tell a story. And I think we covered that, and maybe Davin will also get to that later. Number two: Make your issue relevant. This was also connected to the story of now. So why is it that the person watching the video should care, and why now? The third is: Telling your viewer what you want. So, there are a lot of great videos that are well produced, that are engaging, and then they just end and the viewer doesn't really know what to do next. So really empower your viewer to get involved. Maybe it is, "Share this video." Maybe it is, "Visit our website." Maybe it is, "Volunteer today." Really make it explicit what you want from them because, as I said before, you have their attention and you really want to leverage that.

Four: Be brief. So we are noticing that long form video is being watched online, but in general, you want to keep your video probably under three minutes, let's just say. If it is a longer video, you may consider sending that out to people you already have relationships with, because people who are just being introduced to your organization may not have that patience. And keeping it shorter is usually the better rule.

Number five: Video is one of many tools. This is something that we touched on earlier, but don't put all your eggs into the video basket and say, you know, "This video has to go viral. This is what we are counting on for the success of our end-of-year fundraising." That is too much pressure on the video, and it is really not the right strategy in most cases. You want to make sure that it is supported by a lot of other different elements as well.

The sixth is: Video is best as the center of a campaign. So think about your end-of-year fundraising, for example. Video may have a place in that campaign, but there is a website, there are emails going out, there is social media outreach, maybe there is blogger outreach as well. Basically, putting video at the center of that is your best bet. And I can show an example of that, maybe, in a second that Acumen [sp] funded.

Number seven: Empower your viewers to carry your message. So give people the tools to pass on your video. I know that Davin's tools at Nomadsland as well, he does a lot of that. Putting the embed code for the video right below the video so that people can grab that and put it on their

website or put it on their blog easily, because giving people the tools to make your video portable is really going to extend your message.

Eight: Know when not to use video. So, video may not always be appropriate in every instance, and that is an important one to focus on. Say there is a donor who gives \$100 every year and they have done that for the past 10 years. You may not want to put video in their way of donating this next time. So this next year, they are going to donate the same amount, and if you sort of put a video in the way of donating, they may get distracted and end up not donating in the end. So you want to be thoughtful about your audience and when video is appropriate to use.

Nine: Create a media library. So, a media library is all your footage, all your photography, any audio interviews you may do. Like I said in terms of the dinner video, these are materials that you are going to want to pull from in the future. You never know when you may want to use it. And there may be just a scene of a long event that you've captured that you want to use. So making sure you have that media library to pull from will be more effective when the time comes to make your video.

10: Test and learn. And this is a really important one. I know a lot of organizations are really concerned about what they can expect in terms of return. It is going to be different for all organizations, and video may serve your organization in a different way. So you need to figure out what is realistic for your particular nonprofit and learn from the mistakes. So the second time you do video, maybe you hosted it on YouTube and you saw the response rate was not so high. Maybe hosting it in a different player, for example, will give you a higher response rate — things like that.

And then 11: Supporters are coming to expect video as a central means of communication. So as you know, people are watching video online. It is becoming some of the most engaging content on the web. And organizations that are good at showing what they do and engaging people through video are going to capture the mindshare of the audience. And that's, in the end, going to result in more dollars.

**Katya:** That's a great list. Thank you for that. I really urge everyone to heed those. I could not agree with them more. And I'd like to triple underline number three, which was: Tell your viewer what you want. I've spent a lot of time of late reviewing online videos, and probably the most heartbreaking thing as a marketing and fundraising person is to see an emotionally engaging, moving video that screeches to a halt with no clear idea of how to translate that feeling into action. And that is such a big lost opportunity. And I really want to underline that one.

And I want to use that sort of as a segue to some examples of who is doing this really well, because I'm sure it's the number one question everyone on the phone has in their mind right now. "That all sounds great, but show me or give me a sense of who is doing this really well."

And I see that you've put in the deck probably one of my all time favorite videos from a nonprofit ever, which is from Charity: Water, which it is a great, sort of, founder story about the organization. Maybe you can talk us through why it is such a great video. And for those of you

who want to go explore afterwards, Charity: Water is the name of the charity. If you Google that you can get to their site and watch their video.

But I would like to just say their site, overall, is phenomenal. So for those of you online fundraisers on the phone, best practices all over that website. There is an emotional connection. There is phenomenal storytelling. There are clear calls to action. They are very good at showing transparency and tangibility about where donations go, which is another thing that is really essential. So I would call it a gold standard website overall. But Elliot, maybe you could talk about what makes the video that they put together so special.

**Elliot:** Yeah. You just mentioned a couple of the points there. One is that it has a really strong founding message. So basically, the story is that this guy, Scott Harrison, turned 30 and realized, “What have I done with my life?” And basically, he founded this charity to help build wells in developing countries.

So his personal story is incredibly engaging. And in the end, you sort of want to be like him and you want to be part of this group. And I think it is the inspirational part of this video that really connects with the viewer.

And as you said about the dollars having a tangible outcome, that is another important point. He makes it incredibly simple. What they do is they build wells. They bring water to people in developing nations. So you know exactly where your dollars are going.

And something that is not included, necessarily, in that video, I think it is touched on but not emphasized is they prove every well that they build using video and also GPS. So when they are building that well, they are taking video of it, and then they upload it onto the site and they show people, “This is how we’ve used your money.” You can actually see the return on your investment. And I think that that is another great thing that they do well. This one video is exceptional, but check out the videos they do as well to see how they use it at different points in their work.

**Katya:** They really do a nice job with both the donor cycles that you illustrated. Like you say, sort of the introductory video where Scott talks about, for his 30<sup>th</sup> birthday, asking people to bring money for clean water for other people and sort of creating the first wells and how it mushroomed from there, to other videos, like you say, for people who have already given so they can see the impact of what happens. They do a really nice job of recognizing that people are coming to them in different stages of engagement with the organization, and they really have a nice library that speaks to all those different points.

And I think they also do a great job of following the 11 rules, as well. There are wonderful, clear calls to action on their video and throughout their website.

**Elliot:** Yep. Davin, I know this is also a favorite of yours. Do you have any thoughts?

**Davin:** Regarding why Charity: Water works?

**Elliot:** Yeah.

**Davin:** Yeah. I mean the founding message, absolutely. And I also shoot. I am a videographer. But they also took great care into actually using sort of the visual vocabulary and language that we see in Madison Avenue ads, or we see in documentaries themselves.

I think with the advent of HD online, and depending on where you use that, if something looks like it is professionally done, it may be just the camera that you use, which is why we tend to lean towards sort of prosumer HD cams or nicer HD cams and not the flip cams, necessarily. Because just remember that you are going to compete with all the other nonprofits. They are competing with anybody else that is building wells or helping water, but that video, in and of itself, the way it is paced, the way that the music sort of crescendos, really says, “These guys have got their act together.”

And that is the reality of it — just doing a video, you are still being compared, subliminally, by who watches it to the people that are also in the same space. So I just think that they took great care to do video right. I would call that a micro-documentary, which is a word we throw around, or a mini-documentary, where, you know, it just feels like a story that you want to share, in and of itself.

**Katya:** Great point. And actually, let me just take another detour for one second before we go on to another couple great examples. When is it appropriate to do sort of a low-budget flip approach? Are there times and places for that that make sense, or does a nonprofit always need sort of the Charity: Water level of video? When do we need to have which type of video? Could you speak to that Elliot, and then maybe Davin, you could follow up?

**Elliot:** Sure. The first thing I will say is that I think viewers are getting accustomed to watching all different quality video. And some of the most popular videos are things that are shot on flip cameras — Kodak, ViH [sp] — just handheld cameras that are under \$200.

So I think that, in some cases, it is not a problem at all. I think it is best for, sort of, video blogs. So if you are just sort of holding your camera up, maybe you are in the field and you want to give an update, or maybe you are in your office and you want to thank everyone for their support just in a quick 30 second video. I think it is more appropriate for those types of videos.

The other thing that I’d say is that we’ve found that sound is more important than the visual, so having good sound. People are more willing to watch poor quality video with good sound rather than high quality video with bad sound. So don’t underestimate the power of sound as well as visuals.

And then, there was something else that I wanted to say, but I completely lost it. So Davin, you want to take it?

**Katya:** Davin, do you want to add anything? You talked a little bit about quality.

**David:** Yeah. I mean I would say when we do productions for clients, like the ones we’ve done

this year, we call them micro-documentaries, but it is too expensive to do that over and over. We do feel that people should do high quality stuff periodically, maybe quarterly. But that should also be complimented by a video at your fundraiser-outtakes. And we just completed something with this group called Indigo Africa which already had a library of video and so forth, but didn't really have that one founder story video that they needed. And so we released that, they used it at their fundraiser, and then we syndicated it in our video widget. And that sort of complimented and then drew attention to some of the other stuff.

So I would say low-res iMovie or Animoto — this kind of stuff or things you need to turn around quickly. But I wouldn't use that approach for the defining story of what we are doing that quarter, what our campaign is that quarter.

**Katya:** Those are great thoughts. That is great guidance. We have some questions coming in. I am going to drop one in here before we ask Elliot to pick up the thread of some other great examples. And it actually has a little bit to do with sound.

It is from Patience, and she says, "Are there copyright issues with videos going viral if you use songs or images?" So she is starting to think about the content. For example, say she posts a YouTube video with a Black Eyed Peas song and then that gets popular. "When we are thinking about putting a soundtrack to things or using images, what are the things we need to keep in mind with regard to copyrights?" Elliot, do you want to take that one?

**Elliot:** Yeah. You know it's interesting because YouTube, if you upload a video using a popular song, they'll notify – as far as I understand – they'll notify the person, the company that owns the rights to that song and give them an option to make money off of your video by having...maybe you've seen if a video's playing with one of those songs, a little pop up comes up at the bottom comes up and says, "Do you want to buy this song?"

So in some cases, YouTube will not take down the video, but it still doesn't mean that you necessarily own the rights to those songs, and you don't. So I'm not sure exactly...I don't want to give the legal advice, but I do know they'll allow you to upload it in some cases. They may have a problem as well. The owner of the song can say, "Take the video down." In that case your video will be removed.

So you still do have to pay attention to those copyright issues. But there are times when you can actually upload it and use it. I'm not exactly sure what the legal implications are. In terms of the images, you absolutely should buy all the rights to images that you use. And one of the things that you can do if you don't have a big budget is use Creative Commons. It's [creativecommons.org](http://creativecommons.org), and basically, what that does is people can upload images to the site and basically say that...They give you a license to use it for non-commercial purposes, and you can use it as long as you cite them as the creator of that work. There's very specific guidelines that they'll give you on the site, but you can search from a huge library on there and get images basically at no cost as long as you attribute the source.

**Katya:** Great. Thank you for that advice. Maybe Elliot, you could walk us through another example you like. I know that on the deck, for those of you who have it, some of the things that

you called out were Red Cross, Easter Seals, Acumen Fund, American Cancer Society. Could you pick a couple of those to highlight as other best practices?

**Elliot:** Sure. I'll go to the Acumen Fund one; I think that that's a really good example. This is for their Good, Better, Even Better campaign. It was a fundraising campaign. And if you go to AcumenFund.org...I think it's AcumenFund.org/EvenBetter. And this is a great example of how they really integrated video into a campaign and onto their web page. If you're on the slide deck I think it's 24 or 25.

**Katya:** Correct.

**Elliot:** And it's just a really nicely laid out page. There's the YouTube video, there's three ways to get involved on the right side, there's more videos to watch below. And even below that there's stories about the people who are involved in the video. So they've really integrated into this whole campaign and, at various points, emphasized the messages in the video.

Something else that they've done that is really interesting is they use YouTube Annotation tools. So if you're a nonprofit, you should apply for the YouTube nonprofit program. It's at Youtube.com/nonprofits. It's free to apply, and basically, if you get accepted, you get access to some additional functionality that they offer that you can't get as a regular user. And one of those things is the ability to create Linkable Annotations, is what they call it, and basically you can create a box in different areas in the video and you can write captions or notes. Or you can actually make it be a clickable link that links to an external site.

So here, if you're looking at the screen shot, you can see in the video they have "Give a gift and give today." That's within the video and then around them they have these sort of invisible, what they call "annotations," surrounding it. And if the user clicks within that box, they'll actually be taken to a URL that the Acumen Fund has entered into the backend.

So basically, if you click "Give a Gift" it will take you directly to a landing page that says "Give \$50 today" and there's the donation form right there. So this is a really interesting example because it shows how video is becoming more and more interactive. It's not just about watching the video but actually translating that into action and donations.

**Katya:** That's a great segue into some points I want you to wrap up with before we go over to Davin and open up for even more questions which are coming in all the time. Which is, you started alluding to what makes a video successful. How do we measure what does it make successful? What are some of the metrics that we should be looking at?

**Elliot:** Right. The obvious one is views, but usually that's not an organizational goal that you measure your success by. But figuring out how many people that it actually reached is really important. And on YouTube, I mention YouTube, there are a lot of different ways to host video; it's obviously the biggest and the most well known. They have some really great analytics in their backend. If you log into your account you can go into what's called "Insight" and look at each video and see not only how many views it gets per day, but also where those views are coming from, what the demographic is.

Say you did some blogger outreach around your video – you reached out to bloggers and had them post it on their site. You can see which ones, which blogs, are actually resulting in views. So it's a good way to measure where your video's getting seen so that the next time you know where the highest return is.

Other way to measure success is obviously donations. In the Acumen Fund example, they used some coded URL that basically, they could determine how many people came to their site through that video. So that's something that was in their website analytics and they could determine what kind of return they were getting from the video itself.

And then there's also comments and ratings, and that's just telling how engaging is your video and what are people saying about it? It's sort of a soft measurement as opposed to a more hard and quantitative measurement that you can determine.

Other things are website traffic and how many people share your video as well. So those are just some of the ways that you can start measuring how effective video is. And I think most important is not necessarily judging yourself on those, but also figuring out, "Next time we do it, how can we improve those metrics?"

**Katya:** Great. And then I just want point people, for later reference, to slide 30 which summarizes some of the things that Elliot talked about that you can do right now to get started. On that list includes getting a handheld video camera, building a media library, applying for the YouTube nonprofit program he mentioned, testing video for one phase of your fundraising cycle, and then looking at how other orgs tell their stories using video. Maybe you can just say a couple words, Elliot, on the wonderful video award program you've got going there which gives people some great video samples to view.

**Elliot:** Yeah, absolutely. I haven't mentioned it yet and I'm glad you brought it up. The Do-Gooder Nonprofit Video Awards is a contest that we've run for the past four years. This is the first year we're doing it with YouTube, and you can go to [YouTube.com/nonprofitvideoawards](https://www.youtube.com/nonprofitvideoawards). And this year we received 750 videos from more than 450 nonprofit organizations.

Right now we're in the final stage, the voting stage, so you can only see 16 of those videos. But it's a good example to see what other nonprofits are doing around video. And when the contest ends, we'll also display all the videos that were submitted. So I encourage you to go to [youtube.com/Nonprofitvideoawards](https://www.youtube.com/Nonprofitvideoawards), see what other people are doing, see which ones you like, which videos you gravitate to, and I think that's one of the best ways to figure out what kind of video your organization should be doing, by watching and learning.

I know Katya, you were one of the judges and you watched a handful of videos. And I think there's a lot to learn from the videos, whether you like it or not; whether you like the video or not, there's a lot of lessons in there. So I encourages you go there and watch, and also vote before tomorrow at midnight.

**Katya:** Great. Great. Thank you very much for highlighting that. And I do encourage everyone to do that. OK, so we're going to turn the conversation over to Davin and then get a little more tactical and get him to talk about all the exciting things Nomadsland is doing with video widgets.

But before I do that, a couple quick things. Elana has written in with a tip for all of us. She said she wanted to help answer the copyrighting question. Apparently, Creative Commons also has a music library so you can get background music as long as you give credit to the artist by accessing that through Creative Commons.

So for the question earlier about when you need to worry about copyright issues from Patience, Patience, you should definitely visit Creative Commons. It sounds like that can help you cover your bases with images and music at the same time.

**Davin:** Could I add to that as well?

**Katya:** Yeah, sure!

**Davin:** What we use in terms of music, we've been using Pump Audio which is owned by Getty. It was independent but owned by Getty. And you have some... you know, a lot of library music sounds like library music, but Pump Audio has great ethnic stuff. Some of it's corporate, some of it's alternative. We've used bluegrass. I mean, depending on the client.

And they have just a great library, and that's a worldwide rights for streaming is like \$175 I think, so some people think, "Oh, I have to pay \$10,000 to use that Will I Am song or I have to go free" and there are things in the middle. We do use Creative Commons license photos as well, but sometimes you can use iStock photo or Shutter Stock which allows you to buy photos that go back to the original photographer, the revenue. But maybe it's like \$3 or \$4 to use that. There are also sort of do-it-yourself places where you can find this stuff besides just going for free, and generally the quality's better.

**Rebecca:** OK, great. Sorry this is Rebecca. I just wanted to hop in with one more question before we do switch over to Davin's portion. This is a question from Beth and I think it was related to some of the resources that Elliot had mentioned and wanted to know if you could just repeat what some of those links or tools that were associated with YouTube were called again?

**Elliot:** Sure. So the YouTube Nonprofit program is [YouTube.com/nonprofits](https://www.youtube.com/nonprofits). And the tool that I mentioned before was Annotations. And Annotations is actually not exclusive to organizations in the nonprofit program. Everyone has annotations. The difference is that if you're in the nonprofit program you can have those Annotations link to an external site. So if you're a regular user you can have them linked to another YouTube video or YouTube channel, but you can't have it leave YouTube. But it's called Annotations and you can see it in your backend when you log in.

**Rebecca:** Excellent. Thanks for that.

**Katya:** Thank you. So I want to turn to Davin. Davin, in his portion of the deck, has a lot of great additions to the conversation I had with Elliot. There's some information on storytelling I

point you to for further learning after the call. And Davin, feel free to weave some of those points into your discussion here.

But I wondered if you could hop to a little bit about what you're doing at Nomadsland and a little about the widgets. We already have an eager question about that which I'll direct to you and let you launch into a little bit of an overview of what you're up to.

But Karen wanted to know, "Please clarify the technical aspects of helping people share video. Elliot mentioned putting web code by the video on our web site so people can because can put it on their blog, etc." And I know that that will be covered when you talk about your widgets. So Karen stay tuned. Davin is going to give us an overview now.

**Davin:** Right. So I mean we do lot of the things that See3 does in terms of production interactive marketing. We are new. Nomadsland has been around for a few years, but in terms of the widget and the development, that really happened the third quarter of last year. We're very excited to do a pilot program with you guys and having nonprofits try it out.

So we do some production, but the main thing we want to develop is sort of a self publishing platform for people to take the video they're already doing, whether it's YouTube, YouTube Nonprofit, or Vimeo, but also think about the wrapper, because one thing that you have, and you can go to the slides if you have them already, further down you can see an example of what the widget is. But I'm not sure that we want people to just do one interaction like "donate" or "petition" or something. I think there should be a multitude of options that nonprofits should give to people, and even not nonprofits; I'm very keen in the social entrepreneurship movement and they don't have donations, necessarily, because they're for profits or triple bottom line.

So what I wanted to do is create a widget that could have programmable buttons that could go to any link that you're interested in. It could be a Network for Good donation page. It could be some other donation page. It could be a petition that you're signing up, and it needs to be very flexible. And then the centerpiece, of course, is the video, which you're referencing from YouTube, or Vimeo, or Blip, or whoever you were using before.

So that's really what the widget is. It's basically designed to give people three options underneath what they're doing. And then the embed code on the widget, actually, when you embed that widget, the "donate" button or the action button or the petition button just goes with it wherever it goes. So a lot of times when you embed from YouTube, some of that functionality is stripped out. Or if it's authored in Flash, for example, you can't see the Flash layering on an iPhone; you can see the You Tube.

So I wanted to sort of create a widget that's really simple so that the actions are implied but they're very, very clear underneath. We just finished a pilot with the Conservation Fund regarding this, because we think that sort of having what I call transactional video widgets or video players will be the future. And so I think everyone should start thinking that way. So that's basically...

**Katya:** Thank you. And for those of you who...there may be some folks on the phone who are a little confused about what a widget is and what a wrapper is. So maybe you could give a quick 101 of what exactly is a widget and what's a wrapper so that the less technical people on the phone can fully visualize. And by the way, if you want to check out what it actually looks like, there are a bunch in our deck. You can see a nice one on slide 50 or 51.

**Davin:** Yeah, 49's probably a good visual.

**Katya:** 49, too. OK. So what's a widget?

**Davin:** A widget is basically anything...a lot of people use widgets already where they put different transactions in there. But usually you haven't seen a lot of widgets that actually are referencing a micro-doc or a video; they're usually to jpeg. Global Giving, for example, uses widgets very extensively but there's not a lot of video content in their widgets.

The way I think that I think about a widget is the video player is what delivers the video and then a widget is what kind of goes around that. So think of it as if you're serving dinner; the widget and the functionality is like a serving tray. The video's the meal. And what we want to do is basically have people say, "This serving tray needs to make things more viral on its face." We have a one click re-tweet button, for example. We have a one click share on Facebook, so if you click it, people share it with their immediate friends, or if you want to index it on Digg or something.

And then again, as I said, there's customizable buttons that go to wherever you decide for them to program. The important thing is when you use the embed code, that widget can go in your newsletter, it can go on your blog, it can go on your own website.

So part of the reason...people ask, "Why do you call it Nomadsland?" We sort of feel, us as producers, but also these players, should be nomadic. They should...we don't really care if we have traffic on our site. What we do care about is that the widgets travel and are adopted by bloggers, whether they're personal bloggers or issue based bloggers, and it does come down to storytelling. But the thing is the widgets are how you're going to get your message out and video's really perfect for that because a lot of the emphasis is Tweet: Come back to my website.

You know, Charity: Water has been embedded on so many different blogs because it's just a cool story. But I would bet you most people have discovered that organization without going to Charity: Water first. They saw that video. And that's the thing — a widget should have all of the added functionality to compliment that video.

**Katya:** Exactly. And so what the widget really does, for folks on the phone, is it allows you to follow a lot of the rules that Elliot laid out about really having a clear call to action, to make it really portable and easy to share. When you use this particular tool, which again, it just allows you to upload a video, it gives you a little...you have your little video player and around it you have links to share it on every kind of social network. You have a link that can right over your Custom DonateNow page to make a donation. You can have a link for taking action which you

can shoot over with a link to an advocacy portion of your website, for example. So it gives you a lot of ways to engage once you've been moved by this video that you saw.

**Davin:** I should add, we don't actually host the videos. Most people have a YouTube or a YouTube Nonprofit. What we're hoping this does is not only...Let's say you released a campaign where the main centerpiece was the widget and you're letting the widget go, and maybe you've got 30,000 views from that widget. Well, those 30,000 views should also turn up on the YouTube video because that's actually where you're hosting it. So you just cut and paste the YouTube link saying "this link should be in the video." But we don't actually do the uploading ourselves, if that makes sense, or the hosting of the video, so it's simpler.

**Katya:** Right. So walk us through the process. I've followed all of Elliot's rules, I've created a great video and now I want to make sure that it gets out there and it's shared in this widget format. Where do I get started? And for those of you who are interested, again, email [Fundraising123@networkforgood.org](mailto:Fundraising123@networkforgood.org) and we'll send you the links and information on, if you're a Custom DonateNow customer, you sign up for Custom DonateNow, how to sign up for this. But maybe, Davin, you can give us an idea just how easy it is to actually build this widget. So you've got your widget up at YouTube or Vimeo or whatever, then how many steps are there? How hard is this, then, to create the widget?

**Davin:** I mean we tried to keep it really simple. It's sort of based on a blogging approach, so think of it as you're making a post. There's also a video tutorial on our website you can check out later that kind of walks through the fields.

So basically, you have an account, which through the pilot program with Network for Good, everyone will get an account who wants one. And then, basically, the first thing that comes up is, "Would you like to make a post?" You put your title and the description of the video. And then you're going to have about, I think there's six or seven fields there, where you actually have the pull down menu to say, "OK, the donate button should go here." And you cut and past the link that the donate button should go to. Or the pull down menu to Petition, and then it goes to your petition page on your website.

And then we also have a field for Google Analytics, so you can cut and paste a special channel code from your Google Analytics account to track that particular video.

And keep in mind, I think it is really important to talk about partnerships. When you are doing video, you want your corporate partners or your organizations to actually share it and have a clear message of why they should be sharing it.

In fact, we will probably be rolling out more branded players. We have done some special things where, for example, the Conservation Fund, one of their partners is Travelocity, and so we created a Travelocity player referencing the same video, but Conservation Fund gets one brand they can be proud of, and Travelocity gets one for their page.

And I think that is something we are going to be looking into as well, because the functionality is great, but your partners and the people who support your mission, they are going to be wanting

to share this video and putting widgets on their site as well. And if you can brand it sort of in their look and feel, that is going to be that much more important.

But anyway, you put those six or seven links in, you put the Analytics code in, and then you publish it. And then for some, depending on your account, we will review that just to make sure no one is doing anything fraud related. But, you know, if they are going through Network for Good that won't be an issue.

And then it goes live. And then you go to the front end and you can embed that widget wherever you think it should go, whether it is in your newsletter communications, in your blog, or whatever.

**Katya:** Great. And so Karen, right in there in that video player is a way that you can grab the code so that you can go embed that code somewhere else then, or anyone who watches your video can do that as well.

OK. I want to move to a couple of questions that we have. I want to squeeze them in here in our last five minutes or so. Here is one that is rather tricky from Eric, and I invited either Davin or Elliot to take a stab at this.

Eric caters to donors who know English or a different language, but not both. "So how do we not lose the message for either language with events and interview footage?" How would you handle that tricky one?

**Davin:** Meaning there are two languages in the film?

**Katya:** Right. It sounds like... Well, it sounds like there are a couple issues. It sounds like, yes, they have an event where they have people with English and another language, like in interviews, but they also have donors who either know English or that other language.

**Davin:** Right. My response will be brief, but I want Elliot to chime in here. I think there seems to be a tendency, when you do a single production or video, then you just do one product. And I think it might make sense to make one... It might be subtitled; make one sort of catering to that particular language group. And create two videos that are very similar, or what is called "versioning," I guess you would call it, that are similar, but they are syndicated and they are sent out to different audiences because they speak to those audiences.

It is really hard to get one video to speak to multilingual crowds. So I would say you need to subtitle the video itself. But also, you should probably configure both video and widget and make them slightly different and then syndicate them to those groups separately.

**Katya:** Great. Elliot, anything to add there?

**Elliot:** Yeah. I would just add that YouTube is becoming extremely sophisticated with the use of closed-captioning and other functionalities; they are adding new functionalities every day. So

check out their closed-captioning functionality, because basically, they now allow you to just upload a closed-captioning file instead of having to really work it into the film itself.

So I would suggest checking that out, Googling it. I don't know the URL offhand, but maybe we can send it after the call.

**Katya:** Great. OK. Velma has a question. She is working with an organization that is focused on some of the papers of a civil rights leader and she wants to do something with video and a living person like Natalie Cole did with her dad. Is there a way to sort of bring to life the sort of civil rights history using video in that manner?

**Davin:** Like, what would be the creative approach to that?

**Katya:** Yeah. What are some ideas? So she is saying she is looking at...she has all these papers of a civil rights leader who I am assuming, from her question, is no longer among us. But she wants to sort of have someone who is alive, a living person, talking about it. She is referring to Natalie Cole, I guess, who sang the duet using old soundtracks from her father, I think is the reference she is making there.

What might be some creative ideas for, I assume she's asking, bringing to life the civil rights history with the living person? What might be some ways you could use video to do that?

**Davin:** Elliot, do you want to take a crack first?

**Elliot:** Sure. I think one of the points I'd like to make is it doesn't have to be fancy. Video doesn't have to be fancy. And in many cases, a simple slideshow with nice audio and some music is enough. So especially if you are working on a budget, having really high quality photos, maybe of documents or historical photos, can go a long way.

Adding to that, I know Davin had mentioned Animoto.com. For organizations maybe just getting started in video, you can basically upload images and audio to this website and they will sort of punch out a video for you. They will create a dynamic slideshow out of the materials that you provide. So that is a good place to start and very low cost to you.

**Davin:** One thing I would mention, which you can check in the slides, and there are some things in the slides in terms of storytelling, a lot of stuff that deals with what Elliot said, but I think character selection, or what in filmmaker circles you would call "casting." So I don't know who this person is in this film, but I've seen very powerful feature documentaries and then single documentaries which just have a very compelling person, the compelling story, almost narrate themselves with maybe some black and white photos.

So I think the most important thing to remember when you are telling stories is to have someone interesting with an interesting story. And then, sort of the bells and whistles don't matter as much because people are invested in the story.

The “Darius Goes West” film on the Nonprofit Video Awards is one of the ones I thought was great because the story and... You know, you didn’t have to do much to it but just let the person appear on camera. So I would say if anyone is going to do a nonprofit video, whether your founder is inspirational or whether the people you are helping are inspirational, but fewer voices and let me identify through the video with that voice. That is much more important than trying to get a lot of information in there. That’s why we have blogs and we have web pages. But what you want people to do in the three or four minutes is to let people connect emotionally with the single person and the cause and how they dovetail together.

**Katya:** Great. Wow, that’s some great advice Velma. I hope you are inspired to get started now! I want to give you each a chance sort of in 10 seconds or less to hit any point that you would like to reemphasize or anything that I didn’t cover in our conversation today, both you, Elliot, and you, Davin, if there is any closing quick, quick remark you would like to make. And then we will wrap up and give you the instructions one more time about how to move forward if you would like to dive into the offer we have today.

So Elliot, maybe we can start with you. Anything you would like to reemphasize or hit that we glossed over?

**Elliot:** I think we covered a lot. I think I would just encourage people really to watch videos critically that you encounter. I am sure videos are being sent to you every single day. And when you are watching them, really think about how your organization can pull different techniques or different elements from that video into your own work, because there are a lot of nonprofits that are experimenting with video, and, you know, you are only going to figure out what works for you if you are familiar with what is out there already. So I think watching and learning is the best advice I can give, in general.

**Katya:** Great tip. Davin, anything you’d like to add?

**Davin:** Yeah, just two things, and aside from trying out the widgets and so forth; I think that will help in some campaigns. But there are two things that I think, if you are doing a video strategy, to keep in mind. One is: be high concept. In other words, I should be able to Tweet your film or what that video is about and just the headline alone in the Tweet should make me want to click. And that usually comes by amazing story. I mean Scott Harrison has an amazing story. I could say in 12 words what that video is about and probably get a couple hundred people to check it out, because the concept behind the video — 31 year old has conscious crisis and then starts an incredible nonprofit — that is a high concept. And so make sure that you are doing a concept or a character that can be easily spoken in what I call “digital word of mouth.”

And the other thing I would say is really start exploring your production and syndication partnerships. In other words, a lot of nonprofits tend to go it alone — find volunteers and find some line item to create a video. But look at your assets. If you have really strong corporate sponsors or individual donors, just say, “Hey, we’d like you to co-produce this video with us. We will put your logo on the video to help us show that you support us this way.” And then, maybe they can syndicate it, put it on their website, put it in their newsletters. But I think it is really kind of scary sometimes to go it alone. But look at all your assets, both in taking players but also get

enough funds to really get a high concept, quality micro-doc or video out there, and use every asset you have.

**Katya:** Great. Well thank you both so much. It is such a pleasure when we are talking about video to have two of the smartest people on the topic on the line.

I hope everyone enjoyed the tips you got today. So thank you everyone, again, for joining us today.

A special thank you to Davin and Elliot, and I wish everyone luck with their videos.

**Davin:** Thank you very much for having me.

**Elliot:** Take care everyone.