



CMMA 2011 National Conference Proceedings

New Orleans, LA, October 2 – 4



**Bob Thomas, Co-Chair
DCTV**



**Kenneth Boyd, Co-Chair
I-DEE Productions**



President's Welcome

Steve Tingley, American Family Insurance

Welcome to New Orleans and the historic Chateau Bourbon Hotel! New Orleans is one of my favorite cities. I've been here many times and am still fascinated by the history, culture and charm. Hurricane Katrina wreaked havoc, but thankfully, the historic French quarter weathered it out!

Our theme is "*Hitting the Right Notes with Your Story.*" Some of us are natural storytellers, and some of have to work at it. We all tell stories in our written and media communications. This week we hope to inspire you to possibly expand the use of stories and maybe learn some new tricks.

Here's how the National Storytelling Association defines storytelling:

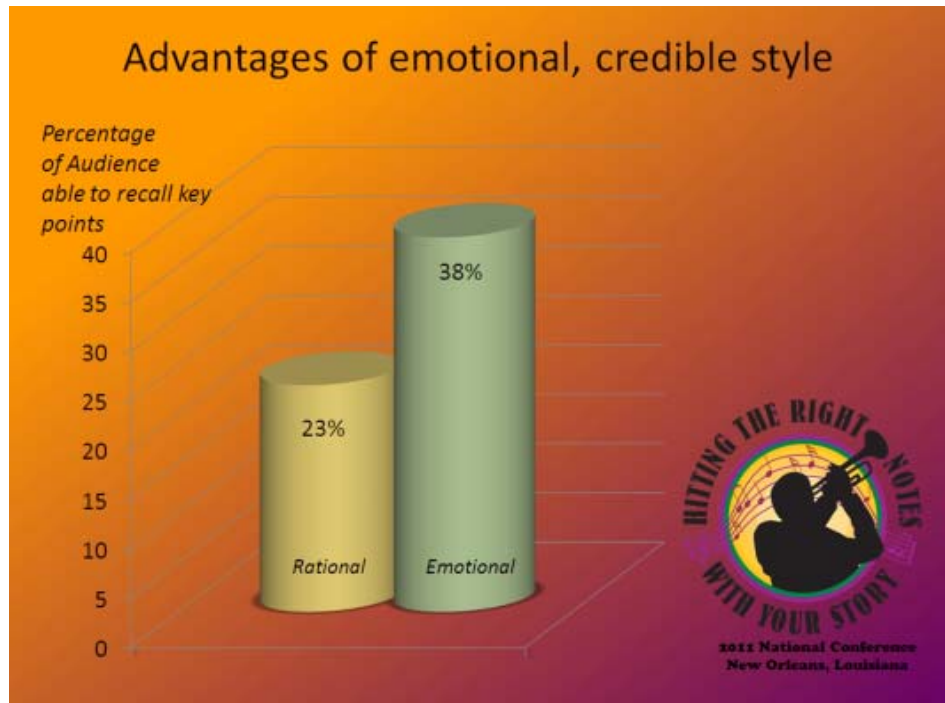
"The art of using language, vocalization, and/or physical movement and gesture to reveal the elements and images of a story to a specific audience."

We utilize stories in the videos and other media we produce, and I am sure a lot of what you hear this week will help a great deal in crafting or coaching our staffs in engaging communications through stories.

When we came up with this theme I was asked how storytelling connects to leadership. I believe that storytelling is a key ingredient to leadership, specifically leadership communications.

According to the Communications Executive Council, "Employees expect company executives to help them understand the 'big picture'—a particularly acute need in these chaotic times. When leaders meet this expectation, they reduce employee anxiety and help them begin to internalize their own role in the organization's success."

Story-telling is a critical part of leadership as it allows you to connect on a more emotional level to whoever is listening... and if you can connect emotionally you then have an opportunity to build trust, motivate and inspire. More importantly, you increase your chances that your message will be remembered...



It is through stories that corporate cultures get shaped and maintained...



You look at these logos and you think of Ray Kroc's epiphany that his future would be in hamburgers... or Apple's humble beginnings in Steve Job's garage or images of the model T floating down the assembly line...and a personal favorite, the story of a small Midwest farm insurer...

The culture of each of these organizations is shaped as leaders in each generation tell stories about the company's humble beginnings.

It is through stories that brands are established. Mark Bennett will tell you that a logo without meaning is just a picture. The story behind Target's logo? Give guests what they want, need or didn't know they needed. Bullseye!



It is through stories that organizations develop and reinforce values. We've all seen and heard stories from our own "Mayo Mafia" about the values of the Mayo brothers and how intrinsically their lives and example have influenced Mayo's values.

The story at World Bank is simple, according to Dave Leonard: *If we do our jobs well, people's lives can change for the better.*



It is through stories that we build trust and facilitate change. Chris Berry at Best Buy has told us about how his company uses TagTV to feature customers and employees telling the truth about how they feel about the company. Those stories have resulted in changes in the company culture and the products they sell.

Bill Marriott at SAS tells us stories about how his company creates a great working environment that adapts to employees' changing needs—and makes us all jealous!



It is through stories that we engage employees and inspire loyalty. Our Safeway members can tell you stories from their Real Retail series about employees modeling the company's desired behavior and values.

It is through stories that organizations put a personal face on what otherwise might be perceived as an impersonal business. Jim Allen is a perfect example, telling us personal stories—including his own—about the tragedy of Hurricane Katrina and Mississippi Power's efforts to help people recover.



And, of course, it is through stories that we sell products and services. Two member companies that come to my mind who do this really well are Campbell's Soup and FedEx.



Through Stories Leaders:

- Shape and maintain culture
- Establish brand
- Develop and reinforce values
- Build trust and facilitate change
- Engage employees and inspire loyalty
- Put a personal face on our organizations
- Sell products and services



You could probably add to this list, which would only reinforce my point: telling stories is a critical component of effective leadership. This conference will help us use stories in new ways and tell our stories more effectively. Let's get started!

Storytelling & Leadership

"People don't want more information. They are up to their eyeballs in information. They want faith – faith in you, your goals, your success, in the story you tell...faith needs a story to sustain it – a meaningful story that inspires belief in you and renews hope that your ideas, do indeed, offer what you promise. Story is your path to creating faith."

Annette Simmons, The Story Factor



2011 National Conference
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Cutting Through the Clutter

Writing for Today's Audiences

Steve Crescenzo, Crescenzo Communications

www.crescenzocomm.com

Background: 23 years in corporate communications as a consultant and coach.

Most organizations suck at telling their stories! Not the fault of the people in this room. Left to our own devices, we would tell terrific stories. It's the approval process that's the killer. We need to push on this; it's important.

We need to tell better stories! For two reasons...

1. Everybody has ADD
 - a. And there's more competition than ever for attention spans
 - b. Have to be able to cut through the clutter
2. Competition
 - a. Linked in, blogs, hobbies, magazines, television, radio, etc.
 - b. You could spend 2 weeks on the NY Sunday Times alone

Three most common mistakes

1. Using the wrong channel for the wrong message or story
 - a. Putting the wrong person on video
 - b. Using print when video would be more impactful, etc.
2. Not asking the question: *Would I watch this?*
3. Burying the message
 - a. No headline
 - b. Long wind-up
 - c. Don't get to the meat
 - d. You have one sentence or 30 seconds to capture the audience

Corporate communication is dying—communication as defined below:

- Pudgy white men in suits spewing corporate boilerplate
- Formulaic writing
- Jargon, buzzwords, platitudes
- Top-down information flow

Need to create communications within the organization. Creativity gets sucked out by the organization.

An antidote for Corporate Speak: Buzzword Bingo

- Game like bingo, except with buzzwords instead of numbers
- Mark off buzzwords when speaker uses them
- Audience really gets engaged!
- But they tune out once somebody wins.

Stop fighting the wrong battles!

- The battle to make the deadline.
 - Do less and do it better.
 - Cut it by 70%--give yourself time to be creative.
- The battle to create something that will make it through the approval process.
 - Risky, edgy stuff goes away
- The only battle that matters: the battle for our audiences' attention

Corporate vs. Creative

- Top down vs. interactive and participatory
- Stiff and formal vs. conversational
- Policies and programs vs. people
- Old vehicles vs. new vehicles
- Safe content vs. "risky" content
- Formulaic writing vs. great storytelling

7 Tips to Better Storytelling

Spinning corporate crap into storytelling gold

1. Find the people with passion and emotion to convey your messages and tell your stories
 - a. Most often it's the people closest to the work, not the executives

Recruiting case study: Children's Hospital of Atlanta

New approach

- Gathered 100 great stories from employees
- Set up employee blog on the internet
- Theme: *Are you strong enough to care enough?*
- Real stories from real people
- Could write their own or call voice-mail and we'll write it for you
- Picked 12 best stories and put them on video
- Producer got resistance every step of the way

- CEO won over when he saw the result
2. Do whatever it takes to get their attention
 3. Take somebody there

Corporate topic: We had a meeting

- Who cares?
- What happened at the meeting?
- Take the audience there.
- Proceed until apprehended (Beg forgiveness)

Case Study: Mass Mutual

- Used flipcam to tell the story live from the event
- Used humor and personality

4. Remember: Shorter is often better...and more effective

Corporate Topic: Safety

- Boring, hard to write about
- Often insulting to the audience

Case Study: Arizona Public Safety

- Every story has to have a person in it
- Lead with people
- Headline: *It happens in a split second—and nothing is ever the same again.* That has a chance of getting through the clutter.
- Posted online and resulted in over 100 comments from other employees, who told their stories. Instead of a top-down message, created a community about safety.

5. Capture interesting moments

Corporate topic: Somebody won an award

Case Study: Wellmark

- Used video to show exec getting award—a surprise
- Unscripted, real, emotionally powerful

6. Don't be afraid to be human.

Boring corporate topic: Executive Communication

Case Study: Alegent Health

- Corporate blog rather than speeches
- Has to be personal and conversational and ask for feedback

7. Let people tell THEIR stories

Lots of creativity outside the communications department

Case Study: UPS

- Whiteboard campaign great externally—but nothing changed internally
- Did a whiteboard film festival
 - 2-3 minute video on how you are using whiteboard
 - Got 80 some videos; some of them quite good
 - Put top 16 videos on Internet and had employees vote
 - Everybody was into it, talking about it, voting

Bonus Tips:

- Pick the best medium for the content.
- Shake it up!
- Get noticed!

Question: *How can we as media professionals continue to push the envelope? We get push back. It's hard.*

Response:

I compare it to Japanese strategy in WWII. Capture one island; lose two. You are changing minds and behaviors that have been in place for a long time. Two-step process:

- Show them the old way doesn't work.
- We have a new way of doing things. Let us try. Take baby steps.

New Members Attending Their First Conference

Anita Allison

Senior Producer, Bain & Company

- Former Producer at Sundance Channel
- Animation & web design background
- At Bain a year and a half

Challenges

- Value creativity, but it's not what they do
- Global company; 47 offices
- Getting a Digital Asset System next year
- Hiring more staff
- Optioned a book at the same time I accepted the job from Bain
- Movie script being shopped right now; it's looking good



Bob Cimmino

Associate Manager Photography Services, Merck & Co

Based in Frenchtown, New Jersey. Has been with Merck entire career.

Part of Merck Media Services

- Research Communications
 - Scientific presentations & publications
 - FDA Advisory Committee meeting support
- Output services
- Creative Communications
 - Graphics
 - Web development
 - eMedia
 - Business & customer service

- Visual Communications
 - Photography (my team)
 - Video Production
 - Webcasting

Photography Services

- Portraits
- Product photography
- Annual report photography
- Event coverage
- Image library
- Digital retouching
- Scientific photography
- Photography for ad campaigns
- Passports & Visas

3 studios

4 full-time staff photographers + freelancers

“We can give you everything that an outside production company can give you except a big fat bill when the project is finished.”

Marcellea Davis-Snedden **Manager, Sandia Labs**

Who we are

- Primary mission: Nuclear deterrent: safe, secure, reliable
- Addressing broad national security challenges
- Threats from non nations states
- Science with the mission in mind
 - Nano battery
 - Climate modeling
 - Joint bioENergy Institute
 - Homeland security
 - Military explosives training
 - Stingray disrupter bomb disbursement



Over 20 staff members who develop and produce:

- Live event production
- Video streaming from remote locations
- HD video production
- 3D video and animation
- High speed and experimental video photography
- Feature-length documentary films
- Video specialty applications



Marcellea and her husband



Daughter Ariel

Hobbies:

- Loves to ski
- Just started whitewater kayaking



Christopher Ferguson
Video Production & Photography Team Lead,
Monsanto Co.

Monsanto Media Services

- Lives in Corporate Service Department
- Serve a population of 22k employees across the globe
- Cross functional between PR and Marketing departments
- Video production, photography, live events, graphic design and AV services

Video Production

- 3 direct employees
- Act as producers, editors and camera ops
- Supplemented by contractors and freelancers
- Concentrate on high-value productions; outsourcing lower value videos
- Photography all outsourced

About Christopher

- Executive Director of non-profit theatre company
- Martial arts instructor for children
- Involved in independent films both in front of and behind the camera
- Has worked in video production 15 years

Jeff Hackett
Project Development Manager
State Farm

- Relatively large creative services department: 180 people
- Marketing, advertising, training
- Past 19 months been on a journey to increase effectiveness and efficiency.



New structure as a result, and I'm excited about it. *Creative Services Next*. Two new areas I'm responsible for:

- Development
- Creative Lab
 - Projects may or may not have a media component
 - Design thinking to solve business problems



Brian Honey
Microsoft

No PowerPoint; not a surprise coming from Microsoft.

- Been with Microsoft 19 years.
- Had the pleasure of building one of the first parallel digital editing suites; obsolete in 6 months.
- Manage high-end post production facility
- Part of global events.
- Working on digital events.
 - Moving on-line yet keeping the social aspects.
 - Create an on-demand after the event.

Avid fly fisher.

Tracie McClain
Media Services Manager, BJC HealthCare



- 2 kids (2 boys, 6 and 8), 1 husband
- Based in St. Louis
- Journalism background; 10 years in TV news
- 3 years at BJC
- 3 little known facts
 - Theresa is my real name
 - Left-handed
 - 8-year 4H member

BJC HealthCare

- 26000 employees
- 13 hospitals + service lines (MORE)

Media Services

- 8 employees
- Video and photography
- Allocation cost recovery model
- The rule of thirds
 - Web videos
 - Patient education
 - Internal communication
- Hardest part of my job: keeping up with the technology
- Best part of my job
 - Storytelling
 - Helping my staff tell stories
 - Meeting patients, staff, physicians



Richard Wood
GM, GMU-TV, George Mason University

3 campuses
146 buildings
33000 students
199 degree programs

GMU-TV

- 4 person team
- A lot of training/education programs
- Capture events
- Long-form documentaries to support major initiatives
- Promotional materials
- University commercials

About Richard

- Kayaking
- Fantasy football
- Redskins fan
- Triathlon a few years ago; hoping to complete an ironman next

Darrin Wylie Director, USAA

Len Magsamen retired last month; he and Julie are currently on a cruise.

- From San Antonio
 - In Air Force
 - Worked in broadcasting
 - Lot of friends at Fort Meade
- Next in the news business
 - Learned what people watch & what they didn't
- Joined USAA 9 years ago, first in web design
 - Learned what people actually click on in webpages
- Len brought me into media services
- Bring broad background into current position
- Team of 8
- Big in the external space now
 - A lot of YouTube content
 - News of the day
 - Advice to customers
 - CNBC and other news outlets
 - Quasi TV journalism



Personal

- Wife and 2 kids



Dave Heckman
Media Consultant, American Family Insurance

I really learned about CMMA in order to produce this meeting. Got me excited about the conference. I was really excited to be here, and you have exceeded my expectations.

My boss, Steve Tingley, is the reason why I'm here; but the reason I'm going to stay is all of you.

Background

- Started out with a cable company as a production assistant
- Great way to learn the business
- Worked my way up to producer and then media manager
- Saw opportunity at American Family Service
- Went from television commercials to corporate

American Family Insurance

- Everyone in my department at AmFam had been there for a long time; I liked that.
- I'm coming up on 15 years next year.
- 14 employees
- I have the best boss in the world—and he's not even in the room to hear me say it.
- Media studio
 - 5 HD edit suites
 - Final cut pro
 - Webcasts
 - Conferences
 - Flash presentations
 - Video

I always want metrics. I want to know it works. Having stats helps prove our work.

Personal: Married; two daughters; two dogs; rabbit; hamster; fish

Patty Perkins
Wells Fargo Video Network
Technology Team Manager

Bring greetings from Jim Brytzky
Sorry, Dave, but I have the best boss in the world.



My career path:



Reinvention

- Discovered corporate and Wells Fargo
 - Computers drive things now
 - I became the Geek Princess
 - My vision was a technology team
- Blue Moon inspiration
 - What's the next step for the desktop video team?
 - We aren't tubes and wires anymore; we're computers

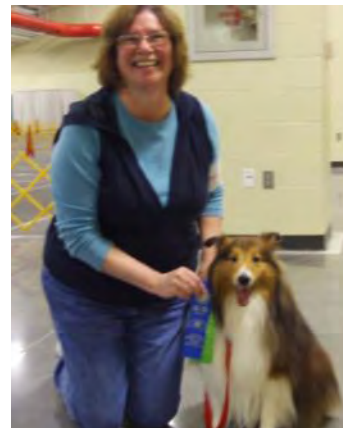
V-Net Technology

- Digital Signage

- Scala, AlphaVideo & Bluewater
- Broadcast systems support
 - Autocue
 - Accordant
 - Omneon
- POST
 - SharePoint and Silverlight
- Satellite viewing location database
 - Sales force
 - 7500 sites
- Wells Fargo on demand
 - Kontiki
- Metadata and Media Asset Management
 - Visiting librarian service
- Workflows and process documentation

Personal

- Married 22 years to a video editor
- 2 Shetland sheep dogs
 - Cooper (driven) and Savannah (not so much)



How to Tell a Story Like a Filmmaker

Tom Williams

Playwright & Screenwriter



“Something happened.”

The brain wants to know what happened, and what happened next.

“Something happened” reaches way down into our monkey brains.

Fatal approach of the Democrats:

- Too much reliance on facts
- Stories win every time—even if they are not true

What do you want people to do?

- First need to ask, How do you want them to feel?
- Stories are the best way to reach people and move them to action.

Movies are particularly evocative.

- Power of film used to be limited to studios. Now anyone with a phone can be a movie producer.
- Cinema is the professional language of the future.

Editor’s note: Tom showed video stories throughout his presentation. Those videos were the heart of the presentation. The notes below are supplemental content.

Tools we can use

True Stories

- Stories are valuable; true stories even more so
- Great for education and motivation
- Example:
 - People who need to have a leg amputated
 - Want them to feel optimistic about the future
 - The feeling is more important than facts
 - Use stories of people who gone through this already and are thriving
- B-roll of people being active on prostheses tell the story better than the interviewees’ words

Easier for the brain to restore and retrieve pictures than words. If the pictures tell your story, than you have achieved your objective.

Avoid the once ubiquitous on-camera narrator. I confess I use them when I don't have visuals to show. Well, that content probably doesn't belong in a video then. And people won't remember words without visuals.

The importance of B-roll:

- Just because I'm not writing a script doesn't mean I can't shape the content
- B-roll essential for editing people's stories

Try telling a story with one picture and one line

- Filmmakers cut through the chase very quickly
- Sometimes the previews are better than the movie!
- The brain does not need much time to process a lot of visual information
- Can give the impression of a story without following all the rules
- In 30 years of making corporate videos, I've never had anyone tell me a video was too short.

Music and sound effects help tell the story, and are especially effective for evoking emotion. Sound design is a very important part of storytelling.

Moving video

- Zooms and pans direct the eye but do not pull you in emotionally
- Dollies and cranes that actually move the camera mimic the eye and bring viewers into the action

A variety of filmmaking techniques

- Let people tell their own stories
- Tell the story visually
- Tell the story economically
- Use fast cut editing for young audience
- Move the camera
- Hire talented professionals

Nobody knows anything. For every filmmaking rule, there are examples of successful films that break the rules.

Be creative. Have fun. Tell a great story.

Technical Topic-Go-'Round

Moderator: Jim Allen, Mississippi Power



Q: What are people planning to do with Final Cut Pro? Capabilities have been cut back significantly on version 10.

Responses:

- We're sticking with version 9.
- Released 10 a bit earlier; they're still working on it.
- What's your workflow like? If it's working okay with 9, you can stay there.
- Avid has a great solution.
- I think we're all just waiting to see.
- Why has Apple moved away from the professional side? More money on the consumer side.
- We run Final Cut Pro coming out of Apple. Planning on sticking with 7 until support runs out, primarily because we're not sure how to go about adjusting to an entirely new work flow. Have to go to their App store to upgrades. Not much support for peripherals. Avid needs more effective support and they could be more competitive. Adobe keeps getting better.
- We're in a wait-and-see mode, too. Worried about compatibility. Ripple effect if we go to 10.
- 64-bit move intentional. Concept of the App store if anything happens to your system, you still own the program up in the cloud. Taking your old files to new files: systems are being developed to convert files for you. In time, there's some wisdom to the madness.
- We're waiting, too. You can run 7 and 10 on the same system. Can download a 30-day free trial.
- Mixed environment of Avid and Final Cut Pro.



Q: We have a number of conference rooms we're upgrading. Required to videotape in many of those rooms. Currently using VHS and DVD. Way outdated. Looking for ideas on capturing video as we upgrade.

Responses

- Polycom and Tandberg both have equipment to do this. Can tie into QuMu and Accordant for publishing.



- We record direct to hard drives. Pretty easy plug and play transition.

Q: Part of our responsibility is to support a conference center. Use projectors and laptops. Industry putting new controls in place to keep from copying content. May have issues playing back content with current equipment.

Responses

- Analog video is going away. You need to go digital.
- This issue annoys me more than Final Cut Pro. This is going to be a huge mess. Crestron has new digital solutions. Does things internally to work around the issue.
- Everything going to be HDMI. These connectors were intended for consumers; they are going to wear out very quickly when everybody brings in their laptops and tries to connect.
- Lockheed HDMI cables are coming out to address this durability issue.
- We just made the decision—an expensive one—converting everything to HDSDI. Can route it anywhere we want it.
- We do the same thing. Everything has to be converted. Boxes start at 3-4 hundred; good ones are \$1000 to \$1500 each.
- Most laptops now come with display port; use an HDMI adaptor and you'll be fine.
- A comment on convertors: If your convertor doesn't scale with the signal, you have additional problems. Worth it to pay for a more expensive convertor with a built-in convertor.



Q: Every year, we always ask this question: Digital Asset Management. Anything new?

Responses

- Not really.
- We are employing a new system, CAT DV. Won't know until we get further into it whether it's going to be better than sliced bread. Have put close to 500 programs into the system. Creating rules around this; producers have to put a line item in their budget for uploading to the system. Very fast; can work on the Web. Have been able to find B-roll so much faster. Scalable and expandable. Buy a limited number of licenses for people to input data; but anyone can view it on the web.



- Nothing moderately priced available yet. Some very expensive good systems available.
- One of the things we're doing is approaching this from a non-broadcast POV. We have contracted with a library scientist. We're getting serious about metadata and getting ready for the future.
- We've putting the pieces together. I hired someone specifically to set up a structure for us; building a guide so we can hand this off to interns. Media Beacon is probably the system we're going with. Looks like they have a great way to archive. Video functionality is really great; can do a rough cut in Media Beacon. Example: Can have your client go in and pick in and out points for video interviews.



The Magic of Storytelling

The Power to Persuade

Doug Stevenson

CEO and President, Story Theatre International

www.storytelling-in-business.com

Wrote Book: *Story Theatre Method, Strategic Storytelling in Business*



Story: a solution that is tasty and appealing to the brain

Need to steal attention away from whatever else our audience's brains are focused on.

Difference between inspiration and motivation:

- Running analogy
 - In a race, invariably there's someone much older than I who passes me by—and I'm inspired.
 - Inspiration is external.
 - Motivation is internal; I have to internalize the inspiration and convert it to motivation.
 - Motivation leads to action..
- Your job as a leader is to be inspiring
 - Our stories are one great way to inspire.

Change is a lot like breathing; when you stop, you die.

- Communicate from your head with your heart wide open.
 - You've got logic, facts, data.
 - But you need to use emotion to connect emotionally.
 - PowerPoint slides will not do it; stories will.
 - When I speak, I am the media.
 - You can be the media if you understand how to use stories correctly.
 - Sometimes it comes down to one person in front of the room who must inspire others.

There is science behind what I want to teach you

- *When the brain detects and emotionally charged event, the amygdala releases dopamine into the system. Because dopamine greatly aids memory and information processing, you could say it creates a Post It note that reads, Remember this. -From Brain Rules, by John Medina*

- Your most important messages must have an emotional tag in order to be memorable—in order to inspire motivation.

Here's how it works

- Story
- Theatre
- Branding

After dinner keynote example

- Supposed to be motivational after cocktails, pasta dinner, awards ceremony
- I was coming from Colorado to Kansas City
 - Not getting picked up until 5:30 PM
 - Have a rule about never flying in the same day
 - Broke it and was delayed in Chicago
 - Did not arrive until 4:45
 - Went over my talking points while I was trying to get to my hotel
 - Find the eye of the hurricane
 - Change represents an opportunity
 - See the opportunity
 - Managed to get a limousine from someone else whose flight was cancelled
- When things don't work out the way you thought they would, ***look for the limo!***
- When things go wrong for you, what do you do? Do you focus on solutions or freak out?
- The challenge: Next time you run into a snag, focus on solutions, not problems.
- Look for the limo!



What is different about story theatre?

- Don't need any other media besides yourself to get people engaged if you use emotion
- Can manipulate states of mind and emotions if you know what you are doing

Story Theatre

Pictures are a more effective delivery mechanism of information than text. When you speak, do you create images? When you tell story, become the story. Movement is really helpful. Stepping in and stepping out. When I'm speaking to you, I'm stepping out.

But at certain times when I'm telling a story, I step back into the story. I'm no longer with you; I'm back in the moment. I create a three dimensional environment. I become a movie that you watch.

It's not about telling a story; it's becoming the story.

Brand Your Message

- The left brain *Ka-Ching* after all the right brain story theatre.
- Manipulation of language in a way that causes people to take a message and internalize it.
- Emotion is the fast lane to the brain.
- Break out of the pack by getting out of your comfort zone and trying something new.

The person with the best story wins.

Q&A

Q: How receptive have you found executives to be to this approach? And how long does it take?

A: A bean counter executive example. He knew he was limited. CEO about to retire. Had let the executive I was working with know he was not going to get the position because he was a lousy speaker. Asked him what he did outside of work; he was a marathon runner. Really? Tell me a story about your running. He immediately got into it and enjoyed himself. I told himself he could be amazing if he told stories and was himself in front of the room. When I come along, they already know they need help. If I'm mandated, it doesn't work.

Q: Where do you draw the line in creating a story in terms of truth and embellishment?

A: Facts of the story must be true. 95% of what I tell you is factually correct. Sometimes I exaggerate for effect, but it's an expansion of reality, not changing any facts. I can't remember word-for-word exactly what someone said, for example. But the inherent truth of what someone says is there. Have to work on branded message. You have to come up with those. Never let the truth get in the way of a good story!

The Magic of Storytelling, Part II

The Use of Emotion

- Emotion is the glue that sticks an event or thought into memory.
- Why do we cry during an emotional scene in a movie? Neurons in our brains are firing our brains and we mirror the emotion we are seeing and hearing.
- The challenge of being a storyteller is how to create the emotion in the audience.
- If you fail your message will not be retained.
- The only way we take action is because of pain: either we feel it, or we take action to avoid it.
- What do I want my audience to feel? (Not *know*, they won't *know* if they don't *feel*).

Two quotes from *Brain Rules* by John Medina

One important area of research is the effect of emotion on learning. Emotionally arousing events tend to be better remembered than neutral events. They persist much longer in our memories and are recalled with greater accuracy than neutral events.

Pictures are a more effective delivery mechanism of information than text.

Imagery + Emotion + Content = Engagement

- Emotion is generally painful, difficult, challenging.
- Look for moments of crisis, challenge or obstacle. Build your story around this moment.
- The moment does not have to be profound or dramatic.
- Your story does not have to be a literal example. It can be a metaphor.
- Comedy is tragedy plus time. (Steve Allen)
- Show and Tell. Create mental images. Make motion pictures.
- Your story teaches a better way to do something or a better way to think about something.
- Your story portrays an event that has special meaning or perhaps a turning point.
- Are you stuck? Think back to a specific year, location, job or relationship. Look for challenge.
- Inspire them with your story; then tack on a "This is what I learned" message.
- The only rule is "Do I get triggered emotionally?"
- B-roll may or may not help. Needs to aid the story, not disrupt it.

- As a leader, you are charged with being a wisdom sharer. Your credibility will come from your stories, your pain, your lessons learned.

The Story Theater Method

Storytelling That Means Business

My best personal story is:

The obstacle of the story is:

The lesson or point is:

What emotions are contained in the story? There are usually multiple emotions.

Actions:

Reactions:

Conversations:

Effective Story Theatre

- Must act the story out in real time.
- Must slow down. Take pauses. You can't feel the emotion of your story if you keep spewing the words out non-stop.
- On demand you can have the audience there with you.
- Find the pain in the story and take time to feel it. Do not have to be an actor to do this.
- Make motion pictures in the minds of the audience. The magic is in the details.
- Behavior is language. Move beyond narration to action. Body language and gestures can be very subtle. You don't act; you feel, and your body does the rest.
- Delete description of emotions. Silence speaks. Rather than describing reactions, react.
- Emotion is the fast lane to the brain. Rather than describing emotions, portray them. Body is language. It replaces words.
- Tell, tell, show. Tell, tell, show.

Create an empathetic experience—flip the emotional trigger switch.

- Emotion is the short circuit to the brain. Feel the emotion of the moment.
- When you use an emotional story, it triggers an emotional response in the listener.
- When you encounter the obstacle or challenge, hold the moment. Don't talk. Feel.
- A little drama goes a long way.

The phrase that pays:

- It is short and sweet, musical and rhythmic.
- Use alliteration or rhyme when appropriate.
- It's a call to action.
- Make the first verb.

Q&A

Q: I've read that you can't talk and feel an emotion at the same time. Is this true?

A: I agree with that. I'm not a brain scientist, but that's my experience. It's why there are close-ups in movies with no dialogue. Leave silence around the emotion.

Q: Do you do corporate workshops? Could we hire you?

A: Majority of my business is corporate training. High potential leaders mostly. Sometimes sales team. One or two day workshops. Focus on how to inspire people to motivate them to do what you want them to.

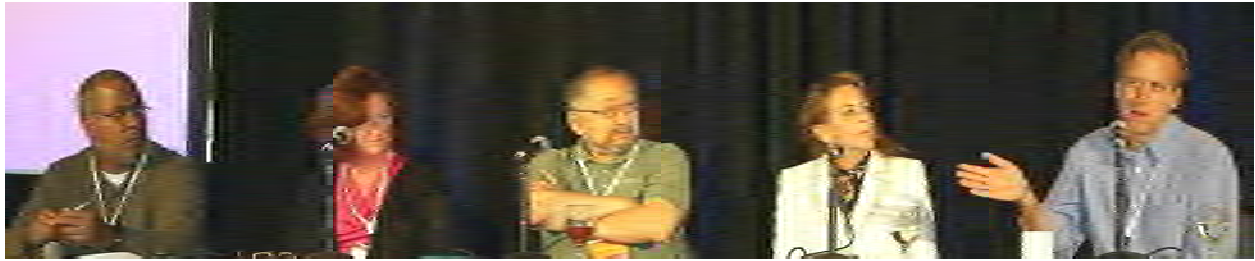
Q: I could see where I could use these skills in presentations I'm asked to do. But what can we take away from this for the interviews we do with executives? How can we draw out their stories?

A: Have to draft your questions in a way that gives them space to tell their stories. Sit them down before the camera rolls. I'm looking for your wisdom, not your knowledge. I'm going to ask you for your stories and what you've learned from your experience. Ask them personal stories. Ask them what they want to talk about—the content. Then ask tell me a story about that... or where did you learn that...

Q: Do you have any recommendations for helping executives get over nervousness?

A: Nervousness is fear that I'm not okay as I am. It's lack of self esteem, getting in the way of who they are. Tell them their job is to just be who you are, not somebody else. They scare the hell out of everybody all day long, then get in front of the camera and read words somebody else wrote that make no sense coming out of their mouths.

Member Panel: Managing Performance Reviews



Moderator: Mandel G. Samuels, University of Arkansas

Susan Kehoe, George Mason University

Charles Nishida, Nintendo

Marcella Davis-Sneddon, Sandia Labs

Chris Barry, Best Buy

Chris Barry

- Performance reviews once a year
- Encouraged to actually make it a year long conversation
- No surprises when annual review comes around
- 2-page form. This is a break-through for us. Much shorter and cleaner than in the past.
- You deserve to know:
 - What is expected of you
 - How you are doing at meeting expectations
 - How to take ownership of your future
- Two-way street; employee has responsibility as well as manager
- Not only about performance; also about development
 - Development often takes second place
 - Form helps focus on the longer term
- How am I performing in my current role and developing for the future?
 - 60% of the review deals with your responsibilities
 - 40% is about how you are living with the company values. Actually get scored on these values:
 - Learn from Challenge and Change
 - Show Respect, Humility and Integrity
 - Unleash the Power of the People
 - Have Fun While Being the Best
- Am I taking ownership of my career?
 - Employee expected to be pro-active about development

- I want to do these quarterly, but I haven't gotten there yet. I have four direct reports, and I focus on meeting with those folks regularly.

Susan Kehoe

- We have an annual review process, October to October
- Not associated with money; no raises in past 6 years
- Challenging!
- 1-5 rating system
 - 60% of people think they are in top 10%
 - 90% think they are in the top half.
 - Insulting when you give them a 3
- Our responsibility as Directors is to have open, honest conversations with our reports continuously.
- I received an unsatisfactory rating once; I never fail at anything! Got an apology later, but it didn't remove the sting.

Charles Nishida

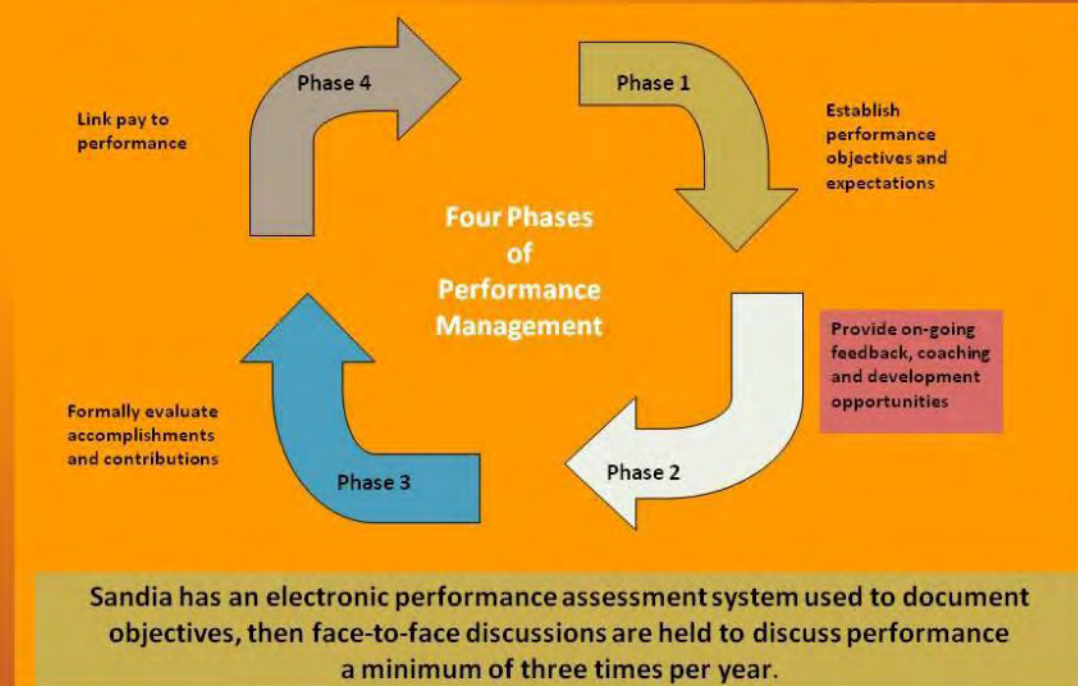
- Nintendo a bit different
- A Japanese company
- Two mandatory reviews each year
- I have two direct reports.
- When I was first hired, my boss told me he didn't want average performers. When I built my team, I hired good talent. Hard to write performance reviews every six months and come up with something need.
- Reviews are subjective. Manager writes what they think they need to.
- Individual Development Process
 - Create a development plan
 - Track progress
 - Assess results
 - Not many people at Nintendo stick with this process; I don't.
- We're a small group, so we meet together regularly.
- Star System: ignite Your Performance
 - On-line system
 - Enter your requests for training and results
- Star Behaviors
 - Continuous improvement
 - Innovation
 - Results orientation
 - Financial management
 - Leadership

- Fostering teamwork
 - Embracing change
 - Managing performance
- Creating solutions
 - Problem solving and decision making
 - Strategic thinking
- Connections
 - Communication
 - Building collaborative relationships
 - Customer focus
- I went to a college that had no grades
 - Professor wrote review of your performance
 - Student wrote reviews of professor
 - Student wrote review of class
 - I wish Nintendo was more like this

Marcellea Davis-Sneddon

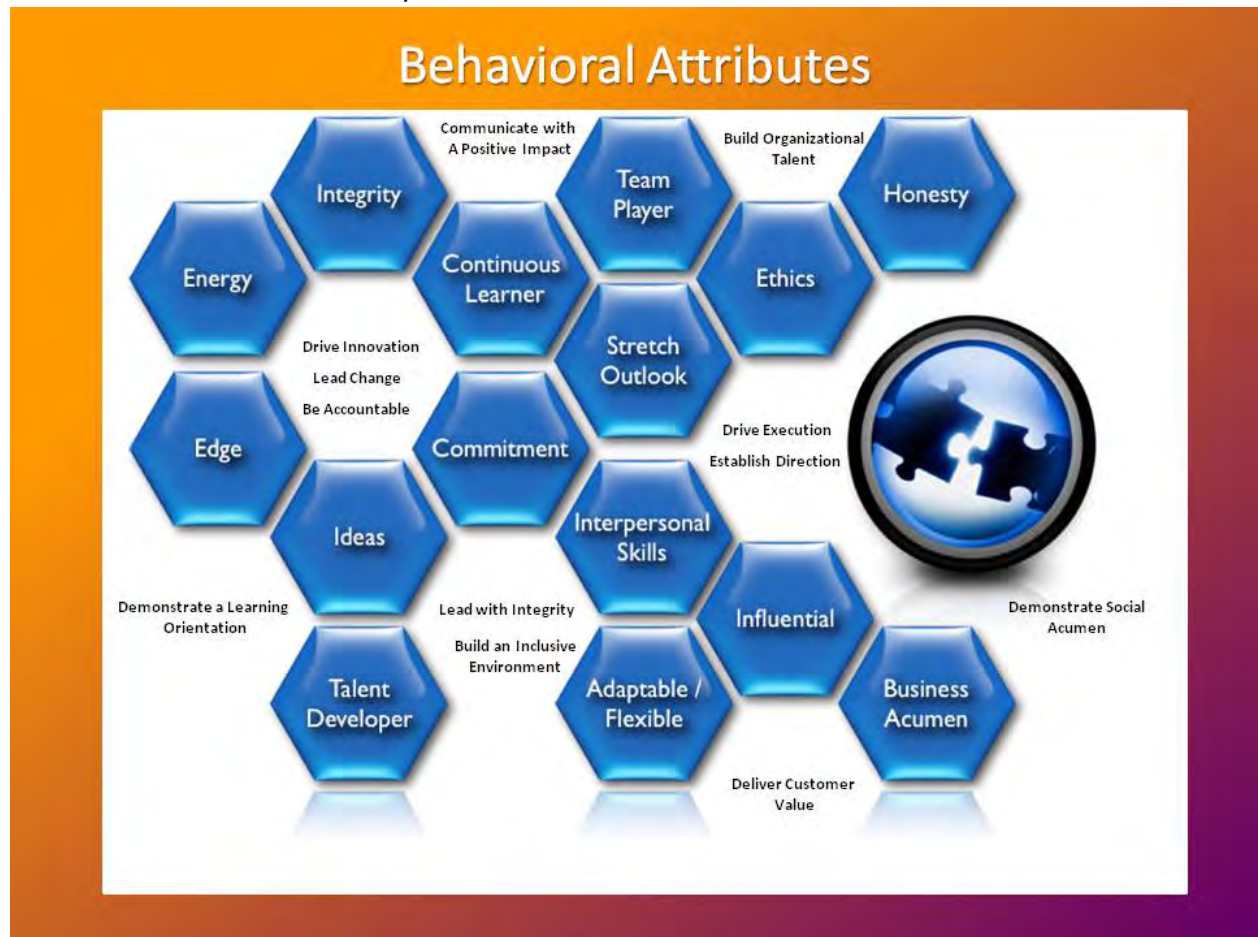
- Formal process
- Online system
- Must go in and give feedback three times a year; four-phase process

Four Phases to Performance Management



- As a new employee, my supervisor waited six months to tell me I had disappointed a customer. I vowed I never would do that. I give feedback promptly, not waiting for the formal review.
- SMART Objectives
 - **S**pecifics
 - Objectives should be clear and unambiguous.
 - **M**easurable
 - You should be able to measure whether you are meeting the objective or not.
 - **A**ttainable
 - Is this objective realistic and attainable (with stretch)?
 - **R**elevant
 - Is the objective relevant to the mission and goals of the organization?
 - **T**ime Bound
 - What is the time frame for completion?
- What is Performance? Performance = Behavior + Results

- Had employee who was undermining me because he didn't get my job
 - Had team come up with behavioral attributes we want for our team



- Will use these attributes when I review my staff
- Plan and communicate about performance throughout the year
 - Performance review process more of a partnership
 - Engage employees to create a positive and collaborative climate
- Create new incentives
 - Salaries are currently frozen—need to look at other ways to energize the team!
 - Professional development/training opportunities
 - Monthly recognition at staff meetings
 - Spot awards (movie tickets, dinner certificates)
 - Employee recognition of each other for teaming/mentoring contributions

Mandel Samuels

- We do not have a performance review system for non-classified employees.

- We went without raises for three years; when you do get a raise, everyone gets the same.
- Money is not there as a motivator.
- Job descriptions written by the state; everyone has to use these job descriptions.
- State doesn't care if the job matches the description or not.

Discussion questions

Without raises, how do you motivate your staff?

- We have raises, but they tend to be very low. People work for a lot of reasons; money is important, but it's not the primary motivator. I work hard with my staff to determine what they want out of their job and making sure we're in alignment. Help them develop themselves to keep them motivate. I need to align with what they want.
- Just finished my 25th year with my company. Have been through several performance review cycles. We have the worst system in the world. Tied to pay somewhat, but very little we can do. Basically a pass/fail system. Star performers get same review as those just squeaking by. Everyone gets the same raise. Employees like email thank you's and letters.
- Little things along the way matter more than performance review. One-on-one.
- We're able to give people stretch assignments.

Lots of us have to write self-appraisals in advance of the review. How on-target are the self appraisals; what do you do when they don't match your appraisal?

- My star performers don't want to brag and tend to understate their accomplishments.
- We practice 360s for everyone. Tedious, but then you get a range of opinions. Helps to balance the feedback. We do it anonymously, so I can see what everyone said, but I don't know specifically who said what.
- We've had 360s, but I find I'm uncomfortable providing candid feedback to someone above me. People do their best, generally speaking, and I'm not comfortable sharing what I really think.
- Our self-appraisal is more about what you are doing in terms of meeting objectives; not so much a rating, which makes us easier.

How do you handle review for employee who has been with you for a long time?

- Have to style your review to the specific person. What are you getting out of your job? Let's talk about what you're doing and what works and what doesn't.

Other comments:

- We're doing something completely new. My new boss did away with annual reviews. Now have 1-page quarterly reviews. No ratings. Not tied to money. Goal oriented. Positive. My reactions:
 - Nice to have specific goals
 - Everyone so happy not to spend so much time on reviews
 - So far working great
- I'm jealous. We get small cost-of-living increases. But we have options to give bonuses for achieving stretch goals. Employees rate themselves on how well they met their goals. Ultimately, these all go on a bell curve in terms of who gets a bonus and how much.
- We also have an online system. Two-part process. Results agreement developed first. Spend a lot more time on results meeting than we do on the performance evaluation. Easy to measure results since the goals are so specific. Has a behavior assessment piece as well.
- We have a quarterly process. Objectives for each quarter. Change objectives as needed. We encourage stretch goals. They come in with ideas about what can be done better. Motivates them because they feel part of the improvement process.



Storytelling: There Are No Rules

Leslie Chilcott, Documentary Producer

As of two years ago, I had never spoken publically. Prefer to be behind the camera. Discovered I could talk extemporaneously for hours. Now I have to use notes, so I don't go on too long.

Got my start in a way in corporate communications.

While waiting for the phone call that didn't come with MTV, I was production assistant for Taco Bell. Moved up to casting director after about three weeks; had to audition people for a safety video. Was a stepping stone to MTV for me.

At MTV:

- First job was cue cards.
- Packed gift bags.
- Handed award to Michael Jackson.
- In MTV, you get to do just about anything.
- Started working on 17-camera live shows. Everything was last-second; ultimate pressure.
- If you stay in MTV for awhile you end up in a niche. Mine was game shows.

Then commercials:

- Next worked in visual effects for commercials at Fox Studios. Still do some commercials to support my documentary habit.
- In 1999 I started working on the first 15 Affleck commercials. We thought at first that it was a boring concept. The duck made the difference.
- Hard to measure the effectiveness of a commercial. Affleck was different. Duck was unexpected. 28% growth for the company in one month.
- I've produced hundreds of commercials, but Affleck is the only one where the results were so immediate and measurable.
- You can never undervalue a simple concept.

PSAs

- Asked to volunteer on PSAs, and I really enjoyed the medium.
- You could be incredibly creative.
- Made car commercials to raise awareness of how much gas cars were using. Concept: oversized SUV supporting terrorism. Risky. Metaphor and satire with a bit of truth.

- Terrible time slot, of course. But after first viewings, they got pulled.
- We persuaded major networks to air all the spots, and all the major ones did.
- Set up website asking for money to air the spots. Wasn't enough to get our ad buy, but used some of the money to make another commercial.
- Second commercial less provocative, but still got pulled.

Documentaries

An Inconvenient Truth

- Ignored all the typical rules
 - Put a slideshow in a feature length film (*An Inconvenient Truth*)
 - Al Gore was actually funny!
 - We convinced him we were the team to make his movie.
 - For some reason, after I saw the slide show I was convinced it was a feature film.
 - Biggest challenge was that this new funny, clever, Al Gore needed to be captured on film.
 - Real reason film was successful was because we showed Al Gore in a different way than he had been seen before.
 - His personal story is what makes the audience be able to sit through this slide show.
 - Made very quickly; took it to Sundance. People loved it, but they were angry because they were left hanging with no way to respond.
 - So we added a URL at the end of the film. One of the first times this was done.
 - Went to faith-based groups and environmental groups and solicited their pledge to see the movie on opening weekend. We had a very high average for all movies, but we were in only four theatres. Every seat in every time slot was filled. That got us publicity.
- I'm asked if I think *Inconvenient Truth* had a lasting impact?
 - Percentage of people who were concerned went from 30 to 70; it's now slipped to 50-69%.
 - Several countries have made *An Inconvenient Truth* required viewing in schools.
 - *An Inconvenient Truth* has become part of the lexicon
- When you have a complicated message, best to convey only the two or three key points.
- Direct audience to another place to find the rest of the content.

Waiting for Superman

- The American education system is an incredibly complex subject
- Realized we could never cover all the content in one movie
- Struggled. Moved experts we were going to interview up front just to buy time while we tried to figure out an approach.
- I knew two things:
 - Great teachers are key
 - Every kid should have access to a great education—no ifs, ands or buts
- Found a school in Washington, DC in a terrible area.
 - Boarding school the only way to accomplish their educational goals
 - Use a lottery system to determine which kids get in
 - We found the concept we needed—a focus on just a few kids and how the charter school system worked for them.
 - Followed 20 kids; ended up using 6 in the film. In general half to follow about twice as many stories as you will ultimately use in order to get really good stories.
 - We didn't find parents anywhere who didn't want a better chance for their kids. They didn't always know what to do.
 - The Seed Charter School. 98% of kids go on to college—if they win the lottery and get in.
 - The metaphor works for all school children: success or failure depends on the luck of the draw.
 - What's different about these charter schools:
 - No one is allowed to fall behind; tutoring to get them back to speed
 - Let teachers go when kids are not succeeding
 - It's about setting expectations and creating accountability
- Unions violently opposed to this movie. I'm not anti-union. I'm in a union. But unions need accountability as well.
- Every decision we made in the film was measured against the question of what does this do for our kids, the stories we were following.
- We kept coming across this irony:
 - Why aren't there more of these schools?
 - Why are there no choices for so many of our youth?
 - Instead of choices, we have lotteries.
- We all got very immersed in these kids and their lives, and in the lives of the reformers working with them.
- When we had to communicate statistics, we used animation, not PowerPoint.
- The title: Waiting for Superman
 - Late one night, I remembered the story a man had told me. He realized as a child that Superman was not going to come and save him; he was responsible for saving himself.

- I wanted to use this title, but I knew it was risky and we might be sued for using the name Superman.
- Decided to ask permission; to our surprise, we got it from Warner Brothers.
- Theme of the movie: It is possible for every child in American to get an education.
- Wanted people to go to the website and get involved. Decided to try to get people to text us before they left the theatre. Had an 11% response rate. We texted back thanking them for taking the first step. Four years later still have 250,000 people involved.
- Still had the problem of what can people do. There's a website for teachers where they can post their needs. Donors Choose. If you bought a ticket to the movie, we gave a \$15 Donors Choose cards. A way to get people to do something. 2.7 million dollars in donor cards were redeemed on the site, and all the money went directly into classrooms. www.donorschoose.org/

Q: Tell us how you got involved with Gahan Wilson documentary.

A: Turned out he lived just a few blocks from me. My medium. He's a one-panel cartoonist. Unfortunately, the director wasn't able to continue, and it was never finished.

Q: Please tell us about your next film.

A: A documentary about privacy issues. I'm at the point where I'm trying to find my voice for the film. Profiles that are developed may or may not represent you. May also combine information with someone else with the same name. If you don't do anything wrong, usually there is not problem. We all know privacy is an issue, but our actions don't support this concern.

Q: What is your funding source?

A: Documentary producers are second class citizens. Documentaries do not make money, with very rare exceptions. An Academy Award will get you a meeting, but not the money. Usually a combination of grants and private investors.

The Transition

Bob Thomas, AMM

VP Operations, Public Access Corporation of DC



Transition from corporate to non-profit

- Made decision based on things I've learned in CMMA
- CMMA member over 22 years
- Producer of network and syndicated TV programs
- Over 24 years as Corporate Media Manager
- 20+ years in leadership roles in the nonprofit arena

Current employment environment

- Approximately 9.1%
- Average job search is over 9 months
- Took me 2 years to the day
- Only 60.4% of communications graduates have fulltime positions (2008)

CMMA & Media Managers

- For over 20 years CMMA has addressed the issue of *Media Manager Survival*
- Justifying your department (reporting methods)
- Down-sizing, layoffs, re-engineering, re-structuring, etc.
- Justifying your position (What's your value?)

What have I learned from CMMA?

- Common danger signs
 - Are you a profit center?
 - Are you a charge back operation?
 - People are getting laid off around you
- Preparation
 - Skills
 - Finance
- Develop a plan of action
 - 3 months before I got laid off, I saw it coming
 - In December I asked my boss if there would be any more layoffs: *Absolutely not, this year.* New fiscal year I was the first to go.
 - Assess where you are; then prepare.
 - 2006 I'm out the door.
 - It was a shock, but I was prepared.

First thought: Find a job!!

- That was not my cup of tea
- I didn't just want a job; I wanted to love going to work

Second Thought: Extend My Career!

Typical methods to find a job?

- Internet
- Head hunter
- Job Placement companies
- Contacts...

Extend My Career approach eliminated:

- Corporate communications (been there/done that)
- Commercial television (too stressful)

Went to a Career Consultant

- Very valuable process; worth the money
- Self analysis going back to high school
 - Personality traits
- Skills assessment
- Career match: not-for-profit
- Contact List (by industry)
 - 235 people on my list
 - List was a gold mine for people who had involvement with not-for-profits

Marketing Strategy

- Tell your story
- Resume
 - Not a listing of jobs—that's not a story
 - Profile
 - Headline
 - What your skills are
 - Know it by heart
 - Summary of Key Strengths
 - Career Highlights and Achievements
 - List experience in order of what the person you want to hire you will be looking for
 - Bob's list

- Organizational Development/Executive Leadership
- Fiscal Management/Budget
- Brand Strategy/Fundraising/Public & Community Relations
- Marketing Project & Program Management
- Business Development/Revenue Generation
- Operations/Business Process Improvement
- Employee Training & Development/Cost Reduction
- One page only!
- Lengthy process; took me six months before ready to work my contact list

Started working my contact list

- I'm not asking for a job
- I'm looking for advice
- Who should I talk to who might be able to use my skills

DCTV

- Best job (career extension) I've ever had in my life
- I love it
- I work more hours than I need to because I love to be there

I'm sharing my story because I think it's important for all of us to regularly assess where we are...what's next...what we need to do to prepare.

I stay in contact with everybody on my list about every 6 months. Keep my list current, so they know what I'm doing. Keep my network alive.

Managing the Transition from SD to HD



Member Panel

Mandel G. Samuels, University of Arkansas, Moderator

Josh Bayer, Mine Safety Appliances

John Forte, Cummins

Bill Wimsett, AMM, Mayo Clinic

Josh Bayer

My facility is fairly simple

- One studio
- Various backgrounds
- Early generation camera

Editing

- Single bay Avid system

HD decision

- Not pretty pictures or higher resolution
- Faster, more efficiently
- File based system
- Pretty picture came along for the ride
- Do not release in high def currently
- Release to Web or DVD
- No demand for HD definition
- But we're future proofing our product with HD
- Especially important for B-roll, i.e. fires, nuclear accidents

Transition

- Production equipment came first
- Upgrade to post second

- Avid would have handled HD, but not the file sizes
- Staff consists of me, myself and I, with occasional freelancers
- Still struggling with asset management
- Archiving next big issue

John Forte

Cummins Television

- 3 ½ FTE
- 6 key freelancers
- \$400,000 annual budget
- Most production remote based
- Satellite broadcasting died about 5 years ago
- DVD distribution
- Web streaming in 09

Why should we transition to HD?

- We don't do HD generally
- Offices are not HD ready
- Cummins slow to update technology; focus on making their engines better
- Only opportunity would be high-visibility shows
- However, HD is the future
- Legacy of stock footage/interviews

When is the right time?

- Not an edict organization; no one will come to me and mandate this
- We're self-directed; I'll have to make the decision
- Not an "everything must go" funded organization
- Built HD into capital improvements over a multi-year plan
 - Reasonable expenditure of funds
 - Build and use as it made sense
 - Had local vendor come in and make a basic equipment audit to identify pressing/hidden capital needs

How was plan implemented?

- 2 years ago Avid upgrades
 - We can rent cameras
 - We can pitch HD jobs with rentals

- Last year, purchased 3 HD cameras
 - Sony XD cam; Sony EX3; Nikon D7000
- This year replacing 2 studio decks with HD XD decks
 - HD monitors for Avid
- Next year DAM

Driving decisions today & in the future. If we're making a purchase today we ensure it's compatible with our HD mindset.

- Current workflow & procedures are affected:
- Shooting
 - Compose for SD format
 - You can down-convert
 - Establishing new shooting standards

Bill Wimsett

- Do a lot of live surgical events
- Decision to transition to HD
 - Sony EX-3 camera
 - Ikegami HD flat screen displays
 - Lifesize Team 200 – HD conference unit
 - Lifesize 1080p HD camera
 - Sony PDW-700 XDCamera
 - Sony XDCam HD deck
 - Ross Synergy HD video switcher
- Leadership knew we needed to do this
- Not an issue; pushed by our physicians
- They are using high-def stuff, like robots
- 3D will be next
- Distribute in SD
- 250 meeting rooms; transitioning them will be gradual
- Hard to decide what playback in those rooms will be

Biggest issue: How do we archive?

- Row on row of tapes, DVDs, hard drives
- Purchased a DAM system
 - Supposed to be for every media
 - Print and graphics first
 - Economy took a bit hit

- Money for people to do metadata went away
 - Metadata is huge; we're training someone internally
- Hoped to get our assets into the system a year ago, but it hasn't happened yet. Behind there.

Training

- Paid a Director of Photography to come in and train our crew
- Framing, lighting, etc.
- Upped our production values

6 edit bays

- All Final Cut Pro
- Still have a lot of decks along with digital storage
- SD output

Q&A

Q: What was the biggest obstacle you had to get through?

Responses:

- My fear of pulling the switch to HD. My insecurity was the biggest obstacle.
- Each year when we would talk about capital, the staff was a little more aggressive about HD than I was. I always asked why. Once you start on that path, you're committed. I wanted to be prepared with management and say we need to replace this anyway. No driving force to upgrade.
- Workflow issue. Editors comfortable with traditional work flows. That transition has been huge and is still going on. We have more business than we can handle; hard to find time to learn new tools and a new work flow.
- Our biggest challenge is down converting from HD to SD. Lots of issues. Have a solution that works, but we don't think it's the most efficient.

Q: How are you down-converting?

Responses:

- No problems with Avid
- Toolbox has to be pretty full
- Contact Avid. They will help you.

Q: What hardware/software to export your HD content from Final Cut Pro to distribute on HD?

Responses:

- The only time we output HD files is to transfer them to ad agencies
- We do a little HD distribution, but mostly it's DVD and Blu-ray.
- We distribute everything in HD. Recommend Silverlight Smooth Streaming. Scales for bandwidth, scales down for distribution and back up for viewing at distant locations. Cross-platform.
- We use some HD distribution. We use Microsoft Smooth Streaming also.

Q: What tricks or tips do you use to take advantage of the depth of the HD signal?

Responses:

- Can change bandwidth by shooting medium shots and create close-ups at lower bandwidth. Eye doesn't see the difference.
- When you shoot with the RED, you've got a 4K file and can zoom or pan as you like.
- Using the RED specifically, we often get only one crack at our execs, and can get all the shots we need in one pass.

Q: Anyone streaming HD content?

Responses:

- I suggested this to IT and got the big shrug followed by panic when I talked about bit rate. No, we're not. It's an IT infrastructure issue.
- World Bank: we do stream in HD over our internal network. 12-16 HD channels for television; one for our use. Stream locally only, not internationally. Some HD streaming externally.
- We don't stream through the Intranet. Distribute HD programming through our cable TV infrastructure. Can feed HD programming for patient education and entertainment into our patient room. Will soon be getting local TV content on our network as well.

Q: In your HD implementation, are you interfacing equipment from different vendors, and if so, what are the challenges and compatibility.

Responses:

- That's why I use a systems integrator.
- My drives are not AVID, but they interface seamlessly; no problems.
- When we first made the switch, we had a lot of trouble integrating hardware with Final Cut Pro. Call the hardware manufacturer!

Q: Did you choose 720 or 1080 and why?

Responses:

- At first we started with 720P native, for the simple reason that file sizes were reasonable. Now clients are asking for 1080. You can always edit at 720 and have all that real estate to work with.
- The key is that as you deliver HD you have to be very careful. More than resolution, you need to look at your frame rate and how to scale it for your end use.
- We went with JVC 720, but you can output 1080 from that if there's a call for that. There usually isn't. Can change the frame rates also.
- If you are making the switch, watch out what cameras you buy. Some cameras that claim they are shooting 1080 really don't. Be careful. You want a native 1080P.
- One of the things that really helped us is having a dedicated internal Certified Project Manager. Engineers tend to wander a bit. Project Manager keeps vendors and engineers on tracks; keeps information flow going with production team.

Q: What are you using for project storage, and for long-term storage?

Responses

- I back up my project folders about every six months onto DVDs. If I can't store footage online on redundant RAIDS, I put it onto a Blu-ray drive. Or I buy a large terabytes portable drive.
- This is the next big initiative for us. We've been archiving on drives, which I'm not in favor of. Looking at Blu-ray right now. Looking at a DAM for back-up of original footage. Potential for disaster with drives crashing is very real.
- We have a mishmash of storage right now, and it's not a good solution.
- We use a DDM solution. Unlimited in storage. 300 terabytes online, with automatic back-up. No ROI. It just costs and costs and costs. Need to budget a new SAM every 3 years. It's a great solution, but I have to charge back my services and have to pay for it every year. There are great solutions out there, but know what you're getting into.
- We use hard drives. But what we really take advantage of is our data center for safer storage. Folder system in a shared drive with IT. Still looking for a better solution.
- Sony XD cartridges may be an option.

- We shoot so many gigs of footage. We use external hard drives. Yeah, they can fail, but they're so cheap now, so we double back-up and store one set offsite. We're paranoid about saving all raw footage; I'm looking at that, too.
- We're keeping projects on the machine and backing up to project DLT. Still back up our original tapes, because we've had a lot of trouble with drive failures.

Q: Are you upgrading your conference rooms to 16 x 9 projections and screens?

Responses

- We have a lot of conference rooms. On the major rooms, we have kicked everything up to HD. Use an Omneon system to transcode. 16/9 screens, high-end 1080HP projectors. Really good service and response from manufacturers.
- We've been replacing screens as rooms are re-designed. Use 16/9 screens or large flat panels, depending on the size of the room. Use Playback Pro for the signal.
- As rooms need updating, we put in 19/9 screens. Using Barco projectors. Biggest problem downloading to SD for fiber to make it compatible with all the other rooms.
- Here's a little tip. If you have a lot of screens that work electronically, just roll the screen far enough down to mimic 16 x 9. Works very well.

Q: Anyone using 3D?

Responses

- We did a 3D project this year. It was a lot of fun. Used it for explosions; worked really well. Used an outside contractor. Biggest issue is where do you play it? We did it for one location only. About 2 minutes. Surround sound; very large screen. Yes, it worked!

Management Topic-Go-'Round

Moderator: Mandel G. Samuels, University of Arkansas



Q: We talked briefly about the bell curve for evaluations and raises yesterday. I've got four staff; they all do a great job. Company mandates a bell curve. How do you deliver the message to the lowest ranked person? How do you keep that person motivated—he will think he's on his way to being fired!

Responses

- I wish I had a magic bullet. I've had a similar situation. Sometimes there's an entitlement thing going on where people should have been let go and were not. So CEO instituted the bell curve 1-2-3 rating curve. 3's were considered on their way out the door. After a few years, they realized the dead wood was gone and they were starting to lose good people. Still have 1-2-3 ratings, but it's no longer forced. Try to make a business case to making a change.

Q: Has anyone had to reposition your department? Why? What steps did you take? Were you successful?

Responses

- We are in corporate communications. We turned it all sideways. We were split focuses on member communications or internal communications. We are now:
 - Defining strategy and brand
 - Mobilize (don't have any work that doesn't have a place to air)
 - Just happened a month ago. Now for my video team we discuss audience on every project—and it can't be a person.
- Ever since I've been there, other groups and departments have been trying to take up over, so far without success. I chargeback my services, but at a loss. I'm putting together a proposal right now. There are 10+ media groups on campus; I'm going to propose combining all of them to try to put us in a better position.
- As of three days ago, I repositioned my entire department. I applied for a different job when another manager retired. I competed and won the job. Part of my proposal for this job was to take my current team and integrate it with the graphics and print team. I'll let you know how it goes in a future meeting.



Q: Late last year, I assumed responsibility for graphics, as well as video. How much work needs to go into this new identity, or is it okay just keeping the two groups separately.

Responses

- How do you get work in? The group you inherited had a way to get work in, as does your current team. We tried to consolidate getting all work in through one door and routes it in the proper way. Prevents people going to different sources. If we're going to brand anything, it will be the front door to get work in the door.
- I think you have to brand the two groups together. Have to leverage the resources and consolidate them.
- This came home to us a number of years ago. We have a compliance office. The year before we put the division together, compliance office wanted to create video, web and print pieces. Went to 4 different groups, and every piece of media had a completely different look.
- I want all clients to call the main number. They sometimes call members of the team they know. But we publicize only one number.
- Integrated communications is where we all need to go. Would be a great theme for a conference! This is the future for us.
- I like the concept. But then I'd be managing 40 people!! (Response: The opportunity is not to manage 40 people. Manage 3 strategic people and make space for you to move up.



Q: We just had our department planning meeting. A lot of the conversations had to do with employee-generated content and how that's changing turnaround time expectations. How are you all dealing with this? Do we do less and do it better? Do we change our processes to get more efficient?

Responses

- We're a pretty small group. Our attitude is to do the best we can and get it done. We're getting flipcam edits that we assign to a junior person. We try to use the opportunity to try to educate our customers for better projects in the future. I'm hoping we're starting a dialogue that will make things better. But for now if we can get it done, we will.
- We worked at building relationships with customers over time. Changeover always hurts, when we have to start over and educate a new client. Still run into issues with people who try to do it themselves and come to us to rescue them.

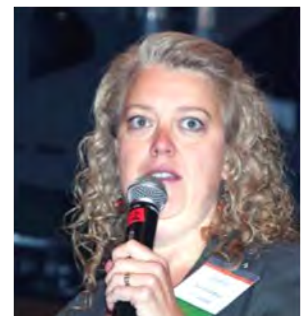


- One thing we've done is on our Internet we have a whole section dedicated to how to do your own video. Tips on shooting, editing software, etc. Starting on the path to putting on production workshops. Instead of running from this, we're embracing it.

Q: Do you have a strategy for building a strong relationship with your IT department?

Responses

- I do have a strong relationship. I actively built this relationship. When we started doing webcasts, I got them involved early on. They are in on the front end of all our streaming events; they are part of my project team. I started way back when we were doing events; I got them involved in setting up computers for the executives.
- My reps were limited to occasional conversations until senior management said they wanted to webcasts. Then they were ready to work with us. Once they knew this was an enterprise solution, I became part of the team. Now I go to lots of their meetings because it's in their best interests.
- Every chance I get, I recognize the partnership. I always give credit to our IT partners. We have a webcasting partnership team and meet regularly. Treat them as part of the team, not us vs. them.
- I'm in the process of refreshing our satellite network, and it will likely become a hybrid. So I invited them to meetings, and we talked, but nothing happened. But it got to the point that I had to issue an RFP to them before I got any real answers.
- I dealt with IT a great deal in my work. I was astounded when one day I got a request for information from our IT—43 pages. That was how they processed information. That's their language. An RFP is a great idea.
- We used to be part of IT. I had to attend a weekly IT directors meeting. I would fall asleep after about 20 minutes. The doctor said I suffered from technolepsy. They speak a different language. Once video became persuasive on the web, their attitudes changed. The business drove them.
- Both organizations are service groups. IT deals with technical requirements, specifications, details. I support the RFP concept strongly.



Q: Expectations continue to change for us. Multiple departments ask us for things; there's no communication between them. So I'm thinking of instituting a Customer Advisory Panel.

Responses

- I do a 30-minute meeting once a month. I try to push my processes out to these groups; they don't want to hear it. So I try to pull them in.
- We've had advisory groups on a couple of different areas. A lot of our stakeholders like having their opinions heard.
- We developed an annual review process. Business owners come to us and tell us their requests for the year. Go through all the requests and see how they align with the business.
- I think it depends on your cost recovery system. If you are an allocated department with limited resources, the advisory board can make the tough decisions for you about which clients to say yes to and which to say no. But if you can charge back, you have more flexibility to say yes and purchase resources on the outside.



Q: How has the speed of technology change impacted your business?

Responses

- What I find is execs saying, well, just send someone over with a flipcam when that's definitely not what is needed. Did a video on the iPad2 (no other equipment!) Have used lots of formats and technology. The challenge is knowing what to use when for what purpose. Don't settle on just one solution.
- Everybody wants the shoot pretty pictures with the best equipment you have. But something less may fit the need.
- Multiple delivery channels across multiple delivery systems. Bought a new decoder. Putting things out in multiple languages to multiple platforms every day. Social media is huge. Most of what I do appears on a web page, with Twitter feed, etc. It's very difficult and challenging. I thought I was staying ahead of the curve.
- It's not just the technology; it's where do I put my energy? What do I focus on? Too much to think about.
- One of the most important things you can do is get yourself a seat at the table—as high up in the organization as you can. It's a constant back-and-forth battle. I'm starting to have some success as a consultant.



Q: As you're moving files around, has anyone started putting information in the cloud?

Responses

- There's a growing acceptance of using the cloud, rather than storing media on site. About 70% of our clients. (Partner)

Q: How do you get government organizations to get off the dime and move on things? How can we get a corporate mindset into government and education?

Responses

- Give them a deadline
- Constant communication



Some of the Best Storytellers I Know Are Editors

Jim Mullen, TeamPeople

Moderator, Editor, Storyteller

Think of this as a group of sitting around in the edit suite, starting to render something, and a conversation breaks out...

I'm here to pitch a concept: Your editor can be your BSFF (Best Storytelling Friend Forever).

Everything is a story.
Story is everywhere.

We'll tell it in post.

- Ideas formed in pre-production
- Elements created in production
- Story gets told in post—an infinite number of ways to do it
- Editor should be involved in the entire process
- Many more projects go to post without an approved script; it's the changing nature of our business
- Dedicated writer is one of the first positions to be cut
- Editor builds the story
- Producer comes and looks at it, and makes changes
- Editor has primary responsibility for telling the story
- Editors skills need to change from technology to storytelling

The Edit Experiment: Haiti Earthquake

- Needed rebuilding after earthquake
- Lots of volunteers from a Florida church rebuilt a church in Haiti
- Gave raw footage to 3 different editors
- Only told them the audience (the church) and how it would be used (potential volunteers; fund-raising)
- Told to make a 1 ½ to 2 minute story
- Showed first two examples
 - 1st editor used all natural sound, dissolves, slow pace, focus on the Haitians.
 - 2nd editor used interviews with the church volunteers, showed construction. Emphasized hard work, teamwork, good time, building relationships. Focus on the volunteers.
 - Discussion:

- First one was stylized, news based
- # 2 much more effective; told the story
- #1 was an overview, the headlines
- #1 didn't even know what they were working on
- Music in #1 was emotional for me
- #1 an impact; #2 building a connection
- Then showed #3. Included personal story of someone was there, plus the emotional re-building of the church.
- None of them have a call to action. Third one implied call to action, but did not quite get there.
- All three illustrate a lone voice approach. There was no producer there to bring the editor back to the script and the objectives.
- #3 was best because the editor included interviews with the Haitians, not just the church volunteers. Both are necessary to tell the story.

Editing is a collaborative process. These examples prove the point: any one of these three could have been easily fixed to incorporate the feedback we've talked about.



2012 Professional Development Conference

March 31 – April 3, 2012

Redmond, Washington

Hosts:

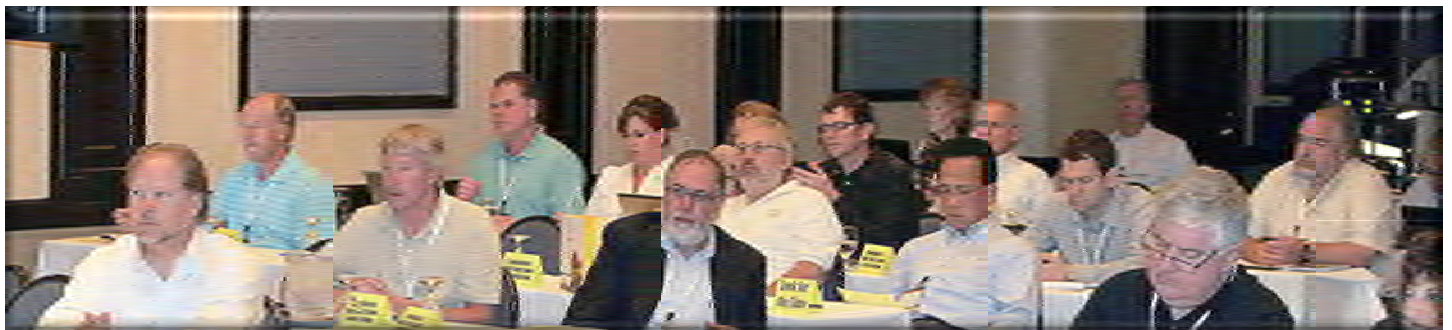
Nintendo

Microsoft

Theme: Managing for the New Normal

Photo Album

Photography by Charlie Perkins (mostly) and Cynthia Hotvedt











Conference Chairs Bob Thomas and Kenneth Boyd are thanked by President Steve Tingley and Executive Director Jody Rosen Atkins



Thank you to the entire conference team!



Outstanding Regional Director awards were given to Ed Korlesky and Victor Romero